Motion Picture News

HAS THE QUALITY CIRCULATION OF THE TRADE


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DECEMBER 25, 1920

Motion Picture News

Reg. U. S. Patent Office

Dominates the Field

Merry Christmas

We may, all of us, give thanks this Holiday season that our industry is prosperous in a post-war period, that business skies are bright above us and that the future holds only an assurance of continued prosperity and a much greater, even undreamed of, development of the motion picture.

VOL. XXIII No. 1

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Published Weekly—$2.00 a year

PRICE 20 CENTS

GAUMONT PRESENTS

PAUL CAPELLANI

IN

INFATUATION OF YOUTH



AVAILABLE FOR THE STATE RIGHT MARKET


MARY was lost in a dream, with Roger's kiss still warm on her lips, and his wonderful appeal of love still ringing in her ears
"FORBIDDEN FRUIT"
A Paramount Picture
FAMOUS PLAYERS-LASKY CORPORATION



Jesse L. Lasky presents

Cecil B. DeMille's production

"FORBIDDEN FRUIT"

BY JEANIE MACPHERSON

TO those aspects of modern life of which he is admittedly the greatest master, Cecil B. DeMille has again turned for material, and the result is a drama of love and marriage that excels, in strength of story, in acting, in wealth of production, and in living, breathing humanness, both "Male and Female" and "Why Change Your Wife?"

CAST INCLUDES

Agnes Ayres	Kathlyn Williams
Forrest Stanley	Theodore Roberts
Shannon Day	Clarence Burton
Julia Faye	Theodore Kosloff



A Paramount Picture

Famous Players-Lasky Corporation

William S. Hart
in
"THE TESTING BLOCK"

A Paramount Picture

— By William S. Hart —
Picturized and directed by Lambert Hillyer
Photographed by Joe August, A. S. C.

A William S. Hart Production

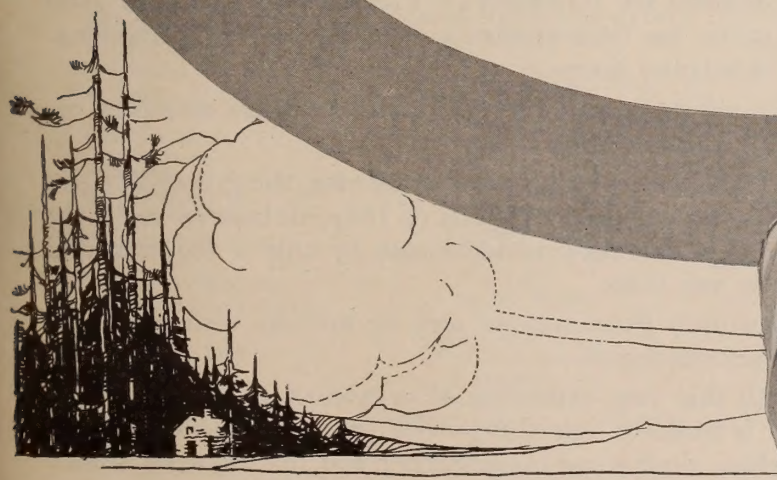
Want to Break Some Records?

WELL, "The Testing Block" broke all records for the Rivoli Theatre, New York.

The opening day's receipts were larger by $41.70 than any day in history.

So if you want to break records, you know how to do it!

Paramount Pictures
FAMOUS PLAYERS-LASKY CORPORATION
ADOLPH ZUKOR Pres. JESSE L. LASKY Vice Pres. CECIL B. DE MILLE Director General
NEW YORK.
CANADIAN DISTRIBUTORS FAMOUS-LASKY FILM SERVICE LTD HEADQUARTERS TORONTO
ARTCRAFT PICTURES







What's in Store for Motion Picture Exhibitors the Next Twelve Months?

Great Things

PARAMOUNT PICTURES will outdazzle even their own shining past.

And figure what that past has been in the past year alone!

Think of the Cosmopolitan Production "*Humoresque*" and Cecil B. DeMille's "*Something to Think About*"; of Thomas Meighan's "*The Prince Chap*," a William DeMille production, and "*Civilian Clothes*," a Hugh Ford production.

Think of William S. Hart in "*The Testing Block*" and "*The Cradle of Courage*" and "*Sand*"!

These are all PARAMOUNT PICTURES.

So is George Fitzmaurice's production "*On With the Dance.*" And Cecil B. DeMille's "*Why Change Your Wife?*" and Wallace Reid in "*What's Your Hurry?*"

Who brought the immortal "*Huckleberry Finn*" to the screen? PARAMOUNT—it was a William D. Taylor production.

Think of Maurice Tourneur's "*Treasure Island.*" That's a PARAMOUNT PICTURE.

Think of George Loane Tucker's "*The Miracle Man*," released a year ago and still drawing crowded houses! PARAMOUNT again.

Depend on it, a PARAMOUNT PICTURE is always the best of its kind.

And you would know *why* if you realized the colossal resources behind PARAMOUNT.

PARAMOUNT PICTURES are supreme the world over.

In South America a great motion picture popularity contest was recently conducted. PARAMOUNT won with twice as many votes as the next competitor.

The largest motion picture studio in Great Britain is a PARAMOUNT studio. PARAMOUNT PICTURES are shown all over the British Isles, and all over the British Empire.

The demand for PARAMOUNT PICTURES in Asia is so great that a studio has been erected in Bombay, and an Indian Paramount Company formed.

In the whole history of entertainment there has been no success like PARAMOUNT.

The gladiators' contests in ancient Rome, the great bull fights of Spain, the out-door carnivals of Italy, all labored under the disadvantage that they could be seen by only a few thousand people at one time.

PARAMOUNT PICTURES are seen by millions throughout the world, simultaneously.

And all this vast extension of organization behind PARAMOUNT is based on one thing—the greatness of the pictures themselves, their sheer magnificence and luxury, their human touch, the rich red blood that pulses through them!

Consult the list here for PARAMOUNT PICTURES coming in 1921.

A
Maurice Tourneur
Production
"THE BAIT"
With Hope Hampton

GEORGE MELFORD'S
Production
"The Jucklins"
By Opie Read
With Monte Blue

WALLACE REID
in
"The Charm School"
A Saturday Evening Post Serial
By Alice Duer Miller

BILLIE BURKE
in
"The Education of Elizabeth"

A
COSMOPOLITAN
Production
"The Inside of the Cup"
Winston Churchill's great novel

DOUGLAS MacLEAN
in
"The Rookie's Return"
A Thomas H. Ince Production

WILLIAM DeMILLE'S
Production
"Midsummer Madness"
From Cosmo Hamilton's novel
"His Friend and His Wife"

GEORGE FITZMAURICE'S
Production
"Paying the Piper"
Companion piece to
"On With the Dance"

THOMAS MEIGHAN
in
"The Frontier of the Stars"
A Charles Maigne Production

ROSCOE ("Fatty") ARBUCKLE
in
"Brewster's Millions
By George Barr McCutcheon

DOROTHY GISH
in
"The Ghost in the Garret"

CECIL B. DeMILLE'S
Production
"Forbidden Fruit"

DOUGLAS MacLEAN
in
"Chickens"
A Thomas H. Ince Production

A
COSMOPOLITAN
Production
"The Passionate Pilgrim"
By Samuel Merwin
With Matt Moore

CHARLES MAIGNE'S
Production
"The Kentuckians"
By John Fox, Jr.
With Monte Blue

ETHEL CLAYTON
in
"The Price of Possession"
A Hugh Ford Production

A
LOIS WEBER
Production
"What Do Men Want?"

DOROTHY DALTON
in
"The Teaser"

THOMAS MEIGHAN
in
"The Easy Road"

A
GEORGE MELFORD
Production
"The Faith Healer"
William Vaughan Moody's
famous play. With
Milton Sills and Ann Forrest

A
COSMOPOLITAN
Production
"The Buried Treasure"
With Marion Davies

ROSCOE ("Fatty") ARBUCKLE
in
"The Traveling Salesman"

MAE MURRAY
in
"The Gilded Lily"

A
Robert Z. Leonard
Production

SIR JAMES M. BARRIE'S
"Sentimental Tommy"
A John Robertson Production

SIR JAMES M. BARRIE'S
"What Every Woman Knows"
A William DeMille Production

WALLACE REID
in
"The Daughter of a Magnate"
By Frank Spearman

SYDNEY CHAPLIN
in
"King, Queen and Joker"
A Sydney Chaplin Production

A
HUGH FORD
Production
"The Great Day"
Famous Drury Lane Melodrama
A Famous-Lasky British
Production

A FAMOUS-LASKY
British Production
"The Mystery Road"
By E. Phillips Oppenheim
With David Powell

THOMAS MEIGHAN
in
"The Quarry"

A
COSMOPOLITAN
Production
"The Manifestations of Henry Ort"
With Matt Moore

A
GEORGE MELFORD
Production
"You Can't Fool Your Wife"
By Hector Turnbull

A
GEORGE LOANE TUCKER
Production
"Ladies Must Live"
By Alice Duer Miller

A
HUGH FORD
Production
"The Call of Youth"
By Henry Arthur Jones
A Famous-Lasky
British Production

ROSCOE ("Fatty") ARBUCKLE
in
"The Dollar-a-Year Man"

A
CECIL B. DeMILLE
Production
"The Affairs of Anatol"
By Arthur Schnitzler

A
FAMOUS-LASKY
British Production
"Appearances"
By Edward Knoblock

A
COSMOPOLITAN
Production
"Love Piker"

DOUGLAS MacLEAN
in
"One a Minute"
A Thomas H. Ince Production

A
WILLIAM D. TAYLOR
Production
"The Witching Hour"
By Augustus Thomas
With Elliott Dexter

WALLACE REID
in
"Free Air"
By Sinclair Lewis

A
COSMOPOLITAN
Production
"Profits"

ELSIE FERGUSON
in
"Sacred and Profane Love"
By Arnold Bennett

AN
INCE-VANCE
Production
"Beau Revel"

WALLACE REID
in
"Watch My Smoke"

THOMAS MEIGHAN
in
"Is Matrimony a Failure?"

GLORIA SWANSON
in
"Everything for Sale"

AN
INCE-VANCE
Production
"The Brass Bowl"

A
WILLIAM DeMILLE
Production of an original script by
Edward Knoblock
Author of "Kismet"

GLORIA SWANSON
in a new story by
Elinor Glyn

DOROTHY DALTON
in
"The Money Master"
By Sir Gilbert Parker
A
George Melford
Production

A
CECIL B. DeMILLE
Production
of an original story by
Avery Hopwood
Author of "The Gold Diggers"



Paramount Pictures

FAMOUS PLAYERS-LASKY CORPORATION
ADOLPH ZUKOR Pres. JESSE L. LASKY Vice Pres. CECIL B. DE MILLE Director General
NEW YORK

ARTCRAFT PICTURES

CANADIAN DISTRIBUTORS FAMOUS-LASKY FILM SERVICE, LTD. HEADQUARTERS TORONTO

MARY PICKFORD'S

New Picture - to be Released January Ninth



"THE LOVE LIGHT"

Written and Directed by
Frances Marion
Photographed by Charles Rosher
and Henry Cronjager

The untold millions who love Mary Pickford for all the sweetness and happiness that she has brought into their lives will hail "The Love Light" as a great picture—perhaps the greatest of all the wonderful Mary Pickford productions.

Miss Pickford has never screened so beautifully, nor has her exquisite talent ever been offered greater scope.

The story, now rich in humor and now tense in its hold on the heart, could stand alone as a splendid offering, but with the beauty and art of Mary Pickford it should prove an overwhelming box-office triumph.

NOTE

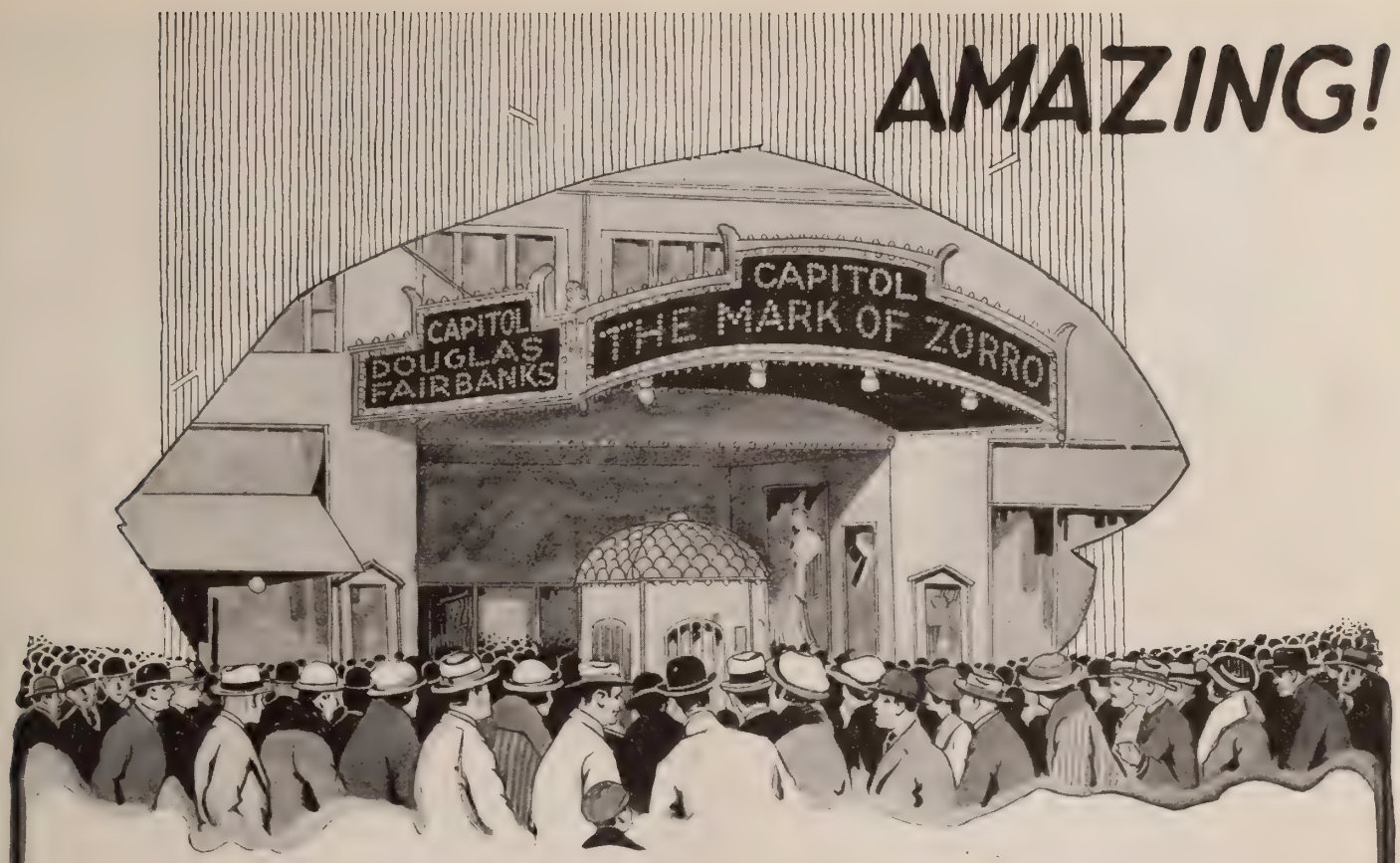
This is not the usual "blind" advertisement written without the opportunity of an actual view of the picture The man who wrote this advertisement went to California for the specific purpose of pre-viewing "The Love Light" and this is a sincere expression of his opinion

UNITED ARTISTS CORPORATION

MARY PICKFORD CHARLIE CHAPLIN · DOUGLAS FAIRBANKS · D.W. GRIFFITH

HIRAM ABRAMS, PRESIDENT

AMAZING!



DOUGLAS FAIRBANKS'

Newest Production

"The Mark of Zorro"

From the "All Story Weekly" Novel "The Curse of Capistrano" by Johnston Mc Culley
Directed by Fred Niblo.

The World's Record

We thought we realized the incomparable popularity and box-office value of Douglas Fairbanks; we felt that his new production "The Mark of Zorro" was indeed a great picture but we were unprepared for the amazing demonstrations that are taking place wherever the picture is being shown.

For example, in one week's showing, the Capitol Theatre, New York, established a world's record with "The Mark of Zorro" by playing to 94,501 admissions and a box-office total of $48,103.43.

UNITED ARTISTS CORPORATION

MARY PICKFORD · CHARLIE CHAPLIN
DOUGLAS FAIRBANKS · D W. GRIFFITH
HIRAM ABRAMS, PRESIDENT


CARL LAEMMLE
announces the early presentation of the foremost screen attraction in America
PRISCILLA DEAN
Supported by
LON CHANEY
UNIVERSAL — JEWEL PRODUCTION DE LUXE



UNIVERSAL—JEWEL
believes this photoplay to be the finest
American Melodrama ever produced.

"OUTSIDE THE LAW"

Directed by
TOD BROWNING

UNIVERSAL—JEWEL PRODUCTION DE LUXE

"best for an age!"

says A. J. SCHUBERT

The Schubert Theatre

Gooding, Idaho

December 1, 1920.

Universal Film Exchanges, Inc.,
Salt Lake City, Utah.

Attention Mr. G. A. Hager, Mgr.

Gentlemen:

On October 27-28th we used your subject THE DEVIL'S PASS KEY for a two days run. We did a very excellent business on this subject and want to say that it surely pleased our patrons immensely. Frankly, this is one of the best subjects we have used in our house for an age. From the standpoint of art, photography, excellent settings and a story that is really worth while, I consider it immense. Surely you cannot say too much about this subject, and I want to recommend it very highly to all exhibitors. It is one of the very few big pictures we have had during the past season.

Very truly yours,

SCHUBERT THEATRE
Per

AJS:K



Von Stroheim's

MASTER PICTURE

"The DEVIL'S PASSKEY"

UNIVERSAL - JEWEL
PRODUCTION DE LUXE

UNIVERSAL

52 Good Pictures a Year and no worry!



UNIVERSAL SPECIAL ATTRACTIONS

When your patrons see an International News Reel not many realize the immense number of interesting views from which these all-too-few shots have been culled. They see perhaps 5% of all we took that week—the other 95% is discarded in order to give them one reel of perfect news pictures. Other news gathering organizations might think such waste unjustified—but you don't think so, because you know the value of that 5%. Book and show the world's best.

International News Released thru Universal

To Our Host of Friends—
Everywhere!
A Most Joyous Christmas and a Most Profitable New Year

Educational Pictures



"The Spice of the Program"

EDUCATIONAL FILM EXCHANGES, Inc.
729 Seventh Avenue, New York
E. W. Hammons, President

GOLDFARB OF NEW YORK

SLIPPED THE RUBBER BANDS

AND CLINCHED

MADONNAS

FOR GREATER NEW YORK

ON TOP OF THIS

JANS FILM SERVICE, Inc.
SECURED TERRITORIAL
RIGHTS FOR NORTHERN
NEW JERSEY. WE'LL SAY
THAT'S GOING SOME
AND THEN SOME!

ABSOLUTELY THE GREATEST

A GIGANTIC, STUPENDOUS SPECTACLE

BLENDING ANCIENT ROME

TERRITORIES

Directed by
B. A. ROLFE

WIRE!

JACOBS OF CLEVELAND

OFF THEIR BANK ROLLS

CONTRACTS FOR

AND MEN

AND THE STATE OF OHIO

ON TOP OF THAT

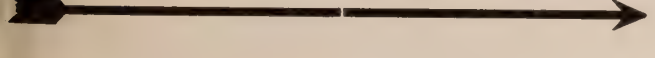
TWO LIVE SHOWMEN,
FALKNER OF NEWARK
AND WHITEHURST OF
BALTIMORE, BOOKED THE
WHOLE WORKS FOR WEEK
RUNS IN THEIR THEATRES

SHOW SUCCESS OF FILMDOM

COMBINED WITH POWERFUL DRAMA

WITH MODERN BROADWAY

SELLING FAST



Produced and Distributed by

JANS PICTURES, INC.

729 Seventh Ave., New York

STOLL FILM
CORPORATION OF AMERICA

presents
Through Pathe Exchange, Inc.,

"THE LURE OF CROONING WATER"

From the Novel by Marion Hill
Featuring Ivy Duke and Guy Newall

It's a story of the stage, of midnight suppers and nerve racking life, and of green fields and the charm of the country; of an actress who under the spell of rural surroundings falls in love with a married man, only to repel him when her persistence breaks down his reserve.





Unconsciously the Woman has fallen in love with an Ideal----with a Man who not only utterly disregards her but who seemingly is insensible of proved feminine charms, one whose indifference she interprets as devotion to honor, home and fidelity

The infatuation lasts only so long as he is cold to her, so long as he is not like other men she has known. When he yields he becomes in her eyes common clay, the halo that surrounds him "fades into thin air", and her faulty outlook is instantly righted

So she sends him back to the Greater Woman, his fellow toiler, the Mother: "He is your man, I haven't harmed him"

A Tense Domestic Tragedy of and for Every Day Human Beings

STOLL FILM

CORPORATION OF AMERICA

George King - President
130 West 46th Street N.Y.C.

Released
January 9
"The Hundreth Chance"

GABLIK STUDIOS

1 to 5

Convert your orchestra liability into a musical asset

Substitute a FOTOPLAYER

equal to a 5 piece orchestra in power and variety of musical expression

The AMERICAN · PHOTO PLAYER CO.

NEW YORK CITY
MECCA BLDG.—1600 B'WAY.

CHICAGO, ILL.
64 E. JACKSON BLVD.

SAN FRANCISCO CAL.
109 GOLDEN GATE AVE.

INDEPENDENT FILMS ASSOCIATION NEWS

PUBLISHED BY THE INDEPENDENT FILMS ASSOCIATION CHICAGO

EDDY ECKELS, Gen Mgr
RICHARD ROBERTSON, DIRECTOR OF EXPLOITATION

WORLD DISTRIBUTORS — EXPLOITATION SECTION

Heartiest wishes for a Truly Merry Christmas and a New Year overflowing with Happiness and Prosperity.

INDEPENDENT FILMS ASS'N.
Eddy Eckels

Harry Rice · Richard Robertson · E. H. Barrymore · Howard Robertson · H. E. Belford · Floyd Williams · R. W. French.

Pinnacle Productions, Inc. presents

NEAL HART IN DANGER VALLEY



Pinnacle Pictures

Exploitation Hitherto Unapproached

THE exhibitor who attempts to get business with unknown players is in the same position as the merchant who undertakes to sell unadvertised goods.

He must either spend so much money in local advertising that his profits are wiped out—or else see his competitor monopolize the trade with advertised goods.

The druggist doesn't advertise Coca-Cola. He doesn't have to. That is done for him by the Coco-Cola Company.

The unapproached exploitation of the Independent Films Association has created a market for its product in the same way—and the exhibitor booking through its member independent exchanges secures ADVERTISED GOODS for which a demand has already been created.

Secure bookings through the exchanges having membership in the Independent Films Association—they handle only brand-new ADVERTISED productions.

PARKING FANNY
(A Parable)

There was once an exhibitor who had a goat named Fanny.

The exhibitor used to park his Fanny around the film exchanges run by the hired men of the New York Film Czars.

New York heard Fanny was growing plump—so the order went out to the hired men, "Cut down on Fanny' feed—keep more for ourselves."

The exhibitor noticed how lean Fanny was getting, so he looked about and found plenty of fodder around the independent exchanges. Furthermore, he was told he could park his Fanny there as often as he pleased.

When the Czars saw this, they wired their hired men, "Get the exhibitor's goat."

But it was too late. The exhibitor now parks his Fanny around the Independent Exchanges—and she is gaining weight rapidly.



The Meaning of a Symbol

POSSIBLY you have noticed the modest signature-initial affixed on that attractive advertisement of a recent release—or below a graphic scene-cut—or on the cover of a press book that couldn't be laid aside!

Although unpretentious in size, it possesses TREMENDOUS import to the Moving Picture Industry!

The symbol "M. A." means PUSH, PROMOTION, PREDOMINANT PUBLICITY and PROFITS PLUS!

It has become the sign of ULTRA-EXPLOITATION and the stamp signifying of PROFITS for Producer, Exchange Man and Exhibitor alike.

When you see the symbol "M. A." you know that the MASTER ADVERTISERS have been called into play.

When they interpret the producer's ideas and join their own to his advertising campaign, there can be only one answer—RESULTS PLUS!

One result—they set the sky afire with "SKYFIRE," Neal Hart's super-successful feature! They were chosen to exploit it because the producers and exhibitors had confidence in them inspired by their previous, result-getting work.

Get a copy of the "SKYFIRE" press book or any other bearing the "M. A." symbol and see how the exciting episodes, heart-throbs and climaxes of the features are connected by the MASTER ADVERTISERS with ideas that put the pictures over BIG!

The MASTER ADVERTISERS are eager to strip for action on other campaigns!

Their backing boosts bank accounts!

BANK ON THEM!



The
MASTER ADVERTISERS
A Dezencels S. Gold Jo Fischer
109 N. Dearborn St. Chicago. Ill.





A Merry Christmas and a Happy New Year

TO

EACH AND EVERY MAN, WOMAN AND CHILD IN THE MOTION PICTURE INDUSTRY

FROM THE

World Motion Picture Corporation

John H. Kinef
President

Peter C. Heidelberger
Secretary and Treasurer

Alfred Walker
Vice Pres. and Director Gen.

Hon. Joseph Hartigan
Chairman Finance and Advisory Board

David Murphy
Director News Service

Pell Mitchell
Director Cinematography

James F. Hartigan
Executive Office Manager

Frederick Bruggemann
Supt. of Laboratories

James B. "Smiling Jimmy" Kelly
Managing Director Sales

EXECUTIVE OFFICES
500 FIFTH AVENUE
NEW YORK CITY

PRODUCING **World's News Pictures**

HAVE YOU RECEIVED A COPY OF OUR HANDSOME PHOTOGRAVURE SECTION OF World's News Illustrations??--IF NOT WRITE IN FOR IT.

TWELVE GOLDWYN PICTURES

GOLDWYN
Presents
A REGINALD BARKER PRODUCTION
of
GODLESS MEN
Adapted from the famous story
"Black Pawl" *by* Ben Ames Williams
Directed by
Reginald Barker

"THE Greatest Sea Picture Ever Filmed." That describes this tremendous drama of the deep, a Reginald Barker production of Ben Ames Williams' famous story "Black Pawl".

GOLDWYN
Presents
TOM MOORE
in
HOLD YOUR HORSES
Adapted from the famous Saturday Evening Post story
"Canavan" by Rupert Hughes
Directed by
E. Mason Hopper

TOM MOORE'S best picture! A wonderful piece of character acting, side-splitting titles, lightning action and the same delicious humor that the public applauded in "Scratch My Back".

GOLDWYN
Presents
A FRANK LLOYD PRODUCTION
of
A VOICE IN THE DARK
From the A H Woods Stage Success
by Ralph E. Dyar
Directed by
Frank Lloyd

A MYSTERY picture that holds you tense from the first scene to the final electrifying climax. It is adapted from the A. H. Woods play which scored a great stage success.

MESSMORE KENDALL &
ROBERT W CHAMBERS
Present
VIVIAN MARTIN
in
THE SONG OF THE SOUL
Adapted from "An Old World Romance"
by William J. Locke
A John W. Noble Production

VIVIAN MARTIN, as the beautiful blind heroine of "The Song Of The Soul" does the greatest acting of her career. A picture that aims straight at the heart.

GOLDWYN
Presents
MABEL NORMAND
in
WHAT HAPPENED TO ROSA
Adapted from the story "Rosa Alvaro Entrante"
by Pearl Lenore Curran
Directed by
Victor Schertzinger

MABEL NORMAND plays a highly hilarious part in this swift moving story of a shop-girl who longed for romance and adventure.

GOLDWYN
Presents
AN ALL STAR PRODUCTION
of
THE CONCERT
by Hermann Bahr
Directed by
Victor Schertzinger

"THE CONCERT" was a tremendous sensation on Broadway and has all the earmarks of one of the biggest box-office attractions the screen has ever known.

Now Ready At Your Nearest Exchange

GOLDWYN PICTURES CORPORATION

FOR CURRENT SHOWING

A GREAT play—a greater picture. "Bunty Pulls The Strings" will tax the capacity of your theatre. The cast reads like a "Who's Who" of famous performers.

GOLDWYN
Presents
A REGINALD BARKER PRODUCTION
of
BUNTY PULLS THE STRINGS
by Graham Moffat
Adapted by J G Hawks and Charles Kenyon
Directed by
Reginald Barker

PAULINE FREDERICK, just as in Madame X, has a role of character and adventurous flavor in this dramatic screen version of Channing Pollock's play based on O. Henry's story.

GOLDWYN
Presents
PAULINE FREDERICK
in A H Woods' Notable Success
ROADS OF DESTINY
Written by Channing Pollock
(Suggested by O Henrys Short Story of the same name)
Directed by
Frank Lloyd

WILL ROGERS, as a Swede sailorman who lets two women play ping-pong with his heart, will hand your patrons an hour of sheer delight.

GOLDWYN
Presents
WILL ROGERS
in
GUILE OF WOMEN
by Peter Clark Macfarlane
Directed by
Clarence Badger

BETTY COMPSON'S first picture since "The Miracle Man" is an enthralling love story that touches a problem close to every man and woman of today.

BETTY COMPSON
in
PRISONERS OF LOVE
by Catherine Henry
Personally Produced by Betty Compson
Directed by
Arthur Rosson

ALL the sparkling humor, tender pathos and delicate charm of the great success has been retained in this delightful romance of back-stage life.

GOLDWYN
Presents
A FRANK LLOYD PRODUCTION
of
THE GREAT LOVER
The Cohan and Harris Notable Stage Success
by Leo Ditrichstein and Frederic and Fanny Hatton
Directed by
Frank Lloyd

GEORGE ADE'S famous comedy, glittering with his inimitable brilliance, has been made into a picture that is one grand and glorious shout of laughter.

GOLDWYN
Presents
JACK PICKFORD
in
JUST OUT OF COLLEGE
by George Ade
Directed by
Alfred E. Green

GOLDWYN PICTURES CORPORATION

Now Ready At Your Nearest Exchange

Sherman is right

FINKELSTEIN & RUBIN

M.L.Finkelstein I.H.Rubin

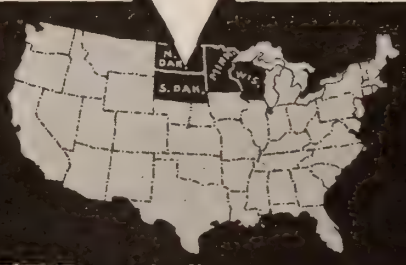
of Minneapolis, Minn.

announce

to the Theatre Owners of Minnesota, Wisconsin, and North and South Dakota, that they have secured the RIGHTS for the EXCLUSIVE DISTRIBUTION in these States of all attractions released by

SHERMAN PRODUCTIONS

CORPORATION



For bookings apply to

TWIN CITY AMUSEMENT CO.

FINKELSTEIN & RUBIN, *Owners*

M.L. Finkelstein I. H. Rubin

MINNEAPOLIS, MINN.

SHERMAN PRODUCTIONS
CORPORATION

HARRY A. SHERMAN, *President*

Extends
the Season's Greetings
to all the
Motion Picture Industry
and especially
THE INDEPENDENT
for whom 1921
should be a banner
year



"Sherman is right"



A Screenplay

Starring

Bryant Washburn

splendidly supported by JOAN MORGAN, England's most beautiful actress.

The First Big American Screenplay Made in England

An American Star, an all-British supporting cast of renowned talent, including Miss Joan Morgan, Mrs. Saba Raleigh, Mr. Gibb McLaughlin and others make this the most perfectly cast romance of the screen.

An American story—a corking good one, skillfully picturized and directed by Eugene G. Mullin, sparkling photography and locations never photographed before.

Something for the Jaded Appetite of the Public—

Away from palmetto and mesquite—a change in diet sure of a welcome by millions—a feast to eyes, tired of the sameness of "hand-me-down" locations.

Youth, love and laughter, together with the novel twists that earned for the author the name of "America's Maupassant."

IN EVERY SENSE OF THE WORD:

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SCREENPLAYS PRODUCTIONS Inc. Presents

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IN

David Skaats Foster's



THE ROAD TO LONDON

Made in the exact locations so charmingly described by the author. Let this Romance take you to **SEE**

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SCREENPLAYS PRODUCTIONS, INC.

140 West 42nd St., New York

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Something New To America



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PRESENTS

DOLORES CASSINELLI

IN

"The HIDDEN LIGHT"

Big Hearted Women Will Thrill at this Dramatic Surprise

Love has no doubts, when the world was against him, the true love of his blind sweetheart won the great battle.

She was the only living soul who knew the truth—and they refused to accept her story as evidence on the witness stand.

In the eyes of the world and all the laws of circumstantial evidence he was guilty—guilty of the worst crime imaginable.

Would you accuse him? Don't answer until you see this drama of surprises, thrills, mystery and heart-interest romance.

State Rights Distributed by

COMMONWEALTH FILM CORPORATION

Sam Zierler, President

729 SEVENTH AVENUE NEW YORK CITY

You don't have to worry

about "hard times" and an over-produced market with this picture

ILLINOIS INDIANA

TELEPHONE CENTRAL 3575

Gollos Enterprises

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ORPHEUM THEATRE BUILDING
110 SOUTH STATE STREET

CHICAGO. November 16, 1920

Commonwealth Film Corporation,
Sixteen-Hundred Broadway,
New York City, N.Y.

Gentlemen: Attertion: Mr. Zierler

I have just finished seeing Dolores Cassinelli in the "Hidden Light" for the third time, and I like it better and am more impressed with it every time I see it.

At our last exhibition we showed this feature to some of the most prominent exhibitors in the city, and they were so impressed with it that they asked us to be sure and let them know when we are going to show it again, as they would like to see it once more, and when you get "hard boiled" exhibitors to ask that - you've got some picture.

We have a winner in this picture and you can rest assured that we are not going to hide the "Hidden Light" under a bushel basket.

Sincerely yours,

GOLLOS ENTERPRISES.

A. M. Gollos.

There are only a few more territories open

WIRE OR WRITE AT ONCE

Season's Greetings

SAM ZIERLER

This is an Age of Specialization—

Hereafter Special Pictures will Specialize on Production Only

Believing that this is the day of specialists and that all things have grown out of concentrated effort along one specific line, the Special Pictures Corporation has determined to center its energies on the production of the best in the short reel field.

Hereafter the distribution of the Special Pictures Corporation product will be handled by the Federated Film Exchanges of America listed on the page opposite.

This move was made in the belief that there are too many exchange systems in the business resulting in lost motion, duplication of effort and added costs to the exhibitor. If by consolidation and elimination we can preserve and make bigger an organization that is on the right track of fair dealing with the theatre owner, we believe we have made a good move.

Under this belief we chose the Federated Film Exchanges for the distribution of our product because of the fact that each exchange is an independently owned exchange affiliated with the national organization and that its head is the owner and not a branch manager working merely for a salary.

Federated will handle our entire output, the Comiclassics, the Chester Conklin Comedies, Ford Sterling Comedies, Louise Fazenda Fun Tests, the Milburne Moranti Comedies, the Clayplay Comedies in Mud, the Sunset-Burrud Scenics and the Comedyart Productions.

Assuring you of bigger, better short reel features for 1921 and believing we have made a move of mutual benefit to ourselves and the exhibitor of the entire country, we remain,

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Short Reel Specialists

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Specialty Film Co., Inc.
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Supreme Photoplays Corporation
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Greater Productions, Inc.
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CORPORATION

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JESSE JAMES UNDER THE BLACK FLAG

STARTLING ~
in story and action
SUPREME ~
in suspense

The first authentic portraya of the adventures of Jesse James, the bandit, the most hunted man in the history of American Outlawry

What people say of a few of the many high points in this picture

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"A tangled mass of riotous color, clouds of dust, clanking spurs, roughly clad, weather-beaten men with hard, firm-set faces, mounted upon pitching, lunging horses. Danger. Thrills. The greatest exhibition and nearest authentic, realistic production of the Old West I have seen in a generation."

WALTER CORCORAN.



ACT — Silver Pac Train Episode an Quantrell's Cam

"Men and women boo and spurred, eyes and g flashing — hair-raising uations, blanketed Indi of the Pueblos, dare-de stunts by native Mexic of the plains. Setting: snow-capped mounta of the Sangre de Chri range. Only one wo could adequately expr my thoughts as I sto there spellbound witn ing a sight, the equal which, I never expect see again—marvelous."

FRANK READIN

Warning to Exhibitors

Taking advantage of the National advertising campaign the Mesco Pictures Corporation is putting back of the production, "Jesse James Under the Black Flag," competitors are now showing and attempting to sell State Rights to an antiquated picture called "The James Boys In Missouri", "The Life of Jesse James" or by a similar name. The picture they are showing was made about ten years ago with the direction and characterization in vogue at that time. It was withdrawn from the market for years, and is now being revived apparently for no reason except to gather big profits from the publicity our production has gained.

JESSE JAMES, Jr., Says: "Unauthorized persons are now showing moving pictures supposed to portray the life of my father, Jesse James. The only true history ever written of my father's life, entitled, 'Jesse James Under the Black Flag', is in the hands of the Mesco Pictures Corporation of Kansas City, Missouri, and is now being reenacted for production. This story portrays facts that have never before been revealed. It has been rewritten for pictures and is being directed by FRANKLIN B. COATES for Mesco Pictures Corporation. It is an authentic, gigantic, thrilling, spectacular production.

"I feel sure the fair-minded exhibitor will not mistake an old, worn-out picture for the super-production we are engaged upon. Look for the sign of the genuine:

Mesco Pictures
CORPORATION

State Right buyers can arrange now for the only picture authorized by me of my father's life—'Jesse James Under the Black Flag', by communicating with Mesco Pictures Corporation, 207 Sheidley Building, Kansas City, Mo."

Respectfully,

Jesse James Jr

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WARNER BROTHERS Have Purchased the Following

ESSANAY CHAPLINS

HIS NIGHT OUT	Two Reels	WOMAN	Two Reels
HIS NEW JOB	Two Reels	SHANGHAIED	Two Reels
A NIGHT IN THE SHOW	Two Reels	POLICE	Two Reels
THE BANK	Two Reels	TRIPLE TROUBLE	Two Reels
THE TRAMP	Two Reels	IN THE PARK	One Reel

We will prosecute any exhibitor showing any of the above subjects unless they are booked from one of our duly authorized agents.

For State Rights—Wire

WARNER BROTHERS

220 West 42nd Street Bryant 620 New York



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Presents HIS 6-PART COMEDY-DRAMA

"A SMALL TOWN IDOL"

Mack Sennett has never made anything so stupendous as this before and neither has anyone else /.

MACK SENNETT'S

"A Small Town Idol"

[A Plot Glorified With Girls]

It takes a youth, removes him, innocent, but in disgrace, from his small town home; it sets him adrift in a great city, gives him a job in a motion picture studio and a leading woman to adore; it releases the tongue of slander at home and breaks the heart of his trusting country girl; it restores him as a mighty screen hero of a Western melodrama and composes all his difficulties in a romance of tender beauty. All this is garlanded with a thousand girls of typical Sennett beauty perfections. Such, in faint, inadequate synopsis, is this latest six-reel achievement from the hands of the maker of "Mickey."



Featuring
BEN TURPIN
MARIE PREVOST
CHARLIE MURRAY
PHYLLIS HAVER



MELODRAMA

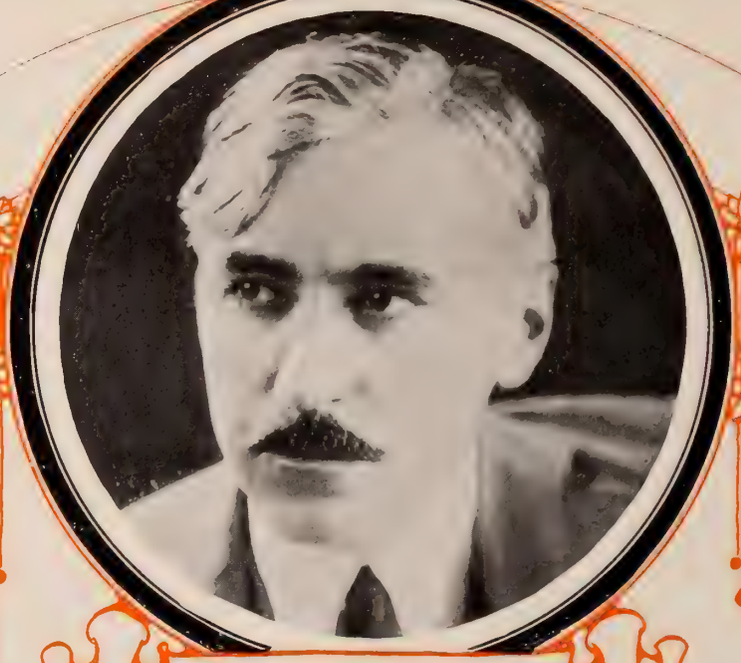
till you gasp and grip your chair arms

SPECTACLE

till your vision is overwhelmed

COMEDY

till your sides ache and the tears roll down your cheeks



MACK SENNETT

The Comedy King has come by his title by virtue of the default of competitors. There is only one Mack Sennett. Beginning with the first rays of light projected through Biograph film and continuing in the van of picture making, Mack Sennett is a figure unique. It isn't accurate to say that "he grew up with the business;" the business grew up with him, and now in the full stature of a matured perfection, he appears for the first time as a producer distributing through his own releasing agency — Associated Producers. Signalizing this epochal event is a production, "A SMALL TOWN IDOL," that is the last word—the ultimate expression—of a genius for devising drama in pictures, riotious comedy in motion and realized visions of extravagant beauty.

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GEORGE LOANE TUCKER ~ MAURICE TOURNEUR ~ J. PARKER READ JR. ~ C. GARDNER SULLIVAN

ASSOCIATED PRODUCERS INC.

HOME OFFICES: 729 SEVENTH AVE., NEW YORK CITY

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Presents
Louise Glaum
in
"LOVE"
DIRECTED BY
WESLEY RUGGLES

ALLAN DWAN

presents —

press-public and exhibitor *judge*

Motion Picture News

One feels inclined to place a gold seal opposite Allan Dwan's name in his first production for Associated Producers. "The Forbidden Thing," which he adapted and directed from Mary Mears' vivid and vital story of a "faith that would not die," will certainly be classified among the top-notchers. He has constructed the feature in narrative form and has placed remarkable emphasis upon its rugged simplicity. The tale is peopled with figures who are actually life-like—whose joys and sorrows are touched upon with genuine feeling. It is dramatic to the core—but not the drama of the theatre, but of life.

Moving Picture World

"The Forbidden Thing," an Allan Dwan production, while sentimental and dramatic, is quite out of the ordinary in plot and should touch the right spot in the public's heart. There is something about it that makes you like it in spite of the rather drawn-out story. The lives of the principal characters are tangled into an almost unravelable skein, and that, of course, makes you eager to see "how it is going to come out."

Exhibitors' Trade Review

"The Forbidden Thing," Allan Dwan's initial contribution to the Associated Producers, Inc., program, is a life drama, conceived and executed on the highest plane and with excellent artistry. Sat in humble surroundings, and wrought out by very human characters, it is a picture play that will attract and hold wide attention because of the lesson it teaches. It is a story of a love that lives—a faith that nothing can blast, and because the good and the bad in men and women work at cross-purposes, the tragic element enters but never dominates. . . . Mr. Dwan displays a fine sense of proportion in assigning the best available players for his roles. For instance, what is there that operates against this cast being referred as as "an all-star cast?"

Exhibitors' Herald

For whatever success "The Forbidden Thing" achieves, the credit is largely due to Allan Dwan. He has done so well with a story that has been told before that the repetition will doubtless be found generally enjoyable.

Wid's

. . . Dwan has turned out an unusually fine production, with excellent photography, mastery of detail, and while the killing off of the wife may be unnecessary, the average audience will probably not find this materially objectionable. The entire cast is excellent and well fitted.

Letter from Tom Moore, Garden Theatre, Washington, D. C.

"The Forbidden Thing" has lived up to its remarkable Sunday opening, when, in the face of the rainy weather, it did within $15.25 of the year's record. An unusual opening does not always guarantee an unusual week, but "The Forbidden Thing" has done such a steady business that we are holding it over for a second week. While exhibitors can get specials of such quality, they need not fear control of their programs by any interests at any time.

Cleveland News Leader

"The Luck of the Irish," with Anna Q. Nilsson and James Kirkwood, produced by Allan Dwan, reminds one of the great love stories of the past.

Moving Picture World

"In the Heart of a Fool" is unlike the thrilling adventure stories with which Mr. Dwan's name has been associated in the past. Into the story are woven three separate romances culminating in a striking dramatic climax. Mr. Dwan's artistic perception is evidenced in lavishly mounted interior settings. The cast assembled by Dwan is strong.

Wire from A. H. Blank, Rialto Theatre, Omaha.

"In the Heart of a Fool" opened a week's engagement at the Rialto Sunday and has broken all house records so far. Monday crowd got beyond control. Swept down the aisles and filled every available inch of space, both upstairs and down, and conservative estimate places number of people in the theatre at one time at forty-one hundred. The Rialto has only twenty-six hundred seats. My heartiest congratulations.

Indianapolis Star

Allan Dwan, whose production of the McGrath story, "A Splendid Hazard," had its premiere at the Circle theatre this week, is a producer who would probably not boast that he "makes stars," which is of absolutely no consequence to any one except to the prospective stars, but he could with reason boast that he makes the best possible use of those talents for acting which the screen has so far developed. The photography is excellent and the settings characteristic of this intelligent and skillful producer.

Wire from S. Barrett McCormick, Circle Theatre, Indianapolis, Ind.

Allan Dwan production of "Splendid Hazard" at premiere presentation Circle theatre this week accepted by press reviewers and audience as one of the high lights of screen art. Dwan's masterful direction of the fascinating story which combines all elements of audience appeal assures its financial success. Walthall's work proclaimed greatest of his career. Congratulations to Dwan and Mayflower.

Wire from P. G. Theophelis, Managing Director, Lorain Opera House, Cleveland.

"Luck of the Irish" opened at Loraine opera house today and the opera house could not begin to hold the crowd that came in droves to see your wonderful picture. It was capacity afternoon and night. Largest business we have ever done excepting "Mickey." Everybody more than pleased and applause was frequent. We want more pictures like this.

St. Louis Globe Democrat

"Soldiers of Fortune," Allan Dwan's picturization of Richard Harding Davis' famous novel, opened at the King's theatre for a week's run. "Soldiers of Fortune" is a picture with an appeal for everyone. It is romance and adventure. Allan Dwan's direction is of the first magnitude, while the playing of Anna Q. Nilsson and Norman Kerry is another feature.

STUDIOS - HOLLYWOOD - CAL. —

For exhibitor information - address
Eastern Offices - 1457 Broadway - N.Y.C.

Bert Adler - Representative



ALLAN DWAN
presents
The FORBIDDEN THING

By ~ MARY MEARS ~ *Released by* ~ ASSOCIATED PRODUCERS INC.



MARSHALL NEILAN PRODUCTIONS—

The Realization of An Ideal
The Fulfillment of A Promise

The formation of Marshall Neilan Productions, over a year ago, was not merely the origination of a new producing company in a crowded field.

It was the birth of a great ideal comprising plans of independent production of screen entertainment following nine years of thought and experience.

Involved in this ideal were certain definite promises of interest to prospective exhibitors of this product and to the trade in general.

In a little over a year's time this organization has established a high percentage of consistent successes that any studio might well be proud of.

"The River's End," "Go and Get It," "Don't Ever Marry," "Dinty," and "Bob Hampton of Placer." Each one an artistic achievement and a tremendous box-office attraction.

These pictures make fact of the contention that Marshall Neilan is a—if not THE director of the most consistent financial and artistic successes released during the past year.

In the ten years gone by, the artistry of Neilan and his ability to present this artistry in a way that appeals to the public has become more and more popular with cinema audiences throughout the entire world.

Today his name on the front of a theatre guarantees exceptional entertainment. Record attendances whenever his pictures are shown, regardless of their nature, prove that the motion picture followers fully realize this.

Among the prominent artists, technical experts and executives assisting Mr. Neilan in achieving this enviable position are Marjorie Daw, Wesley Barry, Marion Fairfax, Colleen Moore, James Kirkwood, Pat O'Malley, Howard Hawks, J. R. Grainger, Pete Smith, L. L. Baxter, Tom Held, Jacques Bizeul, David Kesson, Ben Carré, D. J. Grey, Lucita Squier and William Linahan.

Each one a master in his or her own field, this staff embodies but one of the Neilan policies; that of obtaining the best brains in the industry and allowing these brains full scope.

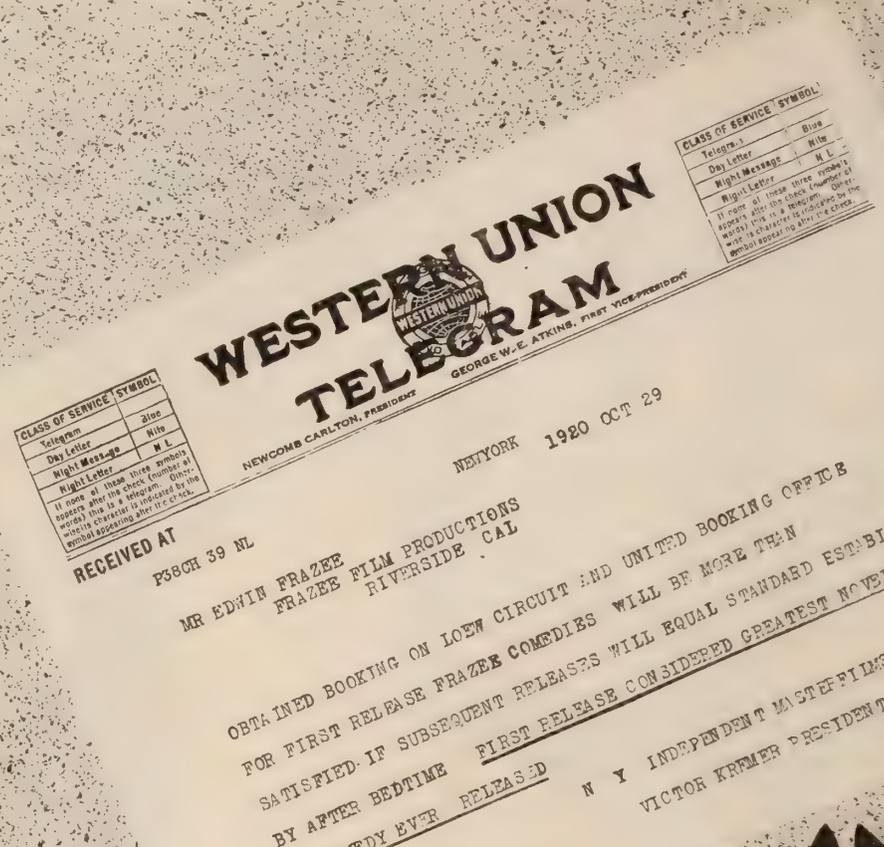
The good will enjoyed by Marshall Neilan at the hands of exhibitors, press and public, the achievements of his first year's efforts as an independent producer and the genius that has made all this possible can have but one outlook for the coming year, namely: greater accomplishments, further progress in consistent quality and bigger box-office returns.

— Releasing through First National —

MARSHALL NEILAN PRODUCTIONS


The Half-Breed
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Whistler
Slippy McGee
The Rose of the Ghetto
The Gilded Cage
Marry The Poor Girl
Wait till We're Married
The Rainbow Bridge
Sweethearts for Three
What Next
The Clam Digger
Conquering Kate
The Imperial Highway
In South Carliny
The Society Pilot
The Judge and the Jury
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The Master Thief
The Humming Bird
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It is the purpose of Oliver Morosco Productions, inc., to maintain in its screen productions the same high standard that has characterized the Morosco stage successes. The unequalled Morosco resources for obtaining the pick of manuscripts, the Morosco stars, Morosco authors, Morosco facilities and equipment, insure each Morosco picture being worthy of the Morosco name
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The World's Most Perfectly Formed Girl

in

"NEPTUNE'S BRIDE"

Written and directed by

Capt. Leslie T. Peacocke

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Marvelous Exemplification of Bull Fighting in Spain

★

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6 Reels

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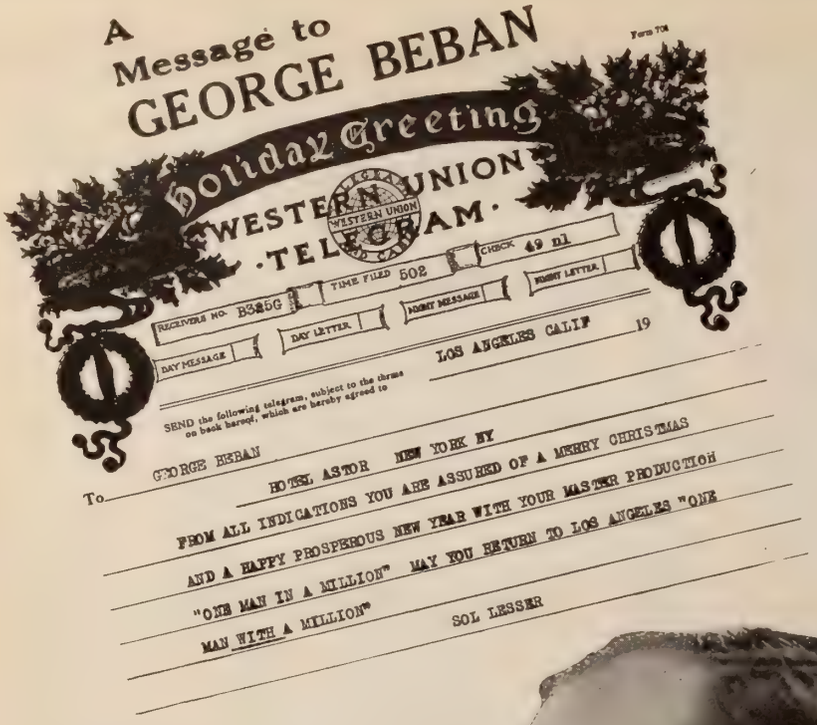
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A Message to GEORGE BEBAN





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SIGNED *George Beban*

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"A DANGEROUS PASTIME"

Cast Includes

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THE photograph on this page shows Skouras Brothers' New Grand Central Theatre, St. Louis, on the opening night of THE FURNACE.

CROWDS LIKE THIS ARE BESIEGING HUNDREDS OF THEATRES ALL OVER THE COUNTRY TO SEE WM. D. TAYLOR'S PRODUCTION

THE FURNACE

Adapted by Julia Crawford Ivers from the Novel by "Pan"

CITY	THEATRE
Akron	Orpheum
Baltimore	Aladdin
	Linwood
	Belvedere
Bay City	Washington
Boston	Modern
	Beacon
	Exeter St.
Brooklyn	Stadium
Buffalo	Palace
Chicago	Balaban & Katz
Cleveland	Stillman
	Liberty
	Alhambra
Columbus	Empress
	Grand
Detroit	Madison
Grand Rapids	Majestic
Hartford	Capitol
Indianapolis	Colonial
Lexington	Ada Meade
Los Angeles	Clune's Broadway
Louisville	Alamo
Lynchburg	Academy of Music
Moline	Avoy
New Haven	Palace
New York	Rialto
Pasadena	Jensen's
Philadelphia	Palace

CITY	THEATRE
Portland, Oregon	New Grand
Pittsburgh	Olympia
	Cameraphone
Providence	Strand
	Modern
Reading	Colonial
Rochester (two weeks)	Star
Sacramento	Godard's
Saginaw	Mecca Palace
Salem, Oregon	Oregon
Salt Lake City	American
San Francisco	California
Seattle	Blue Mouse
Spokane	Clemmer
Syracuse	Palace
Toledo	Valentine
Washington	Palace
Youngstown	Dome

CIRCUITS

NAME	TERRITORY
Lynch Enterprises	South
Saenger	South
Lynch-Hulsey	South
Poli	Connecticut
Loew's	New York
Skouras Brothers	St. Louis
Rubin & Finkelstein	Minneapolis, St. Paul, Duluth
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Number 17

A drama of love, intrigue and mystery
From the novel by LOUIS TRACY



Direction and Scenario by
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WILLIAM FOX PRODUCTION
BLIND WIVES
Based on the International Stage Success
"MY LADY'S DRESS" by Edward Knoblock
Author of "Kismet," "Tiger-Tiger," "One", etc.
has everything a picture should have~
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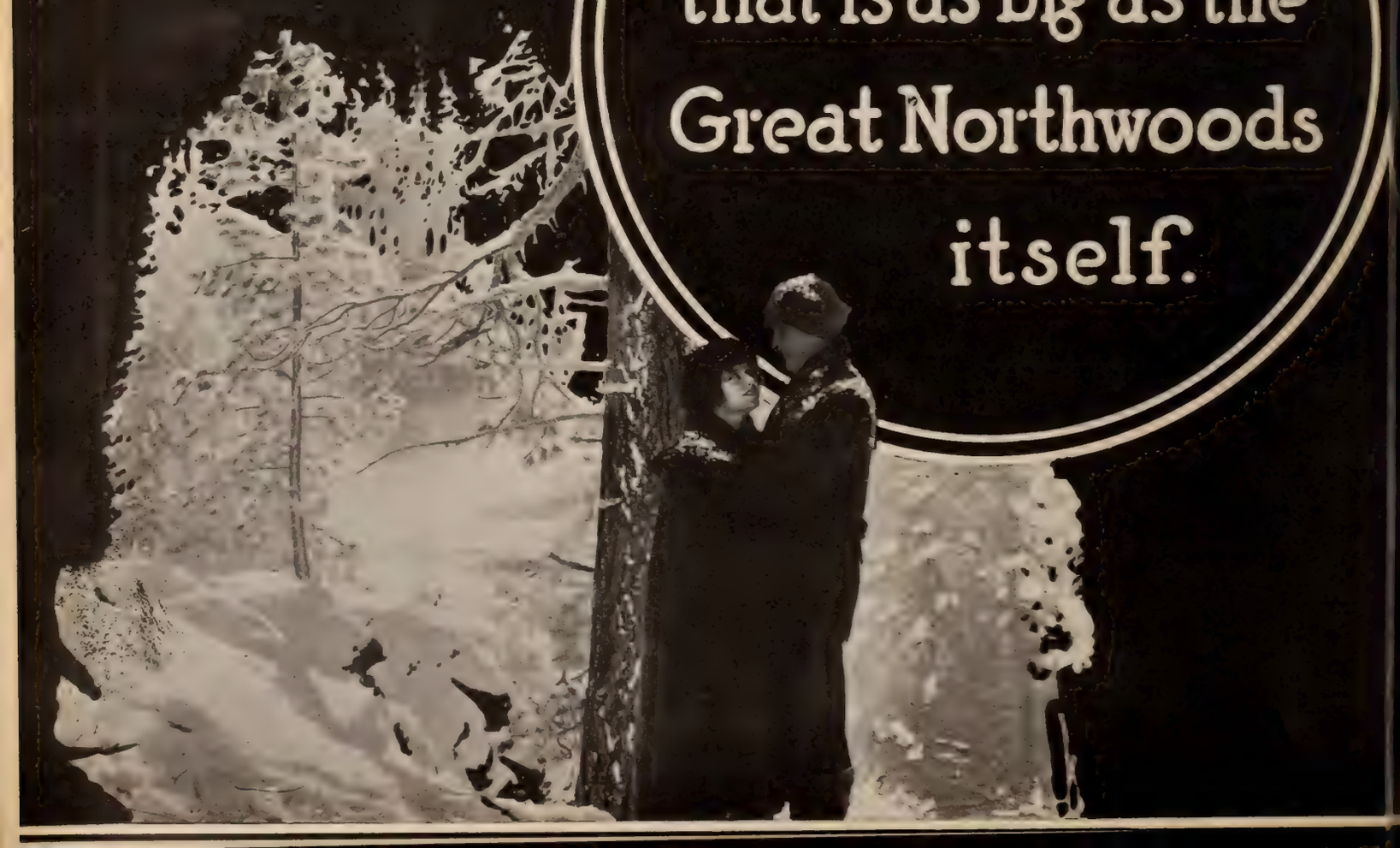
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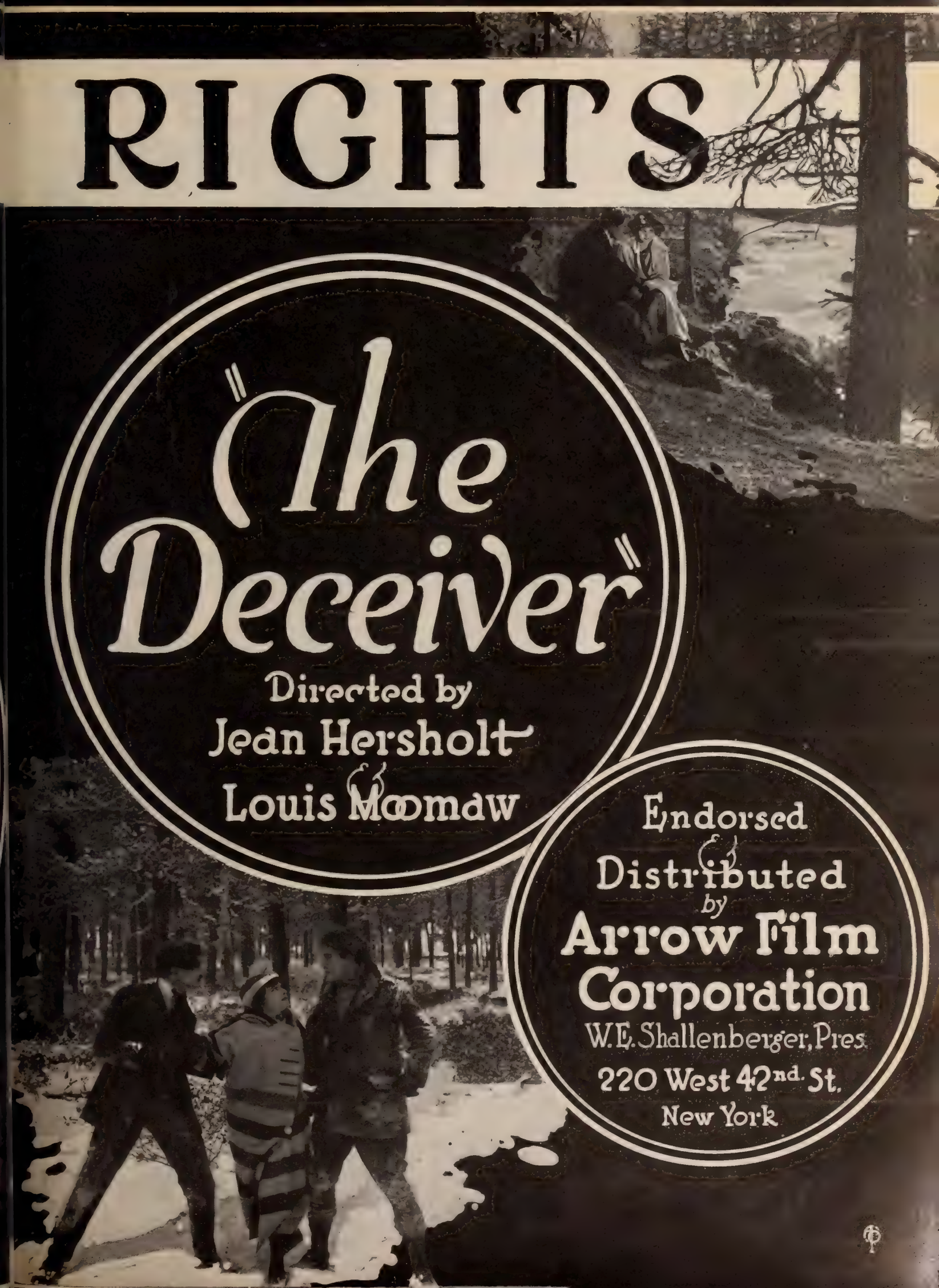
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Five Months in production

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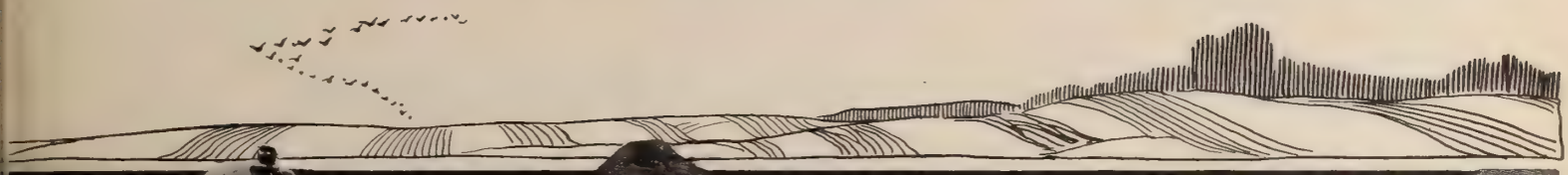
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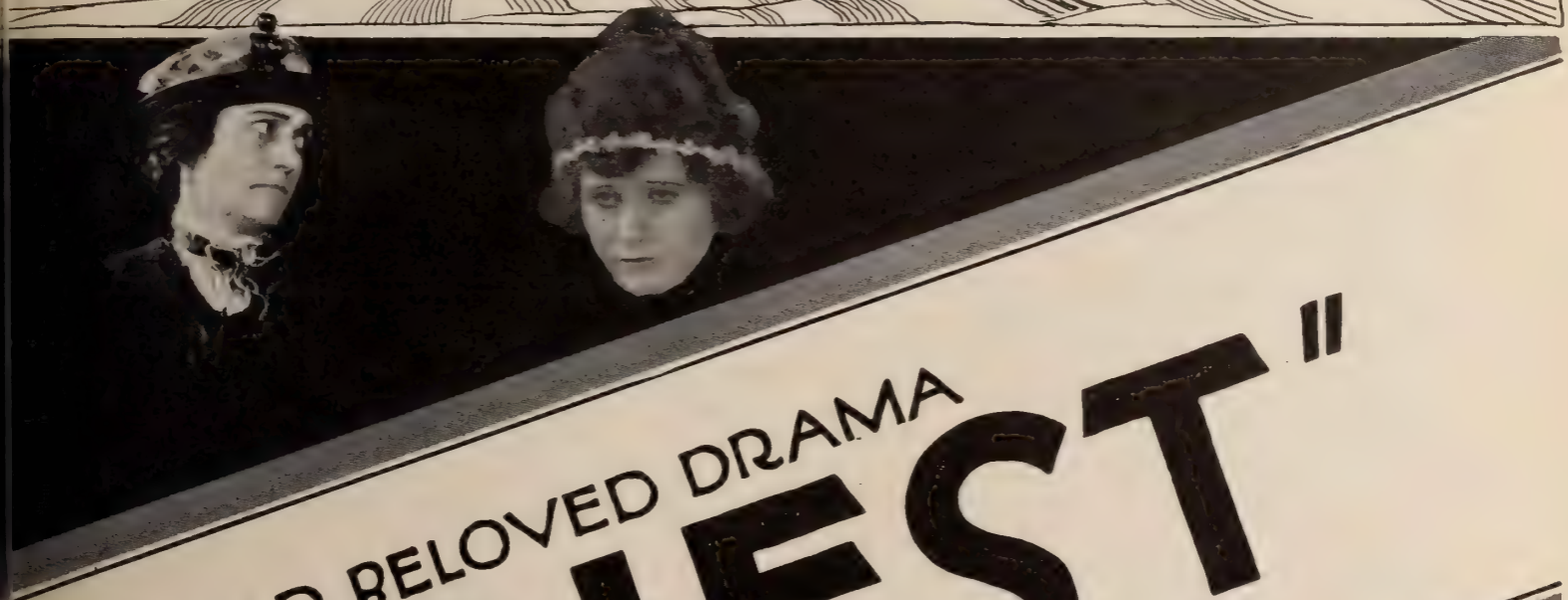
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Announcing a New Organization

To the Supply Trade:

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The biggest advances made in business during recent years have been due to co-operation. The best co-operator is the best **operator** of a business.

Team-work pays! You have seen marked improvement in lines of business where former "competitors" have changed to "co-operators."

It was with the thought in mind of general improvement of the motion picture supply business that this association was formed recently.

The managing directors of twenty-four representative supply dealers and jobbers held numerous meetings, where the need for such an association and the probable results of it were thoroughly discussed, and the organization was carefully planned.

With a firm conviction that closer co-operation between supply dealers would improve their businesses and enable them to render better service in the motion picture industry, they formed the Association of Motion Picture Supply Dealers.

The objects of the Association of Motion Picture Supply Dealers are to promote the welfare of its members and to distribute among them the fullest information obtainable in regard to all matters affecting the Motion Picture Supply Business; to aid in bringing about more friendly relations between the motion picture supply dealers; to assist in standardizing and marketing high-grade motion picture supplies; to improve the quality of motion picture supplies and apparatus and the service rendered by the various branches of the motion picture industry.

All those who gave of their time and service during the formative period have joined the Association as Charter Members.

A Constitution and By-Laws have been drafted and adopted. Some of the Committees have been formed, the Association is well under way, and it already promises to be the means of accomplishing big and important work.

It is the desire and aim of the Association to list as its members all the representative dealers and jobbers of motion picture supplies. The Association can reach maximum efficiency only when it has the co-operation of all those engaged in this important and rapidly growing business.

Applications for membership are being considered by The Executive Committee.

An invitation is hereby extended to all those in the supply trade to communicate with the Chairman of the Executive Committee, who will forward a copy of the Constitution and By-laws of the Association, with details of membership requirements and application blank

Your inquiry will receive immediate attention, and you will hasten the work of the Association by sending it promptly.

Association of Motion Picture Supply Dealers

Address inquiries to H. H. Cudmore, Chairman Executive Committee, 823 Prospect Avenue, Cleveland, Ohio

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In two and one reel shocks the year around

Happy Films that rout the Glooms and send the crowds home chuckling

A laugh from the heart means a tinkle in the till

FOR YOUR BUSINESS' SAKE

Take

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Here it is

Hank Mann
with Madge Kirby and
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Billy Fletcher and
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(The Dainty Girl)
In those one reel Spotlight Comedies
Fifty-two Frolics a year

Morris R. Schlank Productions
Hollywood, California
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Watch the Trade Journals for
important announcements for 1921

THE PAIR THAT PARES THE CRUST OFF THAT GROUCH



Alt and Howell



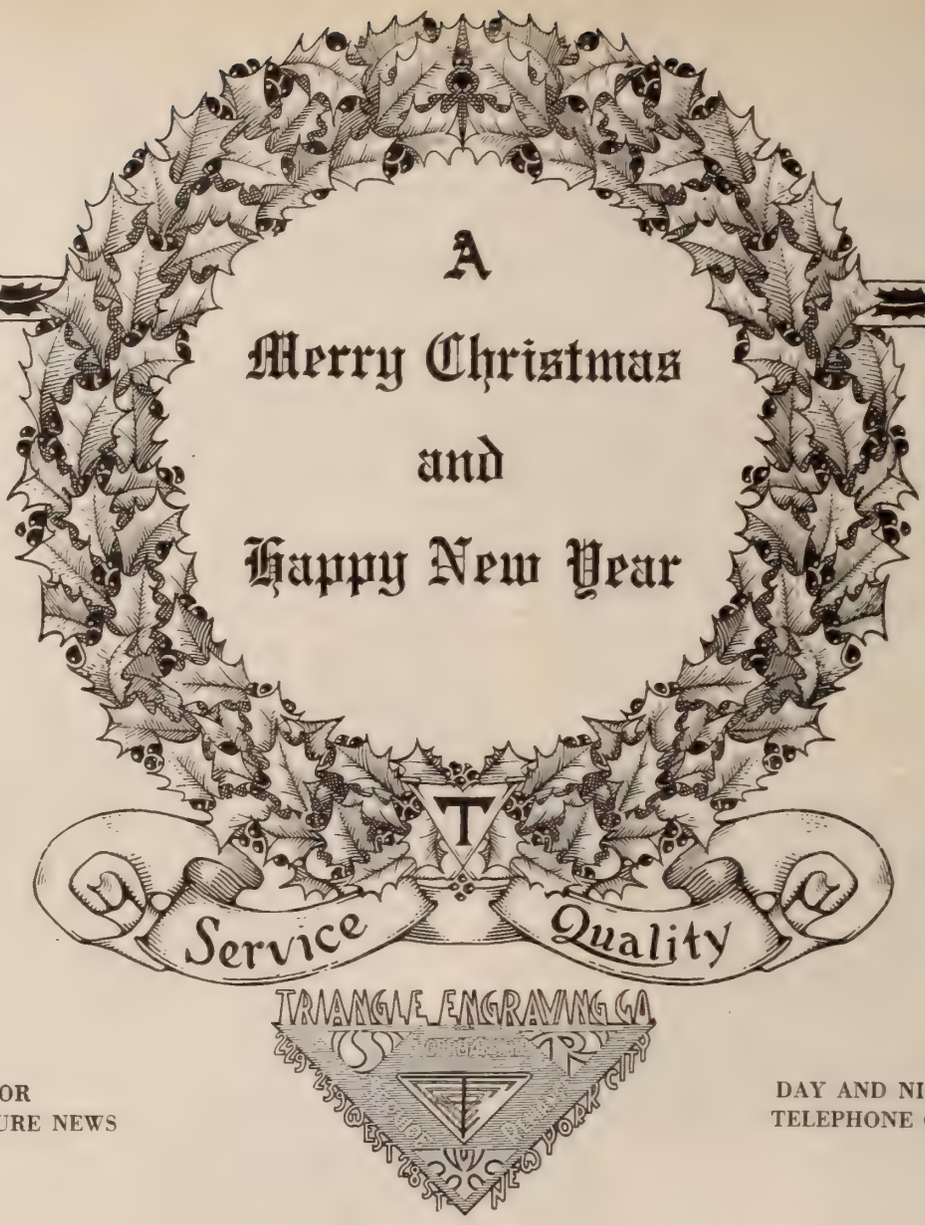
Alexander Alt has held aloft one great objective throughout his nine years in pictures. He has reached it today. Together with **Helen Howell** who has worked faithfully by his side he is turning out a new series of two reel comedies. To make them different is the essence of their problem, and that they have solved it in good measure can best be attested by those who have seen them. This much can be said right here: their comedies embrace such themes as are enjoyed by old and young alike, there is a humanness about them that reaches the heart. a modernness that gives snap and speed, and fun that lingers long after the last scene. You will recognize in them another forward step in the development of better pictures. The first two of these comedies are now ready. Write or wire for full information.

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I have an organization of specialists fully equipped to do such work, on short notice, from the writing of the scenario (if one is necessary) to the finished production ready for screening.

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Latest Broadway appearance as Leading Juvenile in
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A Ralph Connor Production
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First time you think of it, ask your wife or your mother, if she has read "Lavender and Old Lace." Ask her too, if she's going to see the photoplay of that famous story when it appears locally. Millions of women-- and men too-- have laughed and wept with the white haired sweetheart of Myrtle Reed's wonderful love epic. The book went into forty editions. You'll find it is known and loved in nearly every home in America. - There's your audience!

Renco gave "Lavender and Old Lace" to a director of national reputation, Lloyd Ingraham. His name is enough. Renco also gave this picture a real "all star" cast - Marguerite Snow, Seena Owen, Victor Potel, Louis Bennison, James Corrigan and Lillian Elliott. You know them and the photoplay throngs know them.

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Intelligent outlay of money does.

MONEY WASTED

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MAKING MOTION PICTURES

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The problem confronting picture producers today is to make better pictures within reasonable cost.

The producers solving this vital problem are those who have taken advantage of the Robert Brunton Studios service and equipment.

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ACHMED ABDULLAH
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by EMERSON HOUGH

Starring

BESSIE BARRISCALE

Directed by PAUL SCARDON

WITH A POWERFUL CAST INCLUDING

JOSEPH KILGOUR, MARGUERITE DE LA MOTTE,
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A Picture With Unlimited Exploitation Possibilities

Your patrons know Paul Scardon as one of the greatest directors of the present day: Emerson Hough's name is known wherever the printed word is circulated: the cast seen in Miss Barriscale's support is as strong a one as has ever been assembled for a single production.

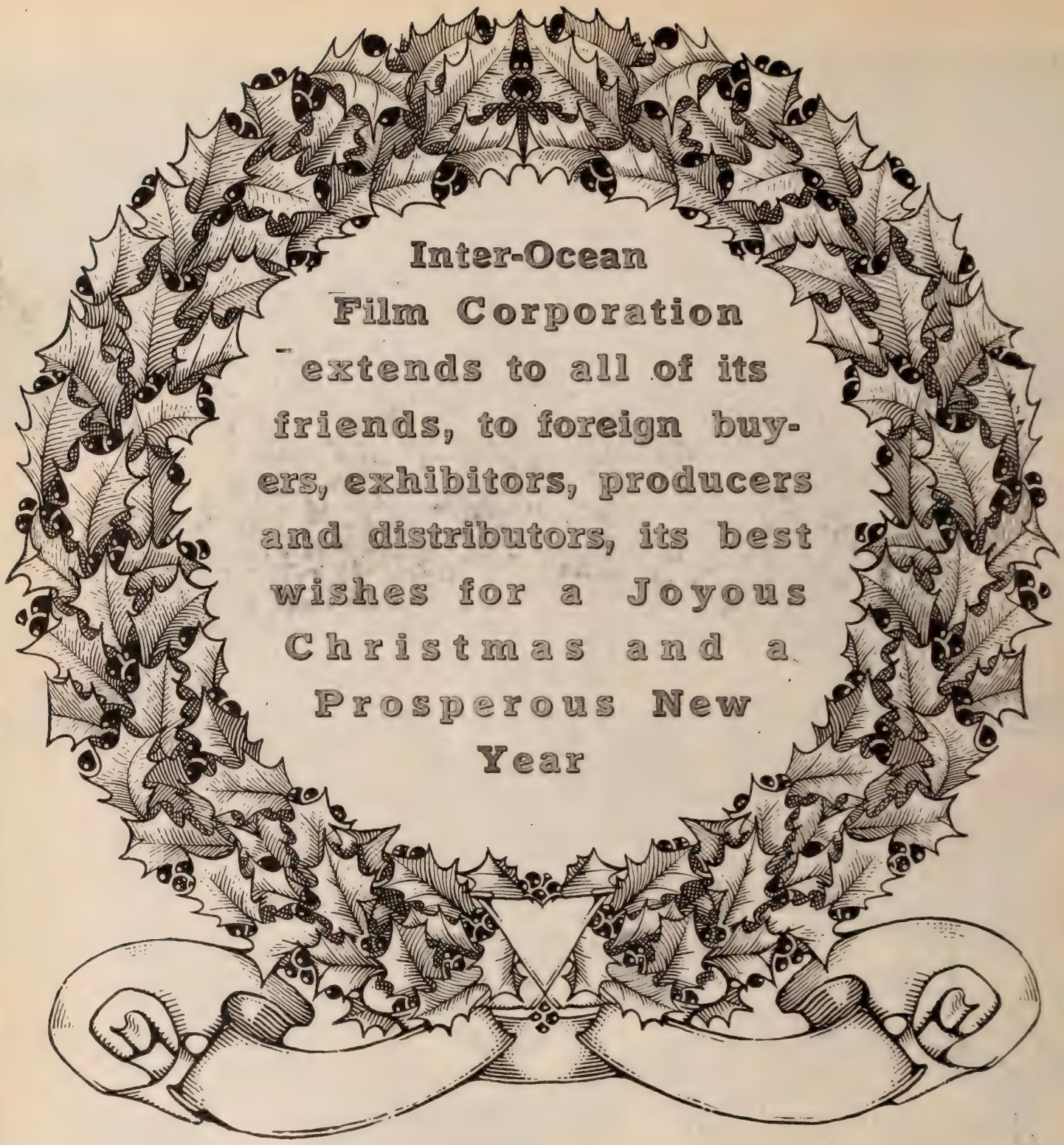
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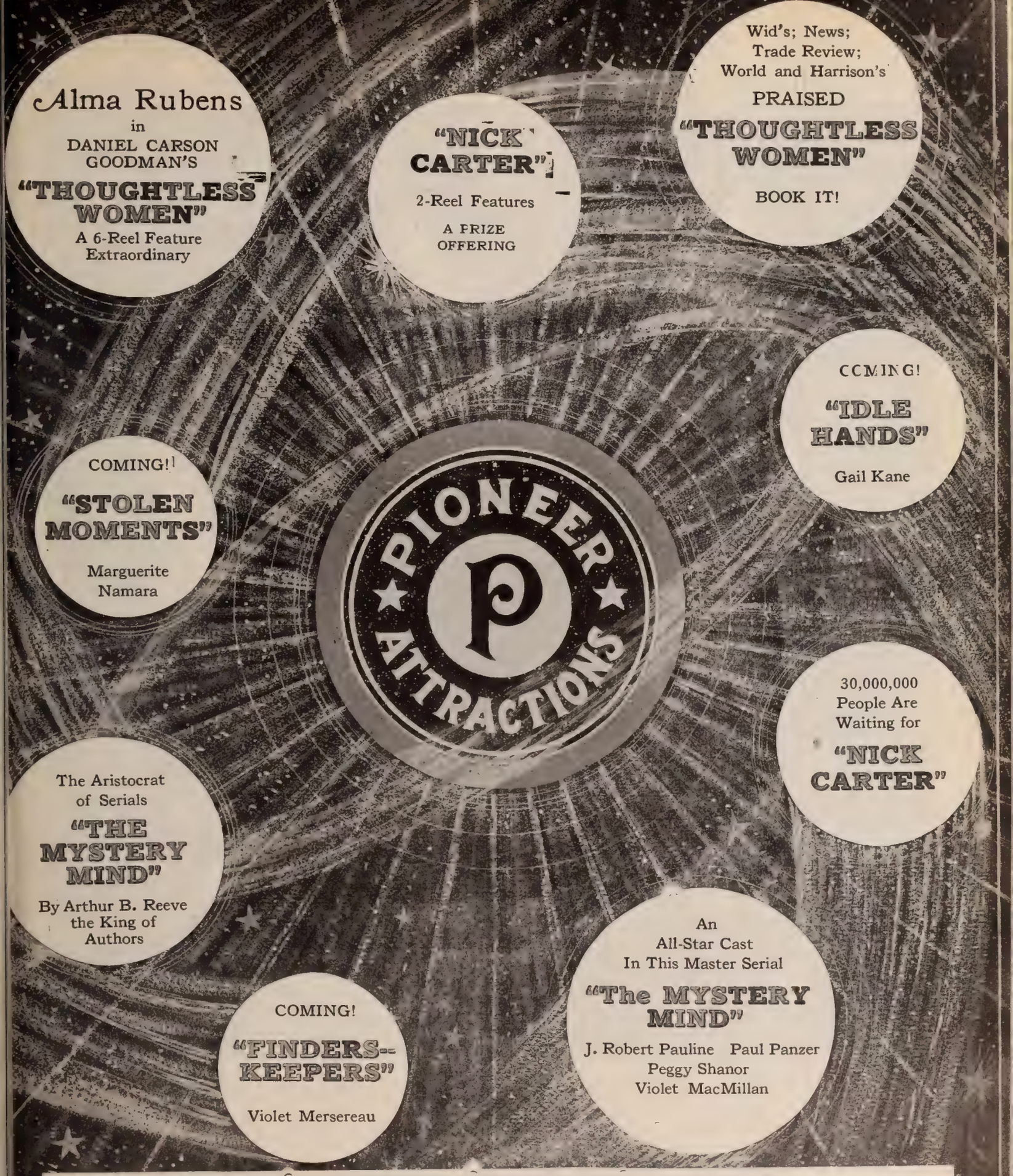
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There'll be a Franchise everywhere

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"Dinty is like a breath of clean, fresh air—wholesome, distinctive, different.

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Photographed by David Kesson

Art Director, Ben Carre

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Foreign Representative, David P. Howells, Inc.

729 Seventh Ave., New York City

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LIONEL BARRY *in* The Great



Pursued by a Dashing Widow, He Recalled That He Was Dead

Lionel Barrymore's name alone will bring in the crowds.

Conceded to be one of the greatest actors of stage or screen; his characterization in this picture is no exception.

He portrays the role of a man who goes through the most astounding adventures.

Imagine a man attending his own funeral.

Imagine him mourned as dead by one widow and claimed as her husband by another when he really is married to a third.

What a marital mix-up—a veritable comedy of errors!

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"I consider the First National franchise for my chain of theatres good business insurance policies."—THAT'S ANOTHER REASON WHY

There'll be a Franchise everywhere

MORE Adventure

Whitman Bennett's personally supervised production.

Adapted from Arnold Bennett's famous comedy.

Directed by KENNETH WEBB.

FIRST NATIONAL PICTURES

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But a Pretty Pair of Ankles Made Him Forget That He Was Dead

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The wage paid to plumbers and bricklayers is relatively staple, while the money paid to salesmen varies enormously. That is naturally the case, because a salesman is paid in direct proportion to his worth. If the same thing held true of all selling agencies the cost of RITCHEY posters would be infinitely greater than the cost of any other posters. The main effort of the RITCHEY LITHO. CORP. is, however, directed toward the increased use of RITCHEY posters, rather than increased prices for them. Our effort is dual,—it tends to a greater sale of RITCHEY posters for us, but it also tends to a greater sale of admissions for the exhibitor. Incidentally the distributor is also benefited, for the exhibitor more than any one else realizes the importance of great posters to him, and when the distributor can say that RITCHEY posters are to accompany the film he makes a sales argument that is unanswerable, for such an argument is based upon a fact not open to dispute;—

The fact that the RITCHEY poster has the maximum amount of advertising value every time!



RITCHEY LITHO. CORP.

406-426 West 31st St., N. Y. **Phone Chelsea 8388**

Motion Picture News

Vol. XXIII DECEMBER 25, 1920 No. 1

Cheerful?—Yes!

The few words on the front cover of this issue tell practically the entire message we would give the trade at this time.

We are indeed fortunate to be concerned with the one industry which will be least affected by the present period of economic stress—and which period, the most conservative authorities estimate, can only be of brief duration in the general business world.

There is some talk within our ranks, but, mostly, it's mere patter. It's the "somebody told me that somebody said" kind of talk. It doesn't come from men of position or authority. It doesn't come from men whose business takes all their time. It does come from a few who perhaps profited easily in easy money time and who got to believe that their sinecures would be permanent.

Any one who will stop long enough to do a little thinking will quit talking and follow the optimistic good sense of Charles M. Schwab who says that all business needs is "less waste and more work."

There are obvious reasons for the railroad situation, for the agricultural and retail produce situation, for the general industrial situation, particularly with those industries whose retail prices soared highest and whose manufacturing end was most affected by war conditions.

These basic causes of disturbance do not apply—at least not in the same deep and broad measures—to the motion picture industry. Whatever we feel of business depression will be largely a reflection of the general one. And it can only be a mild reflection, because we deal in a commodity called amusement, one that people want in good times and bad, and one they will always want—but on a satisfactory basis of appeal and price.

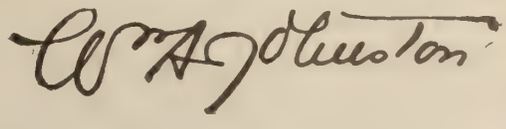
We have nothing to fear from without. It is only our own mistakes made within, that we need worry about. It is our own inner war, not the waste of the world war whose consequences we have to fear.

The automobile industry, whose course we parallel so closely, had its worst year in good times. It wasn't that people stopped buying cars; it was because the industry got honey-combed through the waste and weakness of its own economic mistakes.

What we need to guard against is:

(a) the belief that this is an easy-money, get-rich-quick business in which luck plus incompetency can win out.
(b) The belief that the picture-going public has less intelligence than the makers of the pictures.
(c) The constant tendency to take the short cut to commercial success instead of the long straight course of economic clarity and safety.
(d) A reliance upon vanity, egotism, jealousy, instead of business sense and experience.

These false timbers only will shake this industry. We have nothing else to fear. The good house this year will pack them in; the good picture will get the money; the concern founded upon sound principles of economy will prosper.
This year—and next—and next.



Zukor's Nineteen Twenty a Busy One

**In More Ways Than One He Had His Hands Full—
Juggling Millions Like Flash-Backs in a Sennett Comedy**

YOU surely have to admit that Adolph Zukor had a pretty tough year. One-half of his time was spent in dodging the brickbats and cabbages of those who declared he was trying to gobble up the whole blamed picture universe; the other half was occupied in putting over move after move which indicated that in finances and mental ability he could gobble off a gosh hanged big chunk if he were to try.

"1921 Outlook Startles"

Memory is fleeting in the picture business and it hardly seems possible at this writing to travel back to the moment when Adolph Zukor was the target for all and sundry. But the trip might be worth while, if for no other reason than to note how little anyone seems to be worrying about the octopus as Nineteen Twenty-One dawns.

A fairly hot argument can be worked up by asking any film man whether he thinks there are panic times ahead and what effect they will have on the picture business. A small town exhibitor will scorch around the collar if you ask him his opinion on the current year's rentals. You can even get some discussion going on those dryest of picked bones—censorship and taxation.

But—mention the "Trust," revile the "Octopus." And you get a blank stare. Somebody takes pity on you and changes the conversational subject.

In which, mayhap, there is a lesson for those of us inclined to become over-excited concerning the "problem" of the moment, to forget that it is a great big business; that the only certainty is that *it is, and will be, and always be* a great big business. "'Spite Hell and Taxes."

Yes, Adolph Zukor and Famous Players-Lasky have had a busy year. We have a record before us crowded with single spaced typewriting to record doings and events. But in our own private counsels we like to think that the biggest achievement of Nineteen Twenty is the one that will not bear fruit until Nineteen Twenty-One—the all star stock company policy.

What this will mean to the motion picture can only be determined by those artistes who are called upon to contribute to its fulfillment. What it *can* mean is unlimited; what it *will* mean is forecast in no small degree by the unselfish enthusiasm with which they welcomed Jesse Lasky's announcement.

No wonder Adolph Zukor looked forward, on his recent arrival in Los Angeles, to pictures that would run a full year on Broadway.

It's an eventful and complex history, that Nineteen Twenty Famous Players calendar. Though the right hand knows not always what the left is doing in such cases, we find blended in the mixture theatre building activities, interests in productions for the speaking stage, foreign expansion on a mammoth scale, and appointments, appointments, appointments. Seems to us, looking over the record that at 485 Fifth Avenue they must count that day lost that doesn't find someone appointed to something or other, someone signing contracts to do this or that, someone sailing for London to assume charge of more or less. And the week must be a seven day waste that doesn't see someone returning from London to tell us all about it.

We can well imagine Mr. Zukor sitting at his desk some morning and pressing the buzzer. "Send the Third Assistant General Manager in," he says. "There ain't none," responds the boy. "He was promoted to Supervising Director of Analytical Exhibitor Aid yesterday." "Send the man in charge over at Long Island," tries Mr. Zukor. "Do you mean the Managing Editor, the Chief of Production, the Special Representative of the Production Department, or just the Studio General Manager? counters the boy. "Anyhow, anyone you want sailed for London yesterday."

A year that has seen "Humoresque," "Don't Change Your Wife," "On With the Dance," "Male and Female" and "Something to Think About" has been a production year well spent. A year that has seen the signing of contracts, to write original screen stories by Sir Gilbert Parker, Henry Arthur Jones, Edward Knoblock, Avery Hopwood, Sir James Barrie, E. Phillips Oppenheim, and Elinor Glyn is a year big in its possibilities for Nineteen Twenty-One.

Nineteen Twenty, it must also be recorded, has also seen the initial production steps on the first of the all star—or "super-star," according to the publicity department—pictures. This is to be "The Affairs of Anatole," a vehicle that, in the hands of Cecil DeMille, should offer an unusual opportunity to give the new policy a flying start.

All through the Famous Players-Lasky record we find "millions" and more and more mention of millions. We forget, as bad are we at mathematics, just how many millions—maybe it's billions for all we know—that the English organization is custodian for; we find a three million dollar figure to represent the Famous Players in India; the news columns tell of a Canadian branch spending millions on theatres from coast to coast; Los Angeles and other big cities in the United States are seeing the rush of million dollar palaces; million dollar office buildings, millions, millions, millions. Every corner on the globe has its Famous Players million. And, let us say it with bated breath, every million has been placed so that it is pregnant in amazing possibilities.

Is There a Franchise Everywhere?

We'll Say It Looks That Way as Nineteen Twenty Draws to a Close—Apostle of the Independent—Exhibitor or Producer

WE all have our own peculiar "impressionistic" pictures of men and organizations. To the writer, for example, the mention of Teddy Roosevelt always created a vibrant picture of a bull elephant charging headlong through shrubbery and undergrowth. A madly careening animal, achieving his object at all times; right at times, wrong at others, but by brute force and strength of personality always smashing forward to the target.

It takes a real character and ability of the unusual order to create these mental wash drawings. The colorless on the highway of life leave no touch on memory's tablets.

J. D. Williams is one of the film men who always registers a definite, concrete picture with us. He is The Eternal Optimist; the personification of Faith, belief in his objects and ideals, hewing straight to the line, unswerving; and, it has seemed to us, making that *FAITH* get him there even when other means fail.

We first met "J. D." some seven years or so ago; we met him at the birth of First National; we passed a word or two with him the other day. And the "J. D." we discussed Australian conditions with almost a decade ago is the same "J. D." who was selling us the independent producer this week.

That's saying a great big bound volume of wisdom!

We might as well say right here that J. D. Williams typifies First National—and the type of First National men we have met in Harry Scwalbe, Robert Liebers, Col. Robert Levy and others of their calibre. The names are interchangeable and interlocked in our minds.

Nineteen Twenty has seen the fullest development of those things to which The Eternal Optimist has given his Faith. The reaching out of the franchise system until its hand touches even that of the smallest exhibitor, and its pathway resembles the intertwinings of a railroad map, are but the culminating stages in a dream that we can well imagine having seen its inception long before Nineteen Twenty dawned.

Faith is reaping its rewards here.

And the Faith of The Eternal Optimist must chuckle as it looks upon the present day importance of the independent producer. If J. D. Williams has preached one sermon to us on the industry's debt to the independent producer he has intoned nine hundred and ninety-nine. If he has told us once what the industry owes to Marshall Neilan, he has worn our ears out with it. How often has he told us to keep our eyes on Whitman Bennett! What a cocky personage he has been these last few weeks over that new Schenck contract! And

"The Faith Healer"

when did he first start impressing on us the necessity of encouraging the ambitious independent? Oh, not more than seven years or so ago. He's kept right at it ever since.

The important part of it all is that First National's support of the independent has not been merely the word of mouth sort that finds its birth and resting book in the press agent's scrap book—it has been the cold, hard, solid talk of real money.

It isn't so long ago—is it, boys?—when a lot of us thought First National was crazy with the heat whenever we heard of a new price they had paid for a picture or guaranteed to a producer. Didn't that first Talmadge contract sound like a riot? And look at the second!

For Nineteen Twenty-One First National aims to "carry on." The words "franchise" and "independent" have been set in seventy-two point and tacked on the wall. And for a holiday gift they are going to give us "Passion"—on the success of which not a few wise sharps are predicting there will follow the lifting of the ban on so-called costume pictures.

And—who knows? Chaplin may come through any day with that next First National production. Would it be mean to call it Chaplin's 1920-21 release? Let's see—"Chaplin?" Who is he?

"J. D.," we figured, through franchise holders, should be in pretty close touch with conditions throughout the country and their possibilities as affecting the motion picture. So we asked him to be real serious in discussing the outlook for our readers. Even that couldn't curb his optimism. Here are his words:

"The present industrial and financial readjustment going on in all lines of business will undoubtedly be felt by the motion picture industry. Such readjustment is necessary and inevitable. It is positively essential that the business of the industry settle down to a solid basis, and that is exactly what is beginning to take place. Legitimate production and exhibiting enterprises will benefit by the elimination of wild-cat schemes and deflation of stock market bubbles. Good business will continue good.

"As for the future: Our executive board, reflecting the sentiment of Associated First National Franchise holders in all territories, are of the opinion that the coming year will see a crystallization of production, with the result that there will be fewer and better pictures. The really big picture—and by big picture is meant big entertainment value, not mere footage—will be more and more popular and profitable than ever. Associated First National views the future with optimism."

"Over the Hill to the Bank" for Fox

Nineteen Twenty Saw " The Showman's " Organization Setting New Records—And More Big Ones Are to Come

THREE men sat around a table at the Astor Hotel, some time along about last Spring. Their faces were long, their voices glum. Crocodile tears streaked their faces. Verily, it was a mourner's bench.

" Poor Bill Fox," said Moaner Number One. " He's spending his bankroll making expensive pictures and not a single star in any of them. Poor Bill Fox."

" Yeah! " chimed in Number Two. " I hear he's spent away over a hundred thousand on a picture called ' While New York Sleeps ' and there ain't a star in the whole cast. Not a single one. Poor Bill Fox."

" That ain't all," adds Number Three. " Fellow told me about a picture he's spent weeks on that's based on an old poem. No story, no star, nawthin'. Just some dusty old poem. ' Over the Hill to the Poorhouse,' I think it's called."

Poor Bill Fox!

The same three men met in the Astor just a day or so ago. Talking millions, as usual; advising all and sundry, as always. Discussing daily the how and why of the business.

" Bill Fox has the right idea," said Number One. " The story! Showmanship! Those are the big things. Rats with the idea of two thousand a week stars and piker vehicles. I said all along—give me the story and the director."

" You bet," chimes in Number Two. " Look at that ' While New York Sleeps,' one of the big hits of the year. A story! A showman's title and theme! A production! Bill Fox musta heard me talkin' cause them's been my sentiments all along."

" Yes," adds Number Three. " See what ' Over the Hill ' is doing. And no stars needed, no fifty thousand dollar story from a Broadway hit. Just a sure-fire theme that any good showman coulda seen would be a knockout from the word ' Go.' We three knew that all along. But Bill Fox has the luck and the money to put it over. Lucky stiff! "

So it goes. We might be willing to tell you that these conversations are mythical; yet, we might add that they are not so imaginary as you would suppose. But, at any rate, they tell our story. Tell it completely, and in quick flashes; that he who runs may read. Nineteen Nineteen, Nineteen Twenty, Nineteen Twenty-One—you'll find William Fox always the showman; doing things that none else dares do, yet the accomplishments that everyone says ' Anybody could do ' after they have been demonstrated. And isn't that the secret and the definition of Showmanship—Simplicity and Direct Appeal?

" Making Broadway Buzz "

William Fox is himself the epitome of ceaseless energy; and his corporations Nineteen Twenty record is the realization of that energy. Fox did not " just release pictures " during Nineteen Twenty. In addition to the achievements discussed by our conversational experts quoted above we find the Fox year beginning with the erection of his monster home-office and studio building in New York City, and we see Nineteen Twenty closing on the completion of a plan of reorganization and expansion at the Fox West Coast studios calling for the expenditure of a million dollars.

Recent days in Nineteen Twenty also saw the first birthday of the Fox News, and we'll grant that the initial anniversary of a youngster who stepped along as fast as the Fox News is worthy a place on the records.

In fact, Fox seems to have been anxious to make Nineteen Twenty a year of " firsts." We find on the records the production of his first serial, " Bride 13 " and evidently a success at the initial attempt, for the close of Nineteen Twenty brings us another Fox serial, " Fantomas," American-made.

Then Fox defied the critics and the carpers by deciding to take Pearl White from the ranks of the serial and present her in photoplays of feature length—assuredly a radical move. But if we are to believe the reports, " The White Moll " answered Fox affirmatively.

Four new stars appeared under the Fox banner during the twelve month period, Eileen Percy, Buck Jones, Louise Lovely and Clyde Cook. The year for the specials started with a success in William Farnum's " If I Were King," so we can look forward with fair optimism to its closing the same way when the holiday season brings " Blind Wives," from the Edward Knoblock play " Milady's Dress."

And they do say that the Fox Foreign Department is cutting quite a swathe this blithesome year of Nineteen Twenty. Its present head, Sydney Abel, was trained for the post abroad.

But it is the Bill Fox, of Broadway, New York, who has startled the natives. The poor Bill Fox, who was going to brave the big Fall season with nothing but starless pictures. Just thing of his nerve! Someone told him just before " Over the Hill " opened, " It's a good picture for movie folk, but don't attempt it on Broadway." Just think of how poor Bill Fox stepped right forward to put his head in the noose.

Yes, just think. And of the results—" While New York Sleeps " the first picture to play simultaneously a two Broadway houses, " Over the Hill " rounding the fifteenth week. Poor, poor, Bill Fox!

Are "Foolish Wives" "Outside the Law"?

Universal's Nineteen Twenty a Year of Big Specials and Healthy Foreign Expansion—1921 Opens Brightly

AN ambitious reporter for the Yokohama Yoke recently sought to interview Carl Laemmle on his return from Europe. The scribe probably scented the approach of a Holiday Number and he knew that off-hand flourishes on general business conditions, the outlook for the future and the reasons for the past—if any—always made good space filling copy.

"Mr. Laemmle," ventured the reporter as we happened on the scene. "Do you believe that the present tense economic situation, will, in its reflex periods, have a reactionary effect upon the motion picture business?"

Mr. Laemmle hesitated. Finally, "Yes," he said. "I think you're right, Eric Von Stroheim is a great director. A master!"

The interviewer tried again, "Reading between the lines of the last Federal Reserve Board report, and taking into account depreciated currency values in their relation to the excess profits tax, do you feel that there is danger for American films in foreign markets?"

A wrinkle on the Laemmle brow. "You have stated it with remarkable clearness," he replies. "'Foolish Wives' will gross over a million dollars. I know it will. I know why it will."

"Will the unemployment crisis have an adverse effect on travel in side-door Pullmans?" counters the Yokohama Yoke.

"'Foolish Wives,'" says Mr. Laemmle, "will show you a Monte Carlo scene that is a knockout. I felt it over in Europe. It is terrific."

The very thought forces him to take the interviewing reins in his own hands. "'Foolish Wives,'" he goes on, "is a picture that will ride rough-shod over economical conditions. Nothing will stand in its way during Nineteen Twenty-One. Every gun in the Universal artillery, exploitation, advertising, presentation and sales will be put behind 'Foolish Wives'—so watch for it."

From all of which you might gather that Carl Laemmle, at this writing, hasn't much time or thought for anything other than "Foolish Wives." You're pretty nearly right. A few moments of each Universal hour must be checked off to "Outside the Law," the big Priscilla Dean-Tod Browning special that will start Nineteen Twenty-One. Then give the balance of the sixty minutes—both waking and sleeping hours—to "Foolish Wives."

We know of few scheduled events for Nineteen Twenty-One to which we are looking forward with greater interest than the presentation and exploitation of "Foolish Wives." Our interest is divided. Naturally, knowing the elaborate scale on which the picture "*Universal Without Powers!*" is being produced, we are interested to a share in seeing the completed offering. But the major portion of our appetite is whetted for the exploitation. R. H. Cochrane, vice-president of Universal, bears a well-earned reputation as promotion wizard—an artist in dressing every attraction so that it brings the ultimate cent for producer and exhibitor. So why shouldn't our interest be keen? Isn't it a spectacle for the gods to see genius face to face with the job of its career?

The dawn of Nineteen Twenty-One finds a different Universal Company in one important respect. No longer do we say, "Carl Laemmle, R. H. Cochrane, and P. A. Powers." For April 16th of the year Nineteen Twenty saw the resignation of Pat Powers as treasurer and the purchase of his stock interest by Laemmle and Cochrane. Thus does time fly; thus do conditions canter.

"The Virgin of Stamboul," "The Great Air Robbery," "The Devil's Pass Key," "Once to Every Woman" and "Shipwrecked Among Cannibals" stand forth as the Universal achievements of the year in a production way. The first mentioned on this list gave us a taste of the exploitation we may expect to witness on "Outside the Law" and "Foolish Wives." So prepare for cymbals.

Glancing over the record we find that no mean part of the Universal year has been expended in the direction of foreign expansion. We find such items as, "Carl Laemmle sails for Europe," "George Kann, export manager, sails for Europe," "J. V. Bryson leaves for Australia," "Sociedad Something-or-Other secures contracts for distribution of Universal product in Argentine, Chile, Peru, Bolivia, Uraguay, and Paraguay," "Film Booking Office, Ltd., of London, arranges to distribute Universal production in Great Britain," "Cinematograph Who's This signs to book Universal product in Spain and Portugal," "On completion of establishment of Universal offices in Australia, James Bryson goes to New Zealand," "Philip Paerl to distribute for Universal in Holland," "Universal will produce in Germany for distribution through Europe," and so on, etcetera, otherwise, and as it were.

Truly, the war is over for Universal, and The League of Nations a signed and sealed pact. Kamchatka, Patagonia, and Liberia are still said to be open territories, but a hustling representative from 1600 Broadway is on his way to those points now. However, we wish to deny the rumor that, in addition to his task of arranging Universal distribution, this representative is charged with the job of finding locations for the next Von Stroheim picture. These have already been selected.

The Limit — Praise from the Ranks

Which Only Confirms the Industry's Opinion of Paul Brunet and Pathe's Outlook on Threshold of Nineteen Twenty-One

"*Filmland's Clearing House*"

WE have a good friend who has been with Pathe since the days when we had to travel to the wilds of Jersey City whenever we wanted to say "Howdy!" to him. That's traveling some—Jersey City; and that's traveling back some when you allow memory to roam to the time when the home office address was "1 Congress Street, Jersey City."

"Backward, turn backward, oh, time . . . ." Remember when Pathe withdrew from General Film and we used to gather in corners and mourn: "Poor Pathe. Nice company; nice fellows. Poor Pathe! 'Stoo bad. Just think, quitting General Film! Mocking Gibraltar! Out into the cold, cold world."

Well, to get away from the laugh that history has recorded, and back to our subject, this friend of ours has been with Pathe since the beginnings, seen adminstrations come and administrations go, brainy men take up the reins and brainy men lay them down. He is a taciturn individual. His confidences are rare. But the other day in a burst of loyal enthusiasm he broke forth:

"Say, this man Brunet is the greatest executive Pathe has ever had. He is one of the real constructive builders of the industry. He knows business, finance and pictures. He is broad of vision and a square shooter. He is big calibre."

Quite a recommendation. No man, you know, is a hero to his valet. Not every film executive is a "magnate" to his hirelings. Few are the "bosses" who win loyalty; fewer those who appreciate it. But Paul Brunet apparently registers clear focus on all counts.

So we are happy to record that at the head of the roster of Pathe events during Nineteen Twenty we find: "The election of Paul Brunet as President." And to present the die-cut, straight-forward views he holds on Nineteen Twenty conditions and the Nineteen Twenty-One outlook. On two points he is emphatic. First, that exhibitors and the industry need not fear the reaction of general business conditions; second, *negative cost must be reduced.*

Negative cost! At last a film man has dared to mention it.

"We are now facing and have been confronted with, for several months, a period of transition which has had its influence upon industries of all description," declares Mr. Brunet. "Fortunately the motion picture industry has been the last to feel the economic strain consequent upon the ending of the war and the beginning of the return to normal conditions. While it has been the last to be affected, it is also true that the motion picture business will be the least affected of any industry.

"Exhibitors in some sections have been more or less hard hit, but basing my opinion upon nation-wide reports there is no necessity for a feeling of panic and it is almost a certainty that with the turn into the new year conditions generally will be better.

"The United States is basically too sound to allow conditions to become serious, while the big business men of the country are handling affairs with remarkable judgment and foresight.

"Good pictures will continue to fill theatres—poor pictures to keep them empty. We are now dealing with a highly discriminating public and unless we maintain a discriminating standard of release we cannot expect the prosperity that awaits all who cater favorably to public taste.

"*One big point with regard to the future rises above all others. The negative cost must be reduced. While this reduction is in order, the high standard of production must be maintained. This can be accomplished by producers through a keener regard for the value of the dollar.*

"Waste must be eliminated, and eliminated immediately, if producers are to be enabled to continue to compete against the continuance of the present economic conditions. But, through it all, the exhibitor will profit."

Remember the item we checked off as first on the list of Pathe "high-spots" during Nineteen Twenty. Then add this one: "The appointment of Elmer R. Pearson as Director of Exchanges." And to the two blend this summing thought: "The growth of the Features Sales Department, which in the year did more than twice as much business as during Nineteen Nineteen. Increase in serial sales, a jump of virtually one hundred per cent."

Those are the ultimates in a Pathe year crowded with activity. Mention must be made of the sweep to premier honors by Harold Lloyd; the closing of contracts whereby Pathe became the distributing agency for the product of Associated Exhibitors and the Stoll Film Corporation, together with the renewal of the American and Hodkinson contracts, and Paul Brunet's signing of Rudyard Kipling to write a number of stories for Pathe which will be produced by Robert Brunton.

Pathe, we must also add, more than held its prestige as a distributor of short subjects during Nineteen Twenty, with such releases as the Rolin comedies and other short specials.

And who can close the book without lifting a glass in silent toast to the anniversary of the year—the tenth birthday of the Pathe News?—honoring a pioneer meaning much to the motion picture industry.

They Didn't Have the Look of "Film"

Robertson-Cole Seemed "Too Good to Be True"—
Trying Business Ethics on the Picture Scramble

DECEMBER 15th saw the first birthday of the Robertson-Cole Distributing Corporation; December 31st finds the organization's own twelve story office building ready for occupancy; December's thirty-one days are covered with new tales of the prowess of "Kismet"; any wonder that January 1st brings a real Happy New Year?

We'll say there shouldn't be. If any organization with which we ever had anything to do ever spent twelve months moving as swiftly, as consistently forward, as Robertson-Cole has in Nineteen Twenty, we're frank enough to say we'd wear a new coat out patting ourselves on the back.

Look at the record books. New stars, big productions, widespread physical expansion, jotted down on every page. And, truth to tell, though the dawn of Nineteen Twenty saw plenty of handwriting on the wall, it wasn't many months before that time that a large portion of motion picture opinion was wondering whether Robertson-Cole was going or coming. Was it? Honest?

Yes, the sidewalk film man couldn't see Robertson-Cole. It didn't seem to act as a picture organization should. For one thing, it was able to be thrown for losses at the start of the game and recover with redoubled strength. Another point, you never read lengthy interviews with the head of the organization in the trade papers. All in all, it didn't seem to be a "regular" picture company. Seemed something like a good merchandising organization.

That was a handicap.

To the man on the street.

But, as we survey conditions this waning year of Nineteen Twenty, apparently not to exhibitors.

Let's check off events as they crowd the Nineteen Twenty Robertson-Cole calendar. Starting with January we find Mae Marsh signed; then the release of "The Beloved Cheater," and here's Carpentier under contract as February starts. Otis Skinner's name went on the dotted line in February. Dustin Farnum's followed as March opened. "The Bottom of the World" and "The Fortune Teller" are among the pictures on the boards about this time. Sessue Hayakawa thought enough of the outlook on March 28th to sign for four super-specials. March also saw the decision to erect a home office building. April's contracts brought Al Christie's "So Long Letty" and Pauline Frederick's signature. First steps on the erection of new studio buildings in Los Angeles are taken in July; September brings "The Stealers" and plans for more Cabanne specials, and

"'S' Stands for Sincerity"

"Kismet" is with us now in all its glory. And these are only the highlights. Wonder what the man on the street thinks now?

They are looking forward to Nineteen Twenty-One with clean and straight vision over at Robertson-Cole. A. S. Kirkpatrick, vice-president and general manager, sizes up the situation this way:

"We can see nothing but continued prosperity for those strong links in the industry's great chain which have been carefully and painstakingly made. If there is to be failure it will be on the part of the weaker links, and, in this business, as in all others, the weaker links are those which have turned their backs on fair dealing in honest goods.

"A good product always sells readily. The merchant with superior goods; the artist with a finer composition; the professional man with greater ability; the motion picture company with a better product, are all sought out by a public which is ever seeking more complete satisfaction, and which always has the money with which to pay for it.

"Bad years are only incidents in the life of an institution of permanence. Firms which refuse to wonder what the future holds, which work on steadily toward an ideal through good times and uncertain ones, are those which succeed. In the present day of readjustment no uncertainty, no clouds, no insurmountable obstacles appear for the organization which moves forward with courage, true to the principles of honest business conduct, and with faith in the industry it serves. We know the public will be amused. We know it will select the most entertaining pictures which the market affords for its amusement. In these two principles we find an answer for all problems.

"The past, present and future of the motion picture industry, we therefore feel, is irrevocably tied to the question of a better product. The great rapidity with which the motion picture map has changed since those few years ago when the first pictures were made is a tribute to the few who have kept their eyes ever ahead, and a justification of the principle that to stand still is to perish.

"Which brings us to the statement that we consider the whole question of success in the picture business to rest on the fidelity and sincerity with which the producer, distributor and exhibitor work together in giving the public the best product which the present can supply. It is no longer a child-like public which we serve, but one which watches the changes and improvements in pictures, and the art of picture making, as carefully as we ourselves, and often with even keener eyes."

"In Again; Out Again — Goldwyn"

Here's the Phenomenal—A Film Producer Who Has Been Praised by Prominent Authors—Looks Business; Acts Art

SOME several weeks ago, when Samuel Goldwyn decided to head the "Resignations" column in the Nineteen Twenty almanac, we registered a few personal impressions in the course of "Personalities"; scarce a fortnight later, when Samuel changed his mind, he was "Snapshotted" by W. A. J. To that extent is difficulty added to the task of once more checking up events and discoursing thereon.

But there can be no thought that too much attention is being given to "Goldwyn, of the Goldwyn Corporation." Activity has surely been that gentleman's keynote during Nineteen Twenty; and, while considerable ten point type has been used to comment on that activity, there is importance in it that warrants placing the facts down on the permanent twelve point record.

Mr. Goldwyn's chief diversion during Nineteen Twenty has been the pursuit of the wary prominent author to his uttermost lair. Trailed with grim persistence, tempted with honey, one by one the proudest animals of wild and woolly Authorland have succumbed. And, once captured, they have found themselves treated to the fatted calf; rendered human by a freedom from restraint and a kindly understanding they had not expected to find in the dreaded confines of Screentown.

That's an achievement. Its performance shows Samuel Goldwyn belying his appearance and the general impression of him. He conveys the picture of a hard-headed mathematical business man. But such a character, having realized the importance of the author, would begin and end his efforts with the offering of higher prices for stories.

Goldwyn showed vision. He displayed an appreciation of the quirks and turns in the mind of creative genius. Some one has said that he seems to approach most problems with the finesse of a bull in a china closet; we *know* that he didn't approach his literary lights that way. Instead, we can imagine him opening the door wide and saying, "Walk in, gentlemen. Look around a little; stick around a lot; if you want anything ring the bell; tell the servants what to do. I'm chief butler myself."

It was such vision that gave us Eminent Authors, that brought such personages as Rupert Hughes, Mary Roberts Rinehart and Gertrude Atherton within studio portals; that induced Booth Tarkington to write original two reel comedies and features; that captured Maurice Maeterlinck and sent him cross-country to go to a studio school; that resulted in the recently published letter from Rex Beach that goes on the records as a vibrant high-note of fealty and loyalty. That's a copy in our scrap-book.

"He Opened the Door"

But Nineteen Twenty for Goldwyn did not use up all its days on the author. We have just had a man check over the year's files of The News and here's the memorandum he has given us:

"Founding of Goldwyn, Ltd., in England, with branches throughout the United Kingdom.

"Securing of controlling interest in Bray Pictures Corporation. Securing of controlling interest in the Capitol theatre.

"Production of 'Earthbound,' one of the year's big pictures. Enters Nineteen Twenty-One with such productions as 'Madame X,' 'The Penalty,' 'The Branding Iron,' 'North Wind's Malice,' 'Godless Men,' 'Honest Hutch,' etc. The development of Will Rogers as a popular star.

"Increase of the Goldwyn Board of Directors by the addition of R. R. M. Carpenter, George W. Davison, Eugene Dupont, H. F. Dupont, E. V. R. Thayer, Albert Wittenberg, Messmore Kendall, T. W. Haberman, Henry Ittleson, and other important financial men."

Activity, to say the least. Strong in its hint to watch the Nineteen Twenty-One development of such pregnant possibilities. And as an intimation of the course those events will take we may quote from Samuel Goldwyn's own view of the coming year:

"Nineteen Twenty-One will be an epoch year in motion pictures," he thinks, "because it will mark the culmination of the fusion between author, story and director. The process of welding together all elements which go to the making of a successful photoplay is a process which has been going on since the beginning of the industry, but chaos has passed and we can now see an orderly development.

"We have reached the stage where we can actually see more than a day ahead!

"The original screen story will triumph during Nineteen Twenty-One. To me, the success of Eminent Authors absolutely forecasts this. And the author and director will find a common ground as they have not before in the fact of the direct creative contributions of each to the screen.

"It was necessary that this should come about for today, we are catering as an entertainment to the best influences in American life, and to do that successfully we must give them of the best.

"At the same time *genuine* stars will increase their hold on the public and naturalism, as exemplified by Will Rogers, for instance, will come more and more into its own. Nineteen Twenty-One will, therefore, prove a valuable link between the old and new."

Said Dick to Marcus—"Let's Team"

And So the Deed Was Done—Coming of "The Four Horsemen" Promises Metro a Big Nineteen Twenty-One Send-Off

WE hesitate to say that the big event of Nineteen Twenty for Metro occurred the day that Richard A. Rowland sat down at a table in the Claridge grill with Marcus Loew. It may be the other way around. Mayhap the big day of Marcus Loew's year was that on which he started to "talk turkey" with Rowland.

At any rate it must have been a session worthwhile eavesdropping on. Richard A. Rowland, as W. A. J. said in "Snapshots" last week, is "the frankest man in the industry." He's even that way in business. Which, we imagine, disarms the man with whom he is dealing far more effectively than supposedly shrewd finesse. Marcus Loew is able to do business with a smile and an occasional flash of humor.

The opening guns must have been fired something like this:

"How's business, Dick?" asks Loew.

"Rotten, thank you. We can make pictures; we can sell them; but it is costing gosh blamed big money to make them, and if the other fellows don't stop buying and building theatres it's going to be tough sledding selling them. How is it with you?"

"Oh, so-so. But if I only had three hundred and sixty four more theatres it would be twice as so-so. Would go get the money to build the theatres if I were sure of the source of supply."

"Speaking to me?" counters Dick.

"Maybe."

"Pay the price," speaks up Rowland.

"Settled!" from Marcus. "Let's split the lunch check and go see Mr. Morgan."

So are nations born and empires doomed. It's hard to figure just what percentage of reality there is in the above conversation because you can never count on Dick Rowland. He's always original—and humorous in a frank, refreshing way. There's only one point on which we know him to run true to form without fail.

Every fourteen days in Broadway film history brings new rumors of a merger. Out in the sticks exhibitors are saved the painful tortures of these spasms. But on Times Square they come as regular as the seven year itch and are taken as seriously. Which is saying something.

Well, the cardinal rule of the merger-rumor creator is "Always mention Metro first." The facts don't matter; rumors have only slight acquaintance with the facts, but the axiom of the craft is "Mention Metro First." So off to the Longacre Building trot the newsgatherers.

"Mr. Rowland," speaks up the reporter, "what have you to say about the merging of Metro with Goldwyn, Paramount, Selznick, World Film, Hallmark, Triangle, Mutual and the General Film receiver?"

"Haven't heard a word about it," says Dick. "But everybody knows my price. Sure it's a steep one. But if they'll pay it I'm willing. Send them around."

We can well believe the mimeograph which states that Rowland believes this to be the best Christmas that Metro has ever had. Metro has been right up front in the production of big specials this year, under the supervision of Maxwell Karger; it has moved with the fastest in signing for the works of prominent authors and is building a real creative story department under the eyes of Bayard Veiller; Nazimova is still Nazimova.

Nineteen Twenty-One opens up brightly with "Polly with a Past." Looming up in gigantic proportions behind it is "The Four Horsemen of the Apocalypse." And on the horizon is the only Nazimova in "Aphrodite," the "show" sensation of the last year.

Good reason to be cheerful. One portion of the plum pudding takes on unusual interest for us at this moment because the hard-boiled reviewer of the staff has just strolled in as we write these words and declared, "In Ina Claire as she is seen in 'Polly with a past,' Constance Talmadge has a worthy rival."

Yes, and he's so hard-boiled he makes reinforced concrete look like jelly.

Naturally you would expect Dick Rowland to be cheerful as he surveys the outlook. He puts it in these words:

"It is well known that Metro as an organization is a confirmed optimist. It has always clung to its faith in the brightness of the future and even in darkest times has refrained from joining any chorus of pessimism. This faith, we believe, has carried us through the period of the war and is carrying us now, through the era of reconstruction, with vision unimpaired, with hopes high and with an unshakeable confidence that 1921 will be a year of unprecedented prosperity for everybody in our industry.

"The year that is passing has seen the beginning of the fruition of some of our most important plans. We have successfully launched our campaign for bigger and better pictures, and the quality of our output has convinced exhibitors and public alike that when we announced this innovation there was sincerity in our promise.

"While we are experiencing an economic readjustment that all thinking men had anticipated, the people are meeting it with the spirit of cheerfulness and hope in the future that demonstrates to the world those qualities which have made us as a nation great."

"Frank to the Nth Degree"

Nineteen Twenty's Infant Prodigy

The Realart Youngster Gave a Lusty Yell, Upset the Cradle and Woke Up the Whole House—Watch Nineteen Twenty-One

JOHN WHOOZIS invented the cafeteria; Luke Floozy gave us the automat; Horace Hallroom discovered the "pay-as-you-enter" trolley car—but it remained for Jack Woody and Realart to give us the "play and pay afterward" picture plan. Which achievement, despite the levity of our opening words, deserves its place in the motion picture history.

Can you imagine the shade of the original General Film exchange manager stamping into a small town exhibitor's theatre to dictate the day's terms and being met with this: "Get out of my box office. I'm playing on the 'honor system' today. Realart has given me a big special and after the day's business is done I'm to pay them what I think it is worth. Fold up your blackjack and take the back door out."

You can't quite picture the old line manager's face at about this moment, can you? Nevertheless, you have seen Realart announce a "play and pay" policy; you have seen Realart put it over; and if some one tells you that the "play and pay" was just cooked up for some Mayflower specials and won't be heard of again—whisper this thought to him:

"Watch that 'play and pay' experiment and see if it doesn't turn up in Nineteen Twenty One as the germ and inspiration of some radically new distribution plans—real innovations."

You might, if your hat is a trifle large, cut that italic paragraph out and paste it in the hatband now; it will help the fit—and make it easier for us when the orchestra strikes up "I Told You So."

Realart only rates as an infant during Nineteen Twenty; but Realart seems to us to have registered with a pretty lusty voice during those twelve months. For one thing they gave us several new stars, and our personal thanks go down for having the pleasure of seeing Bebe Daniels and Wanda Hawley in well-merited headline positions.

It's a fairly healthy infant that can look forward to Nineteen Twenty-One with plans for a total of thirty-six productions. In addition to the stars on the roster, these are to include the marketing of the two William D. Taylor specials, and if the Box Office Reports from exhibitors mean anything Realart has turned a trick in its development of this producer.

We can't extend ourselves to the extent of a page on Realart without taking advantage of the opportunity to register an impression of admiration we have always held towards a corporation that could so successfully and continually link its name with "regular fellows." Realart started the ball rolling when Arthur Kane's name was on a desk in the Fifth Avenue offices. It didn't slip a bit when Jack Woody stepped into the foreground.

Booking on "The Honor System"

And way in the background there is one of the quiet working, efficient, "business men" of the game—Morris Kohn. Modest, retiring—you don't see much of him and you hear less—but every man who knows him is a booster and we've never met a "knocker."

Realart itself ranks high in its Nineteen Twenty record the successful establishment of the star franchise system providing exhibitors with theatre rights to the entire list of thirty-six pictures without having to buy territorial rights or assume obligations respecting the marketing of the productions.

"Sixty-four of the most prominent theatre circuits in the country are holders of franchises," Jack Woody will tell you with a smile. And if you'll press him for his opinion regarding the Realart prospects for Nineteen Twenty-One he'll add:

"Realart is better sold right now on this season's product than it was last February on its 1919-20 output. Does that answer your question regarding my opinion of the present conditions in the industry?

"And Realart will be better sold next September on its 1921-1922 season than it now is on its present season. Does that answer your question regarding my opinion of the outlook?

"I'm talking in terms of motion pictures, not of steel or calico, or butter and eggs. The motion picture business next year will be what we make it, and Realart, I can guarantee, will make it the banner year of its career.

"We have but one ambition: To produce pictures which average materially better than those of our most progressive competitors and to supply them to the exhibitor at prices which will permit us both to make an honest profit.

"That's the big thing which Realart will carry out in 1921."

You can't tag the "Amen" on to a page about Realart without a word about the contributions to trade paper advertising history made by this organization during Nineteen Twenty. The "boys around New York" who watch these things with critical and occasionally hypocritical eyes early in the year exhausted their stock of "Ah's" at the class of the insert advertising by Realart. And as a trade's advertising reflects its standing in no small degree—to that extent is there necessity for a "double star" honor mark after Realart's name on the industry's Nineteen Twenty calendar.

Quarter Century Old and Going Strong

"Dead Men Tell No Tales," But Albert E. Smith and Vitagraph Prove a Pioneer Can Still Sit in the Front Row

"The Collaborating Wizard"

WE'VE met it on every page of our own book. We've seen it at every turn and twist on Broadway. We've crept up dark alleys and devious lanes only to come face to face with the dread message. We've sought the peaceful calm of green fields—and they have echoed the words. We've travelled resounding cross-country rails and their rhythmic jangle has thrummed the phrase. We've begged for rest on green ocean waters, and the crashing waves have chanted:

"Dead Men Tell No Tales!"

We've thought of descending the dank darkness of a mine shaft; we've been tempted to ride the skies in an aeroplane; wondered on the possibilities of Sahara's desert wastes; trembled on the edge of the long, hard haul into Labrador's ice; we've puzzled, and we've swore, but, what's the use? We'll wager that anywhere we went we'd learn that:

"Dead Men Tell No Tales!"

The other week or so there was a murder mystery in Philadelphia. Two suspects were run down, captured, and jailed. The girl wanted to send a message to her confederate urging him to maintain silence under the greatest pressure. She scanned the pages of a magazine. (Wonder if it was The News?) Her eyes brighten and she stops. Her lip stick comes into play. Five words are underscored. They speak a whole story:

"Dead Men Tell No Tales!"

There's been no way of escaping it. We don't want to say that "Dead Men Tell No Tales" sums up the Vitagraph Nineteen Twenty calendar, but we will say that the slogan and the campaign it evoked showed Vitagraph ending the year in a blaze of glory. We say this, even knowing that there is a rumor that somewhere in the marsh land of Louisiana there is a three year old pickanniny, backward since birth, who has failed to read at least a dozen times during the past month "Dead Men Tell No Tales." You can't have everything. The "pick" is every bit as much alone in his ignorance as he is blissful.

Vitagraph planted itself solidly on the "big special" map during Nineteen Twenty, both in pictures and in the manner of exploiting them. We're here to add the fact that on the best of information we can state that the sales books look just as cheerful as surface appearances would indicate. Christmas, Nineteen Twenty, should have every reason for being a merry, merry one for Vitagraph.

Let's look at Nineteen Twenty-One. We find at the top of the list, "Black Beauty," just completed and ready for release. A well known story? A special? Exploitation possibilities? Lordy, man, we'll say so. There's also, "The Heart of Maryland," from David Belasco's play. We've seen this on the screen once. And always regretted the waste of a wonderful vehicle. Tickled now to see that it is going to be made again—and made right. Being filmed at Natchez, Mississippi, by Tom Terriss—traveling afar for the right settings.

And we find in preparation, "The Son of Wallingford," the famous character in an entirely original creation for the screen by Mr. and Mrs. George Randolph Chester.

We'll say that Vitagraph seems all set for the Nineteen Twenty-One scramble. If the exploitation pace set by the past year's accomplishments is any criterion of what the new specials will receive—then prepare for smoke.

"Dead Men Tell No Tales" wasn't the only Vitagraph that went over the top during Nineteen Twenty. Memory tells us of "The Courage of Marge O'Doone," and "Trumpet Island," two of the year's big winners. We find Alice Joyce and Earle Williams in vehicles holding their positions firm; a new star in Alice Calhoun, and consistent product for Antonio Moreno and Corinne Griffith. And some of the best of the comedy bets.

We come to the question of serials. And pause. Because here there is one of the biggest mysteries of the business to us. We have noticed, "'Hidden Dangers,' written by Albert E. Smith and . . . ." We have come across "'The Invisible Hand,' written by Albert E. Smith and . . . ." We have seen "'The Veiled Mystery,' written by Albert E. Smith and . . . ." Then there have been "Smashing Barriers," "The Silent Avenger" and "Fighting Fate," all written by Albert E. Smith and . . . ."

How does he do it?

We've wondered, pondered and puzzled. Some bright day we are going to take a week off from the weary grind of listening to the press agents and journey to Flatbush. There we are going to disguise ourselves as an outworn "prop" and loiter in the neighborhood of Albert E. Smith's sanctum. There we are going to discover for a waiting world how Albert E. Smith, between the million odd details that we know engulf the executive directing an organization like Vitagraph, twixt the thousand and one problems of the day that we know he carries home to unravel in sleeping hours, despite the six hundred and ninety-four telephone calls and the three dozen trade paper nuisances who clutter each hour—can still find the moments to turn to his collaborating. We believe he's pulling a double exposure trick on the clock and getting forty-eight hours labor out of the day.

Hiram Abrams—"He Stuck to a Policy"

A Glance at the 1921 Horoscope for United Artists
Sees Cheer Aplenty for the Stars' Own Organization

ANYONE who took one look at Hiram Abrams' face should feel certain that he is that sort of a fellow. Anyone who took a second look at that firm set jaw would *know* it. Anyone who shook hands with him would *feel* it.

Yes, Hiram Abrams stands by his guns; he is the " sink or swim " type of chap who nevertheless manages to be swimming all the time.

When the Big Four pulled out of the Distribution Terminal Hiram Abrams laid down a rule which in effect said, " No Through Trains." Transferred from a lame figure of speech to film English his declaration was—" Every United Artists' production will be sold to the exhibitor singly, on its own merits. No stars series, no programs, no duos, trior nor quartettes."

That was the announced policy, and as Nineteen Twenty-One dawns—give him credit—Hiram Abrams and United Artists are still doing business at the old stand and in the old way. He stuck to a policy.

You ought to appreciate what that means in a business where " policy " is still understood to mean a game of chance.

You *would* appreciate it if you were one of the nine hundred and ninety-nine trade paper editors who at one time or another suddenly received the inspiration, " For this Holiday Edition I'll publish a chronological table showing the news events and announcements of the year."

It's a great idea, brand new, original—the first time *you* get it. Your enthusiasm lasts for about two days, until you begin to check up the table and find it reading something like this: " January 1st: Mannie Magnate announces Open Market only logical system of booking; February 15th: Mannie Magnate in revolutionary interview declares Program Booking salvation of exhibitor; April 23rd: Mannie Magnate finds solution of exhibitor evils in Star Series Booking; July 4th: Mannie Magnate, Exhibitor's Only Friend, says book anyway you want to so long as I get the money."

About that time you cuss the quality of the goods since Prohibition came and decide that a series of pictorial layouts of all the company's stars makes as good a Holiday Edition as anything else. Which is why we shoot a bouquet-laden arrow at Hiram Abrams.

Looking forward to Nineteen Twenty-one our horoscope casts very favorable shadows for United Artists. A certain magnate once tried more or less successfully to prove that one plus one equals three; it remained for United Artists to show how three live contributors can make a " Big Four." Nevertheless—

" *Maybe a Chaplin Soon* "

the seer finds a Charlie Chaplain release through United Artists fairly early in Nineteen Twenty-One. Yes, " fairly early."

Startle you? Well, our star-gazer likes that attitude; it encourages him to go on somewhat to this effect: " ' The Kid ' isn't the only Chaplin picture practically ready for the release charts. There are other Chaplins needing but a few weeks in the cutting room before they see the light of day. A word to the wise is sufficient. Some one will get ' The Kid '; some one else will get the other pictures. It's the toss of a coin either way—but there will be new Chaplins aplenty in Nineteen Twenty-One."

We also see " 'Way Down East " as a United Artists' attraction before Nineteen Twenty-One has passed the half-mile mark; much earlier than most people imagin.

We don't seem to mind how we prophesy; we're getting up courage enough to almost feel like a try at the races. Nevertheless, jot our tips down in your note-book, and bear us in mind as you turn the pages of the calendar.

A day or so ago we asked Hiram Abrams to give us his own impressions of the high spots in the motion picture industry during 1920. His reply made it necessary for him to mention the name of some screen productions. And, would you believe it, he didn't confine his quotations to United Artists' releases. There's an index.

" To my mind," he declared, " the biggest development in 1920 has been the production of a far superior type of motion picture; a type that has attracted larger audiences, caused longer runs and made possible the erection of better theatres. Chief among such attractions may be mentioned Miss Pickford's ' Pollyanna,' Mr. Griffith's ' 'Way Down East,' Mr. Fairbanks' ' The Mollycoddle,' and ' The Mark of Zorro,' ' Over the Hill,' ' Humoresque,' and ' Earthbound.'

" Such productions are the best assurance of clear sailing for the picture industry at a time when business seas are expected to be rough. I look for a strengthening of the determination of leading stars and producers to make fewer but better productions, taking time to realize their heretofore undreamed-of-heights of production and utilizing every resource and aid available for the full expression of their own personalities."

Before we close, let us reply to the cynic in the back row who has read the heading on this page and now asks us, " Is Percentage one of Hiram Abrams' policies? "

We're here to say that it *was*, and *is*, and *will be*. And that some four, five and six years from now a stranger wandering slowly down Seventh Avenue is apt to see a long line forming towards the door of Old Doc Abrams, dispensing sugar-coated Percentage Pills.

Only Seven Months from Birthday

Associated Producers Entered the List of "Incorporations" in May—The "Big Six" That Became "Big Eight"

NINETEEN NINETEEN gave us a "Big Four," Nineteen Twenty brought forth a "Big Six," and Nineteen Twenty-One is expected to produce a "Big Five." It remained for Al Lichtman to give us an entirely original idea the other day when we held him up for a few minutes conversation. Says Al:

"Who will be the producer or distributor daring enough to step forth and announce himself as 'The Big One'? A great opportunity awaits the man whose selling slogan will be 'The Great I Am.'"

Associated Producers started out to be a "Big Six." Just about the time the incorporating meeting reached the demitasse stage J. Parker Read, Jr., tossed his productions into the fray. Then it became the "Big Seven." A few moons ago C. Gardner Sullivan began to feel lonely with all his old playmates in a game of their own and he asked for a seat. Thus the "Big Eight." Temporarily, at least. You never can tell. Associated seems to be reversing the old tap-room ditty about "Ten Little Bottles in a Row." Every time you turn around there's another member on the staff.

We'll say that Associated hasn't let many waste moments creep into the first seven months or so of its life.

Nineeen Twenty had proceeded merrily along as far as May 14 before the organization was incorporated. July 1st saw the opening of the home office, and—hip-hip-hooray—July 4th marked the opening of the branch offices.

It was September 12th that the initial production was released and already five pictures with the A. P. crest have reached the screen, and a sixth toes the mark this week.

You've got to expect speed from any organization with which Fred Warren is connected—if you know Fred Warren.

The Warren personality is, to us, one of the refreshing stimulants of the business. We never slight the opportunity that will give us a few minutes conversation with him. Fred is our picturization of a sales executive. He breathes confidence, optimism, and "go get it" spirit.

Three years we have tried to get Fred Warren to say something or other about the glorious yuletide greetings of the season, prepare for the harvest, etc. But we have failed. However, if you want to talk "product" with him there is no such thing as a holiday.

"Conditions?" he'll say. "Never better if you have an efficient organization, sufficient product and top-notch product. You need each item. You can't make money with a waste-motion organization; you can't succeed with an efficient organization marking time for lack of product; and you can't put over inferior product with the best of selling forces."

"Sell the Product"

Then he'd go off into facts, figures, percentage tables and proportion charts. As Sambo might say, "He's the concretest person what we knows."

Fred Warren bears the title of General Manager of Distribution for Associated. Oscar Price, president of the organization, gained our admiration right at the outset of his picture career, and for a very simple reason. And he holds it for the same cause. To wit:

He wouldn't talk then; and you can't get him to talk now.

Bre'er Price had been holding down the post of United Artists for a month or so when an informal gathering of trade paper editors then in existence invited him to be one of the weekly guests.

He accepted the invitation—socially. But not in a business way. We never quite recovered from the shock of meeting a man who had been in the picture business four weeks and didn't know all about it. Just think of a four week veteran who didn't hasten to tell us in loud tones how inefficient we are, how the efficient business school in which he had studied would enable him to set us right, and so on, and so to speak.

It's a good thing for the purposes of the Nineteen Twenty record that we have a few inches left to speak of the people who give Associated Producers its title.

Nineteen Twenty has shown us in a production way what Nineteen Twenty-One is likely to hold for Associated and given a bare hint of the glowing prospects when all the producers in its membership are found on the release chart.

We have had Thomas H. Ince's "Homespun Folks;" J. Parker Read, Jr., represented with "The Leopard Woman" and "Love," Allan Dwan as sponsor for "The Forbidden Thing," Maurice Tourneur's latest production, "The Last of the Mohicans." December 18th brings another Read offering, "A Thonsand to One," and the early months of Nineteen Twenty-One will find Mack Sennett making his debut with "A Small Town Idol." Ince then steps forward again with "Lying Lips." Leaving Marshall Neilan and George Loane Tucker in the Associated surprise bag.

In addition to Oscar Price, whose likeness hides behind this page, the officers of Associated consist of Thomas H. Ince, chairman of the Board of Directors; J. Parker Read, Jr., Secretary; Marshall Neilan is Vice-President and Mack Sennett is Treasurer.

Dark Is the Night—Stormy the Sea

W. W. Hodkinson Speaks Right Out in Meeting When He Sizes Up Nineteen Twenty-one's Prospects—All Is Off

WE are walking along a quiet country road, revelling in the glorious sunshine, cheered by the colorful wonders of nature. The blithely whispering brooks we pass, the birds that chatter gaily, the occasional rabbit that darts across our path in high glee all seem part of a picture of Paradise.

Occasionally we pass another traveller on the highway. Bright is our salutation. "Great day, isn't it?" "Marvelous country around here, eh?" Cheerily each passer-by echoes our sentiments.

Here's another one approaching. Seems preoccupied and serious. We'll take a chance. "Howdy!" we salute. "Grand weather, fine country, what?"

"G'r'r' *No!*" comes the response. "The rottenest weather you ever saw is waiting just around the turn in the road, a quarter mile this side of where you'll run into marsh, swamp, pests and fever. Atrocious country; beastly weather."

And, gosh, you don't have to wait for the twist of the lane. The sun has gone behind a cloud, the road grows heavy underfoot. Aw, what's the use of going any further on this tedious journey?

That's about the effect some odd hundred words of typewriting have just had on us. W. W. Hodkinson has responded to our invitation to express his views on conditions. And he sees the world through glasses darkly. He says:

"As to the present outlook I cannot say that I consider it encouraging. Producer-exhibitor and producer-distributor concerns are highly geared and overcapitalized, carrying crushing loads. This circumstance has driven them into the buying of theatres, as they hope by the added profits from such ventures to postpone the final day of reckoning. This day of reckoning in my judgment is not far off."

Pelting rain, thunder, zig-zag flashes of destruction. But just a moment! A ray of sun is slipping through the clouds. Mr. Hodkinson sees further than the storm.

He continues: "When the day of reckoning comes, amid the general wreckage there will be a safe refuge as far as the exhibitor is concerned. By the selected mechanism which I have built up for the past three years I have prepared for just such a situation when the exhibitors will be looking around for a steady supply of high quality pictures. The growth of our organization has been steady and along lines of absolute soundness. We have always been building for permanence. Our staffs at headquarters and in the field have been increased in response to an expanding volume of business. The

"There's a Lighthouse"

exhibitors in the country have come to understand the permanent underlying values of our organization. They know that we can book for them better than they could themselves, being as close as we are to all sources of production.

"The formation of groups of independent exhibitors gathered together for self-protection is a clear indication of the need of such an organization as ours. We can supply them with the product to insure their absolute independence. On the other hand we have attracted to our organization some of the best directing and literary talent in the country."

Yes, we'll admit it. Coming from any one other than W. W. Hodkinson, those recent paragraphs would be straight advertising, labeled as such. Coming from "W. W." they are The Hodkinson Gospel. Just as all roads lead to Rome, so do all thought pathways in the Hodkinson mind lead to his organization. The world exists as a place for his organization to achieve its destiny; eventually his organization will be the world. "W. W." is the Firm Believer incarnate; you admire him for it, and you are inclined to nod your head in assent as he checks off film events day by day to prove to you that he is right.

No interviewer who has ever listened to a statement from W. W. Hodkinson would ever accuse him of insincerity. He breathes the faith that is within him, and practices it. This week he is starting on a trip around the country. Before leaving he issued a statement which in theme and tone is much similar to the exclusive one quoted above. Hodkinson sees a storm coming, and he has set out on the Paul Revere trip. When they begin to count the wrecks, as "W. W." sees it, he is not going to let any of the shipwrecked mariners complain that they did not know about the Hodkinson Volunteer Life Saving Service, with reinforced cork preservers and non-collapsible rafts. There's an Advance Man ahead of this storm. He started three years or so ahead, he's making the clean-up trip with the thunder following close on his heels.

Nineteen Twenty saw a Hodkinson Month drive which was a well deserved tribute to the man for the things he has done in motion pictures, and to the man for the organization he has builded. Nineteen Twenty saw the acquisition of the product of such independent producers as Irvin V. Willat, Hugo Ballin, J. L. Frothingham, and the Rockett Brothers. Nineteen Twenty saw the enlisting of the active cooperation of Irving Bachellor, one of the country's foremost novelists. Nineteen Twenty-One will see the presentation by one of the Hodkinson producers of pictures directed by T. Hayes Hunter as well as a coming series of Irene Castle productions

Downhill Now with Good Brakes

Earl Hammons Clung to Educational's Ideals on the Up Grade and All Is Rosy Now—A Record Breaking Nineteen Twenty

"Brevity, Soul of Wit"

A QUIET, mild-mannered young man; unobtrusive, yet registering a firm confidence that impresses; a gentleman in the picture business; an all-around regular fellow whom you *like*. Because he looks—and is—"white."

Some five years or so ago he set himself a goal. It was a long, long ways off. Far in the distance; it seemed almost a hopeless aim. Folks told him so. But he plugged away. Progress was slow at the start—and for a long time after the start. Discouragements were many. Times there were aplenty when it would have been lots easier to quit; or even to change to the paths that, while they did not lead to the goal, tread far more softly underfoot.

The young man believed that every bit as much quality and real art could be put into a short subject as was injected into five-reel productions. There were many who agreed with him on that. But, the young man also said that there would come a day when exhibitors would be willing to give the deserved reward to the man who put brains and ideals into the shorter length. To this the answer was a loud horse-laugh.

"The one or two reel subject is a filler," said the wise ones. "Don't care how much class you put into them—they will always be fillers. Exhibitors haven't the brains to see it otherwise. They'll pay their money for the feature—and then the filler must be thrown in for postage stamp money. Don't buck a losing proposition. If you must make short subjects—make them cheaply; if you want to spend money—do it on five-reel stuff."

But our young man—Earl Hammons—held fast to his aim; and today we find his organization, Educational Film Corporation, out of the woods and into the clear free spaces, grown to a point where even the "wise ones" don't dare to offer advice, hitting on high *and still holding fast to the same trail.*

That last point is the big one. It hasn't been any accidentally acquired super-special feature that has saved Earl Hammons from admitting that he was wrong; it hasn't been any of the sudden twists of a tricky game that has thrown him within reach of the goal. It has been steady, persistent, dogged, courageous plugging away at the one object. It has been a fight worth watching—and a finish worth cheering.

Educational got off to a good start in Nineteen Twenty with the linking up to the tremendous resources of the Hudson Bay Company. Educational closes the year with its own exchange system covering the country, with an output that finds a ready place on the best screens of the country—and an honored position, too.

June of this year saw the first organization steps in the plans for Educational's own exchange system. It seemed a foolhardy thing to do—even more rash than the first dreams of Earl Hammons—to establish exchanges devoted exclusively to the handling of short subjects. No picture longer than two reels is booked through these offices.

Educational at this time also decided to enter the comedy field and took over the distribution of the two-reel Christie comedies, with a release every two weeks. The Torchy comedies, Mermaid comedies, Chester-Outings and Chester comedies, are found among the additional product contracted for. An option was also taken on the rest of the Christie output.

What happened to the foolhardy exchanges? October 1st saw every exchange in operation—and the booking sheet presented figures far surpassing the quota set for that date. Fall saw the exercising of the option on the balance of the Christie output, the single reelers now being released by Educational.

And how about the dream of short subjects that would be *the features?* Have we seen short subjects that commanded feature rentals? Have we had short subjects that would call for expenditures equal to features and gross a business worthy of the expense? Well, "The Race of the Age" should answer those questions for all who care to ask them. And time after time our "Exhibitor Service Bureau" pages have presented newspaper clippings and other advertising matter showing the prominence in which exhibitors hold such specialties as Annette Kellermann in "The Art of Diving." "Babe Ruth, How He Knocks His Home Runs," "Modern Centaurs," and "The Valley of Ten Thousand Smokes."

Hammons also had an idea that exploitation and advertising aid could be put behind his pictures equal to that given longer films. He spent money to go at it right—and here too he landed solidly during Nineteen Twenty.

Many important tie-ups were made during Nineteen Twenty with prominent organizations, including a contract for the distribution of the first of the pictures made under the auspices of the National Geographic Society and the entire product of the New York State Conservation Commission.

We'll say the young man's dream has come true. As for Nineteen Twenty-One? Well, you know how it is about getting the engine running when you're at the top of the hill. Coasting is easy. It's just as simple to take on a prophetic air now concerning Educational and look forward to Nineteen Twenty-one.

New York Exhibs Line-Up for Blue-Law Fight

At a meeting of the Greater New York branch of the Motion Picture Exhibitors' League of the State of New York, held at the Hotel Astor on December 10th, President Sydney S. Cohen appointed fifty-one state senatorial exhibitor representatives and forty-five state congressional exhibitor representatives to carry on an anti-blue-law campaign in the state of New York. The duties of the committee members will be to conduct in their respective districts a vigorous fight against the movement to secure blue-law legislation either at Washington or at Albany.

Mrs. Henry Moskowitz, chairman of the Recreation Committee of the Woman's City Club, addressed the meeting and promised to aid the state league in its fight against all blue-law propaganda. Senator James Walker, of New York, reported on his anti-blue-law activities conducted at Washington in behalf of the Motion Picture Owners of America.

Missouri Exhibitor Convention Postponed

Announcement is made from the headquarters of the Motion Picture Theatre Owners of Missouri that the state convention of exhibitors, originally planned to be held at the Hotel Statler in St. Louis, Mo., on January 11th and 12th, has been postponed to January 20th and 21st. State censorship and the question of Sunday closings will be two of the prominent subjects to come up for action at the coming convention.

The state organization has been conducting for some time a campaign, including the signing of petitions by picture patrons throughout the state, against a movement under the auspices of the St. Louis Federation of Churches to legalize state censorship.

Marshall Neilan Coming East Within Two Weeks

Marshall Neilan expects to finish production work on "Not a Drum Was Heard" within the next two weeks. Then with the care of his fifth independent production off his shoulders, the well-known producer will start for New York on a brief business trip. The acquisition of new screen material, including negotiations for a spectacular subject said to call for the appearance of thousands of persons in certain scenes, is represented as the main object of Mr. Neilan's trip East. It is also stated that he will make advance arrangements for the productions of Booth Tarkington's "Penrod," with Wesley Barry in the titular role.

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Indiana Exhibs to Combat Blue-Law Advocates

Representative exhibitors from each of the thirteen Congressional districts in Indiana met last week at the Hotel Severin in Indianapolis and discussed plans to prevent the passage of blue laws in Indiana when the General Assembly meets early next month. The exhibitors attending the meeting were recently appointed as a committee by President Gustav G. Schmidt, of the Motion Picture Theatre Owners of Indiana, to lead the anti-blue-law fight.

The Indiana state organization of exhibitors is going after legislation to legalize Sunday shows in a most determined manner. An elaborate publicity campaign has been mapped out with a view to bring the question squarely before the trade and the public through the columns of the press and also by mail. Meetings in each of the congressional districts are also to be held in the near future to the same end.

Blackton to Open Studios in London in Spring

J. Stuart Blackton, the well-known motion-picture producer, will leave for England on December 29 to open studios in London for the production of motion-pictures to be distributed throughout the world. Mr. Blackton plans to have his London studios ready for active work in the early spring. Lady Diana Manners and a number of internationally-known stars are reported to be scheduled for stellar parts in Blackton's British productions. Mr. Blackton will continue to make pictures in America from time to time.

Governor Sproul to Meet Church Federation

The removal some time ago of Dr. Ellis P. Oberholtzer, of Philadelphia, from his voting capacity in the Pennsylvania Board of Censors, caused considerable agitation at the time among reform circles who considered Dr. Oberholtzer as the strictest censor Pennsylvania ever had. The removal of Oberholtzer and the appointment of Secretary Richardson to the voting vacancy was protested by some as a piece of politics in the favor of certain motion-picture interests. This brought a vigorous denial from Governor Sproul of Pennsylvania.

The controversy seems to be far from settled, however, and, accordingly, Governor Sproul has consented to hear a committee from the Interchurch Federation of Philadelphia, probably within two weeks.

Recent Incorporations in New York State

Better than a half million dollars is represented in the capitalization of companies incorporating in New York state during last week, for the purpose of entering some phase of the motion picture business. The Celtic Photo Plays of New York filed papers with the secretary of state, with a capital stock of $200,000, and naming as its directors Thomas J. Ford of Brooklyn, Thomas A. Kirby and Thomas Egan of New York.

Other firms include the Cinema Holding Corporation, Mount Vernon, $100,000; Bernard Munves, New York; Benjamin and Paul Pakula, Brooklyn; Eaton Holding Corporation, New York, $50,000; Thomas C. Mulligan, Albert Shulman, New York; Harry Goodman, Brooklyn, and the Arnold Picture Co., $60,000; Arnold A. Kline, Newark, N. J.; Ethel and Morris Forgash, Brooklyn.

Branford Theatre Opened in Newark, N. J.

On Thursday evening, December 16, Newark, N. J., saw the opening of the new Branford theatre on Branford Place at Broad and Market streets. Jacob Fabian arranged an attractive program for the Branford's premiere, and the Newark motion-picture patrons turned out in gala style to attend the opening.

Exchange Managers Elect Officers in Detroit

Because of transfers and changes of local exchange managers in Detroit, Mich., Ralph Quive, of the Realart offices, has been elected president of the Board of Motion Picture Exchange Managers, which is affiliated with the Board of Commerce. George W. Sampson, of Pathe, was elected vice-president.

Decision Reversed in Patents Co. Case

In a statement issued by Gustavus A. Rogers, attorney for Joseph H. Sampliner in the case against the Motion Patents Company, Vitagraph Company and others, for damages under the Anti-Trust Law, in which the defendants were successful in the courts below, it is reported that the United States Supreme Court, by a decision handed down on Monday, December 6th, reversed the decision of the lower court, which dismissed the action, and directed that the trial now proceed on the merits, so that the plaintiff can prove his damages.

The case arose out of the dealings between the Lake Shore Film Supply Company, Motion Picture Patents Company, General Film Company and the Licensed Manufacturers, and goes back to the days before the government instituted the proceedings against the so-called "Motion Picture Trust."

New York Reform Body to Have Busy Year

The New York Civic League, with headquarters in Albany and well known to the motion picture industry, from the fight which it has waged year after year in the legislature in the hopes of securing a more strict censorship in this state as well as to close motion picture shows on Sunday, has just come out with an announcement of its legislative program for 1921. The league will again enter the limelight, not exactly in cooperation with the Sabbath Day Alliance, but working along similar lines in a fight to down the law which now enables the various municipalities to settle for themselves the question of Sunday shows.

The head of the league is Rev. O. R. Miller of this city, associated with George West. A meeting of the directors was held a few days ago and the program as now outlined discloses some interesting information, including the fact that the league is out to fight the Walker baseball bill, the Sunday motion picture law, as well as the Walker prize-fight law and the 2.75 beer law.

To Act Against Exhibitors Not Playing Bill Advertised

Charging that certain motion-picture theatre owners in Troy, N. Y., are advertising pictures which are not shown at their houses, Alderman David N. Cheney, of that city, will bring up the matter for discussion before the next meeting of the Common Council. There is a city ordinance in Troy carrying a penalty of $150 in the case of any manager of a motion-picture house advertising pictures which he fails to include in his program. Mr. Cheney declares that two instances of this violation have been brought to his attention within the past week.

Snapshots

By Wm. A. Johnston

S. Barrett McCormick. Left New York this week for Los Angeles to unite the motion picture and the dress suit at the de luxe Ambassador theatre in the de luxe Ambassador Hotel. Also to manage the Kinema and other Lesser-Gore theatres in Los Angeles. At a dinner given him on the eve of departure he says he will aim for the ultra-artistic and subtle; expects to make the Ambassador the "Vanity Fair" of picture theatres. The Ambassador opens in February. We look for new and illuminating material in our Exhibitors' Service Bureau, of which Barrett McCormick has long been a prominent and very helpful associate editor. A young, quiet, clean-cut, modest man. Says very little and does much. His newspaper advertising is watched closely by exhibitors. Has splendid knack of picking at human interest and writing appealing copy. His prologues and stage settings are original and notable.

The Howard Theatre, Atlanta. Another de luxe theatre opened Monday evening, December 13th. Prominent New Yorkers in attendance. Management of Ralph de Bruler, who formerly directed the several theatres of the Macon Photoplay Company. A fine type of exhibitor. Lots of vision. Adherence to high standards. Sees the photoplay theatre the home of the cultured classes and believes music will play a big part.

Passion. Happy to see our predictions on this picture verified. Opened big at the Capitol theatre. Claim made of a new record a single day's receipts. Big jam at box-office Sunday evening. Fine presentation by Rothapfel. Picture should have long New York run. Prominent exhibitors in attendance at Sunday afternoon show: E. V. Richards, New Orleans; A. M. Fabian, Jersey City; Col. W. S. Butterfield, Battle Creek; M. L. Finkelstein and I. H. Rubin, Minneapolis; Aaron Jones, Chicago.

E. B. (Farmer) Dunn. A pioneer projectionist. Inventor of Speedco arc controller, now widely used. Perfected the longitudinal film in early days. Now to the front with new camera which takes natural color and stereoscopic pictures. Says time is ripe for new mechanical improvement in pictures. Means much to pictures, artistically and commercially.

M. Leon Bracker. Saw his wonderful posters for "Man, Woman and Marriage," the new Holubar picture. New in treatment. Fine execution. Striking. Will excite much public interest. Hope exhibitors will give them proper setting. Decided advance in posters. Had only high interpretation of picture's subject matter and suggestion of the quality, and distinction.

Arthur S. Friend Denies Wall Street Rumors

In view of recent reports circulated in Wall street circles that, current with his resignation as treasurer of the Famous Players-Lasky Company of New York and New Jersey, effective January 1, his holdings in the film concern would be thrown out on the market, and desirous of obviating any erroneous impression as to his future status as a member of the board of directors, Arthur S. Friend has issued the following statement:

"Any impression that I had resigned as a member of the board of directors is false. Although not generally known at the time of my resignation, it did not include my future standing with the board as a member. I simply resigned my executive position in order to make myself free to develop personal interests. I have never had nor entertained any idea of resigning from the board. I have considerable stock in the corporation which I conceive to be good property, and have no disposition at this time to sell it, and any report that I was going to unload or was at all antagonistic to the corporation or its management is erroneous."

Blue Law Fight of M. P. T. Receives Endorsements

The Motion Picture Theatrical Association is in receipt of many letters from prominent men and women who signify their intention to support the association in its fight against a "Blue Sunday." Among those who pledged their support are Governor Alfred A. Smith of New York, Mrs. Charles Sabin, Mrs. John Francis Yawger, and Judge Wadhams of the Court of General Sessions.

A mass meeting was held on December 16 at the Apollo theatre on Forty-second street, presided over by J. A. Quinn, president of the M. P. T. Association. A number of well known men and women were present to voice their protest against the depriving of the public of wholesome amusement on Sunday.

King Sails for England

George King, president of the Stoll Film Corporation of America, sailed for England Tuesday, December 14, to be gone a month. Mr. King's trip is partly for the purpose of describing in person to the officials of the Stoll Film Company, Ltd., the progress made in the United States by the Stoll Film Corporation of America, the first release of which, "Squandered Lives," will go to exhibitors January 2.

Kelley on Extended Trip

Winifred F. Kelley, general sales manager of Sunrise Picture Corporation, will leave next week on an extended trip around the country in the interests of the Peggy Hyland feature, "The Price of Silence." Mr. Kelley will touch every important film center from Maine to California.

Industry's Aid Promised; "Blue" Laws Discussed

The Committee of the N. A. M. P. I. and the M. P. T. O. Association met in joint session the morning of December 14th at the Hotel Claridge. The meeting was closed to all but the Committee members. A statement of the transactions, which will probably last all week, will be made to the trade and newspapers through a press committee to be appointed by President Brady of the N. A. M. P. I. A spirit of harmony marked the opening session.

The joint committees were addressed by Herbert Hoover and Felix Warburg, who made earnest pleas for help from the screen in behalf of the starving children of Europe. The leading charitable organizations of the country, irrespective of religious denomination, are already united in a drive for $33,000,000, the amount needed to take care this winter of 3,500,000 children in urgent need of food and medicine. The matter of a screen campaign will be placed in the hands of a committee. Mr. Hoover paid a high tribute to the motion picture. "I wish," said he, "to reiterate what I said recently to a group of prominent people. It was this: I credit two agencies with having done the most good for humanity in the past twenty-five years. They are the gas engine and the motion picture. The motion picture is a profound avenue of education and uplift."

Fined for Taking Boy's Word on Age Question

Should an exhibitor pay for the falsehoods of a too-youthful movie fan? This is the question raised by A. V. Bothner, manager of the Majestic theatre, Troy, New York, who was arrested on November 22 and fined $100 for admitting a boy thirteen years of age into his theatre.

According to Mr. Bothner, the boy was asked by the ticket seller if he was sixteen years of age and answered in the affirmative. He was questioned again by Mr. Bothner, who happened to be taking tickets at the time, and gave the same answer. The boy, Mr. Bothner states, looked eighteen years. The manager was then arrested, the Humane Society prosecuting the case, and after a trial by jury, the fine was imposed and paid.

Mr. Bothner warns exhibitors that this is practically a test case. He states that a manager is not a mind reader, and feels that there is no reason why he should have been convicted of this misdemeanor. The boy's mother, in testifying, stated that she had given the money to him to go to the picture house.

Mother of Harry Garson Dies

Mrs. I. H. Garson, mother of Harry Garson, producer of the Clara Kimball Young pictures, died suddenly on Monday, Dec. 13.

Goldwyn's Assets Big

THE GOLDWYN PICTURES CORPORATION has issued a statement of the financial condition of the corporation as of October 30, which is inclusive of an extended audit of the company made in June, by Messrs. Price, Waterhouse & Company. The statement shows assets of $13,621,712.59, the liabilities of $3,316,219.85 and capital and surplus totaling $10,305,492.74.

The liabilities include and give effect to the recent issue of the corporation's two-year convertible notes amounting to $1,788,000.00.

The June and October audits follow in detail:

As per Audit of Messrs. Price, Waterhouse & Co. on June 26, 1920.

Assets

Cash	$511,589.39
Liberty Bonds, Canadian War Loan Bonds, etc.	107,165.00
Accts. & Notes Rec. & Advances to Producers	705,890.57
Inventory	3,694,169.04
Current Assets	$5,018,814.00
Investments in Theatres and other Companies	$1,452,829.20
Advances to Subsidiary Companies	1,852,995.43
Studio at Los Angeles Bldg. & Equip.	502,996.73
Furniture, Fixtures and Equip. at 22 branches and Home Office	100,723.21
Fixed Assets	$3,909,544.57
Total Tangible Assets	$8,928,358.57
Deferred Charges	121,094.51
Goodwill	2,381,600.00
	$11,431,053.08

Liabilities

Mortgage on Los Angeles Studio due July 1st, 1924	$168,000.00
Payments received in advance of Service (self-liquidating)	687,188.88
Notes Payable	524,375.00
Accounts Payable	337,796.35
Total Liabilities	$1,717,290.23
Capital & Surplus	9,713,762.85
	$11,431,053.08

On October 30, 1920
After Giving Effect to the Issue of 2-Year Convertible Notes

Assets

Tangible Assets	$10,896,887.85
Good Will and Deferred Charges	2,724,824.74
	$13,621,712.59

Liabilities

Notes Payable (2 yr. Convertible)	$1,788,000.00
Other Liabilities	1,528,219.85
Total Liabilities	$3,316,219.85
Capital and Surplus	$10,305,492.74
	$13,621,712.59

Universal Has Option on Film of Prince's Trip

Universal has an option on a remarkable sequence of pictures showing the Prince of Wales on his recent tour of the world, it has just been announced by George E. Kann, export manager for Universal. The pictures were filmed by Captain William Barker, one of the leading British cinematographers, and have been put together so as to form a picture story of the popular prince's travels. It includes colorful and historic incidents taken from all the important places visited by the prince in his 50,000 mile jaunt.

The first prints of the travel feature to be shown in America will be brought to this country by Arthur Clavering, one of the leading British film men, and a prominent figure in the Film Booking Offices, Ltd.

Nathanson May Not Join Beaverbrook, Is Report

According to official intimation received at Toronto, Ont., N. L. Nathanson, of Toronto, will probably not go to England to become associated with Lord Beaverbrook in the operation of the latter's many moving picture theatres in Great Britain for a number of months, if at all. It was officially admitted that Lord Beaverbrook has expressed a desire to have the services of the Canadian moving picture magnate and it is understood that Mr. Nathanson has received a handsome offer. At the present time, however, Mr. Nathanson is busily engaged with a theatre expansion program in Canada that is gigantic in proportions and widespread in extensiveness. He does not desire to leave this work, it is intimated, until a number of the large theatres in the principal cities of the Dominion are actually opened. In this work, Mr. Nathanson is representing the Famous Players' Canadian Corporation, a $15,000,000 enterprise, of which he is the managing director.

Brady Opens Fight Against Blue Law Advocates

War is declared against the Lord's Day Alliance. The National Association of the Motion Picture Industry, following a preparatory barrage on the part of its president, William A. Brady, went "over the top" at its last meeting to meet the Alliance's onslaught in its efforts to secure the passage of a series of blue laws through Congress. President Brady treated the last meeting of the national association to a rare spectacle of verbal pyrotechnics, in which every available aid of the organization was summoned to the fight which Mr. Brady characterized as "the most vital the motion-picture industry has ever been called upon to make."

As a result of Mr. Brady's appeal, a committee from the A. M. P. A. was appointed to attend the meeting of the N. A. M. P. I. and the M. P. T. O. A. on Dec 14th at the Claridge Hotel. The members of this committee are Paul Lazarus, president of the A. M. P. A.; C. L. Yearsley and Merritt Crawford. They will devise some definite way satisfactory to Mr Brady, in which the A. M. P. A. can put its shoulder to the wheel and help make the blue laws turn back.

New Sales Chief for "Big Four" in New York

Hiram Abrams, president of United Artists' Corporation, last week appointed Abraham C. Berman as sales manager of the New York branch of the corporation. At the inception of United Artists, Mr Berman was given charge of the Canadian offices. A short time ago, he made a tour of the Eastern and Middle West branch offices for Mr. Abrams and was recently summoned to New York to handle the business of this territory.

New Studio Is Built in Lake Placid, N.Y.

A new producing organization, with headquarters at Lake Placid, N. Y., is announced by W. F. Griffing. It will be known as the Independent Studios, Inc., and Mr. Griffing, former president of the Independent Productions and owner and general manager of "Arctic City," at Port Henry, N. Y., will head the new concern.

A new and fully equipped studio, large enough to accommodate two companies, is now in course of construction and will be ready by the end of January. In addition to producing pictures, Independent Studios will rent out their studio to companies desiring to make pictures of a Northwestern or Alaskan setting. A Northwestern city set, which can be altered easily, has been built by Mr. Griffing, who points out that Lake Placid, which is near New York, may be used for admirable snow scenes from November until April. The City, Mr. Griffing announces, is cooperating with the picture company, and will welcome producers. Arrangements have been made for excellent hotel accommodations during the entire winter. The new studio is equipped with Alaskan sledge dogs and all accessories required by a producer of pictures of the North.

Independent Studios will begin work on their own production on January 1st. The story contemplated is "Mac, of Placid," a novel by T. Morris Longstreth. Joseph Levering and Mr. Griffing will direct. The pictures will be all-star features of the highest calibre. Releasing arrangements have not been definitely settled.

Special Pictures Product for Federated Release

Federated Film Exchanges will distribute all past and future releases of Special Picture Corporation. David J. Chatkin and Marion H. Cohn concluded negotiations on last Saturday night on behalf of Federated, with Louis W. Thompson, president of Special Pictures Corporation.

Hereafter Special Pictures will center its energies on the production of high class short reel subjects, announces Mr. Thompson. "The arrangement with Federated," he states, "was made in the belief that there are too many exchange systems in the business, with a resulting duplication of effort and added costs to the exhibitor. If by consolidation and elimination we can preserve and make bigger an organization that is on the right track of fair dealing with the theatre owner, we believe that we have made a good move.

"In Federated," he continued, "each exchange is independently owned and is affiliated with the national organization. Its head is the owner and not a branch manager working for a salary."

"Passion" Scores a Hit

BOX-OFFICE records of the Capitol theatre, Broadway and Fifty-first street, New York, were smashed Sunday, December 12, when "Passion," a First National special attraction, opened a week's engagement there. That the receipts would have been much larger had the house been bigger is accented by the fact that the sale of tickets was stopped at 6:30 p. m., at which time the sidewalks and streets were jammed with people for two blocks in each direction. The reserves were called out to keep order and the box-office window was closed. Officials of the Capitol also declared that it was their belief that the beautiful weather outdoors kept many patrons away from the theatre.

"Everybody in the theatre is confident that it will establish a week's record," said Edward Bowes, managing director of the Capitol on Monday morning, "the matinee weather yesterday was not as propitious for theatre attendance as it was on the Sunday when the box-office receipts came nearest to the record amount taken in yesterday." Mr. Bowes said that the production had gone over in bigger style than anything that had ever been shown at the theatre.

The New York critics were unanimous in the expressions on Monday morning that the production is one of the pre-eminent pictures of the present age.

"Parish Priest" Plays Premiere at Wilkes-Barre, Pa.

"THE PARISH PRIEST" an adaptation of the late Dan Sully's famous stage play opened its premiere engagement at the Capitol theatre, Wilkes-Barre, Pa., Dec. 13th and according to Herman J. Garfield, manager of the Capitol, played to S. R. O. business both matinee and evening performances the opening day.

Review by James F. McKeon

"The Parish Priest" is a pleasing and exceptional heart interest story of the village pastor who takes the broken and knotted skeins of love and friendship of his parishioners and through a shuttle of kindness weaves a cloak of happiness for all. The production is Irish in atmosphere but entirely nonsectarian. It touches neither creed or nationality and combines palatable portions of love, humor, and pathos and sustains interest delightfully.

William Desmond cast as the clergyman was never better in any role. Ruth Rennick scores in the principal feminine part. The supporting cast is well chosen and the character work of Walter Perry and Billie Bennett notable. The photography is good throughout and the scenic locations exceptional. The projection time is one hour and fifteen minutes. The author is Daniel L. Hart, present mayor of Wilkes-Barre. The production was directed by Joseph Franz.

The presentation includes a fifteen minute prologue with elaborate stage settings that serves as a splendid introduction to the screening of the feature itself.

Stoll Co. to Produce in This Country

That the Stoll Film Corporation would produce pictures in America during the coming year was announced by George King of that concern upon his recent departure for England.

In the course of a statement made before sailing, Mr. King placed his concern in the category of American firms, with a thoroughly American personnel.

The fact that the Stoll Company produces, and will continue to produce, a portion of its output in England, merely carried out the purpose, he declared, behind the operation of the company—namely, to be an international organization, dealing with an international commodity. In this connection he drew a comparison with Famous Players, which also produces in England on a big scale.

That pictures made by his concern should be catalogued as "foreign" productions, any more than those produced by Famous, would be a mis-nomer, he declared.

Heavy Demand for Tickets to Movie Ball Jan. 5

The demand for box seats and tickets for the ball and entertainment to be held under the auspices of the Theatre Owners' Chamber of Commerce at the Hotel Astor on January 5 is, according to reports, greater than even the Committee on Arrangements anticipated.

Almost all of the large producing organizations have secured one or more boxes, and individual tickets have been sold at exceptional speed. The number of individual tickets is limited to twenty-five hundred. This number of tickets will, it is said, have been disposed of fully a week before the event.

Through a special arrangement with the management of the Hotel Astor, the Theatre Owners' Chamber of Commerce has arranged a special table d'hote dinner which will be covered by the cost of the ticket and which can be partaken of by the guests any time after nine-thirty in the evening until the closing of the affair.

The vaudeville entertainment arranged by B. S. Moss, Marcus Loew and the other committeemen is also taking concrete shape.

¶ Cover photograph on page 169 used by courtesy of Educational Film Corporation. Photo by Bruce.

¶ Box Office Reports, Advance Releases and other Departments not included in this issue, will again appear in the next number.

NEWSY BRIEFS FROM CENTRAL FILM BELT

Chicago and the Mid-West

L. H. MASON, REPRESENTATIVE, 220 SO. STATE ST.

A. M. Gollos, president of Gollos Enterprises, Inc., is completing arrangements for a trip to Denver, Colorado, where he will open a branch office for Gollos Enterprises.

The first feature to be released in that territory will be "The Birth of a Race." This production has never been shown in Denver.

Gollos Enterprises now control twenty-one states for "The Birth of a Race," and from the Denver office the following states will be served: Colorado, Utah, Nevada, New Mexico, Wyoming, North Dakota and South Dakota.

Russell - Greiver - Russell announce that they have completed negotiations with the Bray Pictures Corporation for the animation of "Gasoline Alley," Frank King's cartoon to which they recently purchased the screen rights.

Three scenarios have been turned over to the Bray people for animation. These three scenarios were picked from a great number as being the very best obtainable for screening purposes.

The producers of "Gasoline Alley" are spending considerable time and money in a search for the best scenarios the market holds. It is their belief that the animated cartoon with automobiling as a background and real humorous situations and stories picturing incidents that have happened to any one who has ever driven an automobile, will please the public greatly. It is their endeavor to make "Gasoline Alley" cartoons real features in capsule form, full of humor, speed and interest.

The first "Gasoline Alley" will be ready within a few weeks for viewing by the producers.

J. L. Friedman, president and general manager of Celebrated players Film Corporation, announces that "Nobody's Girl" starring Billy Rhodes, is now ready for release through the central west territory.

The picture, which is a Federated Film Exchange output, presents the popular little screen star in a story of the air, land and sea. Such well known players as Melbourne MacDowell, Herbert Lindley, Leo Willis, Lloyd Whitlock and Mary Alden appear in Miss Rhodes' support. The feature was directed by Francis Grandon, who made "Hoop La" and other productions in which Miss Rhodes starred.

A trip to Minneapolis brought J. W. Carnrick, of the Rothacker Industrial Division, two contracts for industrial pictures. C. P. Tobin is on a sales tour of Ohio. W. H. Strafford has returned after directing an industrial picture in the northwest.

Irving Garmon, formerly on the road with "The Birth of a Race," in Kansas City territory, now is covering the northside of Chicago for Gollos Enterprises.

George Moore, Jr., son of George Moore, manager of the Orpheum Theatre, has joined the sales staff of Celebrated and will handle features for that concern.

Louie Zeller, of the Carlo Theatre, Chicago, is leaving next Wednesday for New York, where he will meet his brothers and sisters who are coming in from Europe.

D. Padorr, president of the Merit Film Exchange Company, Chicago, is in New York closing contracts for the territory on the new Esther Starring series of animated cartoons made by the popular artist, Penny Ross, creator of "Mamma's Angel Child," featured for years by the Chicago *Tribune* and many of the leading newspapers of the country. Mr. Padorr reports unusual success of the new series due to the great popularity of Mr. Ross as a cartoonist, and says that the posters which have been made for each release have been drawn by Mr. Ross personally and are unusually attractive.

W. H. Roberts, owner of the South Bend Auditorium, which has been under the management of Daddy Hines for some years, is rebuilding the house and will open it about the second week in January under his, Roberts, management. One of the features of the opening bill will be the first episode of the serial "Eddie Polo King of the Circus."

Maurice Hellman, of Universal, who has just returned from a visit to Bloomington, reports Manager Martin of the Irvin Theatre, savs that business is holding up exceptionally well for the holiday season. Manager Lyons, of the Castle Theatre, at Bloomington, claims to be outdoing all other houses in the point of crowds and attributes his great success to the fact that "he appeals to the masses and not to the classes."

At La Salle, Illinois, starting the week of January 17th, the Marquette Theatre will run, for a solid week, one of the first two Gertrude Olmstead pictures, while the Fisher Theatre, of the same city, will run the other. This is the new Universal star's home town, and both houses are anticipating and preparing for a record breaking crowd.

Among the bookings for the new Portage Park Theatre, which opened Saturday, are Century Comedies, distributed by Universal, the first of which will be "Hot Dog." They have also closed for International News, two numbers each week.

Mrs. Emma Cohen, for some time past the manager of the Casino Theatre on Madison street has resigned and is preparing to leave for the east. She will make her future home in Fall River, Mass. Mrs. Cohen made a big reputation while in Chicago as one of the most successful managers of a downtown house, and had the distinction of being the only woman manager in the loop.

The Independent Master Films of Detroit contracted last August for the Neal Hart Series, and has participated in the advertising campaign on these pictures. Last week this company purchased the entire business of the Joe Horwitz Productions in the Film Exchange Building. The purchase price was not disclosed.

Friday afternoon, December 24th (Christmas Eve) will be a big day at all of Ascher Brothers' motion-picture theatres. A Christmas party will be held at each theatre and Santa Claus will leave Christmas presents for all the kiddies. This will be a special performance for the kiddies. An elaborate program will be presented—feature photoplays, and comedies specially adopted for the children with vocal and musical specialties.

Roy R. Dickson, formerly manager of the St. Louis Film Exchange, has accepted an offer from the Independent Films Association of Chicago, and has assumed important duties in the production department of that company. The St. Louis Film Exchange was purchased last week by Sam Werner of the United Film Service.

After playing Neal Hart's release, "Skyfire" to capacity houses last week, the Casino Theatre, located in Chicago's busy loop district, has re-booked the picture for an additional week's run. The Casino has very seldom altered its policy of changing its program each week.

Max and Harry Ascher, Roy McMullen, manager of Aschers' Kenwood Theatre, and Ed Nikodem, manager of Aschers' Terminal Theatre, will leave for New York City Monday, December 13th, to investigate conditions in general, and to talk with the leading exhibitors of the country relative to stage-craft and conditions covering the motion-picture field for the coming year. Max Ascher, Lewis P. Newhafer, general manager, and Harry Beaumont, booking manager, visited Peoria, Illinois, on December 9th to look over Aschers' New Palace Theatre, which is being erected in Peoria. The Palace Theatre is expected to be opened within the next two months, and will be one of the most up-to-date and beautiful theatres in the United States.

Leo White has arrived in Chicago to start work at the Essanay Studio, where he once worked as a member of Charlie Chaplin's company, on comedies bearing his own name and starring none other than himself. Upon the completion at Hollywood of his fourth comedy release for Independent Films Association, White determined to make Chicago the scene of production of the next four comedies in the series of twelve he is under contract to deliver, Chicago being the headquarters of the Independent Films Association. It has not yet been decided whether White will return to Hollywood after completing four comedies at Essanay, or whether he will remain in Chicago.

Louise Fazenda, who has achieved marked popularity as a comedienne, arrived in Chicago Monday on her tour of the country, preliminary to starting work on a series of two reel comedies to be released by Special Pictures Corporation. Manager Dillon has arranged for a number of personal appearances for the popular star in Chicago, and she was welcomed by patrons of the Pantheon, Covent Garden, West End, Broadway-Strand, Woodlawn, Jackson Park and other theatres during her stay in the city. On Monday Manager Dillon was host at a luncheon party in her honor at the Congress Hotel at which representatives of local and trade press were present. Miss Fazenda has completed her contract with Mack Sennett, and will devote her entire time to the pictures to be made by Special Pictures Corporation.

Al Martin sends us word from the coast that he is now directing Alexander Alt and Helen Howell in two reel situation comedies and believes that they will be popular with exhibitors.

The Avon Theatre, the handsome thousand-seat moving-picture house Decatur, has been redecorated, refurnished and generally beautified and is now being operated under the management of J. B. Whitney. A fine nine-piece orchestra has been installed in addition to the organ, and the theatre is being run on a high-class basis and business is reported to be building up rapidly. Admission prices are twenty cents for the balcony and thirty cents downstairs.

PROGRAMS FOR THE WEEK OF DEC. 18TH

With First Run Theatres

WIRE REPORTS FROM CORRESPONDENTS

NEW YORK

Strand Theatre—
Overture—First Rhapsody Roumaine.
Current Events—Strand Topical Review.
Vocal—"At the Fireside" "A Group of Songs." Specialty number by the Strand Male Quartette. Presented with a special stage setting cut of which will appear next week.
Feature—The Truth About Husbands — Whitman Bennett — First National.
Vocal—"The Song of Songs," Soprano solo by Mary Mitchell.
Comedy—Convict 13—Metro.
Next Week—The Trail's End.

Rialto Theatre—
Overture—Morning, Noon and Night in Vienna.
Scenic—Mountain Sailing — Bruce Educational.
Instrumental—"Caprice Viennois" —Violin solo by Sascha Fidelman.
Current Events—Rialto Magazine.
Vocal—"Ariso De Benvenuto"—Basso solo by Emanuel List.
Feature — Flying Pat — Dorothy Gish.
Comedy—Convict 13—Metro.
Next Week—Oh, Lady, Lady.

Rivoli Theatre—
Overture—"Mignon."
Current Events—Rivoli Pictorial.
Ballet—"Ever Charming"—Dancing number presented by Thalia Zenou, Vera Myers and Paul Oscard.
Feature — The Julkins — Monte Blue.
Vocal—"Pace Pace" from "La Forza Del Destino"—Soprano solo by Mary Fabian.
Comedy—His Noisy Still—Fox.
Organ—"Fan Fare."

Capitol Theatre—
Overture—1812.
Feature—Passion—Poli Negra. Presented with a prologue which reproduced in tableaux a scene from the picture and described in a separate story appearing in this issue.

Criterion Theatre—
Second week of "Midsummer Madness."

DENVER

America Theatre—
Current Events — International News.
Novelty—If We Lived in the Moon.
Comedy—Number Please—Lloyd Pathe.
Feature—The Girl with the Jazz Heart—Madge Kennedy.
Next Week—Hold Your Horses.

Rialto Theatre—
Current Events—Pathe News.
Novelty — Topics of the Day — Pathe.
Comedy—Torchy Comes Through —Educational.
Feature—Idols of Clay—Mae Murray.
Next Week—The Charm School.

Rivoli Theatre—
Overture—New York Hippodrome March.
Vocal—Japanese Sandman. Tenor Solo by Harry Harper.
Cartoon — Bolshevists—Mutt and Jeff.
Current Events—Fox News.
Comedy—His Fliver's Wedding—Supreme.
Feature—The Tiger's Cub—Pearl White.
Next Week—Go and Get It.

SEATTLE

Liberty Theatre—
Theme—Maytime.
Current Events—Pathe News 97 and local views. Educational.
Scenic—Collectors of Craniums.
Feature — Dangerous Business — Constance Talmadge.
Next Week—An Old Fashioned Boy.

Clemmer Theatre—
Overture—"La Varcarole" and "Margie."
Current Events—Fox News.
Comedy—The Scarecrow—Metro.
Feature—Best of Luck — Metro Special.
Next Week—Occasionally Yours.

SAN FRANCISCO

Strand Theatre—
Cartoon—Mutt and Jeff.
Feature—If I Were King—William Farnum.
Next Week—A Child for Sale.

California Theatre—
Overture—"Broadway Rose."
Current Events—Pathe News.
Orchestra — "Merry Wives of Windsor" and "June Topics."
Novelty—Topics of the Day—Pathe.
Educational—Bray Pictorial—Goldwyn.
Feature — The Testing Block—William S. Hart.
Next Week—The Life of the Party.

Imperial Theatre—
Overture—"Margie."
Current Events—Imperial News.
Orchestra—Sixth Hungarian Rhapsody and "Nobody to Love."
Comedy—Are You Married—Chester Educational.
Cartoon—Pot Luck—Paramount.
Feature—The Love Flower—Griffith U. A. Presented with an atmospheric tableau prologue.
Next Week—The County Fair.

Tivoli Theatre—
Orchestra — Selections from "Madame Butterfly" and "Broadway Rose" as waltz and fox trot.
Vocal—"Margie" and "The Last Rose of Summer." Solo by Mme. Zavaschi.
Feature—Once to Every Woman—Dorothy Phillips.
Comedy—Wolley Hits and Monkey Bites—Educational.
Next Week—In the Heart of a Fool and Parlor Bedroom and Bath.

Rialto Theatre—
Feature—A Chorus Girl's Romance—Viola Dana.
Comedy—A Soft Boiled Yegg—Special Pictures.
Educational — Bray Pictograph — Goldwyn.
Current Events—Rialto News.
Orchestra—"It Happened in Nordland" and "Extase."
Next Week—Out of the Snow.

CINCINNATI

Walnut—
Overture—Popular Hits of the Day.
Current Events—Pathe 97.
Comedy—Married Life—Sennet.
Feature—In the Heart of a Fool.
Next Week—Behold My Wife.

Strand—
Current Events—Pathe 98.
Comedy—Torchy Turns Cupid.
Feature—An Old Fashioned Boy.
Next Week—Curtain.

Gifts—
Current Events—Fox 75.
Universal Comedy.
Features—Homespun Folks.
Next Week—Oh Lady, Lady!

Palace—
Current Events—Kinograms.
Literary Digest 84.
Feature—The Girl with the Jazz Heart.
Next Week—Children of Destiny.

WASHINGTON

Crandall's Metropolitan—
Overture—"Madame Butterfly."
Current Events—Pathe News, Topics of the Day.
Feature—Twin Beds — First National
Next Week—Unseen Forces—First National.

Loew's Columbia—
Overture—"Dance of the Hours."
Current Events—Selznick News.
Feature — Idols of Clay — Paramount.
Next Week—Idols of Clay, continued.

Loew's Palace:
Overture—"Robespierre."
Current Events—Pathe News, Topics of the Day.
Comedy—My Goodness—Sennett.
Feature—Frisky Mrs. Johnson — Paramount.

Moore's Garden:
Feature—Conrad in Quest of His Youth, continued.
Next Week — Heliotrope — Paramount.

Moore's Rialto—
Overture—"Hejre Katay."
Current Events—Fox News.
Feature—Half a Chance.
Next Week—Oh Lady, Lady—Realart.

ATLANTA

Howard—
Overture—"American Fantasy."
Howard News and Views—Specially selected from news weeklies.
Solo—Herbert Waterous, basso.
Feature—Heliotrope—Paramount.
Scenic—Duck-Days," a hunting episode, to be accompanied by special music. (A hunting-song by Schubert, a berceuse by Ilyinsky, and appostlude by Debussy.
Comedy—To be selected.
Soprano solo by Alma Doria.

Criterion—
Topics of the Day.
Pathe Review.
Harp Solo—Senorita Carmen Mendez.
Feature—Clara Kimball Young in Mid-Channel—Equity.
Screen Snapshots.

Rialto—
Fox News.
Paramount—Bray Travelogues.
Feature—Oh, Lady, Lady — Bebe Daniels.
Comedy — The Dear Departed — Pathe.

Forsyth—
Forsyth Magazine.
Feature—Hobart Bosworth in His Own Law.
Comedy—You Wouldn't Believe It —Mack Sennett-Paramount.

BALTIMORE

New Theatre—
Current Events—Pathe and Pathe Review.
Vocal—Operatic selections.
Feature—Nazimova in "Billions."

Parkway Theatre—
Overture—"Maritana."
Current Events—Parkway News made up from Pathe, Pathe Review and Bray Pictograph.
Comedy—Edgar and the Teacher's Pet.
Feature—The Saphead.

Wizard—
Entering on second week of Heliotrope.

CLEVELAND

Stillman—
Overture—Selections from "La Boheme."
Theme—"I Love You, Dear," by Rudolph Friml.

Current Events—Pathe News, Literary Digest
Cartoon—Mutt and Jeff in "The Bolshevick."
Comedy—Back from the Front—Christie Comedy.
Feature—A Slave of Vanity—Pauline Frederick.
Next Week—The Life of the Party.

Euclid—
Overture—Popular Phantasie arranged by J. Sofer.
Theme—"When You're In Love."
Current Events—Pathe News.
Comedy—April Fool—Lloyd Hamilton.
Feature—Idols of Clay—Mae Murray and David Powell.
Next Attraction—Kismet.

Metropolitan—
Overture—Selections from "The Fortune Teller."
Theme—Compilation arranged by Musical Director Phil Spitalny.
Current Events—Selznick News.
Educational—Bray Pictograph.
Comedy—Greek Meets Greek—Pathe.
Feature—The Scoffer—Allan Dwan production.
Next Week—Old Dad with Mildred Harris.

Strand—
Overture—Lucia di Lamamoor.
Theme—"When I Dream of You."
Current Events—Literary Digest.
Comedy—"Greek Meets Greek"—Pathe.
Feature—"The Scoffer."
Next Week—"Old Dad" with Mildred Harris.

Knickerbocker—
Overture—Selections from "The Greenwich Village Follies."
Theme—"Kismet."
Educational—Ford Weekly.
Comedy—"Trouble"—Al St. John.
Feature—"The Slim Princess"—Mabel Normand.
Next Week—Hobart Bosworth in "A Thousand to One."

Alhambra—
Overture—"Poet and Peasant," with xylophone solo by Mr. Heber.
Theme—"From the Land of the Sky Blue Waters."
Current Events—Loew's Up-to-Date News—Literary Digest.
Comedy—"The Sportsman"—Larry Seman.
Feature—"Behold My Wife."
Next Week—Norma Talmadge in "Panthea."

Hoffman-Palace—
Theme—"The Lovely Rose," with magic flute accompaniment.
Specialty—Bobby Folsom, comedienne, singing a repertoire of popular songs.
Current Events—International News.
Comedy—"Wanted, an Alibi."
Feature—"Half a Chance"—Pathe.
Next Week—"The Broadway Bubble."

CHICAGO

Pantheon Theatre—
Paramount Magazine.
Piano Solo—"The Russian Rag."
Comedy—The Scarecrow.
Overture—"The Hunter."
Feature—To Please One Woman.
Solos—"Sweethearts" and "The Spirit Song"—Alfreda Wynne.
Coming Feature—A Thousand to One.

Central Park Theatre—
Comedy—Torchy In High.
Overture—"Aida."
Solo—"Celeste."
Feature—Lionel Barrymore in The Devil's Garden.

Ziegfeld Theatre—
Scenic—Arizona.
Feature—Douglas Fairbanks in The Mark of Zorro.
Comedy—Her Husband.
Coming Feature—The Riddle: Woman.

Barbee's Loop Theatre—
Universal Weekly.
Overture—Selections from "Irene."
Feature—Bunty Pulls the String.
Comedy—A Tray Full of Trouble.
Coming Feature—Vivian Martin in Song of the Soul.

Randolph Theatre—
Organ selections.
Comedy—Torchy's Millions.
Feature—Mae Murray in Idols of Clay.
Coming Feature—Erin in Revolt.

Riviera Theatre—
Overture—"The Force of Destiny."
Scenic.
Comedy—The Homespun Hero.
Literary Digest.
Feature—Curtain.
Coming Feature—Nomads of the North.

Woodlawn Theatre—
Organ Offertory, "Sunbeam."
Woodlawn News and Views.
Woodlawn Comedy Playlet, The Scarecrow.
Overture—"Martha."
Feature—Conrad in Quest of His Youth.
Intermission—"Avalon."
Coming Feature—To Please One Woman.

DETROIT

Adams—
Ovtreure—Selections from "Irene."
Current Events—Adams' Topical Review.
Vocal—Emmons and Colvin.
Special—"Romance of Detroit," Detroit amateur cast.
Feature—"Unseen Forces."
Next Week—William S. Hart in "The Cradle of Courage."

Broadway Strand—
Overture—"Hungarian Lustspiel."
Current Events—Broadway Strand Bits and Shots.
Vocal—"The Time Will Come," Francis J. Tyler, basso; "Just See What You Have Done," Catherine Fowler, soprano.
Comedy—"When Greek Meets Greek."
Feature—"Heliotrope," Frederick Burton.
Next Week—Monte Blue in "The Jucklins."

Madison—
Overture—Grand Opera Fantasie.
Current Events—Madison Topical Review.
Vocal—Ruth Chase and Arthur Dean—"Dearest One," "Rose of My Heart."
Novelty—Edward's "Old Time Movie Show."
Feature—"The Branding Iron," James Kirkwood.
Next Week—"The Truth About Husbands."

Washington—
Overture—"Maritana."
Current Events—Washington Animated Review.
Educational—"Wilderness Friends."
Comedies—Sunshine, "Her Dog-gone Wedding"—Mutt and Jeff in "Parlor Bolshevists."
Vocal—Thomas J. Penfold and Eddie McGrath.
Feature—"The Thief"—Pearl White.
Next Week—George Walsh in "The Plunger."

PHILADELPHIA

Stanton—
Overture—Pique Dame—Suppe.
Feature—Madame Peacock—Metro.
Comedy—Edgar's Little Saw—Goldwyn.
Stanton News—First presentation of interesting events selected from all the weeklies of the world and compiled by the Stanton camera man.
Cartoon—A Parlor Bolshevist—Mutt and Jeff.
Topics of the Day—Literary Digest.
Scenic—If.
Next Week—Conrad in Quest of His Youth—Paramount.

Arcadia—
Feature—The Restless Sex.
Scenic—Burton Holmes Travelogue.
Current Events—Pathe News.
Comedy—Going Thru the Rye—Bobby Vernon.
Next Week—Same.

Victoria—
Feature—The Devil's Pass Key—Universal.
Comedy—Mr. Fatima—Eddie Barry.
Current Events—Pathe News.
Next Week—The North Wind's Malice—Goldwyn.

Regent—
Feature—Clothes—Metro.
Cartoon—Mutt and Jeff.
Current Events—Fox News.
Next Week—The Amateur Devil.

Capitol—
Feature—A Misfit Wife—Metro.
Comedy—Shuffle the Queens.
Current Events—Select News.
Topics of the Day—Literary Digest.
Next Week—Stop Thief.

Palace—
Feature—The Wonderful Chance—Selznick.
Current Events—Pathe News.
Topics of the Day—Literary Digest.
Next Week—Madame Peacock.

BOSTON

Park Theatre—
Overture—Park Symphony Orchestra.
Weekly News—Two issues.
Features—Hush—Clara Kimball Young.
The Gilded Dream—Carmel Myers.
Next Week—A Thousand to One—Hobart Bosworth.
Fixed by George—Lyons Moran.

Beacon Theatre—
Overture—Piano and organ.
Weekly News—Two issues.
Comedy—A Prohibition Monkey—Joe. Martin.
Features—Polly with a Past—Ina Claire.
Her First Elopement—Wanda Hawley.
Next Week—The Star Rover—All star.
The Misleading Lady—Bert Lytell.
The Fliver Wedding—Comedy

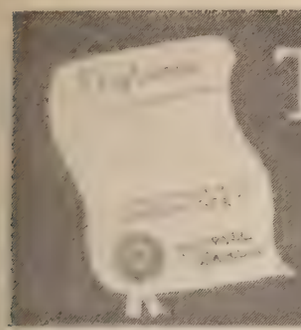
BROOKLYN

Strand Theatre—
Overture—"Les Preludes."
A flock of live sheep, a shepherd dog and herder helped make realistic this orchestral number. A scenic set and lighting effects were used to accentuate the storm music in the theme.
Prologue to Scenic.
"In the Wigwam" (Woodman) sung by Jackson C. Kinsey, baritone.
A woodland scene with a real wigwam beneath trees and Mr. Kinsey in warpaint and chieftain's feathers. An introduction to the scenic film.
The Hunting Ground of Hiawatha. Scenic with Soloists.
(a) "By Waters of Minnetonka," (Cavaness) Kathryn James, contralto.
(b) "Na-jo," (Wiedoeft) Strand Orchestra.
(c) "Land of Sky Blue Waters," Mendelssohn Quartette.
Vocal.
"In the Garden of My Heart." (Ball) Kathryn James, contralto.
Strand Topical Review.
Vocal.
"The Japanese Sandman." (Egan-Whiting) Mendelssohn Quartette in oriental garb in mandarin blue Japanese garden setting.
Feature—Conrad in Quest of His Youth.
Descriptive Fantasy—In a Clock Store—Lake.
A score of clocks with illuminated faces used effectively in connection with Strand orchestra.
Comedy—Wet and Warmer—Lehrman.
Organ Solo—"Marche Pontificale."

BUFFALO

Shea's Hippodrome—
Overture"The Forge in the Forest"—Michaelis.
Stage Setting—An Old Plantation, used as a background for the soloist.
Vocal—"Old Black Joe." Sung by C. Gardiner, basso.
Feature—The Love Flower—D. W. Griffith.
Comedy—Neighbors—Buster Keaton.
Current Events—Hippodrome Review, consisting of Topics of the Day, Pathe hand-colored subject and excerpts from the leading weeklies.
Next Week—Conrad in Search of His Youth—Thomas Meighan.

Shea's Criterion—
Overture—"High Jinks"—Friml.
Stage Setting—The Desert—a colorful picture of the Far East.
Vocal—"A Son of the Desert Am I." Sung by Herman E. Gahwe, a soloist of local prominence.
Feature—Idols of Clay—Mae Murray and David Powell.
Comedy—Park Your Car—Snub Pollard.
Current Events—Criterion Pictorial.
Next Week—Tourneur's "Deep Waters."



THE MOTION PICTURE NEWS Roll of Honor

[EDITOR'S NOTE: Seven hundred exhibitors are listed in the pages that follow; seven hundred live wires, worthy representatives of the art of motion picture presentation and exploitation. Motion Picture News has not attempted to exercise any self-bestowed wisdom in the selection of exhibitors deserving a place on an "Honor Roll." We have allowed the events of the year to tell their own story, place their own honors. In the seven hundred names that follow will be found those exhibitors and advertising men who, by unusual exploitation and presentation of pictures, have earned space in the columns of the Exhibitor Service Bureau. To these men we are indebted for the material that makes possible an Exhibitors Service Bureau; to these men producers and exhibitors are indebted for the inspiration that makes for better "selling" of motion pictures. Just as the motion picture retailer—the exhibitor—stands shoulders above the retailer of any other commercial or amusement field in advertising and selling ability, so do these seven hundred deserve recognition for the achievements that have placed them on "The Motion Picture News Roll of Honor. The names given include those exhibitors whose doings have been related in the Exhibitors' Service Bureau during the past twelve months.]

ALABAMA

W. L. BRYON.....Savoy Theatre, Anniston
R. B. WILBY.....Strand Theatre, Birmingham
MARVIN WISE.....Alcazar Theatre, Birmingham
MISS LUCKEL.....Empire Theatre, Mobile

ARKANSAS

JIMMIE BOYD.....Sun Theatre, Blytheville
OWENS & HOLMES.....Conway
J. C. HAUBER.....Hauber Theatre, Pine Bluff
T. E. HOBBS.....Majestic Theatre, Marianna
J. FRANK SHEA.....Palace Theatre, Little Rock
A. H. COLLINS.....Grand Theatre, Jonesboro
E. K. BUTLER.....Wilson Theatre, Russelville

ARIZONA

RICHARD & NACE.....Phoenix

CALIFORNIA

C. J. LEWIS.....Alhambra Theatre, Alhambra
MISS SYLVIA GROGG.....Hippodrome Theatre, Bakersfield
A. R. THOMAS.....Argonne Theatre, Colton
GEORGE F. SHAPP.....Liberty Theatre, Fresno
HARRY J. WENDLAND.....Byrd's Strand Theatre, Fresno
L. J. HILLIGER.....Fruitvale Theatre, Fruitvale
H. H. BOSELY.....Alhambra Theatre, Los Angeles
F. L. BROWNE.....Clune's Broadway Theatre, Los Angeles
AL ST. JOHN.....Clune's Auditorium, Los Angeles
SID GRAUMAN.....Grauman's Theatre, Los Angeles
W. E. NEWBERRY.....Kinema Theatre, Los Angeles
ROY MILLER.....Miller's Theatre, Los Angeles
BOB ABRAHAMS.....Frolic Theatre, Los Angeles
RALPH BLAIR.....Grauman's Rialto, Los Angeles
J. A. CURRIE.....Kinema Theatre, Oakland
EUGENE PERRY.....T. & D. Theatre, Oakland
RAYMOND AMUSEMENT CO.....Rosemary Theatre, Ocean Park
GYNN & RUGTWET.....Strand Theatre, Longmont
D. H. SCHUHMANN.....Florence Theatre, Pasadena
BARNEY GOODMAN.....Frolic Theatre, San Francisco
FRANK COSTELLO.....Tivoli Theatre, San Francisco
ED A. SMITH.....Rialto Theatre, San Francisco
GEORGE MANN.....Rialto Theatre, San Francisco
CHARLES NEWMAN.....Newman's College, San Francisco
EUGENE H. ROTH.....California, San Francisco
J. A. PARTINGTON.....Imperial Theatre, San Francisco
J. W. DE STASIO.....Liberty Theatre, Sacramento
AUBERY STAUFFER.....California Theatre, Santa Barbara
MRS. M. D. KIPLINGER.....Opera House, San Bernardino
J. C. KNAPP.....Strand Theatre, San Bernardino
G. A. BUSCH.....Superba Theatre, Dan Diego
A. L. MILLER.....T. & D. Theatre, San Jose
JAMES B. MASON.....California Theatre, San Diego

COLORADO

JESSE R. JONES.....Jones Theatre, Canon City
J. E. TOMPKINS.....Liberty Theatre, Colorado Springs
A. R. ARGUST.....Princess Theatre, Colorado Springs
A. B. TALBOT.....America Theatre, Denver
GEORGE GRAVES.....Rialto Theatre, Denver
LOUIS K. SIDNEY.....Strand Theatre, Denver
O. E. WUERZ.....Rivoli Theatre, Denver
OLE M. NELSON.....Majestic Theatre, Grand Junction
J. J. GOODSTEIN.....Palm Theatre, Pueblo

CONNECTICUT

J. F. CLANCY.....Palace Theatre, Hartford
B. G. SALVINI.....Lyceum Theatre, New Britain
CLAUDE FREDERICKS.....Olympia Theatre, New Haven
MGR. SELLMAN.....Strand Theatre, Waterbury
W. BROWNING.....Grand Theatre, Middletown

DELAWARE

ELIAS WETSTEIN, Public Director.....Queen Theatre, Wilmington
REESE B. HARRINGTON.....Opera House, Harrington

DISTRICT OF COLUMBIA

SIDNEY B. LUST.....Washington
TOM MOORE.....Washington
LAWRENCE BEATUS.....Loew's Palace, Washington
H. M. CRANDALL.....Washington

FLORIDA

L. D. JOEL.....New Casino Theatre, Jacksonville
S. A. AUSTIN.....Strand Theatre, Jacksonville
FRANK H. BURNS.....Rialto Theatre, Jacksonville
PHIL GERSDORF.....Arcade Theatre, Jacksonville
M. C. COOLEY.....Strand Theatre, Tampa
ROBERT J. BLACK.....Phiel Theatre, St. Petersburg

GEORGIA

GEORGE SCHMIDT.....Alama No. 2 Theatre, Atlanta
MANAGER REDMOND.....Forsyth Theatre, Atlanta
FRANK HAMMOND.....S. A. Lynch Enterprises, Atlanta
JAMES F. JACKSON.....Tudor Theatre, Atlanta
A. J. WOOD.....Odeon Theatre, Savannah
A. H. PAXSON.....Rialto Theatre, Valdosta
W. L. BRADENBURG.....Waycross Theatre, Waycross
A. J. WOOD.....Grand Opera House, Brunswick
O. C. LAM.....Rome Amusement Co., Rome
FRANK MILLER.....Modjeska Theatre, Augusta
ARNETTE AIKEN.....Colonial Theatre, Commerce

IDAHO

MAJESTIC AMUSEMENT CO.....Crystal Theatre, Boise
B. W. BICKETTS.....Strand Theatre, Boise
A. H. HILTON.....Paramount Theatre, Lewiston
MANAGER KILANA.....Rex Theatre, Buhl
J. H. MILLER.....Rex Theatre, Orofino

ILLINOIS

CHAS. J. VOLLMER.....Lyric Theatre, Belleville
HALL & GRIFFIN.....New Chatterton Theatre, Bloomington
AL MYERS.....Kennel Theatre, Cairo
EMMA COHEN.....Casino Theatre, Chicago
B. F. ZEMMERHOLM.....La Salle Theatre, Chicago
W. E. WEINSHENKER.....Logan Theatre, Chicago
ADOLPH POWELL.....Riviera Theatre, Chicago
ANDREW KARCAS.....Woodlawn Theatre, Chicago
MANAGER HAWKINS.....Pershing Theatre, Fairfield
THOMAS J. WATSON.....Superba Theatre, Freeport
J. J. McSPADDEN.....Colonial Theatre, Galesburg
MANAGER FISCHER.....La Salle Theatre, La Salle
VERER HICKS.....Family Theatre, Marion
J. RICHARD AVEY.....Strand Theatre, Pecantionia
E. C. LEISY.....Majestic Theatre, Peoria
DU ROBINSON.....Apollo Theatre, Peoria
MANAGER HEWITT.....Strand Theatre, Robinson
CHAS. F. HOUSE.....Asher's Midway, Rockford
W. W. WATTS.....Princess Theatre, Springfield
JOE ERBER.....Erber's Theatre, East St. Louis
CHARLES H. RYAN.....Garfield Theatre, Chicago

INDIANA

JOHN HEFFNER.....Riveria Theatre, Anderson
FRED BUTLER.....Starland Theatre, Anderson
GEORGE H. HINES.....Auditorium Theatre, South Bend
MAJORIE A. MANHURIN, Ad. Manager Orpheum.....Fort Wayne
W. C. QUIMBY.....Strand Theatre, Fort Wayne
C. W. MASON.....Orpheum Theatre, Fort Wayne
VALENTINE COMPANY.....English Theatre, Indianapolis
RALPH W. LIEBER.....Circle Theatre, Indianapolis
HARRY KOCH.....Ohio Theatre, Indianapolis
FRANK REMBUSCH.....Ohio Theatre, Indianapolis
J. OLSON.....Lyric Theatre, Indianapolis
BERT DEARDOFF.....Strand Theatre, Kendalville
HERBERT H. JOHNSON.....Luna Theatre, Lafayette
CLARENCE L. BRANNIGAN.....Luna Lite, Marion
C. R. ANDREWS.....Star Theatre, Muncie
P. K. AUTON.....Royal Theatre, New Castle
JOHN H. WETZ.....Crown Theatre, North Salem
O. J. CHANDLER.....Isis Theatre, Peru
FRANK HOLLAND.....Murette Theatre, Richmond
C. E. McNAUGHTY.....Princess Theatre, Seymore
W. C. MELOY.....Strand Theatre, Shelbyville
RUFUS LEIGHTY.....Grand Theatre, Washington
H. E. GREEN.....American Theatre, Evansville

IOWA

J. A. GERFRACHL.....Tiny Star Theatre, Ames
NATAILIE WILLIAMS.....Grand Theatre, Bluffton
BEN HARDING.....Liberty Theatre, Council Bluffs
MANAGER HANSON.....Adams Theatre, Creston
CATHERINE SCHLIEP.....Creston

ROBERT H. McMASTER.....Willard Theatre, Creston
ALLMAN & LEISER.....Strand Theatre, Clinton
RALPH HANSON.....Willard Theatre, Creston
O. F. WELLS.....Lincoln Theatre, Chariton
A. E. WELD.....Strand Theatre, Cedar Rapids
E. METZGER.....Strand Theatre, Creston
JESSE DAY.....Palace Theatre, Des Moines
VAN DYKE & HILL.....Royal Theatre, Des Moines
ARTHUR S. STOLTE.....Des Moines Theatre, Des Moines
E. H. HELMTS.....Rialto Theatre, Des Moines
B. L. VAN DYKE.....Royal Theatre, Des Moines
J. H. MALLOY.....Strand Theatre, Dubuque
JAMES BOYLE.....Strand Theatre, Fort Madison
YOUNGCLAUS & LATTA.....Lyric Theatre, Harlan
J. J. JACOBSON.....Strand Theatre, Marshalltown
J. P. MARTIN.....Palace Theatre, Mason City
J. C. DUNCAN.....Plaza Theatre, Sioux City
JOHN J. FRIEDL.....Royal Theatre, Sioux City
L. D. BASLY.....Princess Theatre, Sioux City
ALEXANDER FRANK.....Hostettler Enterprises, Waterloo
S. O'HARE.....Armory Theatre, Clarinda
O. F. WELLS.....Lincoln Theatre, Charitan

KANSAS

G. W. BOYS.....Royal Theatre, Newton
H. J. THACKER.....Strand Theatre, Salinas
STANLEY CHAMBERS.....Palace Theatre, Wichita
M. B. SHANBERG.....Midland Theatre, Hutchinson

KENTUCKY

J. A. MILWAIN.....Blue Moon Theatre, Bradwell
GUY B. SNOW.....Grand Theatre, Fulton
CRESCENT AMUSEMENT CO.....Princess Theatre, Hopkinsville
A. P. KEITH.....Mary Anderson Theatre, Louisville
JOE GOLDBERG.....Strand Theatre, Louisville
JOS L. STEURLE.....Walnut Theatre, Louisville
CHAS. KREBS.....Cherokee Theatre, Louisville
S. BEN SPARKS.....Ben Ali Theatre Lexington
FRED DOLLE.....Alamo Theatre, Louisville
MISS ALICE WARD.....Grand Theatre, Richmond

LOUISIANA

H. PEARCE.....Tudor Theatre, New Orleans
E. V. RICHARDS.....Saenger Amusement Co., New Orleans
SAENGER AMUSEMENTS CO.....New Orleans

MASSACHUSETTS

MISS FINKLESTEIN.....Fenway Theatre, Boston
MANAGER SAYER.....Gordon's Central Square, Boston
NATHAN H. GORDON.....Majestic Theatre, Boston
NATHAN H. GORDON.....Gordon's Olympia Theatre, Boston
SAMUEL PINASKI.....Park Theatre, Boston
TOM SPRY.....Tremont Temple, Boston
W. W. WOODHEAD.....Globe Theatre, Clinton
L. M. BOSS.....Rialto Theatre, Fall River
ANDREW CABE.....Rialto Theatre, Lawrence
MANAGER O'KEEFE.....Music Hall, Leominster
THOMAS D. SORERIO.....Strand Theatre, Lowell
CHAS. BENSON.....Olympia Theatre, Lynn
JAMES T. ALLEN.....Federal Theatre, Salem
JOHN F. KOENK.....Federal Theatre, Salem
GRODON WRIGHTER.....Poli's Palace Theatre, Springfield
MANAGER McDONALD.....Springfield Theatre, Springfield
J. D. HUTCHINSON.....Stoneham Theatre, Soneham

MARYLAND

VINCENT A. VALENTINE.....Horford Theatre, Baltimore
JAMES J. HARTLOVE.....Sunset Theatre, Baltimore
LOUIS DE HOFF.....New Theatre, Baltimore
F. G. NIRDLINGER.....Victoria Theatre, Baltimore

MICHIGAN

ELWYN M. SIMONS.....New Family Theatre, Adrian
JAMES H. RUTHERFORD.....Bijou Theatre, Bay City
LIPP & CROSS.....Post Theatre, Battle Creek
TOM MOULE.....Adams Theatre, Detroit
PHIL GLEICHMAN.....Broadway Strand, Detroit
JOHN E. NIEBES.....Dawn Theatre, Detroit
A. J. MOELLER.....De Luxe Theatre, Detroit
JACK MOWATT.....Grand Circus Theatre, Detroit
HOWARD O. PEARCE.....John H. Kunsky Theatres, Detroit
GEORGE GUISE.....Majestic Theatre, Detroit
GEORGE W. TRENDLE.....Madison Theatre, Detroit
THOS. D. MOULE.....Madison Theatre, Detroit
HOWARD O. PIERCE.....Madison Theatre, Detroit
W. D. ASCOUGH.....Miles-Regent, Detroit
JAMES RITTER.....Rialto Theatre, Detroit
C. E. WAUGHOP.....Scenic Theatre, Detroit
SID LAWRENCE.....Washington Theatre, Detroit
HARRY McDONALD.....Washington Theatre, Detroit
S. EDGAR MOMAND.....Strand Theatre, Flint
MR. STORK.....Ideal Theatre, Grand Rapids
W. S. McLAREN.....Majestic Theatre, Jackson
H. C. McCOURT.....Family Theatre, Jackson
W. GRIFFITH MITCHELL.....Majestic Theatre, Kalamazoo
CLAUDE CODY.....Gladmere Theatre, Lansing
HAL OPPERMAN.....Crescent Theatre, Pontiac
PAUL J. SCHLOSSMAN.....Regent Theatre, Muskegon
JOSEPH R. DENNISTON.....Family Theatre, Monroe

MINNESOTA

C. L. MILLER.....Grand Theatre, Crookston
P. E. SCHWIE, General Manager.....Duluth Theatre Co., Duluth
S. L. KNAPP.....Loyalty Theatre, International Falls
WILLIAM GOCH.....New Astor Theatre, Minneapolis
G. C. JOHNSON.....Calhoun Theatre, Minneapolis
JULIUS L. JOHNSON.....New Garrick Theatre, Minneapolis
THEODORE HAYES, General Manager.....Finkelstein & Ruben, Minneapolis
S. G. LEBEDOFF.....Liberty Theatre, Minneapolis
A. E. ABELSON.....New Lyric Theatre, Minneapolis
CHAS. P. PERRY.....Strand Theatre, Minneapolis
O. WOEMPNER.....New Park Theatre, Minneapolis
EPH. ROSEN.....New Unique Theatre, Minneapolis
LOWELL W. CALVERT.....Capitol Theatre, St. Paul
G. N. BRADDOCK.....New Liberty Theatre, St. Paul
B. T. GOLDMAN.....Princess Theatre, St. Paul

MISSISSIPPI

A. O. BOURDON.....Crown Theatre, Biloxi
G. F. McCLINTOCK.....Greenwood Theatre, Greenwood
PAT KLIENPETER.....Grand Theatre, Greenville
FRANK C. ELLISON.....Saenger's Princess, Meridan

MONTANA

A. H. WEST.....Babcock Theatre, Billings
MANAGER RANKIN.....Strand Theatre, Billings
H. A. ALBRIGHT.....American Theatre, Butte
PAUL DE MORDAUNT.....Ansonia Theatre, Butte
MANAGER TEUFEL.....Rialto Theatre, Butte
E. J. MYRICK.....Rialto Theatre, Butte
L. W. JOHNSON.....Alcazar Theatre, Great Falls
C. W. ELKHARDT.....Marlow Theatre, Helena

MISSOURI

J. GREENE.....McKenzie Theatre, Atlanta
SHERMAN WIGGINS.....Princess Theatre, Aurora
W. H. MUELLER.....Jefferson Theatre, Jefferson City
MR. PRENDERGAST.....Odeon Theatre, Columbia
REYNOLDS MAXWELL.....Electric Theatre, Joplin
W. E. STURGIS.....Hippodrome Theatre, Joplin
MILTON FELD.....Newman, Kansas City
T. BIDWELL McCORMICK.....Isis Theatre, Kansas City
O. P. ROSE & SON.....Warwick Theatre, Kansas City
FRANK L. NEWMAN.....Royal Theatre, Kansas City
GEORGE CRICHTON.....Soyoso Theatre, Kansas City
J. J. SPRAGUE.....Star Theatre, Sarcoxie
WILLIAM GOLDMAN.....King's Theatre, St. Louis
ARTHUR MOSCOWITZ.....Loew's Garrick Theatre, St. Louis
WALTER SCHAEFER.....Liberty Theatre, St. Louis
WILLIAM GOLDMAN.....New Del Monte, St. Louis
R. T. SMITH.....New Grand Central Theatre, St. Louis
WILLIAM GOLDMAN.....Pershing Theatre, St. Louis
EARLE S. NESBITT.....Linwood Theatre, Tarkio
BEN LEVY.....Hippodrome Theatre, Webb City

NEBRASKA

E. C. PRESTON.....Empress Theatre, Central City
J. C. MARTIN.....Swan Theatre, Columbus
BOB WALL.....Wall's Theatre, Fremont
E. E. DUNCAN.....Colonial Theatre, Lincoln
E. E. MILLER.....Lyric Theatre, Norfolk
BURGESS WOODWARD THEATRICAL CO.....Brandie's Theatre, Omaha
CHARLES NEPODAL.....Maryland Theatre, Omaha
LELAND S. WOOTERS, Pub. Dir.....Moon Theatre, Omaha
R. A. BALLANTYNE.....Moon Theatre, Omaha
HARRY GOLDBURG.....Sun Theatre, Omaha
JOHN LOVERIDGE.....Rialto Theatre, Omaha
H. B. WATTS.....Strand Theatre, Omaha
W. H. OSTENBURG.....Orpheum Theatre, Scotts Bluff

NEW JERSEY

P. MORTIMER LEWIS.....Bijou Theatre, Atlantic City
KARL A. SUELKE.....Liberty Theatre, Cape May
AARON SCHUSTERMAN.....Forest Theatre, Highland Park
F. C. CROSS.....Strand Theatre, New Brunswick
MOE KRYDELL.....Goodwin Theatre, Newark
J. B. McNALLY.....Goodwin Theatre, Newark
WALTER B. SHAFER.....Newark Theatre, Newark
A. GORDON REID.....Terminal Theatre, Newark
EDWARD COSTIGAN.....Garden Theatre, Paterson
STATE STREET THEATRE.....Acme Theatre, South River
R. W. BAREMORE.....Trenton
.....Lincoln Theatre, Union Hill

NEW YORK

ROSS A. McVOY.....Morgan, Auburn
FRED ELLIOTT.....Clinton Square, Albany
FRED ROBERT.....Hudson Theatre, Albany
MISS ELIZABETH MARBURY.....Leland Theatre, Albany
MANAGER BOOKER.....New Strand Theatre, Albany
N. R. HILLMAN.....Royal Theatre, Albany
DAVID COHEN.....Symphony Theatre, Binghamton
FRED GILLEN.....Strand Theatre, Binghamton
F. SCHAEFER.....Keith's Fifth Avenue, Brooklyn
A. FRIEDLANDER.....Garden Theatre, Brooklyn
WILLIAM BRANDT.....Marcy Theatre, Brooklyn
EDWARD L. HYMAN.....Strand Theatre, Brooklyn
LEON VICTOR.....Tuxedo Theatre, Brooklyn
ELMER C. WINEGAR.....Central Park Theatre, Buffalo
BRUCE FOWLER.....Elmwood Theatre, Buffalo
HOWARD J. SMITH.....Palace Theatre, Buffalo
JULES H. MICHAEL.....Regent Theatre, Buffalo
HART T. DIXON.....Rivoli Theatre, Buffalo
H. B. FRANKLIN.....Shea's Theatres, Buffalo
AL. SHERRY.....Star Theatre, Buffalo
EDWIN WEINBERG.....Strand Theatre, Buffalo
DAN HARRINGTON.....Palace Theatre, Cattaragus
A. PHILLIPS.....Grace Theatre, Coney Island
W. D. WALDRON.....Crotonia
G. W. WALTER.....Amusu Theatre, Elmira
GEORGE TOOKER.....Regent Theatre, Elmira
CHAS. H. LANDERS.....Fredonia
MEYER SHINE.....New Hippodrome, Gloversville
MRS. MARIE CUMMINGS.....Opera House, Gowanda
WILLIAM DILLON.....Strand, Ithaca
HOWARD WAUGH.....Winter Garden, Jamestown
GEORGE GILDERSLEEVE.....Opera House, Kingston
ROBERT ALBERT.....Albert, Lancaster
J. H. TRESCOTT.....Pictureland Theatre, Livinia
HUGO REISENFELD.....Rialto, Rivoli, Criterion Theatre, New York
JOSEPH PLUNKETT.....Strand Theatre, New York
SAM HURTIG.....Apollo Theatre, New York
S. L. ROTHAFEL.....Capitol Theatre, New York
MANAGEER MANGINI.....Arena, New York
BENJ. E. JACKSTONE.....Fox Audubon, New York
M. DOLINSKY.....Loew's Ave. B., New York
A. A. ELLIOTT.....Playhouse, Hudson
LOUIS WEINBERG.....Plaza Theatre, New York
N. DIPSON.....Dipson Theatrical Ent., Olean
H. E. MORSE.....Sampson, Penn Yan
COLLINGWOOD THEATRICAL CORP.....Stratford Theatre, Poughkeepsie
CLIFF A. CARROLL.....Carroll Theatre, Rome
M. SHIRLEY.....Palace Theatre, Schenectady
PHIL SMITH.....Crescent Theatre, Syracuse
THOMAS HOGAN, Jr.....Top Theatre, Syracuse
LUX BROTHERS.....Alhambra Theatre, Utica
SIM ALLEN.....Colonial Theatre, Utica
EDWARD LEWIS.....Keith's 81st Street Theatre, New York
HARRY FINKE.....Palace Theatre, Schenectady

NORTH DAKOTA

C. TEOREY.....Orpheum Theatre, Williston
W. C. CLAVIER.....Liberty Theatre, Fargo
STAN BROWN.....Met. Theatre, Grand Forks

NORTH CAROLINA

HARRY SOMERVILLE....Broadway Theatre, Charlotte
MANAGER LEE....Piedmont Theatre, Charlotte
E. N. DARDINO....Strand, Charlotte
W. C. McINTYRE....Rose Theatre, Fayetteville
MANAGER HENRY....Rex Theatre, Spartansburg
W. D. VAN DERBURGH....Broadway Theatre, Statesville
EARNEST G. STELLINGS....Grand Theatre, Wilmington
HOWARD WELLS AMUSEMENT CO....Victoria Theatre, Wilmington

OHIO

FEIBER & SHES....Colonial Theatre, Akron
C. A. BARBIAN....Waldorf Theatre, Akron
LIEMOTTO SMITH....Ideal Theatre, Alliance
WARD JOHNSON....Majestic Theatre, Alliance
GEORGE MOORE....Royal Theatre, Bellevue
M. W. SMEE....Strand Theatre, Canton
C. A. SMITH....Sherman Theatre, Chillicothe
BOULEVARD THEATRE CO....Boulevard Theatre, Cincinnati
McMAHAN & JACKSON....Grand Opera House, Cincinnati
C. HUBERT HOUCK....Lyric Theatre, Cincinnati
RAYMOND FRANKEL....Lubin Theatre, Cincinnati
I. LIBSON....Strand Theatre, Cincinnati
BERT TODD....Manhaim Tucker Co., Cleveland
W. FRIEDMAN....Metropolitan, Cleveland
C. F. LINNERT....Wade Park Orpheum, Cleveland
TOM CARROLL....Standard, Cleveland
JACK KUHN....Stillman, Cleveland
PAUL GUSDONOVIC....Strand, Cleveland
CHARLES GROSS....Columbia Theatre, Columbus
WILL D. HARRIS....Grand Theatre, Columbus
HOWARD FRANKEL....Majestic Theatre, Columbus
I. A. MADDOX....Southern Theatre, Columbus
FRED W. POSTLE....Victoria Theatre, Columbus
LEO BURKHARDT....Hippodrome, Crestline
GIL BURROWS....Ascher's Auditorium, Dayton
CHAS. GROSS....Columbia, Dayton
MARK GATES....Dayton, Dayton
_____....Bannon Theatre, Elyria
KENNETH SINK....Pastime Theatre, Greenville
MRS. CECILE WEISENBERGER....Liberty, Geneva
ROY W. DENNIS....Grant Theatre, Hamilton
BROOMHALL AND SCHWALM....Jefferson Theatre, Hamilton
FRED S. MEYER....Palace Theatre, Hamilton
GEORGE A. REA....Forum Theatre, Hillsboro
_____....Opera House, Lorain
W. M. PATELLA....Memorial Theatre, Mansfield
G. H. FOSTER....Marion Theatre, Marion
H. T. LEDERER....Utopia Theatre, Painesville
HARRY KRESS....Opera House, Piqua
A. P. LANG....Temple, Pleasantville
_____....Electric, Pomeroy
GEORGE H. SCHADE....Schade, Sandusky
E. C. PAUL....Fairbanks, Springfield
CHALKER AMUSEMENT CO....Majestic, Springfield
FALLMAN....Victoria Theatre, Steubenville
STOFFER & SENNETT....Grand Theatre, Tiffin
EDDIE ZORN....Temple Theatre, Tiffin
H. C. HORATER....Alhambra, Toledo
HORWITZ BROS....Colonial, Toledo
S. BARRETT McCORMICK....Rivoli, Toledo
E. A. ZORN....Temple, Toledo
JACK OSSERMAN....Duchess, Warren
CHRISTIE DIEHEL....Liberty Theatre, Youngstown
BROWN & CROWLEY....Weller Theatre, Zanesville

OREGON

A. H. McDONALD....Rex Theatre, Eugene
GEORGE A. HUNT & CO....Liberty Theatre, Medford
A. C. RALEIGH....Columbia Theatre, Portland
W. KOLLROSS....Empire Theatre, Portland
WILLIAM FLY....Hippodrome, Portland
PAUL E. NOBLE....Liberty, Portland
FRANK LACEY....Majestic, Portland
MELVIN J. WEINSTOCK....People's, Portland
J. C. HILLS....Rivoli, Portland
MARSHALL TAYLOR....Rivoli, Portland
L. DAVID....Star, Portland
CLARENCE HILL....Majestic, Roseburg

OKLAHOMA

MRS. McGLENDON....Collins, Avant
SHIRLEY SHREEVES....Odeon, Bartlesville
WILLIAM N. SMITH....Rialto, Tulsa

PENNSYLVANIA

ROBERT HAYWARD....Regent, Beaver Falls
GILBERT BERNSTEIN....Grand, Chester
THOMAS PROFFITT....William Penn, Chester
CLYDE D. KLEIGER....Refronich, Freeland
F. A. KINNEY....Park Theatre, Franklin
HARRY J. FOXALL, JR....Photoplay Theatre, Gettysburg
C. FLOYD HOPKINS....Victoria, Harrisburg
M. V. COLL....Campbell, Hazelton
GEORGE WINTZ....Wick Opera House, Kittaning
GEORGE M. KRUPA....Hamilton Theatre, Lancaster
G. M. KRUPPA....Hippodrome, Lancaster
WEISS & BIRNKRAUL....Globe Theatre, McKeesport
FRANK PAMOPLOS....Lyric Theatre, McKeesport
WILBOIN WILSON....Imperial Theatre, Philadelphia
_____....Metropolitan Opera House, Philadelphia
EDGAR WOLF....Victoria Theatre, Philadelphia
STANLEY COMPANY....Philadelphia
ELMER HARRIS....Blackton, Pittsburgh
T. H. SCHROEDER....Columbia, Pittsburgh
PETER ANTORIOPOLIS....Olympic, Pittsburgh
H. L. GILES & W. F. MASCH....Grand, Pittsburgh
ANITA KANGES....Playhouse, Pittsburgh
SAMUEL SIVITA, Directing Manager...Rowland & Clifford Theatre, Pittsburgh
N. A. BENSON....Stadium, Pittsburgh
EDWARD JOHNS....Wonderland, Pittsburgh
CARR & SCHAD....Strand, Reading
LOUIS NADLEY....Majestic, Rochester
SAMUEL FRIEDMAN....Strand, Scranton
NIXON NIRDLINGER AND J. WOLF....Belmont, West Philadelphia
ABE SELIGMAN....Locust, West Philadelphia
JACOB THEIS....Orpheum, Wilkes-Barre
FRED HERMANN....Savoy, Wilkes-Barre
T. B. GROVES....Strand, Wilkes-Barre
G. DENNOS....Grand Theatre, Williamsport
SILVERMAN BROTHERS....Strand Theatre, Altoona

RHODE ISLAND

MANAGER MAHONEY....Rialto, Providence
CHAS. H. WILLIAMS....Strand, Providence

SOUTH CAROLINA

GEORGE WARNER....Broadway, Columbia
L. T. LESTER....Rivoli, Columbia
T. C. CARY....Princess, Honea Path
C. L. HENRY....Spartansburg

SOUTH DAKOTA

H. J. UPDEGRALL....Princess, Sioux Falls

TENNESSEE

FRANK DOWLER....Alcazar, Chattanooga
HUGH L. CARDOZA....Criterion, Chattanooga
E. L. ROGERS & FRANK A. DOWLER, JR....Rialto, Chattanooga
L. W. McCUAN....Kozy Theatre, Dresden
BEN PFLAUM....Majestic, Johnson City
J. J. MURDOCK....Strand, Knoxville
C. A. McELRAVY....Memphis Enterprises, Memphis
C. E. MURRAY....Strand, Memphis
G. E. BROWN....Memphis Enterprises, Memphis
HARRY SUDEKUM....Knickerbocker, Nashville

TEXAS

EDMUND & WILLIAM DORFONTI....Dixie, Athens
HARRY THOMAS....American, Dallas
T. R. WRIGHT....Bluebird, Dallas
E. L. FOY....Foy's Neighborhood Theatres, Inc., Dallas
RAY STINNETT....Jefferson, Dallas
C. E. JEFFRIES....Old Mill, Dallas
JOHN DESTEFANO....Queen, Dallas
LEON S. GOHLMAN....Rex, Dallas
J. T. STEWART....South Enterprises, Dallas
J. P. McCUE....Bijou, El Paso
JAMES G. QUINN....Rialto, El Paso
O. WESTCOTT YOUNG....Rialto, El Paso
ED GREENBLATT....Isis, Houston
A. B. HILL....Queen, Houston
LEO M. VALDEZ....Royal, Laredo
B. T. BURNS....Majestic, San Antonio
H. G. PLATH....Crescent, Temple
S. A. LYNCH ENTERPRISES....Liberty, Waco
WILLIAM HARWELL....Empress, Wichita Falls
HENRY S. FORD....Majestic, Wichita Falls
H. S. FORD....Olympic, Wichita Falls

UTAH

H. E. SKINNER....Alhambra, Ogden
A. L. STALLINGS....Rex, Richfield
BROADWAY THEATRE COMPANY....Broadway, Salt Lake City
GEORGE MAYNE....Gem, Salt Lake City
WILLIAM CUTTS....Kinema, Salt Lake City
GEORGE E. CARPENTER....Paramount Empress, Salt Lake City

VIRGINIA

_____....Dixie, Fairmont
E. W. GOULD....Trenton, Lynchburg
H. C. FOURTON....Cranby, Norfolk
KENNETH E. FINLEY....Broadway, Richmond
HARRY BERNSTEIN, JAKE WELLS....Colonial, Richmond

WASHINGTON

H. M. LEONARD....Algona
FRED WALTON....American, Bellingham
STAR AMUSEMENT CO....Everett, Everett
MACK J. DAVIS....Dream Theatre, Port Engeles
CLASS A THEATRE CO....Class A Theatre, Seattle
AL LEVIN....Coliseum, Seattle
FRANK STEFFEY & JOHN DANZ....Colonial, Seattle
JOHN HAMRICK....Rex Theatre, Seattle
RALPH RUFFNER....Strand Seattle
WALTER L. FENNY....Casino, Spokane
CHARLES E. BRADY, ROY GROMBACHER, RICHARD P. SIMS....Liberty, Spokane
C. E. STILLWELL....Stillwell, Spokane
H. T. MOORE, Gen. Mgr....Colonial, Tacoma
H. WELLINGTON WOODIN....Strand, Tacoma
A. W. EILER....American, Walla Walla
WALTER M. KASTNER....Liberty, Wenatchie
FRED MERCY....Yakima, Yakima

WEST VIRGINIA

T. L. KEARSE....Charleston
C. E. TIPTON....Orpheum, Huntington
TOM MORROW....Strand, Charleston
GEORGE KYRROS....Virginian, Charleston
RUSSELL LINN....Dixie, Fairmont
R. HAMMER....Academy, Lynchburg

WISCONSIN

CHAS. PACINI....Majestic, Kenosha
HUGH FLANNERY....Fuller Opera House, Madison
GEO. FISHER....Alhambra, Milwaukee
LEO LANDAU....Butterfly, Milwaukee
W. H. RHODA....Merrill, Milwaukee
HARRY HART....Princess, Milwaukee
JOS. SCHWARTZ....Milwaukee
FRANK COOK....Strand, Milwaukee
O. L. MEICHER....Whitehouse, Milwaukee
BEN S. BROWN....Star, Viroqua
CLYDE KONE....Grand Wausau

WYOMING

W. R. SAMPLE....Iris, Casper

CANADA

ALLEN BROTHERS....Allen Theatre, London
M. KASHIN....Holman, Montreal
GEORGE ROTSKY....New Grand, Montreal
JAMES MORRISON....Star Meadford, Ontario
HARRY POMEROY....Strand, Ottawa
A. J. LAURIE....Alhambra, Toronto
HERB JENNINGS....Allens Danforth, Toronto
SAM W. B. COHN....Allen Theatres, Toronto
CHAS. BRANHAM....Famous Players, Ltd., Toronto
H. M. THOMAS, Gen. Mgr....Famous Players, Ltd., Toronto
_____....Pantages, Toronto
_____....Regent, Toronto
O. D. CLOAKLEY....New Allen, Vancouver

ENGLAND

_____....Alhambra Theatre, London
GEORGE HARCOURT....New Pavilion, Newcastle

We Asked Them:

Is This a Merry Christmas?

We "Uncle Sammed" the Above to a few of Our Exhibitor Friends—Some Big Boys, Some Little Fellows, But All Mighty Good Fellows

East, West, North, and South were represented in the list, a sort of hit or miss proposition but intended to get the views of all sections of the country and the conditions in all classes of theatres.

On these pages are published the replies received to our question up to the time it became necessary to close the forms for this particular part of the 1920 Christmas edition. Some of the boys didn't get in with their contribution in time for the kick off.

To these we apologize for so early a dead line, with regrets that we and the News readers are to miss what they have said. A few to whom letters were sent just naturally are such procrastinators that they never will get around to answering our question. These we view with charity, having in mind our own shortcoming in many a like circumstance.

However we regret also that we go to press without them. To those who are represented we extend sincere thanks and congratulations.

May your Christmas be as merry as you expect it to be—judging from the optimistic expressions of your contributions.

Charles H. Williams, Gen. Mgr., Strand Theatre, Providence, R. I., Advises—

There is an old saying that "He who would not be knocked, should knock when entering and not when leaving" which is very applicable to the entertainment business today. We each and every one should feel thankful and show our gratitude in an every day expression of some kind for the bountiful blessings which we have this day. The yoke of the Moving Picture Trust has been broken and the exhibitor therefore has a wider field, and if he is awake to the opportunities that are knocking, the industry, both from the producer's and the exhibitor's end, will be the better for it.

Wishing the Motion Picture News and each one of its staff the very best of success which they deserve for the standard they have maintained, we are, as ever,

Harold B. Franklin, Manag. Dir., Shea's Hippodrome, Buffalo, N. Y. Reports—

The glowing fire with its blazing grates; chairs drawn close; evening shadows fading into black distance—such is the atmosphere beloved of the Xmas story-teller.

The history of motion pictures makes a story in keeping with Xmas. It tells of the struggle of a handful of pioneers who developed the industry from a side-show into an art that is second to none in the affections of the people. These men must feel very proud of their achievement. After all, this is a wonderful industry we are in, where business and artistry are bound together; where prosperity has been the reward of true effort and merit. We have much to be thankful for. Let us show our gratitude by keeping the industry clean and let our business ethics be beyond reproach.

A. G. Stolte, Managing Director, Des Moines Theatre, Des Moines, Iowa, States—

Every exhibitor should have a Merry Xmas. That is my belief, and nearly every brother exhibitor in this good old state of Iowa is going to have such an Xmas. The reason for it is this, there never have been better times, his admissions have advanced, and while his film rentals and general expenses have increased, he will find after careful study that he has had more paid admissions than during the previous year.

He has had better productions, he has had a better chance to exploit them, and if he has not taken advantage of every opportunity he has passed a good "bet." The producers have been liberal in their methods of showing exploitation, the trade papers have never faltered to show the exhibitor every angle to put a production over, and all combined, if he has been asleep and let his competitor have the Merry Xmas instead of himself, it is his own fault. We wonder if 1921 will offer us as good an Xmas as has 1920.

An Effusion By the Best Joke Smith in the Game, George E. Carpenter, Mgr. Paramount - Empress Theatre, Salt Lake City, Utah

Personality Plus! says our Advt. Cuss,
Another live stunt—it's a ringer!
Ruth, little girl, with the cute spit curl,
Acquires soft corns on her finger—
Much handling of cash—Cashier records go smash!
Oh, boy, hustle out the s. r. o. sign—
Usual crowds every night, 'neath electrics so bright—
Now, listen, we'll admit the bum rhyme—
but
The reason for this outburst on the part of our janitor is the fact that the Paramount-Empress has enjoyed the greatest year in its history, some thirty married employes will discuss turkey and trimmin's at Xmas while the ushers will be dolled up in fancy haberdashery, to say nothing of the coon porter who has a weird golf cap, waistcoat and other fix-in's—all on the house!

That's the reason we are going to have a Merry Christmas.

Good pictures, a set policy and "the customer is always right" are among the factors. We are getting the highest prices in town and standing 'em up every night. We did it every night during the hot weather, too, last summer!



L. W. Barclay A. G. Stolte H. B. Franklin Louis K. Sidney Phil Gersdorf James A. Maddox A. J. Moeller Eugene H. Roth

And We Added

If So Why?—If Not Why Not?

Louis K. Sidney, Manager Fox Theatres, Denver, Colo. Contributes—

I offer my thanks to the following ones,
Who have made my dreams what they are
To the vast army of workers in the industry
Who helped theatres advance so far.

To the producer, who struggled a good many years,
During days when the game looked cold,
To the author, the stars, to the pioneers,
Who battled from long days of old.

Thank God, they've stuck to the ship to the last,
And did their work as it should be done,
I owe it all to those great men—and to them
Xmas Greetings — Happy New Year for '21.

H. C. Horater, Managing Director, Pantheon Theatre, Toledo, O. Tells us—

This will be a real Christmas for both the Alhambra and Pantheon theatres, for the reason that the producing companies, particularly such big ones as Goldwyn, First National, Robertson-Cole, United Artists, Associated Producers and others, have given us big pictures, at a fair and equitable rental, so that we could make money. We are also thankful, notwithstanding that there appears to be a general depression, that our theatres have made money during the past year and that prospects never looked brighter. A year ago we were the first to change admission prices and are pleased to say that our patrons have never complained of the same for the reason that we give them just what they want and the big producing companies backed us up by giving us wonderful pictures. I wish the MOTION PICTURE NEWS and the readers thereof a very Merry Christmas and a Happy New Year.

Earle S. Nesbitt, Manager, Linwood Theatre, Tarkio, Mo., Says—

Can we look 'em in the face and grin a "Merry Christmas"? Course we can.

But will they come back on the minute with "the same to you"? So? Well and good, then. No? Ah, soft music and flowers.

Those inflation days. Remember? Up went prices. Ditto, the quality? Say, did it?

And that thing they call Enterprise? Have we seen it through their glasses?

You Old Year, you. You've labeled us. Which is it? "Good scout"? "Gold-digger"?

Well, Nineteen-twenty-one will make it plainer—sheep or goat; shoddy, wool.

One-nine-two-one, howdy and come in. You're lookin' friendly.

A. J. Moeller, General Manager, Mich. M. P. Exhibitors Assn., Contributes—

A Merry Christmas for exhibitors? Certainly. Public sentiment, our patrons demand a Merry Christmas. Consequently, the exhibitor creates a Christmas atmosphere in and about his theatre, arranges for a special Christmas program, special presentation, kiddies' Christmas matinee. He extends Christmas greetings via his screen. He and his surroundings fairly radiate the Christmas spirit, which results in merry Christmas. Who can say that happiness given does not bring a like return?

He himself is merry, because he is an optimist, none other could be a successful exhibitor, and an optimist can not be other than merry at Christmas time.

James A. Maddox, Managr, Victoria Theatre, Columbus, O., Contributes—

Harnessed together, working in absolute harmony, the Motion Picture Exhibitors of America, by use of their screens, can wield a power so far-reaching and so effective that the world will stand amazed at its potentiality.

Exhibitors of America, Aladdin and His Wonderful Lamp was a myth, but there is nothing mythical about your wishes being granted, if you will put aside petty differences and present a solid front, lay your case before the people in an intelligent manner and demand your rights in legislative and other matters that are vital to the best interests of your business and the best interests of your patrons.

Thomas D. Sorerio, Gen. Mgr., Strand Theatre, Lowell, Mass. States—

The film industry faces the most prosperous era in its history, despite moving picture actors.

There are three ages at which a moving picture actress is the most dangerous. At the age of seventeen, eigteen and any time over nineteen years.

Moving picture acting has now come to mean the art of impersonating persons not worth impersonating.

An exchange man's advice: if a customer calls you a liar, humor him. He may be right.

Only once in a movie actor's life does he really rise to the splendid heights expected of him. That's when he retires.

O. J. Chandler, Manager, Isis Theatre, Peru, Ind., Writes—

"Is this a Merry Christmas for the exhibitor?" When the exhibitors display the Merry Christmas sign in the box office and on the screen it sure will be a Merry Christmas for all, both the public and the exhibitors, and this prosperity has extended to the studios and we are now receiving the greatest productions that money and brains can produce, nothing is too great, therefore the exhibitors are profiting by this, and the public is more than pleased to pay the increase in the admission price when they receive value for their money.

So let the great work go on so that we may have many more "Merry Christmases to One and All."



Geo. E. Carpenter Earle S. Nesbitt Geo. J. Maurer Mrs. C. Weisenberger O. J. Chandler Sid Lawrence W. W. Watts Thomas D. Sorerio

Harold F. Wendt, Adv. Mgr., Rivoli Theatre, Toledo, O., Tells the World—

"Nobody loves a pessimist"—and as we all want to be loved, let's look at the bright side and tell the world that this *is* a Merry Christmas for exhibitors. Why?

Another year has passed without another war—although we still have a war tax with us. So we know the "neighbors" once more are seeking amusement and are looking to us to fill their stocking.

While film salesmen still hound us with their dazing figures, some wise man has thought of the idea of bringing back those pictures taken ten years ago. This might help us, but hurt our producers, so that's out.

The print paper scarcity is practically forgotten and once more are our editors willing to accept a story now and then telling of the "best picture yet made."

Phil. Gersdorf, Manager, Arcade Theatre, Jacksonville, Fla. Writes—

Yes, indeed, this should be a Merry Christmas for the exhibitor. The very fact that he is one of the cogs in one of the most fascinating and progressive industries in the whole wide world should give him genuine cause for joy. And that wonderful spirit of cooperation which has been gradually increasing throughout the whole industry, sponsored and encouraged by the hard-working trade journals, gives promise of even better times to come. Regardless of certain local conditions, prosperity and good times loom ahead, and with one's face to the sunshine, the shadows soon fall behind.

Wishing you and the entire "game" a Merry Christmas and a prosperous and happy New Year, I remain,

George J. Maurer, Manager, Strand Theatre, Louisville, Ky., Presents—

This should and will be without doubt a Merry Christmas for Exhibitors, in fact it should be a merry, merry one for us all who have the honor to be connected with this great industry. To my notion we are "Sitting on the Moon" with plenty of worth while productions and the public running true to Barnum's statement, which I would make read like this:

"The public want to be entertained with motion pictures." We have the theatres, the producers are giving us the pictures, we are going to give them what they want, and we will always have a Merry Christmas.

This should be a Merry Christmas for the NEWS. "You cover the field." Nuff Ced.

Greetings to the Industry at large.

Edward L. Hyman, Manager Strand Theatre, Brooklyn Tells His Story in Poetry

"Merry" is a grand old word
Especially when
It is tacked onto
Christmas
And because we are
Merry
Over here at the
Brooklyn Strand
You'll forgive us
If we admit that we have
A great theatre
A great show—always
A loyal patronage
A big year ahead
A tip top staff
And no regrets.

From New Orleans and the Saenger Amusement Company, Through E. V. Richards, General Manger, Comes This Message:

Honesty of purpose, elimination of waste, performance instead of promise together with efficient coordination of all branches of the industry for its general good will put the motion picture nearer the apex of big business for 1921. It might be a seasonable idea for some producers to realize that Mr. Barnum has been dead a long time and that Abe Lincoln was a prophet as well as a statesman. We in Dixie at this Christmas-tide are keeping our faces to the sun, looking ahead.

Mrs. Cecil Weisenberger, Mgr., Liberty Theatre, Geneva, O., Comes through with—

"SURE—It Am Gwine to be a Merry Christmas for Exhibitors." WHY?

The Liberty theatre, Geneva, Ohio, is going to give the kiddies of this community a wonderful party, with a real Santa Claus and "everything."

We also anticipate a successful season, although with present high rentals, the monetary result may not be all one might wish.

We have just finished a three days' run of "Humoresque" to crowded houses.

Good music is our specialty. Through novel and attractive advertising we try to keep everybody interested.

Result—A Merry Christmas and Prosperous New Year for Exhibitors.

Charles W. Mason, Manager, Orpheum Theatre, Fort Wayne, Ind., Writes—

Is this a Merry Christmas Time?

Well I should hope,—I say it's fine. Just finished some "Dangerous Business" here and knocked all records for this year.

Dinty's coming and believe me boys,—it's going to make a helluva noise. You can ask us why our Christmas is merry; we'll tell you now, it isn't the sherry. Not even Santa has got the drag—we're safe this year from every snag. Associated First National exhibitor's safe franchise is why we're acting so frisky and wise.

Merry Christmas to all—Happy New Year, too! Associated First National,—here's looking to you!

Edward L. Zorn, Gen. Mgr., Temple Theatre, Toledo, O., Says—

Merry Christmas—Sure! I have no blues to sing and if you ever run across the bird that colored the Mondays just send him along to the Temple and the staff will submerge him in the mellifluent Maumee. Thanks for the opportunity of wishing a Merry Christmas and a Happy and Prosperous New Year to all exhibitors and the staff of the NEWS.



Here is the way the Palace theatre, Hamilton, Ohio, advertised "Get Out and Get Under." The result of the exploitation was great business according to Fred S. Meyer, manager of the Palace

L. W. Barclay, Managing Director, Grand Amusement Co., Johnstown, Pa.,

States—

"Is this a Merry Christmas for the exhibitor?" Most decidedly so, and for every other factor connected with the motion picture industry.

The summer just past has been the greatest for the picture business ever, and the future looks brighter than ever before.

The star system is passing, and director and story are coming to the fore. More and more the pictured story predominates, instead of the star. This will mean, eventually, that the salaries of stars will drop to a figure in proportion to their real contribution to the industry, and the money expended on screen plays will go into production, instead of into salaries.

The motion picture industry is still in the development stage, and, from indications, the development within the next year will be great.

Sid Lawrence, Manager, Ferry Field Theatre Co., Detroit, Mich.,

Writes—

I personally think that it should be a Merry Christmas because we have this last year enjoyed a year of the greatest prosperity ever known in the history of the motion picture theatres.

Of course it is true that we at this time are having a slight slump due, I think ,to the fact of money conditions, but the outlook looks very big at the beginning of the New Year.

But I think that every exhibitor in the business cleaned up last year and therefore should have a very Merry Xmas.

So let us all say that business is great and all look forward to the coming Merry Xmas and Happy New Year.

H. L. Swain, Manager, Saenger's Theatres, Shreveport, La.,

Tells us—

Is this a Merry Christmas for exhibitors? "Yes or No?" "You Never Can Tell," some of us will be "Going Some" "Down on the Farm," where we will spend the "Week End" "Down Home," like "An Old Fashioned Boy" with "Old Dad," "Mother" and "The Kid," telling "Nothing but Lies" to "Someone in the House" like "A Small Town Idol."

Others "Can't Have Everything" and "It's a Thousand to One" they will be "The Victim" of "A Full House," having "A Moment's Madness" with "The Spenders," "The Money Changers" and "Thoughtless Women."

Then there will be "The Poor Simp" who will be "Sick Abed," suffering from "Movie Madness," spending "One Week" with "Nurse Marjorie" and "His Poor Relations."

Eugene N. Roth, Managing Director, CaliforniaTheatre, San Francisco, Presents the Following

Indeed this should be a very merry Christmas for every Exhibitor in America, Dear Old Nick certainly filled our SOCK aplenty last year and all his good wishes were richly fulfilled. The Producers for most part gave us good pictures. The STARS are less important, The Authors rounded out better stories, The Camaraman delivered 100 per cent, The PUBLIC were very good to us. The Director—well when given the ingredients can mix a good cocktail. Here's my offering for a good

. DIRECTOR'S COCKTAIL .

Fill glass WITH INTELLIGENCE,
Use ONLY THREE OR FOUR STAR—Brands,
Sweeten with HUMAN INTEREST,
Add DASH GOOD TITLES,
Sqeeze GOOD CHARACTERS IN PLAY,
DON'T USE LEMONS,
Color to SUIT TASTES,
DON'T CHILL THE SERVICE
When Ready SERVE IN 5 OR 6 PARTS AT MOST.
P. S.: Use Padding FOR PACKING ONLY.
And — a Merry Christmas to everybody coupled with Best Wishes for a Happy and Prosperous New Year.

Milton H. Feld, Manager, Newman's Theatre, Kansas City, Mo.,

Sends us—

This will be a Merry Christmas for exhibitors because in the past year motion picture production and presentation have advanced from a game to a gigantic industry—almost an art. Admissions have come into their own. The day of appealing to the masses through a popular low admission price is past. The public realizes that it can get genuine entertainment in motion picture theatres.

This has been made possible by bigger and better pictures and the great development of motion picture presentation which has brought about the big business of 1920. Motion picture exhibitors should be merry because 1921 will affor d them bigger and better opportunities than any previous year in the short history of this infant industry.

With the genuinely big attractions promised by the producers for 1921, with admission prices set at a figure that makes the only limitations of proper and elaborate presentation the limitations of theatre and equipment and of the exhibitor's own genius, crowded houses will be the rule instead of the exception.

The developments of 1920 will make the year 1921 magnanimously profitable to those exhibitors who don't get cold feet and who use the brains God gave them to give their patrons bigger and better pictures properly presented.

W. W. Watts, Proprietor, Princess Theatre, Springfield, Ill.

Operating three theatres, trying to keep managers satisfied, giving them the pictures they should have, listening to the woes of box-office girls and ushers, settling disputes among musicians, putting pep into the press agents, trying to keep expert film salesmen from charging twice as much as the films are worth, kidding express agents into being companionable, smiling at patrons leaving the house condemning the show, and juggling the figures so that there will be a little left to have a little entertainment—these are things I have been doing all year, and I suppose it is a Merry Christmas for me because I am still here. It's a gay life, but I wouldn't trade with anyone on earth —not even Wm. A. Johnston.

Advisory Board

Exhibitors' Service Bureau

Thomas D. Soriero, Strand theatres, Lowell.
Chas. H. Williams, Strand theatre, Providence, R. I.
Harold B. Franklin, Shea's Hippodrome, Buffalo.
George J. Schade, Schade theatre, Sandusky.
H. C. Horater, Alhambra theatre, Toledo.
Mark Gates, Dayton theatre, Dayton, O.
Edward L. Hyman, Strand theatre, Brooklyn.
Theo. L. Hays, New Garrick theatre, St. Paul.
A. J. Moeller, Theatre de Luxe, Detroit.
Sid Laurence, Alhambra theatre, Detroit.
Leo A. Landau, Butterfly theatre, Milwaukee.
Jack Kuhn, Loew theatres, Cleveland.
Julius L. Johnson, New Garrick theatre, Minneapolis.
Paul Gusdanovic, Strand, Cleveland, O.
C. Edgar Nomand, Strand theatre, Flint, Mich.
Charles C. Perry, Strand theatre, Minneapolis.
S. Banet McCormick, Gen. Mgr. Rivoli theatre, Toledo, O.

W. S. McLaren, Majestic and Colonial theatres, Jackson, Mich.
Willard C. Patterson, Criterion theatre, Atlanta.
R. B. Wilby, Strand theatre, Montgomery, Ala.
E. V. Richards, Jr., Gen. Mgr., Saenger Amusement Co., New Orleans.
F. L. Newman, Newman, Royal and Regent theatres, Kansas City, Mo.
Herbert J. Thacher, Strand theatre, Salina, Kan.
Arthur G. Stolte[illegible]re Moines theatre, Des Moines, Iowa.

Lowell W. Calvert, Managing Director, Capitol Theatre, St. Paul, Minn.
W. C. Quimby, Managing Director, Strand and Jefferson theatres, Fort Wayne, Ind.
H. M. Thomas, Strand theatre, Omaha.
A. H. Hilton, Paramount theatre, Lewiston, Idaho.
George E. Carpenter, Paramount-Empress theatre, Salt Lake.
E. J. Myrick, Rialto theatre, Butte.
Eugene H. Roth, California theatre, San Francisco.
J. A. Partington, Imperial theatre, San Francisco.
Sidney Grauman, Grauman's theatre, Los Angeles.
Louis K. Sidney, Managing Director, William Fox theatres, Denver.
Phil. Gersdorf, Arcade theatre, Jacksonville, Fla.

EXHIBITORS' REPORTS ON NEW RELEASES

What the Big Houses Say

EARLY RETURNS FROM WEEK RUN THEATERS

ASSOCIATED PRODUCERS

Love—

A very fine picture. The patrons liked it and the business was excellent. (East.)

The Forbidden Thing—

Considered a good picture with good title but not an extra box office value. (Middle West.)

GOLDWYN

What Happened to Rosa—

Not a great picture, but well up to the average. Did excellent business for a week. (Midde West.)

A very fine production, which brought more than usual business. (West.)

The Slim Princess—

Very pleasing entertainment. Good Sunday business and consistent business all week. (Middle West.)

The Branding Iron—

Except for some impossibilities in the story, this is a wonderful picture and cast. Period before Christmas has hit all houses.

The Street Called Straight—

Mediocre picture, too talky. Business fair. (East.)

METRO

The Hope—

Pretty good melodrama for those who like theirs raw. Business not very good. (East.)

Parlor, Bedroom and Bath—

A poor picture which failed to make good returns. (West.)

The Saphead—

Keaton takes the honors away from Crane. Good advertising possibilities and Keaton's popularity made the receipts better than ever. (Middle West.)

Madame Peacock—

Poorest audience picture she ever appeared in. Not at all elaborate either. Very ordinary. (West.)

SELZNICK

The Wonderful Chance—

O'Brien in town doing location work, and by some effective tie-ups, broke all house records. The picture is his best, to date—but I don't kid myself that his presence in town didn't add fifty per cent to box-office receipts. (East.)

A fine production. We had more business than usual. (West.)

PIONEER

The Inner Voice—

Picture seemed to appeal to high grade audiences and we did average business with it. (Middle West.)

UNITED ARTISTS

The Mark of Zorro—

The best picture that Fairbanks has made. It took the house by storm and ran well for the entire week. (East.)

Played eight days to capacity and broke all previous house records. Everyone says it is Doug's best picture. (Middle West.)

VITAGRAPH

The Vice of Fools—

Alice Joyce seems to be improving with each succeeding picture. This one held up unusually well. The star is winning new friends at this theatre. (East.)

Trumpet Island—

A very good picture. Business above usual. (West.)

REALART

Her First Elopement—

Average picture, neither good nor bad. Wanda is well-liked here and this went over very well. Box office just fair, nothing to get excited over. (East.)

A Cumberland Romance—

Fair picture, box office receipts about average. (West.)

FOX

The Challenge of the Law—

A good Russell picture and the returns were excellent. (Middle West.)

STATES RIGHT

The County Fair—

Sure-fire hokum stuff—rube picture, well played, well directed and it went over in good shape. Quite satisfactory. (East.)

UNIVERSAL

Once to Every Woman—

An average picture. Box office receipts as usual. (West.)

FAMOUS PLAYERS

Heliotrope—

Played to big houses all week at two theatres and stayed over for a second week here. It didn't break any records, however, but was a "puller" from a box office standpoint. Seemed to be generally liked. (East.)

A very good picture. Played to good business for a week, increasing the last few days. (Middle West.)

Though this is a very good entertaining picture, it did not go well at my house, and business was poor during its run. (West.)

A dandy story to this one and it seemed to please my patrons. Brought good returns on the box office end.

Always Audacious—

Made a hit here, pulling big crowds at each performance. Audiences, however, were for the most part made up of shop and high school girls. Reid's regular following. Picture will please Reid fans. (East.)

Conrad in Quest of His Youth—

Pleasing picture, well handled. Played to excellent business. (Middle West.)

Good entertainment. Star well liked. (East.)

Behold My Wife—

Business holding up very well in third week of run. (East.)

Great. Played three weeks down town and is doing capacity business uptown. One of the big pictures of the year. (Middle West.)

To Please One Woman—

A very good production that attracted capacity business for week run. Lois Weber has given the picture on excellent setting. (East.)

Opened poorly, but business built up during the week. Well liked. (Middle West.)

Idols of Clay—

Elaborate, splendid direction, but not a story to hold the public spellbound. Opened a fair business which continued fair throughout the week. (Middle West.)

An Old Fashioned Boy—

A very bad picture for Ray. Business only fair. Patrons disappointed. (East.)

The Marriage Pit—

Nothing unusual about this production. (East.)

A Romantic Adventuress—

Fair picture. Business only fair. Story impossible and not up to standard for star. (East.)

Dorothy Dalton as a sweet, unsophisticated little miss—can you imagine anything worse? The picture is pitiful and I lost money on it. (East.)

A Mormon Maid—

Clever, interesting picture with an unmatchable cast. They liked it, and the box-office report showed it. (East.)

Flying Pat—

Very good comedy which did only fair business due to holidays.

FIRST NATIONAL

Nomads of the North—

Excellent picture with Northern and animal atmosphere. Has the most wonderful forest fire scene ever made. Good business.

Peaceful Valley—

Not the greatest thing Ray ever did—but a darned good human interest story which went over splendidly. Well satisfied. (East.)

Twin Beds—

A poor bit of film entertainment that fell down hard at the box office. (East.)

Married Life—

Might have been good as a two-reeler. Disappointing as a five-reeler. Business not up to standard. (East.)

Harriet and the Piper—

A fair production, with business about as usual. (West.)

The Scoffer

Very good picture, strong, intensely dramatic. Filled two houses running first run simultaneous engagements. (Middle West.)

Dinty—

Hugely applauded and brought excellent returns to the box office. (Middle West.)

ROBERTSON-COLE

Kismet—

Held over for second week. Business fell off beginning with ninth day possibly on account of increased admission prices. Patrons did not enthuse over picture, but all agreed "Skinner's" acting was exceptional. (East.)

So Long Letty—

A poor picture which did not please. The result was low box office receipts. (West.)

A Slave of Vanity—

Interesting and artistic, but did only comfortable business. (Middle West.)

813—

An intricate detective story that furnishes plenty of thrills. (East.)

Enter the Practical Prologue

Norman K. Whistler's Complete Working Script Showing How to Stage a Prologue for "Earthbound"

MANY an exhibitor is asking himself what is to replace exploitation as the paramount item in the official life of the picture theatre. Our theory is and has been for a year or more—presentation.

Our hard-boiled advertising manager who loves to kid all editors frequently asks us with what we are going to fill up the pages of the Exhibitors' Service Bureau when the enterprising showmen "quit leading moo cows up and down the street with 'This is no Bull' on their sides." Our answer is, "Tell how the same exhibitors put on the show rather than how they put over the show."

In the text on this page and in an inspection of the accompanying cut is to be found the first practical example of what the exploitation pages of the News will contain in the not distant future, complete working scripts telling how to stage prologues, specialty numbers, etc. Herein is described the prologue arranged by Norman K. Whistler, production manager of the California theatre, Los Angeles, for the showing of "Earthbound."

To the layman that which is described and shown may be meaningless. To the electrician, the scenic artist and all of the back stage crew of any theatre it is a comprehensive blue print of how to accomplish certain things in connection with their work.

The publication of such an article and drawing marks an epoch in trade paper service. Following is Mr. Whistler's script. Index letters refer to the cut appearing above.

A—Red Canton Flannel Hanging Drapes (Temporary).

B—Skyblue Cheesecloth (Double yardage draped).

C—Stage floor completely covered to edge of picture sheet; also hanging over into the orchestra pit.

D—Large Polychromed Cathedral Candlesticks, with one five dips of blue lamp color and very small scratch to leak a pin head of light toward the audience. These have to be dipped every day or they will burn off and affect the picture. Lamp candelabra base; flame 110 volt clear.

E—Picture sheet not working (or title curtains); all cheesecloth coverings to mask to edge of sheet showing no black whatever.

LIGHTING EQUIPMENT.

B—Bunches—one bunch on each side to flood curtains and screen, using a 500 watt lamp, and three sheets of (light blue, not steel) to a color frame. (Two bunches on same circuit under a dimmer control.)

E.

R—Bunches—one on each side to flood curtains and screen with one 500 watt lamp and five sheets of red (warm, but not too dark) in two color frames; these two bunches also on one circuit and under a dimmer control.

C-E.

Cloud effect lamps, using 1000 watt stereopticon lamps, and a storm (fast speed) disc with a fleecy cloud disc, with a piece of pale (faded steel) blue gelatin to tone them to fit the color scheme of the main title. Note: Be sure that your clouds work the same way as the ones on the screen.

D.

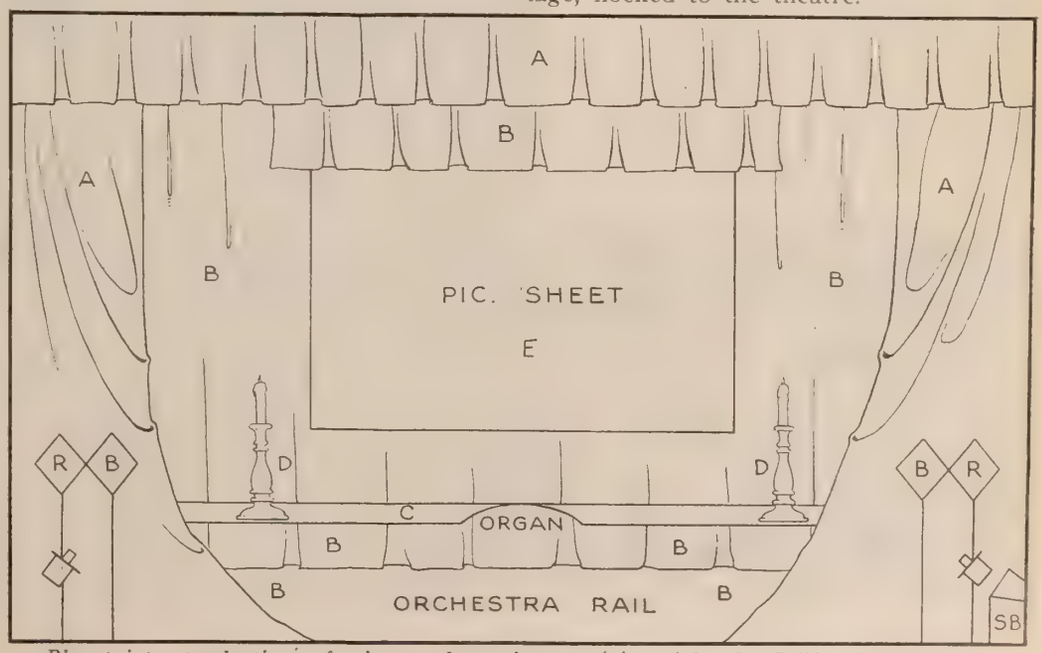
Candlesticks do not need a dimmer control, but must be on the same switch and work together.

S-B.

Portable traveling (road) dimmer bank and switchboard.

LIGHT CUES.

The Los Angeles presentation was preceded by a weekly violin solo (Meditation from Thais), and a scenic. At the end of the scenic the lights came up slowly on the blue bunches to full up, while the orchestra was playing the introduction (vocal number), "Until Eternity," and projection started with the singer's voice. the cloud effects came up at the same time with the blues, and when all was up the candlesticks were turned on inside of all. the blues and clouds were dimmed down and out in time to allow the first scene to be given on a dark screen with the candlesticks left burning. (After this there were no cues until in the third or fourth reel, when the wife has told the husband of his wife's carrying on.) Title "Take Her Away from Here Before It Is Too Late"; then come up as slowly on the reds (to be full up when he shoots the other man) as your dimmers will stand. Time, about ten or eleven minutes. After the man is shot and while the action on the screen will cover it during the police business, etc., make your change from red full to blue full up and let it stand until the finish of the picture, where he walks off (out of sight) to Heaven.



Blue print reproduction referring to the prologue originated by the California theatre, Los Angeles, for "Earthbound," and explained by the article appearing above

Avonia Theatre Uses Special Edition Stunt

The exhibitor in the town so small that it has but once-a-week newspaper has been shown a way to make a crashing advertising smash by the manager of the Avonia, at Avon, Ill.

Avon has but one newspaper published on Thursdays. In view of the fact that the manager of the Avonia theatre is the best advertiser there was little difficulty in putting over the stunt once it was thought of.

The first 500 copies of the Avon *Sentinel* for November 18 were immediately transferred to a job press and an overprint in heavy, black letters was put over the entire front page, reading:

"Don't Ever Marry—

"It is tough for teamsters, garage guys, writers, milkmen, lawyers, gardeners, bakers, judges, ministers, doctors, grocers, jewelers, fuel men, florists, electricians, druggists, barbers, glaziers, carpenters, masons, operators, bankers, musicians, chauffeurs, architects, landlords, clerks, teachers—everybody!

"FIND OUT SATURDAY"

As soon as the copies were ready, they were sent out by automobile to the regular distributing places of the paper. Only the small town exhibitor who knows the interest with which a newspaper that is published only weekly can appreciate the force with which such a message all over the front page of the paper went over with the townsmen.

In addition to this smash, on the extra edition the Avonia manager had taken care to have plenty of reading notices and two display advertisements inside the same paper on "Don't Ever Marry."

The result was that nearly everybody within riding distance of Avon, in addition to the regular inhabitants of the village, flocked to the theatre.

Novel Prologue for "Dinty"

Weisfeldt of the Strand, Milwaukee, Makes Specialty Number Real Event

"DINTY" offered to E. J. Weisfeldt, manager of the New Strand theatre, Milwaukee, opportunity for exceptional exploitation, display of home talent, and, last but not least, an overflowing cup for the box-office.

First of all, Mr. Weisfeldt tied up with the biggest newspaper in Wisconsin, the Milwaukee *Journal*. Through this medium a story appeared each day with either the picture of Wesley Barry, the Chinaman, or the negro boy, or a still of some scene in the picture. An advertisement was run in the *Journal* reading as follows: "Wanted, freckled face newsboy who looks like Wesley Barry, Strand theatre, Tuesday, 4 p. m."

Another was run asking for a Chink and still another for a "Sammy."

Tuesday at 4 p. m. the lobby of the Strand theatre was jammed. Choosing those who were to take part in the prologue seemed impossible, so Manager Weisfeldt came to the rescue once more. He invited all the newspaper boys to a private showing of "Dinty" Thanksgiving morning, after which each newsboy whose ambitions were in the direction of the limelight would be asked to walk up on the stage and give a sample as to how he sold his wares. Was there a variety? Oh, boy! The ones who were cheered most by the newsy audience were to take part in the prologue. And their judgment was good, for with the aid of Manager Weisfeldt and the orchestra the boys put on a prologue that would have been a credit to any number of professionals.

The curtain arose on a scene—a gang of newsboys seated on a stone wall, some kneeling on the ground talking to the ivories, one lad strumming a banjo, another playing an accordeon.

"Dinty," portrayed by a local newsy, dressed as Dinty of the picture, in an old sweater, torn stockings, broken shoes and cap pulled down over his freckled face, came forward and in a regular newsy dialect sang, "Dinty, Dinty, Dat's De Salute They Gimme," an old newsboy song, the words of which were changed a little to suit the picture. He was a hit.

Then the little darkey, not to be outdone, stepped forth and "shook a dark shoulder," to the amusement of the audience.

A scene from the picture in which the little boy dressed up a la Lord Fountleroy approaches the "gang," holding a paper in which is a copy of Dinty's advertisement for a newsboy, and on the gang's cry "Where did you get that hat?" scares 'em all stiff with his voice when he shouts "Murder!" was presented.

A song by another of the newsies, yodeling and selections on the banjo and accordeon completed the prologue.

Free Apples Advertise Peaceful Valley

"Free Apples from Peaceful Valley" distributed from a wagon in the business center of Albany, N. Y., last week, proved a source of good advertising for Charles Ray's picture at Proctor's Harmanus-Bleecker Hall. Several barrels of apples were given away every day, the rig being surrounded at noontime by men and women who grabbed eagerly for the apples as they were passed out. Since the opening of the new Mark Strand theatre in Albany, stimulating competition, two or three of the theatres have employed exploitation stunts with good results.



Artistic cut out for "What's Your Hurry?" the work of the Princess theatre, Memphis, Tenn.

Princess, Memphis, Decorates for Reid Picture

The psychology which justifies a neat personal appearance as a sales argument for salesmen, has its application in the dressing of a theatre front as was exemplified in the case of the Princess theatre, Memphis, Tenn. Charles A. McElroy, district supervisor of Memphis Enterprises, Inc., brought the lesson to bear when "What's Your Hurry" was being shown.

A display was arranged above the awning in the front of the theatre. The title, "What's Your Hurry," was set up in foot high letters, the words being separated by a three-foot cut of Wallace Reid and Lois Wilson in the leading roles. The correct proportionment of the lettering as well as its arrangement were of material benefit in giving the display an artistic touch.

Large six sheets were pasted on both sides of the entrance, forming perfect symmetry.

The appearance of the theatre helped this display. The Princess is a comparatively small building with Corinthian columns rising on both extremes to the top. The white painting accentuated the sign display.



Stage setting and characters who took part in an elaborate prologue for "Dinty," recently staged by Edward J. Weisfeldt, manager of the Strand theatre, Detroit. Full account of the event is given above



Lobby decorations for "The Restless Sex," originated by the Regent theatre, Wichita, Kansas

Noble Furnishes New Idea

Liberty Theatre's Musical Wizard Puts On Fine Exploitation Stunt

PAUL NOBLE, manager of the Liberty theatre, Portland, Ore., has used a business building stunt recently that is worthy of emulation by houses that are fortunate to have the services of an organist who can play from memory.

"For anyone who can name a song popularized within the last twenty-five years, which Henri Keates, our master organist, cannot immediately play from memory the Liberty theatre will give five dollars," said Mr. Noble at the Liberty Sunday noon concert, a weekly "S. R. O." event at this theatre.

"But," continued Mr. Noble, "should Mr. Keates not recognize the tune, then the person who calls for it must prove its existence by himself singing the chorus.

"Sahara," "Alexander's Ragtime Band" and "A Bunch of Daisies" were typical of the first songs called for. Then some man requested "When I Was a Dreamer and You Were My Dream," and Keates, confessing the failure of his memory, quieted the giant organ while the fellow stepped into the middle of the aisle and sang the chorus. Applause which followed forced an encore and the man repeated the chorus. He received his $5.

Later a man with less talent requested a number not known to Keates. "You'll have to sing it, brother," Noble answered him.

"Couldn't sing if my life depended on it, but I might whistle," was the answer. He won his $5 reward, although technically the theatre was not forced to pay it.

"Cheyenne," some woman asked.

The opening strains of "Cheyenne" are identical with the introduction of "San Antonio," and Keates, in the excitement of the moment slipped into the latter song instead of the one requested. A whisper from Noble saved him just as he was concluding the chorus of "San Antonio," and then he played the right number.

"Lady, you may not recognize it, but that is probably the speed record for geting out of Texas into Wyoming," said Noble at the successful conclusion of the piece.



Special decorations for the showing of "The Restless Sex" at the Regent theatre, Wichita, Kansas

Stanley Chambers Creates Another Lobby Sensation

Stanley Chambers of the Palace theatre, Wichita, bears a reputation for being an adroit showman and one of the cleverest exploitation men in the business, even though he does run a house in addition. His most recent sensation occurred when he was playing "The Restless Sex."

The entire color scheme for the lobby and front-of-the-house decorations was worked out in blue, white and gold, a combination that in itself made the display one of the most effective ever seen in Wichita.

On both sides of the main entrance, display boxes had been built. These were arranged like miniature stages, with blue and red silk curtains as a background. The pasteboard pillars were placed about 12 inches in front of the curtain, leaving abundant space for the easels. The large lettering on the top was cut out of black and white paper, so that the light back of them gave an illuminating effect.

The large sign across the front of the marquee was built in similar manner, so as to be legible more than four blocks distant, especially at night time.

Unique as was the display in Wichita, it was equally artistic, many favorable comments finding their way to the box-office.

And "Down on the Farm' Goes On and On

Demonstrating what a smaller motion picture house, using second-run pictures as a rule, can do when some novel features are used in the lobby decorations, the California, an 800-seat house in the heart of the downtown section of San Diego, Cal., recently showed "Down on the Farm" for two days.

James B. Mason, proprietor of the California and also of the Dream, has in Edwin Slocum, house manager, and Vernon Lewin, assistant house manager, two live young men, and to Mr. Lewin falls the interesting job of arranging lobby displays.

For the showing of "Down on the Farm" he secured a life-size horse model, and about it grouped a typical fence, upon which were hung parts of the harness, while nearby was a plow and other farm equipment. During the matinee and evening shows a man in rustic attire stood near the horse or moved about inside the fence, adding the final touch of reality to the scene. The name of the picture appeared in large letters above the lobby entrance, and at night the letters were specially lighted, the words being spelled out in succession by an arrangement fitted by Mr. Lewin.

The California is directly on the route generally taken by the navy boys as they come up town from the harbor front and the rural scene caught them instantly, and many favorable comments were heard from them and others.

Carroll's Lobby Display for "The Devil's Passkey"

Tom Carroll, manager of the Standard theatre, Cleveland, Ohio, had the entire attention of Prospect avenue centered on his lobby display of "The Devil's Passkey" last week. The Standard theatre lobby is narrow and the big end of the display had to be placed in one corner so as to catch the eye of the passerby on East Ninth street, the nearest cross street. So, with this necessity in mind, Carroll built a solid box around the ticket booth. This box came out flush with the sidewalk and was directly under the inner tier of lights of the marquee, which made it stand out all the more prominently.

A life sized Mephistopheles rose out of the corner of this box, clad in the conventional garb of his kind. Strings emanated from his hands. These strings hung loose almost to the sidewalk, and attached to each one was some symbol of sin. One had a deck of cards fastened to it. Others had dice, heads of beautiful women, bottles of wine, and other mementoes of the wild-oats sowing period.

All around the devil flames were blowing in the breeze. Bright red chiffon was the flames. And a fan placed underneath the chiffon was the breeze. A hose, led from the exhaust pipe nearby, exuded clouds of steam that might have come from the very heart of the infernal regions. This effect was heightened by a cluster of red lights that were placed in the marquee immediately over the head of the devil.

Full sized cut-outs also adorned the entrance and the lobby of the theatre, and so completely occupied the theatre entrance that the prospective patron was literally saturated with "atmosphere



Lobby decorations for "The Devil's Passkey," used by the Pastime theatre, New York, during the run of this picture

Sladdin Stages Dance as Publicity Medium

Good exploitation means not only devising a stunt that is worthy of publicity notice but also seeing that it gets into print as was exemplified by S. G. Sladdin, exploitation representative for Famous Players-Lasky Corporation at the Boston Exchange. He organized a dance, for the opening of the winter season, under the auspices of the Paramount girls at the exchange. That furnished the news, and was worth several paragraphs. Sladdin saw to it that the Boston papers gave the space it deserved and several of the journals, notably the Boston Post, used pictures of the committee in charge. The function provided a good time for all but was under exploitation furnishing, as it did, a means of publicity for Paramount.

Exploitation Man Has Talent as Cartoonist

R. C. Gary, exploitation representative at the Omaha Exchange of Famous Players-Lasky Corporation, knows how to draw a line or two himself that even the censors cannot object to. Exhibitors who can wield a mean pen themselves may follow the example and actually sell their own newspaper publicity.

Gary's facility to draw cartoons won him additional newspaper space for his latest picture to exploit which was "Something to Think About," as is shown by the accompanying cut made from the original of Mr. Gary's cartoon published in the Omaha *News* of a recent date.

Hundreds of the *News'* readers chuckled at the subtle wit and then caught on when Cecil B. DeMille's latest special was advertised for the Rialto theatre. Gary is going so strong with his cartoon ideas that the *News* is thinking of attaching him to its staff, while the management of the Rialto theatre is equally certain that it can use him as its personal publicity representative because of the interest his "motion picture" cartoons have created in Omaha.



This is how Tom Carroll, manager of the Standard theatre, Cleveland, Ohio, decorated his lobby for the showing of "The Devil's Passkey"

Rothapfel Staging Elaborate Prologue for "Passion"

That S. L. Rothapfel, production director for the Capitol theatre, has crowned his previous triumphs in novelty prologue and spectacular photoplay presentations with the climaxing achievement of his career, is the consensus of opinion among newspaper critics, as well as the general public that witnessed the premiere Broadway presentations of "Passion."

Fundamentally, the prologue as devised by Mr. Rothapfel for this attraction, comprised all elements which contribute to the Rothapfelesque type of entertainment, varying, however, in that the presentation combined for the first time, two separate and distinct theme notes of a production. The difference between the prologue for "Passion" and for other productions consequently lies in the fact that Mr. Rothapfel not only introduced the spirit of royalty and luxury, but also the feeling and impetuous wrath of the mob.

In view of the length of the production, it was deemed advisable to so arrange the presentation that the overture, prologue and screening of the picture blended into a comprehensive and colorful whole. To this end, Mr. Rothapfel devoted his efforts, supervising the research of the most tuneful and appropriate musical numbers of the Louis XV period available, and virtually compiling the most usable numbers into an overture that minutely expressed the dramatic emotions of the famous DuBarry story.

The overture embodied the spirit of romance in its opening strains, introduced the love theme that is later heard in various arrangements throughout the number, and lead up to the stirring strains of the Marsellaise, gradually diminishing into a dainty French minuette which was the cue for parting the curtains, to disclose a scene in a House of Royalty during the Louis XV period. Five couples in the fitting cosume went through their part of the dance which lead up to the entrance of the royal couple.

Daintily and gracefully, royalty danced on and on.

Suddenly, as a climax for a strange rumbling heard outside the castle during the last part of the dance, the leader of the mob appeared in the doorway. Close on his heels followed the throng.

It was here noticed that Mr. Rothapfel had introduced the leading characters who denounce DuBarry in the photodrama. Accusingly and with intense dramatic fervor, the mob terrifies the members of the royalty. The Marsellaise is the musical number used.



Lobby display designed by Messrs. Knapp and Devereaux, managers of the Loyalty theatre, International Falls, Minn., for the showing of "Nomads of the North"

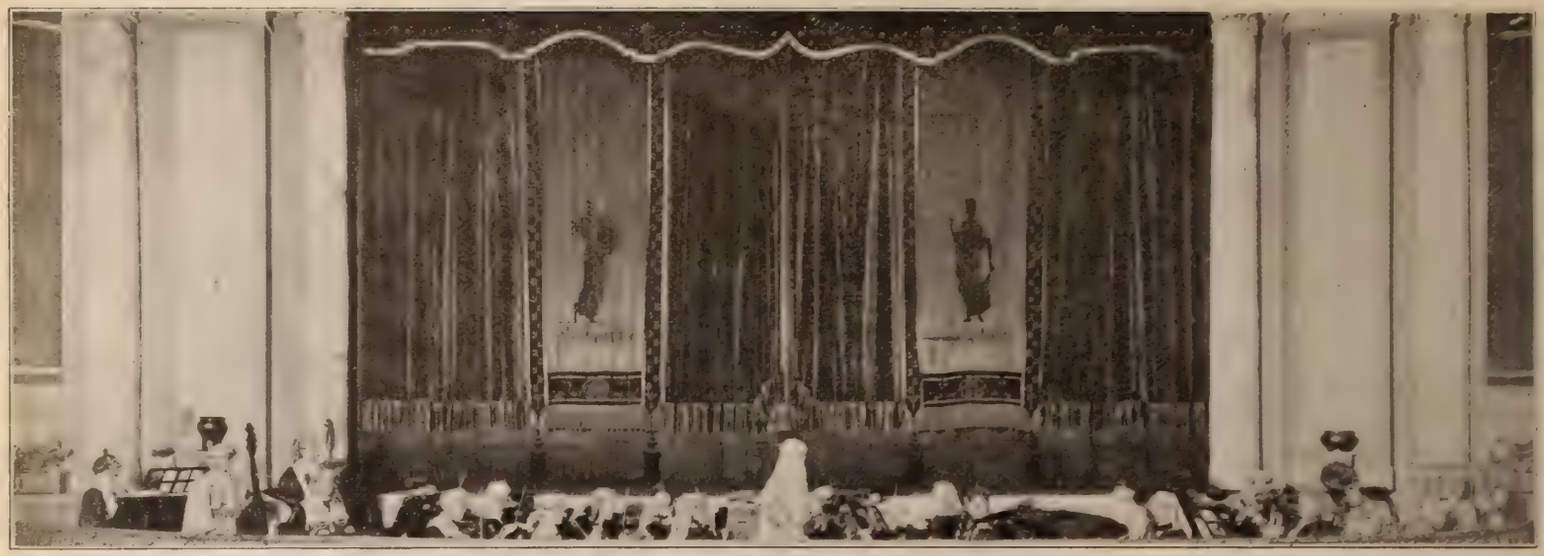
Joint Exploitation Publicity and Advertising Brings Profits

Usually the fact that a picture plays in two theatres in the same locality at the same time is regarded as a distinct handicap, if not a disaster. It remained for Ray C. Brown, manager of the Locust theatre and the manager of the Belmont theatre in Philadelphia, to upset tradition.

The picture was "Something to Think About." Instead of deploring the fact that they were both playing the same picture, the two managers, whose theatres are not very far apart, both being on Fifty-second street, boasted of it. The predominating line of copy in their joint advertising read: "First Time on Record. Big Enough to Play Two Theatres at the Same Time." They pooled their advertising, publicity and exploitation resources and because the picture was able to draw audiences enough to fill two houses at once, they did enormous business.



Novel Prologue to "Passion" presented by S. L. Rothapfel of the Capitol Theatre, New York



On this page is shown some of the presentation features of Tom Moore's run of "Kismet," when this picture played the Rialto theatre, Washington, D. C. Above is a cut illustrating how the orchestra was costumed and the special front drape stage setting used



Above is seen the way Mr. Moore decorated his lobby and the house employees attired in costumes appropriate for the engagement of "Kismet"



Here is the stage setting and prologue characters presented by the Rialto of Washington during the "Kismet" engagement



Lobby painting which graced the Rialto theatre, Chattanooga, Tenn., for the showing of "Trumpet Island."

Buffalo Exhibitor Goes After Christmas Business

Bruce Fowler, manager of the Elmwood theatre, one of Buffalo's most attracive neighborhood theatres, this week sent around to all his patrons an attractive card, which was enclosed in the Elmwood program for the week. The card informed Elmwoodgoers that tickets for the theatre were available in book form and that as a Christmas present one of these little books would make a most acceptable and unusual Christmas present, assuring the recipient many happy hours of real recreation in "Buffalo's de luxe Motion Picture Playhouse." The tickets in gift form were placed on sale at the box office or were delivered to homes of patrons if they so desired. Mr. Fowler reports that an unusually large number of the ticket books were sold and expects that he will have to send in another rush order to the printer for more before Yuletide arrives.

Wolfe Writes "Pome" About Doug Fairbanks

Here is a little "pome" which G. G. De Wolfe, manager of the Dixie theatre, Goldthwaite, Texas, used as one of the exploitation ideas of his campaign for "The Mollycoddle."

DOUGLAS FAIRBANKS is his name,
O h, he is the "**Doug**" of fame!
U nmatched upon the silver screen,
G ladsome smile, the warmest seen,
L atest picture, greatest hit,
A "Mollycoddle" is he? Nit!
S ee him wallop, fine and fit!

FAIRBANKS—known from pole to pole,
A ll have seen his strenuous role!
I n "The Mollycoddle" he
R ules three generations. See?
B y word of the weakling type,
A ll the earmarks make you gripe;
N ow the scenes all shift and he—
K ing of actors, you'll agree—
S hows his scope in persons three!
more familiar blue jeans.

Venice, Cal., Exploitation for "Peaceful Valley"

Two pretty girls wearing tight-fitting white overalls and jumpers, one leading a balky donkey and the other holding tightly to a less aggressive goat.

Would they attract attention on the streets of any town or city?

Carl Marquard found that they would in Venice, California. He is the manager of California theatre there and the two niftily attired girls, with their escorts of live stock, comprised the first exploitation he has ever attempted since his theatre opened last July.

The results have made him decide that every picture he books from now on will be exploited because of the added success he is convinced exploitation will bring to any picture.

"Peaceful Valley" provided the basis for the exploitation.

The two ushers selected for the pilgrimage through the down-town section of the city were the prettiest of the usherettes of the theatre. Their trip was more successful than he had expected, for the mule became more balky and the goat more restive as the crowd which followed them grew in size.

In response to all inquiries the girls stated they were taking the animals to "Peaceful Valley" farm, and the crowd that followed back to the theatre when the animals had been recovered appreciated the remark, for the lobby of the theatre by means of cut-outs had been transformed into a miniature barn yard.

The goat and mule were put in a pen erected in the lobby and remained there as a part of the lobby display for the duration of the run.

Farming implements borrowed from a local hardware store aided in the effect obtained in the lobby.

The usherettes and the ticket seller wore the white form-fitting overalls and jackets.



Lobby of the California theatre, Venice, Cal., dressed for the showing of "Peaceful Valley." Full details concerning the exploitation campaign given above

Music and The Picture

Holidays, Seasons and Music

By Charles D. Isaacson

IT isn't always possible to book the pictures which fit into the holiday spirit, whether it be Christmas, Easter, Fourth of July or Columbus Day. But it is always the opportunity of the manager to add appropriate atmosphere with music.

I have purposely waited until this last moment to offer some thoughts on Christmas and music in the picture theatre, so as not to interfere with any plans which you may have had on foot. My purpose in these articles is to be suggestive rather than purely serviceable; I hope to arouse the imaginations of my readers so that they may follow their own inclinations along the lines I have started.

Therefore, before offering a type of Christmas picture program, I should like to indicate the atmospheric possibilities of music.

It is a comparatively easy matter to suggest any season, any holiday, any idea with music. For instance, a patriotic program can be made which veritably shrieks Americanism, nationalism and "My Country," and it isn't necessary to use the "Star Spangled Banner" only, either. Christmas is written into music with a flavor which is as significant of the event as Christmas trees and holly! The suggestion of Easter instantly offers a thousand opportunities, for the church literature of music is rich in compositions written expressly for the time of lilies.

A theatre manager books his pictures generally pretty far in advance, or he has to take his features more or less in schedule form. He cannot, except on rare occasions, select the feature or the comedy with any regard to the timeliness or appropriateness of it with the date. He cannot make Christmas picture programs; he cannot celebrate the coming of spring or the Emancipation Proclamation or Armistice Day or St. Valentine's Day or Washington's Birthday. Of course it is possible to make the picture supply the seasonable clue, but it is difficult. Of course, the news reel and some special short bits do bring something of what is needed.

But the music without any difficulty creates the atmosphere.

It is like decorating your house with lilies for Easter, holly and evergreens for Christmas, flags and skyrockets for Fourth of July.

People do like to be reminded of the event we celebrate. It is peculiarly a part of human nature to like to become part of an atmosphere. We feel good when we see the flags flying from the house-tops on a national holiday. We respond to the sight; we feel grateful for the attention with which the individual celebrants have added their touch of color.

When we enter the home of a friend, it gives us a thrill to find that there is a Christmas tree, with burning candles and many colored trimmings. The stocking hanging on the mantel-piece recalls old time's fun. The mistletoe is an impetus to kiss the pretty girl who's nearest to us.

So, it follows that the theatre which takes cognizance of the qualities in human nature which delight in seasonable reminders, atmospheric touches, holiday reminiscences endears the patrons to the house.

"It isn't simply a place where pictures are shown," the patrons say; "it's a homelike institution. They're always doing something which is different, always doing something which is so appropriate."

The best showman in the world is the man who can create a feeling in his patrons of a personal, intimate communion between themselves and the house. It is *their* place, not simply a theatre. It becomes a club house, so to speak. There is a personality upon the place. Oh, my hat is off for the theatre man who makes a personality shine out of his house. Several prominent managers have done this. When the public walks up to the box office and into the theatre and watches the show, it knows that that personality is expressing itself all the time.

There's a friendliness in a theatre with a personality which can never be felt in a place where they simply show pictures.

Don't forget that you don't make the pictures, so you can't put any of your genius in that. Your personality hasn't any place in the pictures themselves.

Only in the way that the pictures are presented—the atmosphere of the house—can you count. That's where the personality is made.

The music is the *only* place in the program where personality is created.

Keep a continual musical atmosphere in your program; keep the musical atmosphere in keeping with the turn of events holidays, seasons, etc., and that spirit of homeliness and friendliness cannot help but pervade.

Therefore it is well to keep in mind that musicians have supplied music for every occasion. It is written—if you will only find it. And do not for one moment think it is difficult to find. You can turn to any well informed musician and ask him for music for any occasion and the probability is that he could call off enough compositions for a whole week's entertainment. If I, for instance, were asked to produce a musical atmosphere for Christmas, I could name at least one hundred appropriate numbers. To show you what I mean:

Christmas carols, including "God Rest You Merry Gentleman," "The Lost Chord" of Sullivan; "Ave Maria" of Shubert or Gounod, "Holy Night," "Peaceful Night," choruses from Handel's "Messiah," especially the "Hallelujah" chorus, Verdi's "Requiem," slow movement from Beethoven's "Ninth Symphony," "Adeste Fideles," Toymaker's music, from Victor Herbert's "Babes in Toyland," "Star of Bethlehem," "While Shepherd's Watched Their Flocks at Night," "Hark the Herald Angels Sing," "Hosanna," etc.

It is not hard to pick from all the opportune music which is available in the Christmas literature. And the remarkable part of it is that from a single instrument up to full symphonic orchestra, there are arrangements aplenty from which to select.

Christmas atmosphere can be made with music, by chimes, religious choruses, quaint old biblical melodies, joyous children's songs, bits of hymns. Some managers with audiences not largely Christian might feel hesitant about using what might seem to be secular numbers. But this is found to be a mistaken fear—the entire world, including the Jewish public, understands that Christmas has

(*Continued on page* 300)

IN ONE MONTH:

Remember:

The First Annual Conference of The Musical Fraternity and the Motion Picture Industry

Meets in New York City January 24-25-26

Headquarters, Hotel Astor

Three full days of important and valuable contributions to the plant of cementing the relations of music and pictures.

How to use music to its fullest advantage: Specific suggestions and exhibits by the most successful exponents of the process.

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Register your name with Motion Picture News, Charles D. Isaacson, Editor.

ADVANCE VIEWS OF COMING ATTRACTIONS

Live News From Producers

WHAT THE MAKERS SAY ABOUT PICTURES

Goldwyn announces that the eighth picture of the "Edgar" series is now ready for the exhibitor in time for showing during the holiday season. It is titled "Edgar's Little Saw" and is based on a Christmas tale written by Booth Tarkington. It is described as the best comedy yet written by Tarkington and especially appropriate for showing during the Christmas holidays.

Goldwyn reports that the series, the eleventh picture of which is now in production at the Goldwyn studios in the West, is going over unusually well with exhibitors and public alike. Ole M. Nelson, manager of the Majestic theatre, Grand Junction, Colo., writes:

"I consider the Edgars the best and surest comedy I play. Some of the others are more spectacular, perhaps, but for good entertainment, which you can bank on being clean, the Edgars are sure there. Edgar, his pal and sweetheart are perfect wonders at acting."



Johnny Jones and his "leading lady" in a scene from the next "Edgar" comedy released by Goldwyn, "Edgar's Little Saw"

William and Gordon Dooley, the well known knockabout comedians now appearing in the show atop the Century Theatre Roof in New York City, and known throughout the United States for their vaudeville performances, are the latest stars announced to appear in the series of Royal Comedies now being distributed by the Reelcraft Pictures Corporation.

The Dooley boys have appeared on the stage ever since childhood. Their picture debut is made in a two-reel comedy titled "All Balled Up." This Royal Comedy series is distributed through the Reelcraft and allied Independent Exchanges everywhere.

Rivals Endorse Fox Special

First National Franchise Holders Commend "While New York Sleeps"

WILLIAM FOX takes special pride in the fact that he is in receipt of laudatory letters not only from the regular users of his product but also from friendly rivals in the field. One of the most pleasing expressions of friendly interest that has come to Mr. Fox recently is cited in letters and telegrams that have reached the home office in New York from James B Clark, of Rowland & Clark, Pittsburgh, and Nate Gordon, of Boston. Both these showmen hold First National franchises for their respective territories and have, in consequence, their own attractions to exploit in their theatres.

Mr. Clark asserted in his telegram to Mr. Fox that "the poorest day of the first week shattered all records at the Savoy theatre. I never anticipated such a tremendous box office success, playing to absolute capacity. Will keep 'While New York Sleeps' not only a second week, but a third week as well."

Nate Gordon said in his letter to Harry F. Campbell, manager of Fox's Boston branch, that "While New York Sleeps" was played in the Gordon's Old South theatre, Boston, for two weeks "with the biggest business the house has ever done under our management. It has likewise done a big business at our Olympic theatre, Lynn, and Gordon's Central theatre, Cambridge, and a good business at Upham's Corner Strand, Dorchester."

Mr. Fox points to the fact that "While New York Sleeps" is not alone a "big town" attraction, as proved in Mr. Gordon's letter, showmen in smaller cities are sometimes of the opinion that they cannot handle an attraction of exceptional proportions and theme to as much advantage as the same show will give to a big city exhibitor.

New London, Conn., is a town representative of hundreds of its size throughout the country. From the Empire theatre, New London, Manager Pouzzner wrote to Mr. Fox of his playing "While New York Sleeps" in circumstances that developed an outcome immensely pleasing. "This production," writes Mr. Pouzzner, "impressed me sufficiently to run it on the biggest week of my year — anniversary week.

Monte Blue Signed for Allan Dwan Picture

Monte Blue has been engaged to play the leading role in Allan Dwan's second Associated Producer's release, "The Perfect Crime," work on which was started this week at the Hollywood studios.

Since his return to the coast from New York two weeks ago Mr. Dwan has been preparing the script for the picture, which he himself will direct. The story is from the pen of Carl Clausen and originally appeared between the pages of the Saturday Evening Post.

Jacqueline Logan, a Ziegfeld girl imported from the Follies by Mr. Dwan, will play the leading feminine role opposite Monte Blue.

Pearl White Company Goes to Bermuda

On December 4 Pearl White, accompanied by her director, J. Searle Dawley, and the entire "Woman or Tiger", company sailed for Bermuda, where scenes will be made for the William Fox production that will eventually be released in succession to "The Thief," the Pearl White feature just issued. Miss White remained in New York long enough to see the first public showings of "The Thief."

Third Hallroom Comedy Now Ready

"This Is the Life," the third release of the new series of the Percy-Ferdie Hallroom Boys' Comedies which was directed under the personal supervision of Harry Cohn is now ready, according to the announcement made by C. B. C. Film Sales Corporation, which is offering these comedies to state rights' buyers. Harry McCoy, Hugh Fay, Lillian Hackett, Max Asher, Polly Moran and a capable cast make this a sure fire comic.

Legion Weekly Endorses "Topics"

"An editorial subject like 'Topics of the Day,' now familiar all the way from the Broadway palaces to the smallest village theatre, never drives the masses out of the house, but interests them so strongly that in two years it has developed from a hopeful experiment to a definite success."

The foregoing paragraph, quoted from the editorial page of the *American Legion Weekly*, sums up the unusual success of "Topics of the Day" with American audiences. Pathe Exchange, Inc., the distributors of this reel of witticisms, report ever increasing bookings on this subject, produced by Timely Films, Inc.

Strand Bills Ray Film for Week of Dec. 26

"Nineteen and Phyllis," starring Charles Ray, has been engaged by Managing Director Joe Plunkett for the Strand theatre, New York, for the week of December 26 instead of the preceding week. This adaptation of Frederick Stowers's story is the third picture in which Charles Ray is presented by Arthur S. Kane for release by First National. Mr. Plunkett is quoted as saying:

"I have had a pre-view of this Ray picture, and I consider that it deserves to be shown when as many people as possible can see it. Thousands devote the last week before Christmas to shopping. During the next week conditions are entirely different. They want good, clean, wholesome entertainment, anl 'Nineteen and Phyllis' will give them just that."



Two scenes from Mae Marsh's first starring vehicle for Robertson-Cole release, "The Little 'Fraid Lady"

"Kismet" Continues to Score

Favorable Reports on Picture Received at Home-Office

TRIBUTES to the powers of "Kismet" as an attraction capable of breaking house record, continue to flow in to Robertson-Cole which produced and which is distributing this super-special, starring Otis Skinner.

Tom Moore, of the Rialto theatre, Washington, wired Robertson-Cole that he was keeping "Kismet" for an indefinite run there. Directly after this wire came others from Will D. Harris, of the Grand theatre, Columbus, Ohio, who gives "Kismet" unqualified praise, and from Clemmer and James, Seattle, who opened the Winter Garden theatre with "Kismet" as a special attraction.

Mr. Moore, in Washington, held "Kismet" over after a most extensive advertising and exploitation campaign. He put on a prologue for which he sent to New York City for his costuming and other material. Every house employee, including the orchestra, was dressed in Arabian costume, and a company of a score of local players, who were headed by Theodore Hardy, acted out an elaborate introduction for the picture.

There was special lighting for the prologue, and special effects in the house, included the burning of incense in large holders on either side of the stage. Daniel Breeskin who leads the Rialto orchestra, arranged a special musical program which was widely commented upon.

Will D. Harris, one of the most enterprising of Ohio exhibitors, was one of the first to book "Kismet" in the Buckeye state. He screened it at his Grand theatre, Columbus, and then sent Robertson-Cole this wire: "We screened 'Kismet' and were delighted with it. It is a truly great picture and one of the finest productions ever offered to the screen. I am playing it here shortly and feel that I am giving my patrons and the theatre-going public, of Columbus the most thoroughly worthwhile artistic production that the screen has offered for a long while."

Mr. Harris' expectations were entirely fulfilled by "Kismet's" success at his house, according to the wire which has just reached Robertson-Cole and which tells of its run at the Grand theatre. In this Mr. Harris said:

"Opened 'Kismet' today to packed and enthusiastic houses all day long. Seating capacity eighteen hundred. Turned away literally thousands could have filled the house twice over again. 'Kismet' is truly a great and artistic production.

"Will D. Harris,
"Grand Theatre."

Messrs. Clemmer and James, of the Winter Garden theatre, a new house in Seattle, chose "Kismet" as their opening bill. The success of the Otis Skinner feature there has been the sensation of the Northwest. A day after the opening the managers wired to Robertson-Cole as follows:

"Kindly accept our fullest appreciation of your fair treatment to us from your home office and your branch management here also our unlimited praise for 'Kismet' which, to date, has no equal. We feel that nothing could have been more satisfactory for opening the Winter Garden. An immense business, far beyond capacity, is our reward.

"Winter Garden Theatre,"
"Clemmer and James, Managers."

Word of the success of "Kismet" in Seattle completes its nation-wide sweep. Starting with its world premier at the Strand theatre, New York City, on November 14, at which time it broke all day and week records at the Strand, it continued by breaking all records at the Strand, Brooklyn, the Goodwin, Newark, and Moore's Rialto, Washington, thence sweeping westward to Ohio where at the Grand Opera House, Canton, and the Grand theatre, Columbus, it received the endorsement of typical cities on the eastern border of the Middle West. This finds it playing all over the nation, and breaking as many records in the houses of smaller places as it did in New York City, and throughout the East.

A special service section on "Kismet" was published in the November 20th issue of the Motion Picture News.

Goldwyn Premier in West

California Theatre to Play "Prisoners of Love"; Also at Capitol

THE first big presentation of Betty Compson's initial starring production, "Prisoners of Love," released through Goldwyn, will take place at the California theatre, Los Angeles, during the week of December 26. The production is now scheduled for its New York presentation at the Capitol theatre the week beginning Sunday, January 2.

A special program will be built around the Los Angeles presentation of "Prisoners of Love." Carli D. Elinor, musical director of the California theatre, who arranged the musical score for several of the largest productions in motion pictures, has compiled a special musical setting for the Compson picture.

The New York presentation will be under the direction of Samuel L. Rothafel, presentation manager of the Capitol theatre.

Los Angelans are reported to be displaying a lively interest in the forthcoming presentation of "Prisoners of Love" because it marks the first stellar appearance of Miss Compson, who for a number of years has been a member of the picture colony in that city, and who has a large circle of personal friends there in addition to her great fan following. Miss Compson has not been seen in a picture since her acting in George Loane Tucker's production of "The Miracle Man," which elevated her to stardom, and those who saw her work in that photoplay are keenly desirous of seeing to what further heights as an actress as she may have risen in her own independent production.

Exhibitors generally are greatly interested in the film for the same reason and because of the extensive exploitation carried on by Goldwyn for "Prisoners of Love."

In preparation for exploitation activities early in the New Year, the Fox staff of artists and designers are busy sketching and outlining the advertising material for Fox stars and special attractions. The publicity staff and exploitation forces are preparing copy for the printer that press books, clip sheets and billing novelties may be in readiness far in advance of the release dates subsequently to be announced.

Detailed information on all pictures the Fox studios in New York and Hollywood are turning out for January and later distribution will be forthcoming in due season, but this advance statement will serve as an intimation to picture showmen that the 1921 activities of the Fox organization promise to be productive of ticket-selling attractions galore.

The fourth Pearl White feature, "Woman or Tiger?" is said to have inspired the imagination of the Fox staff of illustrators to a high degree. As some time will elapse before the successor to "The Thief" is released, it is declared that ample opportunity will be given for the preparation of an extensive and attendance-inspiring line of billing and exploitation material on "Woman or Tiger?"

Muriel Ostriche Serves as Temporary Mayor

Word is received by the Arrow Film Corporation from Mrs. Garnette Sabin, producer of the Arrow-Muriel Ostriche Comedies, and who is now in Atlanta, Ga., attending the Motion Picture Exposition with Miss Ostriche, that Miss Ostriche's personal appearance in Atlanta has created a veritable sensation.

Miss Ostriche had the honor conferred upon her as being appointed the Honorary Mayor of Atlanta for a period of one hour, on December 8, during which time she sat in the Mayor's chair from 11:30 A. M. to 12:30 P. M.

"Number, Please," to Be Holiday Attraction

That the release of Harold Lloyd's new comedy, "Number, Please?" at the height of the holiday is decidedly appropriate, is the opinion expressed by the managements of leading picture theatres over the country. Information from Pathe branches make it certain that the favorite comedian's latest offering will take a leading place as an attraction during the Christmas season.

A few weeks prior to the release of "Numbers, Please?" which is on the Pathe schedule for December 26, it was evident that Lloyd would outstrip his best previous record for wide distribution, according to reports from the branches, which also state the picture will establish a new mark for long runs and extensive theatre advertising for two-reel feature comedies.



Here's best wishes of the season:
May your ticket-rolls melt fast;
May your gains exceed all reason;
May each showing beat the last:
May your friend, Success, come rushing
With extended, cordial hand;
May your ushers wilt from ushing-
May your patrons have to stand.

May your hands and eyes grow weary
From the counting of your kale;
May it rise to totals cheery,
And you bank it by the bale.

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CURRENT
RELEASES
JACK LONDON'S
The STAR ROVER
ALL STAR CAST
POLLY WITH
A PAST
Starring INA CLAIRE
BUSTER
KEATON
in NEIGHBORS
HEARTS ARE
TRUMPS
By Cecil Raleigh
ALL STAR CAST
COMING
RELEASES
CINDERELLA'S
TWIN
By Luther Reed-
Starring VIOLA DANA
JEWEL CARMEN
in THE SILVER
LINING
A Roland West Production
THE LURE OF
YOUTH
By Luther Reed
ALL STAR CAST
THE MARRIAGE
of WILLIAM ASHE
By Mrs. Humphrey Ward
Starring MAY ALLISON
METRO
PICTURES CORPORATION




What does cave man stuff get you? The girl said: "A laugh, usually." The man said: "I guess you're right."--at first--until he got desperate. That's the starting point of all the outlandish adventures in the latest picture
starring
Mr. BERT LYTELL
It's a comedy drama geared up to take the laugh hills on high . . . . . It's title is
The MISLEADING LADY
And there's a print waiting for you at the Metro Exchange
Scenario by LOIS ZELLNER from the play by CHAS. GODDARD and PAUL DICKEY. Directed by GEO. IRVING. Produced under the personal supervision of MAXWELL KARGER
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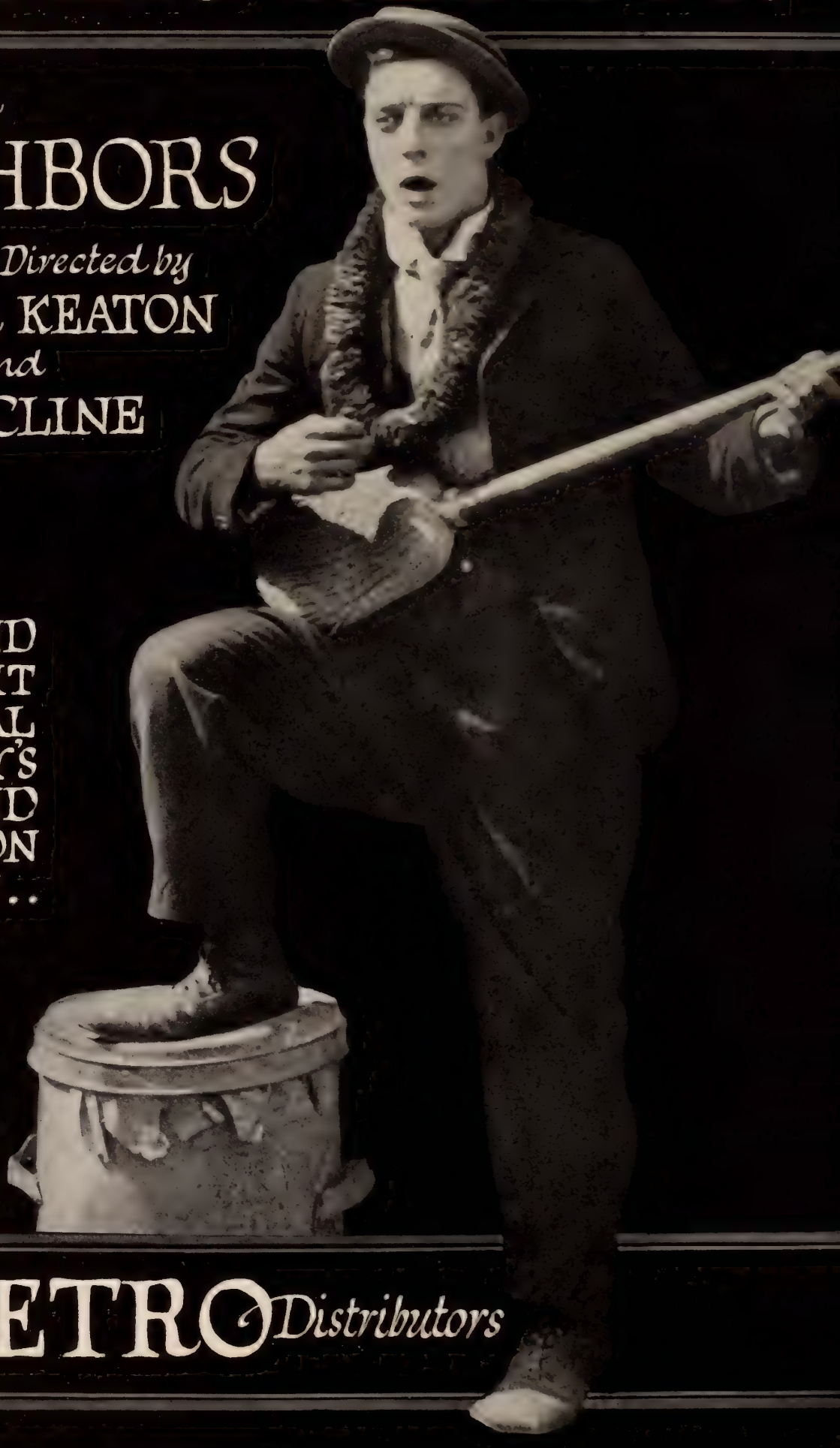
JOSEPH M. SCHENCK *Presents*

BUSTER KEATON

in

NEIGHBORS

Written & Directed by
BUSTER KEATON
and
EDDIE CLINE



BOOK IT AND ADVERTISE IT LIKE A SPECIAL · EVERYBODY'S DOING IT AND CASHING IN ON BIG PROFITS..

Exclusive METRO *Distributors*



Fox film favorites whose records of achievement promise many a Christmas as merry as this one. Top row—William Farnum, Louise Lovely, Clyde Cook, Pearl White, Tom Mix. Bottom row—George Walsh, Eileen Percy, Buck Jones, Shirley Mason, William Russell

Lew Cody has entered the independent producing field and his first independent feature, "A Dangerous Pastime," is now ready for distribution through Irving M. Lesser, general manager of the Western Pictures Exploitation Company. "A Dangerous Pastime" is said to prove that the star can also play a "man's man" as well as a "he-vamp."

The story, by Wyndham Martyn, was adapted to the screen by H. Tipton Steck. It is described as a happy blending of drama, comedy and mystery.

James W. Horne directed "A Dangerous Pastime" and the supporting cast includes Elinor Fair and Cleo Ridgely, in the leading feminine roles, Ernest Joy, Mrs. Irving Cummings, Arthur Hoyt and Frank Elliott.

Two Featured Players in New Christie

Two single-reel players appearing in a single-reel comedy is a new mark to be set in "Dining Room, Kitchen and Sink," the latest Christie Comedy to be released through Educational Exchanges. Fay Tincher and Eddie Barry are the two players, each of whom has been heretofore featured alone.

However, a point is being made by Educational that the new Christies do not rely for their interest or quality on single players, but that in all of them there are a group of players of unusual ability and with strong fan following. For instance, with Bobby Vernon in "A Homespun Hero," there were Helen Darling and Vera Steadman, and in "Wedding Blues" Neal Burns, Helen Darling, Vera Steadman and Earl Rodney.

Author's Name to Aid Pictures

Knoblock's Fame to Help Put "Blind Wives" Over

IT is contended by William Fox that not once in scores of instances has a playwright whose work has come to the screen even approached the record Edward Knoblock has attained in writing successes for the stage. It was on Knoblock's play, "My Lady's Dress," that Mr. Fox based his new special production, "Blind Wives," for which Charles J. Brabin, the director, also wrote the scenario.

Mr. Fox directs the attention of showmen to the advertising and publicity possibilities that attend the mention of Kuoblock's name as the author of the inspiration for "Blind Wives."

Knoblock's record is a part of dramatic history as recorded in recent seasons. "One," this season's starring vehicle for Frances Starr, is a David Belasco production of a Knoblock play that has been running since September 14, 1920, and still runs at the Belasco theatre, New York City. It is interesting to note that "Marie Odile," the play in which Belasco added Miss Starr to his list of attractions several seasons ago, was written also by Mr. Knoblock.

A third Knoblock play to be produced by Belasco with Miss Starr leading, was "Tiger Tiger," a success of last season. "Kismet," used to star Otis Skinner on stage and screen; "Milestones," one of the great Broadway successes of late seasons; "The Faun," in which William Faversham starred upon the stage; "The Headmaster," "Paganini," and "The Cottage in the Air," all plays by Knoblock, have been staged with attending success both in America and abroad.

With dramatic editors and reviewers for the stage taking the screen more seriously as time passes, William Fox maintains that showmen should capitalize this increasing good-will toward the younger branch of amusement. Mr. Fox cites the name of Knoblock as an author holding a record of successful stage creations that is bound to challenge the attention of newspaper editors and reviewers, who will be commensurately impressed with the fact that moving pictures are attracting the best writers.

For these reasons Mr. Fox contends that exhibitors should herald, by every means possible, the "big names" that come from stage to screen, be they players, authors or directors. It is particularly a matter of self-interest to do so when an author so celebrated as Edward Knoblock—with his great record of successful plays—may be mentioned in such instances as that of "Blind Wives."

Mr. Fox declares that devotees of the stage who witnessed "My Lady's Dress" will find in "Blind Wives" a new interest, broadened as the play proceeds because of the pictured additions to the original theme. Those who never saw the Knoblock play will have entertainment in the screen version that thrills with heart interest, and reaches deeply to touch the strings of emotion that await within almost every human the occasion to respond to skilful manipulation.

For the appeal of "Blind Wives" is addressed to no particular class. It is a story of human interest, and that it will be artistically presented may be assumed when recalling that Marc MacDermott, Estelle Taylor and Harry Sothern, who were principals in "While New York Sleeps," enact the leading roles in this newest "episode" drama.

Famous Sculptor Previews Big Special

Edgar Walters, sculptor and traveler, is another artist who, having been permitted to see early showings of portions of Metro's gigantic production of "The Four Horsemen of the Apocalypse," declares it to be "one of the most remarkable pictures he ever has seen."

The famous sculptor and his bride visited Metro's West Coast studios in Hollywood a few days ago while in Southern California on their honeymoon and, as the guest of Director Rex Ingram, watched the filming of a portion of the allegorical episodes of the world famous novel by Vicente Blasco Ibanez.

Warner Vehicle Scores in New Orleans

Facing the poorest conditions New Orleans has experienced in many years, H. B. Warner's Pathe feature, "Dice of Destiny," broke all records at the big Pantages theatre there the past week, according to information just received at the Pathe home office. All over the country "Dice of Destiny" is accomplishing the same results, declare Pathe officials.

"The Furnace" Booked Heavily

Exhibitors Enthusiastic Over New Realart Production

REALART'S William D. Taylor production, "The Furnace," is proving a box-office attraction of unusual power, judging from the messages of congratulation and heavy bookings which Realart reports are pouring into the home office from exhibitors throughout the country.

"Wish to congratulate you on 'The Furnace,' now playing at Vaudette," says a recent telegram from W. W. Watts, manager of the Vaudette theatre, Springfield, Ill. "Consider it a high class attraction in every respect. Cast, photography, acting, directing, great. Opened Sunday to good business and has been building up every day since. Great woman's picture. Give us more like it."

A wire from Detroit, where "The Furnace" was shown at Kunsky's theatre, says: "'Furnace' went fine Monday. Unusually good for worst day of week. Capacity crowds most of the day."

The Alamo theatre, Louisville, Ky., booked the picture, ran it and found that "business held up well all week."

In addition to messages of praise and accounts of the success the production is bringing are the exceptionally heavy bookings Realart is receiving on "The Furnace." Exhibitors in all sections of the country are signing up for the super-special.

Included in the list of the most recent bookings are the following:

Globe theatre, Clinton, Mass.; Allston theatre, Allston, Mass.; Palace theatre, Syracuse, N. Y.; New Albany theatre, Schenectady, N. Y.; O. H. theatre, Two Rivers, Wis.; Bijou theatre, Decatur, Ill.; Princess theatre, Lewistown, Ill.; Idle Hour theatre, Canton, Ill.; O. H. theatre, Logan, Ohio; Star theatre, Nevada, Mo.; Wonderland theatre, Luidsborg, Kan.; Rex theatre, Clay Center, Kan.; New Garrick theatre, Duluth, Minn.; Cozy theatre, Iron River, Mich.; New Orpheum theatre, Webster City, Iowa.

Strand theatre, Fort Dodge, Iowa; Regent theatre, Beaver Falls, Pa.; Metropolitan theatre, Pittsburgh, Pa.; Orpheus theatre, San Rafael, Cal.; Empire theatre, Red Bluff, Cal.; Empire theatre, Frederick, Md.; Richmond theatre, Alexandria, Va.; Warrenton theatre, Warrenton, Va.; Orpheum theatre, Portsmouth, Va.; Arcade theatre, Fendleton, Ore.; Arcade theatre, La Grande, Ore.; Palace theatre, Tarentium, Pa.; Princess theatre, Ogallala, Neb.; Garrick theatre, Burlington, Iowa; O. H. theatre, Tower City, Pa.; Durrel theatre, Ware, Mass.; Rialto theatre, New London, Conn.

Provincetown theatre, Provincetown, Mass.; Modern & Beacon theatre, Boston, Mass.; Federal theatre, Salem, Mass.; Colonial theatre, Andover, Mass.; Namco Club theatre, Windsor, Vt.; Park theatre, Lebanon, N. H.; Poli's Elm Street theatre, Worcester, Mass.; Broadway theatre, Chelsea, Mass.; Rialto theatre, Lawrence, Mass.; Opera House, Bath, Me.; Merrimac Square theatre, Lowell, Mass.; Princess theatre, Brattleboro, Vt.; Colonial theatre, Belfast, Me.; Strand theatre Randolph, Vt.; Park theatre, Barre, Vt.; Black's theatre, Fair Haven, Vt.; Laurier theatre, Woonsocket, R. I.; Central theatre, Biddeford, Me.; Black's theatre, Northfield, Vt.; Black's theatre, Bethel, Me.; Star theatre, Westbrook, Me.

How to Exploit R.-C. Film

"Little 'Fraid Lady" Can Be Well Exploited, Says Robertson - Cole

"THE LITTLE 'FRAID LADY," the Robertson-Cole super-special, starring Mae Marsh, which is for early release, has, claims the producers, exploitation possibilities which are almost unlimited in their scope. Every exhibitor, no matter whether he is in the habit of using exploitation or not, is bound to be attracted by some one of the many angles which this picture offers.

"The Little 'Fraid Lady," which was directed by John G. Adolfi, tells the story of a girl artist who left the sham and hypocrisy of the city to seek the simpler, more wholesome life in the great open. She goes to the woods to live and work. While there she becomes acquainted with a wealthy family, through dramatic circumstances, and the events which follow offered varied scenes and diversified action.

In speaking of the exploitation possibilities of the picture, the Robertson-Cole press book on the subject, which has just been published, says:

"A practical exploitation man who knows exhibitors and their problems from coast to coast, saw 'The Little 'Fraid Lady' and in just as long as it took for him to write them, he made the following notes:

"Dog, masked costume, child's intuition, 'fraid girls, bootlegging, would any daughter give up father? first aid to injured, painting father love, birds, Bohemia, judge's decisions and conduct, dog biscuits, freckles, and Marsh's return.

"I don't know how many of these would work out at any one showing of the Marsh picture," he said, "but in some form or another each of these notes represents some method of extraordinary exploitation that I would try to put over as circumstances permitted in all classes of towns. By 'extraordinary exploitation' I mean methods other than usual advertising methods which may be standardized."

Walsh-Fielding Start First Production

Work on the initial offering of the recently-launched Walsh-Fielding Productions, Inc., was begun this week at the Glendale studios, under the personal supervision of Thomas B. Walsh, director-general of the new company. It has been given the working title of "True to Life." The principal roles have been entrusted to Barbara Castleton, Montagu Love, Macy Harlam, Edwards Davis and Victor Gilbert.

The production marks the advent into the American picture field of another British financier. He is Percival D. M. Fielding, president of the new corporation, who controls large holdings in England and India. Mr. Fielding recently spent several months in America, during which visit the new independent producing unit was incorporated.

Kineto Review Will Be Launched in 1921

The Urban Popular Classics, which embrace all releases of pictures produced by Charles Urban for the Kineto Company of America, have enjoyed a remarkable growth during the year which is just now coming to a close.

There are now completed and ready for their place in the permanent motion picture encyclopedia, otherwise known as "The Living Book of Knowledge," more than 80 Kineto Reviews, more than 50 Movie Chats, more than 40 Science Series and a considerable number of other completed subjects which ultimately will be classified in an Art Series, a Travel Series, an Industrial Series, a Military Series, a Costume Series, a Customs Series, a Religious Series, and so on until all the possible pictorial classifications are covered.

During 1920 Mr. Urban arranged for distribution only for the Movie Chats. In the coming year he will also launch the Kineto Review; possibly still another series.

Both the Kineto Review and the Movie Chats are single-reel subjects; "one-reel features" they are often called. The difference between them is one of variety. The Kineto Reviews devote the entire length of the reel to the consideration of one subject; the Movie Chats treat of more than one subject, the variety ranging anywhere from three to twenty different subjects.

The Associated Photo-Plays, Inc., announce Helen Gibson's latest Western drama, a feature production totaling six thousand feet, entitled "No Man's Woman," which is heralded as this young star's greatest screen achievement.

The story is one of a dance-hall girl who fights her way through misunderstanding and adversity to the love of a stern-principled prospector.

Edward Coxen plays the male lead, and Leo Maloney the heavy. Others in the cast are Aggie Herring, Estelle Allen, Charles Smiley, Al Cody, Mrs. R. T. Curry, and little Margareta Curry and Duncan Pulliam. The picture was directed by Wayne Mack and Leo Maloney.



Scenes from two of Famous Players-Lasky's new features. Left and right—Bill Hart in "The Testing Block." Center—Enid Bennett in "Silk Hosiery"



Clara Horton, signed to play the lead in T. Hayes Hunter's Dial production, "The Light in the Clearing"

Hugo Ballin an Artist of National Repute

Hugo Ballin, besides heading the producing company that bears his name, is an artist of national repute and high standing. It is to such a type of man, says W. W. Hodkinson, that the industry must look for the advancement of the motion picture as an expression of real art. The Hugo Ballin productions are released by the W. W. Hodkinson Corporation.

Mr. Ballin is now at work on the screening of "East Lynne," the world famous stage play. He is giving it a breadth of treatment and all-around magnificence of production that will insure its value to the showmen, for with his artistic nature Mr. Ballin couples a thorough understanding of commercial values.

Two new directors have been engaged by Mr. Carl Laemmle to produce pictures for Universal's special attraction program, it has just been announced. They are William Worthington, who directed many of Haworth's recent successes, and Robert Thornby, who has been handling a megaphone for Famous Players and J. P. Hampton during the past several years.

These new acquisitions, taken in connection with the recent return of Stuart Paton to the Universal lot, and the prospective return of Jack Ford, maker of many Harry Carey successes, prompt officials at Universal City to announce that Universal's directorial staff now is stronger than it ever has been, and is well equipped to meet the intensified production of high class five-reelers planned for the coming year.

Worthington and Thornby will be associated with Rollin Sturgeon, Norman Dawn, Reaves Eason, Jacques Jaccard, Stuart Paton, Leo McCarey, Harry Harris and other Universal directors of feature productions.

Prominent Authors Aid Screen

Goldwyn Tells of the Work Done by Them During 1920

IN addition to the half dozen American writers whose stories are reaching the screen through the Goldwyn-Rex Beach Eminent Authors' Productions, and practically all of whom are now writing original screen stories, more than thirty prominent American writers either have already contributed stories for Goldwyn's fourth year production or are now preparing stories for picturization in the near future. Comprised in the Eminent Authors' group are Rex Beach, Gouverneur Morris, Rupert Hughes, Leroy Scott, Mary Roberts Rinehart and Gertrude Atherton.

Among the other contributing American authors, Booth Tarkington should be named first. He has already won success on the screen with his series of two-reel comedies of boy life known collectively as "The Emotions and Adventures of Edgar Pomeroy." Original scenarios for feature productions will be contributed by Mr. Tarkington in the coming year.

Ben Ames Williams, the novelist and short story writer, is already represented by four pictures, "Jubilo," for Will Rogers; "The Great Accident," starring Tom Moore; "The Man Who Had Everything," starring Jack Pickford, and "Godless Men," a Reginald Barker Production with an all-star cast made from the story called "Black Pawl."

Katherine Newlin Burt's first great success, "The Branding Iron," has been as popular with picture fans, and her new novel, "Snow Blindness," is now being filmed. Both are directed by Reginald Barker.

Irving S. Cobb is represented on Goldwyn's roster of famous authors by "Boys Will Be Boys," in which Will Rogers appears; Peter Clark MacFarlane, newspaperman, magazine writer and novelist, also contributes a starring vehicle for Rogers, "Guile of Women." Maximilian Foster's new novel, "The Trap," was converted into "The Highest Bidder," as a screen starring vehicle for Madge Kennedy. George Ade, who ranks with Irvin Cobb as the country's two foremost living humorists, is represented by two pictures, both made from successful stage comedies, "The Slim Princess," in which Mabel Normand was starred, and "Just Out of College," for Jack Pickford.

Ralph E. Dyar's is a new name in pictures. He is a Spokane newspaperman who wrote the highly successful melodrama, "A Voice in the Dark," which A. H. Woods produced on the stage; that play was done on the screen for Goldwyn by Frank Lloyd. Graham Moffatt contributed the story for one of Goldwyn's great fourth year pictures, "Bunty Pulls the Strings." Hermann Bahr, author of "The Concert," and the great Belgian dramatist, Maurice Maeterlinck, are under contract to write one feature scenario a year for Goldwyn.

Wallace Irwin contributed "Trimmed with Red" for Madge Kennedy; Garret Smith, "Honest Hutch" for Will Rogers; Carlyle Moore, "Stop Thief!" for Tom Moore; Pearl Lenore Curran, "What Happened to Rosa," for Mabel Normand; Catherine Henry, "Prisoners of Love," for Betty Compson; Frank Brownlee, "His Own Law," for Hobart Bosworth; Edgar Allan Woolf, "Head Over Heels," from Nalbro Bartley's story of "Shadows," for Mabel Normand; Leo Ditrichstein and Frederic and Fanny Locke Hatton, by "The Great Lover," Augustin MacHugh and Winchell Smith, by "Officer 666;" William J. Hurlbut by "Made in Heaven;" Charles Kenyon, by an original scenario, "The Alibi;" while Thompson Buchanan and Elmer Rice, members of the Goldwyn staff, are writing original scenarios.

DeMille Discusses New Policy

"Longer Runs Destined to Crowd Out Poorer Photoplays"

"LONG run pictures such as we plan to produce under the new production policy of this organization are destined to crowd out weaker and purposeless photoplays thus making 'fewer and better' pictures a fact rather than a phrase."

There, in a few words, is Cecil B. DeMille's summary of future events under the new all-star production policy recently announced by the Famous Players-Lasky Corporation.

Mr. DeMille has just started the initial production for Paramount under this policy—an adaptation of Arthur Schnitzler's play, "The Affairs of Anatol," with an all-star cast which includes Wallace Reid, Elliott Dexter, Gloria Swanson, Wanda Hawley, Bebe Daniels, Theodore Roberts, Dorothy Cumming, Agnes Ayres, Theodore Kosloff and Julia Faye. Stage settings for this production are being designed by Paul Iribe, a prominent French artist, and a stellar staff of scenario writers headed by Jeanie Macpherson, Elmer Harrie, Avery Hopwood, Beulah Marie Dix and others are now at work on the manuscript.

In an interview given out on the eve of production work on this photodrama, Mr. DeMille made the following interesting prophesy and resume regarding this policy:

"Just a few years ago the producer was delighted when his picture enjoyed a run of one or two weeks at a single theatre. Today we have relatively many productions which play engagements from three to eight or nine weeks.

"The reasons for this change are many, but perhaps the most obvious is that pictures have become steadily better and have found corresponding favor in the eye of the public. The day of experimentation is passing and the day of achievement is at hand. More time, money and thought are being put into the pictures of today with the result that the spectator sees immeasurably better pictures.

"Barely six years ago, I made fourteen pictures in a single year. We regarded those as very good pictures at that time.

"Today, working just as hard or harder, I find that I can only turn out three pictures in the same length of time. But the three pictures that I make today draw more patronage than the entire fourteen of six years ago. Any one of this trio can be counted on to play for several weeks in several of the theatres of the larger cities.

"A few years ago this same class of theatre would change program weekly. In other words, it required fifty-two pictures each year to meet the demands of the exhibitors.

"Thanks to long runs, this yearly total is steadily decreasing. Whereas the exhibitor of the past required a different picture for every week of the year, today he not infrequently requires only one a month. His yearly total has dropped from fifty-two to twelve perhaps.

"That these pictures were capable of playing engagements of several weeks was due to their increased quality. Better stories, casts, staging and direction were responsible for this change.

"It is not beyond the bounds of reason to say that the picture of the future may take a year or more to produce. If a picture produced under this system should play for three or six months—and our experience in the past has shown us that this is not impossible—a year spent on production work would be a year well spent. We are working constantly toward a realization in fact of our slogan of 'fewer and better pictures.'"

New Talmadge Picture is "Playing the Game"

The First National Production on which Norma Talmadge is now at work, "On Principle," by Andrew Soutar, adapted for the screen by Paul Anthony Kelly and Albert Parker, and temporarily given the working title of "Satan's Paradise," has now definitely been titled "Playing the Game," and was finished last Wednesday.

This is the first First National in which Harrison Ford, who has been signed for a year's contract to play opposite Norma, will appear. Other important members of the cast are : Montagu Love, Leslie Stewart, Jr., Mabel Bert, Michael Barns, Cooper Cliffe and E. Fernandez.



Mary Pickford's new picture for United Artists is entitled "The Love Light." Three scenes from it are shown above

"Passion" Scores Again at Atlantic City

"Passion," the Associated First National Pictures, Inc., special, starring Pola Negri, the European emotional actress, repeated the triumph it has scored at all other places it has been shown, at the Globe theatre in Atlantic City during the week of December 5th. From the opening performance to the closing date the theatre was forced to sell standing room at eevry performance, and the production itself gained comment and newspaper reviews ahead of any that has ever been accorded a motion picture in the New Jersey city, declares First National.

Scenic Beauty Feature of "Not Guilty"

"Not Guilty," Sidney Franklin's production adapted to the screen from Harold MacGrath's famous novel and soon to be presented by Albert Kaufman through Associated First National, is reported to be artistically photographed and to contain some of the most wonderful natural backgrounds of California.

Exteriors were taken at Monterey, Del Monte, Pebble Beach Lodge, Seventeen-Mile Drive, Laguna, Balboa, Mount Hollywood, Pasadena, Big Bear Lake and in the famous gardens of the Hotel Huntington.

Massive Church Set in "Temple Dusk"

Under the watchful eye of Arthur and Herbert Lubin, a massive replica of a great church interior is being constructed at the Metro studio, for use in the George D. Baker production of the S-L feature, "Temple Dusk." The set, when completed, will be one of the most costly and beautiful interiors ever utilized in a motion picture feature, it is declared. In it the all-star cast selected by Mr. Baker will enact the scenes of Calvin Johnston's Saturday Evening Post story.

George D. Baker is said to have given his leading players, Anna Q. Nilsson and Robert Frazier the best roles of their career in this production.

"Fantomas" Set for Dec. 19

Many Surprises Promised in New Fox Serial by Director Sedgwick

EDWARD SEDGWICK promises many surprises in the new William Fox serial "Fantomas," which is now nearing the finishing episodes at the Fox studios in West 55th Street, New York. The new serial is scheduled for release December 19, immediately following the final episode of the first Fox serial, "Bride 13."

Director Sedgwick is not following a tradition of using a measuring stick on stunts and thrills, but is making them fall as the story dictates—saving, of course, a final thrill for the finish of each episode, declares a statement from the Fox headquarters. In the "Fantomas" stories he has plenty of material, it is declared.

The twenty-six volumes of detective tales which William Fox purchased from Marcel Allain, the French author, are declared to contain enough big situations for five serials. Mr. Sedgwick is said to have packed as many of the sensations as he could into each episode, and now declares there is more "big stuff" in each episode than there is in any ordinary feature.

Sedgwick has had fine co-operation from New Jersey officials around Fort Lee. He has burned down "sets" of buildings and has had the use of the two fire engines and the firemen, not only to watch for any possible danger but to give atmosphere to the scenes. He has also given many Jerseyites several thrills, for whenever he had worked at night in the towns along the Palisades nearly all the population has come out and remained spectators far into the early morning.

The contracts received up-to-date have been in excess of those on the preceeding Fox serial "Bride 13" which has received so big a welcome all over the country.

Pathe Serial Well-Received

Pathe Reports That Bookers Plan Big Drives for "Velvet Fingers"

ACCOMPANYING reports of successes recorded by "Velvet Fingers," the new George B. Seitz serial, released by Pathe, December 6, at prominent theatres that have presented the first episode, are communications informing that extensive exploitation campaigns are being prepared for use in connection with the fifteen episode melodrama with Mr. Seitz and Marguerite Courtot as the stars.

The diversity of exploitation angles provided by the new serial has stimulated interest in novel advertising schemes, and on that account preparations are under way for campaigns in which all the up-to-date methods will be employed, states Pathe. It is expected "Velvet Fingers" will make a new serial record for the conspicuous exploitation ideas used in connection with its exhibition, say Pathe officials.

Prominent among the theatres where the picture will be advertised on a big scale is the Hills theatre at Newark, N. J. Manager Harris of the Hills theatre has about completed plans for a campaign that will include many novel features, both in newspaper ads and street demonstrations, it is stated.

A party in honor of Tommy Carr, who plays a leading role in "Velvet Fingers," is also to be held at the afternoon performance on the opening day of the serial. At this affair features of especial interest to children will be presented. The manager of the Hills is confident that his campaign will center the interest of Newark picture fans in "Velvet Fingers," which he has selected as the subject for the biggest theatre campaign ever attempted by his house.

Canton, O., House Opens with "Humoresque"

Canton, O., witnessed the opening of a new theatre recently when the Melba, a 632-seat house, opened its doors for the first time. The Melba began under the most favorable circumstances with second run pictures, playing to capacity on "Humoresque," its initial offering.

Window tie-ups were arranged with local merchants in the vicinity, while a tie-up with the Army recruiting service resulted in fifty huge posters which advertised the picture from store windows and telegraph poles.

As the step towards establishing personal contact with the future patrons of the new house, a mailing list of 3,000 was prepared, and announcements of the opening, signed by the manager as a personal message, were sent out.

Arthur Somers Roche Now at Hollywood

All of that knowledge of the devious ways of a great city that has made the fiction stories of Arthur Somers Roche so popular among magazine readers will be woven into the plots of a series of screen tales just begun by Mr. Roche for Metro, declares Metro.

The author of "Uneasy Street" and other tales has arrived in Hollywood, Cal., his pocket containing one original story upon which production will start in the near future. Moreover, he has the rough outlines of a series of mystery stories, stories of New York, and stories of business intrigues, that promise an entirely new variety of pictures for Metro's stars.

"Number, Please" to Open in New York

The New York premiere of Harold Lloyd's next Pathe comedy special, "Number, Please?" will be given day and date at the Strand and Capitol theatres the first week in the New Year. At the same time, the Brooklyn Strand will feature the latest Lloyd fun maker.

The following week, the production will be released generally in New York, and the week after in Brooklyn.



Three Pathe pictures which will make holiday time bows to the public. Left—"That Girl Montana." Center—"The Devil," with George Arliss. Right—"When We Were 21," with H. B. Warner

One of the competitors of William Fox in production, distribution and exhibition of photoplays sponsored a recently published assertion, in one of the trade papers, that "a year's run on Broadway will soon be nothing uncommon." In this connection Mr. Fox reminds the trade that he has already gone more than one-quarter of that distance across the calendar with "Over the Hill."

Now in its fourteenth week, "Over the Hill" is drawing capacity business at practically every performance, according to box-office reports, while seats are offered on reserve and the attraction is advertised eight weeks in advance.

Universal Release Has Scored in Buffalo

Reports from Buffalo, N. Y., indicate that "Once to Every Woman," the Universal-Jewel production, starring Dorothy Phillips, which recently was shown for a week's run in the Palace theatre, Buffalo, has created more interest in that city than any film ever shown there, announces a statement from Universal's headquarters. Mouth-to-mouth advertisement had been its biggest asset, Buffalo film men assert.

Maurice A. Chase, manager for Universal in the Buffalo district, attributes much of the picture's popularity to the "Ben Bolt" singing stunt being generally used in conjunction with Miss Phillips' action on the screen.

Burton Holmes Scenic Shows Malay Life

The Paramount-Burton Holmes release of December 12th takes one to the Malay Peninsula, a peaceful land where the noisy motor breaks the silence as infrequently as once a day, but where one can tour through the loveliest of surroundings and see the native Malayan as one rides over sleepy hill and lazy dale in his "benzine buggy." The roads are fine and one gets a wonderful opportunity to study Malay methods of life in the quaintest and most amusing forms.

Pathe Serial Set for Jan. 23

THE serial starring Charles Hutchison, "Double Adventure," is to be released by Pathe on the schedule for the week of January 23. Announcement that the stunt star's newest picture would succeed "The Phantom Foe" on the Fathe two-at-a-time releasing card was made this week.

"Double Adventure" will be the second Brunton produced serial to be released by Path and is the work of Director W. S. Van Dyke, who filmed Jack Dempsey's "Daredevil Jack" under the personal supervision of Robert Brunton. In advance announcements it is described by Pathe as "a more pretentious offering from the standpoint of scenic effects than the Dempsey picture, which gained widespread comment as a model of serial production."

Hutchison is starred as a daredevil in "Double Adventure." In the production of this piece he is said to have many scientific devices to aid him in the performance of stunts that would register with exciting effect. To bring additional thrills to his acrobatics he uses aeroplanes, motor cars, motorcycles in various combinations with his widely known accomplishments as a high diver and performer of dangerous tricks.

Charles Hutchison in Thrilling Stunts in New Picture

The star has a vehicle written for him by Jack Cunningham, who as the author of many photoplays is familiar to the picturegoers. The scenario provides a dual role for the star, who will appear as Dick Biddle, scapegrace son of a prominent banker, and Bob Cross, newspaper man and seeker after adventure. Between these two men, whose characters differ so greatly, there is a most unusual physical resemblance, a situation from which Mr. Cunningham is reported to have evolved many impressive melodramatic moments.

The author has also supplied a love tale which relates the romance of the newspaper reporter for the heiress to the Biddle fortune and that of the ne'er-do-well young Biddle and the daughter of a South American statesman. Much of the action transpires in a South American republic, the scene of plotting and counterplotting to gain valuable oil lands and property rightfully belonging to the Biddle estate.

Charles Hutchison will be supported by Josie Sedgwick and Ruth Langston in the leading feminine parts. Miss Sedgwick and Miss Langston were prominent in the "Daredevil Jack" serial, as was Carl Stockdale, who is the leading heavy character in "Double Adventure." S. E. Jennings is seen as a revolutionist chief and Louis D'Or as the President of the Republic completes the cast of principals.

"Double Adventure" was completed so far as actual staging is concerned in September. Since that time Charles Hutchison has been forced to remain away from studio work by an accident in which he received bone fractures and bruises resulting from a fall which occurred while making a retake for the film. The finished titles and other details of the picture have since been completed, and all fifteen episodes of "Double Adventure" will be ready for presentation before the first is released.

Read Announces Plans for 1921

J. PARKER READ, JR., has just announced, by wire from the Coast, his plans for production in 1921. The keynote of Producer Read's "campaign message" is the fact he is looking to the original story as a vehicle for Louise Glaum, and for the creation of two all-star or non-star specials to be made for Associated Producers if his present plans work out properly to this end.

The three or four Louise Glaum productions and the two Hobart Bosworth stories released this year have been found successful, according to Mr. Read's announcement, and it is expected that the producer will enlarge his activities the coming year to permit of the greatest production effort he yet has put forth.

Mahlon Hamilton has been engaged by Read to play the leading male part in the next Louise Glaum picture.

Mahlon Hamilton Is to Play Opposite Louise Glaum

"Reports that I am going to produce 'The Impossible Mrs. Bellew' as my next picture," wired Read to his representative, Sig Schlager, "were anticipatory. My next production will be an original story which I confidently believe will make my greatest work. I have not yet decided upon a title for it."

Louise Glaum has been signed up for a number of years to come, Mr. Read having faith that Miss Glaum's following and the vehicles in which he is placing his star will result in her achieving a higher place in the hall of motion picture popularity within the next twelvemonth.

Miss Glaum's productions will be released through Associated Producers as J. Parker Read, Jr., Productions.

A number of specials are in contemplation.

Producer Read already has purchased several novels, and the right to plays which he is holding in reserve, his faith in the original story being paramount, as witness "Sahara," "Sex," "The Lone Wolf's Daughter," "Love Madness" and now, "Love."

Mr. Read will continue to produce at the Thomas H. Ince studios in Culver City under a special arrangement with Mr. Ince.

Mr. Read declares his 1921 product will have box-office projected all over them.

Build on 1920, Says Laemmle

Universal Plans Fewer Pictures for Coming Year

"BUILD on 1920!" was the ultimatum recently issued by Carl Laemmle, president of the Universal Film Manufacturing Company, to the assembled department heads at Universal City, the West Coast production center of that firm.

"In the past twelve months," explained Mr. Laemmle, "Universal has accomplished far greater things than ever before, not only in the solidifying of its organization and closer co-ordination of its various production, distribution and executive branches, but, also in its output of more first-class, outstanding pictures.

"This last—the making of good pictures—is the prime reason for the company's existence, and we are about to enter into the year 1921 with a heritage of efficiency, upon which to build good pictures in the future. The stage is all set for an era of quality production for Universal, and it is up to you men to see that our 1920 record is used as a firm foundation for building a year's output of greater and better pictures that will be overstepped by no others in the moving picture field."

That Carl Laemmle's words, indicating a long forward step for Universal in the next twelve months, are prophetic of what Universal may be expected to accomplish, is well borne out by a resume of Universal activities in 1920 and its plans for 1921, as made public in a recent statement issued from that film company's home office.

One important change marks the new year's policy in Universal production. Whereas seven big Universal Jewel pictures were released during 1920, Universal intends to make a fewer number during the coming year, but each one that is made, will be the result of the combined cooperation of the executives, scenario, technical and productive departments at Universal City. Thus, in the making of Universal-Jewel productions, efforts will be concentrated to produce a few pictures far in advance of those of the past.

Universal heads explain this by announcing their belief that the industry is now in the era of specialization and that Universal City, the largest single picture producing plant in the world, is not so great that its main efforts cannot be concentrated upon the making of one big picture at a time. Heretofore there sometimes have been three or four big Universal pictures under way at the same time.

The first photoplay to be made under the new order of things will be "False Colors," starring Priscilla Dean. "False Colors" is a dramatic story of the stage, written by Edwina Levin. Stuart Paton will make the picture. The script is now in preparation at the hands of Lucien Hubbard, scenario chief at Universal City, assisted by Doris Schroeder.

"Foolish Wives" is heralded by Universal as the costliest picture ever screened. It is estimated that the picture will cost almost three-quarters of a million dollars in the making alone. Advertising, exploitation and distribution is expected to run the actual outlay to the million mark, declares Universal.

Universal supplies actual production figures to back up its assertion as to the cost of Von Stroheim's coming Universal-Jewel. Von Stroheim superintended the construction of a series of sets, exactly reproducing many of the great buildings at Monte Carlo, which is the locale of the picture. Among these sets is the Plaza, near the famous gambling Casino. The set is 400 feet long, 200 feet wide and necessitated the removal of 10,000 cubic yards of earth. It is said to have cost $100,000; taking 160 men twelve weeks in its construction.

Barrymore in Melodrama

Well-Known English Play Chosen by Bennett for Lionel Barrymore

"JIM, THE PENMAN," reputed to be the most popular of all English melodramas, will be the fourth of the productions starring Lionel Barrymore prepared under the personal supervision of Whitman Bennett for distribution by Associated First National Pictures, Inc. Work on the filming of the feature has already been started at the Yonkers studio of the Whitman Bennett Productions Co., and will be finished, according to the present schedule by January 15, when "Salvation Nell," the second of the special features Mr. Bennett will produce for First National, will be started.

The latest vehicle chosen for Mr. Barrymore in the present series he is appearing in for Mr. Bennett, is a melodrama which in its dramatic climaxes gives that star unusual opportunity, it is said. "Jim, the Penman" has the record of having been produced more times in the "speakies" than any other English play and every time it has been presented on the American stage it has repeated its original triumph. William A. Brady sponsored its last revival in this country, giving it a sumptuous scenic setting at the Lyric theatre in New York with Wilton Lackaye in the role of Jim, and Theodore Roberts in that of the Baron. That revival was a notable popular success.

The release of this melodrama will complete the series of four pictures which represent the versatility of Mr. Barrymore to a noteworthy degree. In the space of six working months he will have appeared in "The Master Mind," "The Devil's Garden," "The Great Adventure," and "Jim, the Penman." The contrast between these roles is noteworthy. The first was a study of the psychological reactions of circumstances upon a man wealthy enough and brainy enough to attempt to control his own destiny; the second dwelt with the reactions of a man fettered by his own condition in life; the third was a delicious comedy; and the fourth is a melodrama.

Mr. Barrymore, of course, will portray the role of Jim in this new picture. Doris Rankin, who has given him such magnificent support in previous productions, will play the part of Nina Bronson.

Strong Cast Seen in "The Other Woman"

The first of a series of four, J. L. Frothingham pictures which are to be released by the W. W. Hodkinson Corporation during the year 1921 will be "The Other Woman" from the extraordinary successful novel of the same name by Nora Davis.

The direction is to be in the hands of Edward Sloman, and the photography will be by Tony Gaudio. In the cast will appear Jerome Patrick, Jane Novak, Helen Jerome Eddy, Joseph J. Dowling, William Conklin, Aggie Herring, John Steppling and the child actor, Frankie Lee.

Wilfred Buckland to Be Producer

Wilfred Buckland, for the past six years art director for Famous Players-Lasky, is the latest to join the ranks of the motion picture producers. He has associated himself with Allan Dwan, who will in due course of time present the Wilfred Buckland productions.

Mr. Buckland will start work in the near future at the Hollywood studios on his own productions. He will do his own directing and his interesting training promises to bring something of real value to his pictures. Allan Dwan is most enthusiastic in his praise of Mr. Buckland as a new maker of photoplays and entertains the highest hopes for his future success.

Eileen Percy Vehicle Due for Release

Eileen Percy is on the list of the new William Fox attractions scheduled for immediate release. The farce comedy in which this star appears is "The Land of Jazz," from an original screen story by Jules G. Furthman, author of "The Man Who Dared," with William Russell and "The Skywayman."

The assembly of supporting players includes Herbert Heyes, Ruthe Stonehouse, Jane Miller, George Fisher, Rose Dione, Wilson Hummel, Blanche Payson, Franklyn Farnum, Carrie Ward, Kewpie Morgan, Hayward Mack and Dick La Reno.



First view of Katherine McDonald's next starring vehicle, "My Lady's Latchkey," to be a First National release

The elaborately produced stunt serial starring Charles Hutchinson, "Double Adventure," is to be released by Pathe on the schedule for the week of January 23rd. Announcement that the stunt star's newest picture would succeed "The Phantom Foe" on the Pathe two-at-a-time releasing card was made this week.

"Double Adventure" will be the second Brunton produced serial to be released by Pathe and is the work of Director W. S. Van Dyke, who filmed Jack Dempsey's "Daredevil Jack" under the personal supervision of Robert Brunton.



The four of United Artists who make 1920's Christmas a merry one for both public and their releasing organization. Why waste words in naming them

Stroheim Film Went Big, Says Rembusch

F. J. Rembusch, head of the F. J. Rembusch Enterprises, of Indiana, recently notified Ralph W. Abbett, Universal's branch exchange manager in Indianapolis, that he had one of the biggest crowds he ever had for the opening of "The Devil's Pass Key," the big Erich Von Stroheim production, at the Ohio theatre, Indianapolis.

"I confess that I was a little anxious when I began to exploit the picture, as to whether or not it would go over," said Rembusch, "but I find that it is one of those pictures that people begin to notice as soon as you talk about it. I had a hunch the day before we opened that it was going over big, but it has surprised me and exceeded my expectations.

"The business is holding up great all this week.

New Art Director for the Lasky Studio

Max Parker is the new art director of the Lasky studio, succeeding Wilfred Buckland. So says a recent announcement from the office of the West Coast studio of this organization.

Following a successful career as an interior decorator and architect, Max Parker joined the Lasky studio art staff five years ago. As Wilfred Buckland's assistant, Parker won high rank in this important field of studio activity.

Wide Interest Shown in Leblanc's "813"

From all quarters bookings on "813" are pouring in, announces a statement from the headquarters of Robertson-Cole. Nearly every Robertson-Cole Exchange has had many expressions of interest from exhibitors, while half of them report exhibitors who have been approached by literary people and fiction readers with a view to ascertaining when they might be able to see the picturization of Maurice Leblanc's celebrated story on the local screens.

Mary Pickford in New Role

"The Love Light" Said to Be a Distinct Departure

HIRAM ABRAMS, president of United Artists, announced this week that the next Mary Pickford production, "The Love Light," written and directed by Frances Marion, would be released on January 9. This is the third "Big Four" production that Miss Pickford has made, and the first since her trip abroad.

With this production Miss Pickford returns to the screen in a story that is entirely different from anything she has yet done, but in which she is given most unusual opportunities of displaying her exceptional talents.

Word has come from the West Coast, says United Artists, that in the annals of filmdom "The Love Light" will doubtless go down as the big picture of 1921. The story is said to be filled with delightful humor, pathetic appeal, and has a wealth of character and keen artistry.

This picture marks the first entrance of Frances Marion, the well-known writer, in the directorial field. She has accomplished wonders. "The Love Light" is her original story, which made it possible for her to add many delightful touches during the course of producing the picture.

While Miss Pickford was in Europe recently, Miss Marion was also there on her honeymoon. The two met in London and journeyed into Italy, where Miss Marion obtained the details for "The Love Light." The entire plot of the story was worked out in Europe, and Miss Pickford, who is always after the best in detail, secured a number of her leading players for the picture on the other side, importing them so as to have a perfect cast to produce the picture which she believes will be a sensation.

Among those players are such artists as Jean De Briac, for several years leading man to Sarah Bernhardt, Raymond Bloomer, Edward Phillips, Albert Prescott, Evelyn Dumo, who played with Miss Pickford in "Little Peppina," but who returned to Italy to play important roles in an Italian company, and George Rigas. The photography of this picture has been in charge of Charles Rosher, who was responsible for the wonderful lighting in "Suds," and Henry Cronjager, while the art direction was under the supervision of Stephen Goosson.

"The Love Light" is not only a unique departure in the line of stories which have been produced by the "World's Sweetheart," but it is a gripping comedy drama of unusual interest.

The story centers about the romance of a young girl whose brothers are called from their lighthouse station to follow the fortunes of war. The girl takes up the work of tending the lighthouse light after their departure. The picture does not embody any battle scenes though the theme is one built on the depravity of an enemy spy in betraying the young lighthouse keeper in the absence of her kinsfolk and disrupting the peaceful life of the fishing village in which he carries on his sinister work. Tragedy, comedy and a wealth of action enter into the story that is unfolded on the screen in this new production which is declared give Miss Pickford a distinctive role in the part of the simple romantic maiden of the lighthouse.

Special Pathe News Reels

Nos. 97 and 98 Are Specially Taken for Tenth Anniversary Celebration

FOR the closing weeks of its tenth anniversary celebration, Pathe News presents more original and thrilling "stunts," specially staged and executed in its honor and exhibiting the capacity and daring of its camera experts at their best. Reels Nos. 97 and 98 show a most inviting program, according to a statement from Pathe headquarters. The former carries the spectator into a part of the world wholly unfamiliar alike to city people and the most enterprising of globe-trotters —into the great lumber district of the Cascades, where thrilling "stunts" are all in the day's work.

You see giants of the forest seeming to tower into the skies, with lumber-jacks laying them low. A great cable comes swinging down from somewhere out of sight, wraps its lower end about the weighty trunks and yanks them unceremoniously over the ground and into a chute, down which they flash into the river, there to be made up into rafts. There is a central spar tree to be cut off at a distance of 250 feet from the ground. A steel-shod lumber-jack throws a length of rope about the thick trunk, and with a rope-end in each hand walks swiftly upward with the apparent ease of a squirrel.

In its historical review, No. 97 illustrates unique devices of offense introduced in the World War. The dread death-dealing element, liquid fire, is shown spurting from its containing mechanism. Upon the ocean depth-bombs are seen leaving the muzzles of deck guns, dropping into the waves, and exploding.

Uncle Sam's fleet of swift little submarine chasers, built to comb the seas for lurking mines and to keep vigil over enemy submarines, are shown tossed about in heavy seas.



Here is shown three views of new Hodkinson pictures. Left—"The Coast of Opportunity," with J. Warren Kerrigan. Center—"Down Home," an Irwin Willat production. Right—"The Brute Master," with Hobart Bosworth

Sales Record Set by Hodkinson

NOVEMBER, 1920, has passed into history as the record month for sales since the inception of the W. W. Hodkinson Corporation. The total sales for the month of November in actual figures showed an increase of eighty per cent. over any previous month. This is a remarkable tribute on the part of the sales organization of the W. W. Hodkinson Corporation to Mr. Hodkinson and equally as remarkable a tribute on the part of exhibitors in the United States to Mr. Hodkinson.

Starting out on the first day of November, with the slogan "nothing can stop us," the members of the Hodkinson sales organization proceeded to justify this slogan. The country was divided into three major districts and four minor districts. Each district assigned to a supervisor. Mr. P. N. Brinch, sales manager, already outlined to his organization the lines along which the drive was to be conducted and quotas were assigned to each district; and, as an added incentive to the men to do their utmost to put the Hodkinson Month Drive over the top, gold watches suitably engraved were offered to those members of the organization who showed the highest percentage of sales and a silver cigarette case was offered to each member who reached the quota of sales assigned to him in collections. A liberal cash commission was also offered to each branch reaching a fixed quota. This commission to be shared by the representative and sales force.

It was a psychological moment for the Hodkinson organization to launch such a drive. Mr. Hodkinson's personal fight to give exhibitors a square deal and to secure for them the very best in pictures, on terms which would enable them to stay in business and make a fair margin of profit, had been receiving national recognition for some time past. The trend of exhibitor opinion seemed to be Hodkinsonward. Letters from exhibitors to branches and direct to the main office and reports from the field indicated this. Mr. Hodkinson had been since the inception of this corporation, waiting just such a moment to show exhibitors that his proposition was one which had for its basic principle a square deal for the exhibitor, first, last and all the time. He had been surrounding himself with the best brains in the industry and had been creating an organization and selective machinery for securing good product.

A comparison of Hodkinson releases during the year 1919 and releases during the year 1920, when such pictures as "Sex," "Riders of the Dawn," "Love Madness," "Down Home" and "The U. P. Trail" were offered to exhibitors, will show the progress which had been made in the production line.

While new product was being secured, a sales organization was being welded together, an organization which knew Mr. Hodkinson's plans and knew that they must be successful. With such facts in mind it is not surprising that November set up a new high record.

Albert Parker to Make Specials for Schenck

Albert Parker, who has been directing Norma Talmadge in her last two productions, has signed a new agreement with Joseph M. Schenck, whereby he will make for him a series of special productions, all of them to be based on well known plays or books. Mr. Parker recently returned from the West Indies, where he had been making exteriors in the sugar cane plantations for Norma's newest First National.

Previous to this story, Mr. Parker directed "The Branded Woman," adapted by himself in collaboration with Anita Loos, from Oliver D. Bailey's play "Branded." Before being affiliated with Miss Talmadge, Parker had come into exceptional prominence through his production of "Eyes of Youth," adapted by himself from Max Marcin's play of the same name.

When Mr. Schenck produces "Smilin' Through," Mr. Parker will return to the Norma Talmadge Film Company, to direct this play by Allen Langdon Martin, in which Jane Cowl starred on Broadway. Mr. Schenck's scenario department is now busy reading several books and plays for Mr. Parker, and it is expected that the title of the first of these Parker special productions, will be announced in the near future, when the releasing organization will also be made public.

Improvements in Brunton Studios

THE year of 1920 has probably been the busiest in the motion picture career of Robert Brunton, head of the great Brunton studios in Los Angeles. Employing the Edisonian twenty-hour-day plan, this worker has expanded his plant until it is now considered to be one of the largest and best equipped motion picture studios in the world. In addition to this he has personally produced or supervised a dozen of the leading screen successes of the year.

"Longacre" has been added to the imposing array of Brunton stages. This edifice measures 300 x 125 feet, and is considered to be the largest structure of its kind in the world. It is tall enough to serve as a hanger for a great Zeppelin, and provides 37,500 square feet of floor space. As many as fifteen companies have erected sets on "Longacre" at the same time.

In order to safeguard the 600 painters, electricians, carpenters and prop hands who work at Brunton a complete emergency hospital has been established. The building contains a ward large enough to accommodate six patients, an operating room fitted with the latest surgical appliances and living quarters for members of the medical staff. The hospital is under the direction of Paul M. McWilliams, former instructor of surgery in the United States navy. All medical care is given to Brunton employees without charge.

Realizing that efficient transportation is an important time saving factor in film making Mr. Brunton has devoted consistent effort to improvement of the studio streets and transportation service. A formidable fleet of Ford tractors and trailers has been purchased to deliver and collect set materials, and more than a mile of macadamized roadway has been laid.

In the planing mill a huge "resaw" machine, a recent invention in timber cutting machinery which converts trees in their natural state to finished lumber of every size and description, has been installed. The working force in this department has nearly doubled during the past year.

One of Mr. Brunton's recent innovations is a spacious greenhouse which supplies studio tenants with all manner of palms, potted plants, shrubbery and flowers for hotel foyer, conservatory or garden scenes. Adjacent to this building is a large tract where turf is grown for exterior sets.

Sixteen acres of land has been added to the west side of the studio and four new scene docks, constructed of tile and corrugated iron, have been erected. A fireproof paint shop, stables large enough to house fifteen horses, a barber shop and a cutting and projection building have also been built recently. Besides these improvements a quarter-mile track has been laid out for the use of studio people who keep mounts at the new paddock.

The tenant roster of the Brunton studio has received some notable additions during the last year. Ruth Roland and Charles Hutchison, Pathe serial stars, have occupied quarters at the big plant, as have Oliver Morosco, J. L. Frothingham, Betty Compson, Mae Marsh, Monroe Salisbury, Catherine Curtis, Florence Lawrence, Sidney Franklin and Lottie Pickford.

Salesmen Are Shown Urban Subjects

Roy F. Soule, general sales director of the Urban Motion Picture Industries, spoke before two large gatherings of business men this week.

On Tuesday night he entertained the sales force of the Knapp Co., one of the largest organizations dealing in art calendars in the world. They are in convention here in New York and had invited Mr. Soule to address them. Mr. Soule accepted, but made the suggestion that all the home officials and visitors come up to the Urban offices and hear his speech up there, at the same time seeing the Urban Natural Color Pictures.

On Wednesday Mr. Soule entertained a group of officials from some of the largest advertising agencies in the country. They were invited principally to see the Spirograph and to study its possibilities as a selling help.



JESSE D. HAMPTON

presents

H. B. Warner

in

"Dice of Destiny"

Story by JOHN MOROSO

Directed by HENRY KING

The name of H. B. Warner will be associated with the tremendous success of "Alias, Jimmy Valentine," for years to come.

The play can hardly be mentioned without recalling the star. The combination was one of the most remarkable of all stage triumphs

In "Dice of Destiny" H. B. Warner has another wonderful crook role in a story of romance and dramatic power. Another great combination of star and play has been achieved.

An intensely exciting story mellowed by love is developed to the great climax when the so-called thief has the man who hounded him under ether and waiting for an operation at his hands?

Did He Kill Him or Did He Save His Life?

PATHE *Distributors*



JESSE D. HAMPTON

presents

H. B. Warner

in

"When We Were Twenty-One"

From the celebrated stage success
by H. V. ESMOND
Director—HENRY KING

Remember the stage play "When We Were 21" that ran for week after week and month after month to crowded houses, and that played in practically every city of any size in the country? Remember its delicate humor, its pathos, its dramatic qualities and its truthful representation of life? Remember how you praised it and your friends praised it?

PATHE *Distributors*



Here it is—
Warner's greatest picture with all the qualities that made the stage play great.

Those who are young will see themselves in the young man who has just become 21; those who are older will think regretfully of the days that are gone; they will excuse his foolish love affair because they will see that he is in love with the sex rather than the woman, just as were they at the same age

A picture for long runs for prestige, and for profits.

PATHE *Distributors*



JUNE CAPRICE
and
GEORGE B. SEITZ
with
Marguerite Courtot
in
"Rogues and Romance"

Written, Directed and Produced
by
GEORGE B. SEITZ

"Absence makes the heart grow fonder—of some one else," said the cynic.

So she found it. Probably at home she would not have given a second thought to the picturesque ruffian who prated of patriotism while he plotted revolution. But there under the soft blue Spanish skies her heart warmed to him and she forgot her fiance at home in America many miles away.

But the forgotten one refused to be forgotten. To win her back he joined her in Spain and outloved, outwitted and outfought the scamp who was about to walk away with the prize!

Entertainment value—great!

PATHE *Distributors*



SEITZ is the man who makes serials like features,—high class sets, great lighting, smooth finish, first class technique and all that.

Now he has produced a feature of the highest feature class but with the fast action, suspense, thrills and crashing climaxes that he puts into his serials.

To get the proper atmosphere he took his company to Spain and there took the outdoor scenes of this really big production.

See the big battle in the old Spanish plaza between the Revolutionists and the soldiers; see the struggles between the American hero and the Revolutionists; see the scores of thrilling and beautiful scenes!

PATHE *Distributors*



JESSE D. HAMPTON

presents

Blanche Sweet

in

"That Girl Montana"

From the novel
by MARAH ELLIS RYAN
Director - ROBERT THORNBY

She was all white, she was blonde, but she lived in the wig-wam of an Indian Chief—

A blonde Indian maiden would never do, so the Big Chief sent her back to the white people—

Then the action began, for that girl, Montana, was some girl. Oh! Man! But there is speed to spare in this picture

Blanche Sweet is shown at her virile best. She loves a Western picture as much as an exhibitor does and she made this one about the best she ever appeared in.

PATHE *Distributors*



HAL ROACH

presents

HAROLD LLOYD

In the greatest comedies ever made

The exhibitor with a full stocking and a happy smile is the exhibitor who features HAROLD LLOYD

"The Greatest of the Year"

"You can promise something that has never been excelled in the line of film stunts in this and make good besides giving your patrons the greatest comedy of the year."

—MOVING PICTURE NEWS

"In a Class by Himself"

"Harold Lloyd is just as funny as C—— ever was. He's cleverer than C—— often is—is in a class by himself."

—MAE TINEE in THE CHICAGO TRIBUNE.

"Thanks for Lloyd Comedies"

"Thanks for the Harold Lloyd comedies. They make people laugh wholeheartedly, healthily—and most people enjoy laughing that way when they have a chance."

—Editorial in THE NEW YORK TIMES.

"Original and Masterly"

"The keynote of Harold Lloyd's comedies is original work executed in a masterly way."

—MOVING PICTURE WORLD

"Don't Pass It Up"

"The exhibitor who passes up this comedy deserves to be passed up by his audience."

—MOTION PICTURE NEWS.

"Lloyd is a Big Leaguer"

"Lloyd is a big league comedian, his company is big league and whoever dopes out the gags and does the directing is big league."

—WID'S DAILY.



HAL ROACH
presents
"Snub Pollard"
with
"Sunshine Sammy"
and
"The Vanity Fair Girls"
in the greatest single reel comedies ever made

One every week
Fifty-two every year

They are playing in more theatres every week than any single reel comedy and are exceeded in number of bookings by only a few really great motion picture masterpieces.

Hal Roach, the man who found Harold Lloyd, has achieved with "Snub" Pollard, "Sunshine Sammy," and the Vanity Fair Girls the greatest single reel success in the history of the industry.

HAL E. ROACH
STUDIOS
ROLIN FILM COMPANY

Hal E. Roach, *President* **Culver City, Cal.**

Pathé Distributors





Jacob Lantz

Associated Exhibitors, Inc.

Announce

Mr. George Arliss

in

THE DEVIL

THE SENSATION OF TWO CONTINENTS

Produced by
Leonhardt and Callahan

Directed by
James Young

That "The Devil" is *one of the screen's most splendid achievements* is the firm belief of the Associated Exhibitors.

Mr. Arliss' superb characterization as the Devil is surpassing in its artistry. It is certain to live—to be remembered. It is flawless, brilliant.

"The Devil" has been booked, *after inspection*, by one of the world's most celebrated theatres, The Strand, New York.

The premier presentation will be under the personal supervision of Mr. Joe Plunkett.

Watch for future announcements.

ASSOCIATED EXHIBITORS, INC.
25 West 45th Street, New York
PATHE *Distributors*

Associated Exhibitors Issues Statement

IN a statement eminating from the headquarters of the Associated Exhibitors in New York, Phil L. Ryan declares that the close of the present year finds the industry in a "much sounder condition and on much firmer basis than ever before in its history." Mr. Ryan's statement follows:

"Irrespective of what the economic conditions of the past year have meant to general business the close of this year finds the motion picture industry as a whole in a much sounder condition and on a much firmer basis than ever before in its history. Much has been accomplished in the course of the past twelve months and the situation at the moment points to big things accomplished in a big way in the future. The froth is off the brew, but the substance remains and it is strong.

"The exhibitor's position is sound. He has raised his prices to meet general rising costs, but the general quality of his product has been so greatly improved that his prices may remain when men in other lines are forced to make reductions. Merchants in staple lines of long development had reached the top-notch in quality before they started to raise their prices in line with the general movement. Therefore, the raise in prices was a definite increase on a fixed value. The motion picture business on the other hand was in a state of development and the raise in price came with the improvement in quality. Since the quality is to remain the higher price can remain without detriment or loss of patronage. Rentals, being the basis of quality, will also not decrease.

"Surrounding the soundness of the real men and firms of this industry we have had for years the wild-cat promoters and the shoestring producers. Roosevelt said that every progressive movement had its 'lunatic fringe.' So too every legitimate industry in the course of its development has had its 'Frenzied Finance Fringe.' One of the most significant happenings in the industry is the investigation conducted by the National Association into the numerous stock-selling schemes that have hampered the legitimate standing of legitimate concerns and the public branding of these fakers for just what they are. This is just one of the things indicating that we have struck close to rock bottom in business methods in this business.

"The motion picture industry has followed the course of all other industries of rapid and great development and has steadily tended toward centralization until today we are on the eve of its complete accomplishment. Local theatre chains have steadily extended their scope until many of them are becoming almost nationwide. In distribution only those organizations of country-wide strength are really important. This all portends the accomplishment of big things in a big way and it is a significant fact that the big men in the developing of this industry are today the leaders of the big combinations. This is another evidence of the manner in which we have followed the development of the steel industry, the automobile industry, and others of the same character.

"Little need be said of the financial situation, of depression on the present, or the future. Such trouble as the motion picture business has experienced has been local in its character and not national. We have felt the change of underlying conditions less than any other industry. Other lines are now on the up-grade, local troubles are clearing up, and the producer and exhibitor who plans on the basis of a prosperous year will be the gainer.

Rolin Film Leads as Comedy Producer

AS the producers of the comedies starring Harold Lloyd, the one-reelers with Harry "Snub" Pollard and the Vanity Fair Girls, the Rolin Film Company has taken commanding position among the organizations proing short-length comedy pictures.

The company was organized by Hal Roach and began its operations with the production of one-reel comedies with Harold Lloyd in the role of chief funster. Lloyd's ascent to the heights of his present great popularity was made under the guidance of Mr. Roach, through Pathe Exchange, Inc. Roach has steadily increased his organization to its present eminence. The studio at Culver City is the largest devoted to the production of comedy pictures. At this plant the Lloyd two-reel feature comedies, the Pollard and Vanity Fair Girls one-reelers are filmed.

During the past year Mr. Roach added to his forces Harley Walker, long a prominent newspaperman, and far famed for his humorous writings. Mr. Walker assists Mr. Roach in the selection of scenario material and writes the titles for the Harold Lloyd pictures.

The Rolin Film Company has released its productions through Pathe Exchange, Inc., from the first. Its initial contributions were the Lonesome Luke one-reel comedies with Harold Lloyd in the name part. These pictures have earned a new interest since Lloyd's popularity has carried him to the peak of his profession and reissues of them are now to be seen featured on many programs.

When Mr. Roach started producing the two-reel Lloyd specials for Pathe he organized another company to make one-reel subjects. These featured "Snub" Pollard and established themselves with exhibitors as a series marked for their high and uniform quality. Within the past six months, another company was formed to alternate with the Pollard comedies on the Pathe schedule. The Vanity Fair Girls was the name given these pictures.

His new series has met with the success that attended Mr. Roach's other works and in a comparatively brief career are a widely known among the picturegoers. Throughout its work for the photoplay comedy, the Rolin company bears the reputation for clean and wholesome type of play and it is declared that there is perhaps no other specific plan more assiduously adhered to in the production of these pictures than the strict observance of the rule to produce laughter only from material that is innocent of suggestiveness.

The George B. Seitz Organization

IN a career of two years the George B. Seitz organization, formed by Mr. Seitz to make pictures according to ideas and ideals, he formed in his association as scenario writer and director of Pathe serials, has given the screen six notable photoplays. Among these are five serials and one feature. Among the stars who appeared in them are: Pearl White, June Caprice, Marguerite Courtot, Juanita Hansen and Warner Oland.

The success that has attended such Pathe offerings as "The Black Secret," "Bound and Gagged," "Pirate Gold," "The Phantom Foe," and "Velvet Fingers" in the serial line and the feature, "Rogues and Romance," is an illustration of the organizing genius and administrative abilities which Mr. Seitz numbers among his accomplishments. For in his present organization the responsible personnel is the same as when he first assembled his associates in his new enterprise as a film producer.

The Seitz organization has grown rapidly. Its initial effort was the filming of the Robert W. Chambers story, "In Secret," in fifteen episodes with Pearl White as the star. The serial was offered by Pathe under the title, "The Black Secret." At that time Mr. Seitz surrounded himself with men whose past achievements in the world of the pictures were familiar alike to film men and the public. And since that time they have furthered themselves in their professions.

For his scenario department Mr. Seitz enlisted the services of Frank Leon Smith and Bertram Millhauser. Mr. Millhauser was known to serial fans through his many serial stories and his first work was the adaptation of "The Black Secret," a work which won him the praise of Mr. Chambers. Millhauser later essayed directing with a success that is proved in the fine notices given "The Phantom Foe." Frank Leon Smith wrote the serial in which Seitz made his first appearance as a star with June Caprice in "Bound and Gagged," and he also wrote "Pirate Gold."



Two scenes from "Rogues and Romance," a George B. Seitz serial for Pathe release

This year George B. Seitz was joined by his father, F. W. Seitz, who severed his business connections in Boston to become vice president and general manager of the producing corporation at the urgent request of his son. James Shelley Hamilton was added to the scenario department in 1920, and at the same time Robert Amick became the head of the art department. William Sullivan has served in the capacity of assistant director to Mr. Seitz from the first and others who have served long and prominently in the company are Spencer Bennett, assistant director; Anton Grot, technical director; Harry Wood, cameraman; Edward Snyder, cameraman; William Quinn, "still" photographer.



Harvey Hoffman (right) in "Jesse James Under the Black Flag" (1865 episode), a Mesco Pictures production

Variety in Nazimova Roles

Past Year's Work Show Two of a Dramatic Kind and Two Satirical

OF the four Metro productions that Nazimova contributed to the screen during 1920, two were poignantly dramatic in theme and the other were in the lighter vein. "Stronger Than Death" and "The Heart of a Child" revealed the Russian star in her more compelling moods, whereas "Madame Peacock" and "Billions" afforded her a delightful excursion into brilliant satirical comedy.

Nazimova's future screen efforts for Metro, it is understood, will be more serious, marking a return to the style of drama in which she has scored the signal triumphs of her career on the speaking stage and in silent drama. Along this line were her impersonations in her first two pictures of the year now drawing to a close.

The average of three months was devoted by Nazimova to each of the pictures she made in 1920. While six-reel productions as a rule are filmed in considerably less time, the Russian artiste is never content with hurried work, nor will she countenance any slipshod methods of production.

"Stronger Than Death" was adapted for the screen by Charles Bryant from the novel of Anglo-Indian life by I. A. R. Wylie. It was directed by Herbert Blache and Mr. Bryant. "The Heart of a Child" was adapted from the novel by Frank Danby and directed by Ray C. Smallwood. Mr. Smallwood also directed "Madame Peacock," scenarioized by Nazimova from Rita Weiman's story that appeared in *The Saturday Evening Post,* and "Billions" which was made into a photoplay by Mr. Bryant from a French comedy-drama.

Pioneer Announces Releases

Has Strong Schedule Ready for Opening Months of the New Year

WITH preparations completed for the release during the year 1921 of features, reported to be greater in magnitude than have ever before appeared on the Pioneer list of attractions. The Pioneer Film Corporation, in a special statement issued this week over the signature of President A. E. Lefcourt, sounds a most optimistic note for the new year.

"Talk, think, and act optimism. The motion picture industry is passing through a period which demands sound judgment and keen foresight," is the belief of officials at Pioneer headquarters.

So far as the new releases for the coming year are concerned, the Pioneer list of attractions is headed with "The Barbarian," starring Monroe Salisbury who is supported by Jane Novak and an all-star cast.

Another important release scheduled for the new year by the Pioneer Film Corporation, is "The Eternal Mother," starring Florence Reed. "Beyond the Crossroads," starring Ora Carew, and "In Society," featuring the adorable Edith Roberts, are two more special features which will be released during the first six months of the new year; and these features will be supplemented by the big Park & Whiteside specials, "Idle Hands" and "A Good Woman." Gail Kane, J. Herbert Frank and Thurston Hall are starring in "Idle Hands," while in "A Good Woman," Miss Kane will be supported by J. Herbert Frank, Gladden James, Lillian Worth and other well known players.

Considerable interest will be centered in the release early in the new year of "A Man There Was," starring Victor Seastrom. Other important releases for the new year include, "His Brother's Keeper," starring Martha Mansfield, Rogers Lytton and Gladden James; "The Midnight Riders" with Bill Payton and Carlyn Wagner in the leading roles; the extensively advertised Fanark feature "The Crimson Cross," and "Finders Keepers" and "Out of the Depths," starring Violet Mersereau and Edmond Cobb.

Open New Publicity Bureau

Novel Methods in Publicity and Advertising Work Are Promised

WHAT is promised to be a departure from the beaten path in the publicity and advertising field is disclosed in an announcement issued by Cook & Shay, Inc., 145 West Forty-fifth street, which will be found in another page of the MOTION PICTURE NEWS.

In the announcement Messrs. Cook and Shay promise a service of exceptional merit to advertisers and publicity clients.

The firm has organized a corps of trained experts in these lines who will act in an advisory capacity, it is announced. It has established connections with dependable representatives in the larger cities throughout the country and is peculiarly well equipped to handle advertising and publicity campaigns of any magnitude, according to the statement.

Both of these men have had considerable experience in publicity advertising and exploitation fields. William H. Cook, who needs little if any introduction to the trade, recently left Fox Film Corporation to associate himself with James H. Shay in this new enterprise. Cook has had a broad experience in the theatrical as well as the screen world, while Mr. Shay brings to the firm the welcome and refreshing angles of the trained newspaper man and special feature writer.

During the past two presidential campaigns Mr. Shay was engaged in an active and advisory capacity in the political publicity bureaus. Directing publicity for some of the largest and most successful promotions has, however, occupied the greater portion of his attention, and it is the theatrical record of his associate Mr. Cook.

A. W. Smith Promoted

Made Assistant to P. N. Brinch, the Hodkinson General Sales Manager

One of the first moves made by P. N. Brinch, the recently appointed general sales manager of the W. W. Hodkinson Corporation, was the promoting of A. W. Smith, Jr., to be his assistant.

Mr. Smith, although a young man, has been engaged in the motion picture industry since 1914, at which time he associated himself with Pathe. There he received his training under A. S. Abeles, Pathe Manager. He was salesman, then booker, then assistant manager and learned thoroughly the different angles of the game. Later he covered Western Massachusetts for Pathe. Then he was transferred to Dallas, Texas, as assistant manager, from which position he was promoted to be branch manager in July, 1917. Shortly after, he enlisted.

Mr. Smith summed up his ideas in a very few words: "Whatever I have accomplished," he said, "makes me ambitious to go a great deal further. And I know that with my present organization and working as I do under Mr. Brinch, there is much that I can accomplish. It is a veritable inspiration to be associated with Mr. Hodkinson and the type of men that go to make up his organization. We are out for results now—and we're geared to get them."

Special Opens at Broadway

"Dead Men Tell No Tales" Showing Ends Big Teaser Campaign in N. Y.

THE secret of the "Dead Men Tell No Tales" teaser, if it was any longer a secret, was revealed to New York on December 6th, when the Vitagraph feature opened at the Broadway Theatre for a week's run. The management made particular use of the black and white one-sheets which looked like enlargements of the black and white newspaper advertisements. Charles McDonald, exploitation for the theatre, featured the special one-sheets in his exploitation. Mr. Johnston, manager of the Broadway, reported an unusual large "opera cloak" audience, the members of which came especially for the picture.

The reviewers of the New York papers made many comments on this super-feature, and every review featured the scenes aboard the burning ship in the first part of the film, and paid tribute to the directorial skill of Tom Terriss in handling this particular scene. The reviewer of the New York *Globe* made reference to "the cryptic advertisement which has decorated the recent dailies in huge black splashes," as being revealed at last. The review went on to say that many readers had been made "nervous" by the advertisements of such sinister appearance, but ended by expressing the opinion that "the picture is here and all is forgiven because it is an excellent example of a mystery melodrama."

Harriette Underhill, in the *Tribune,* stated that "the picture is one of the best of its kind that we ever saw."

December 2nd saw the start of the new Cecil DeMille production, "Anatol," which Paramount considers to be a distinctive step in the advance of motion picture production. This is the picture which has been widely heralded as the first picture to be produced by Famous Players-Lasky Corporation on the West Coast under the recently announced policy of assembling all the Paramount stars in one great stock company.

The cast is composed of Wallace Reid, Gloria Swanson, Elliott Dexter, Wanda Hawley, Agnes Ayres, Bebe Daniels, Theodore Roberts, Dorothy Cumming, Theodore Kosloff, Julia Faye and others. The scenario will be the work, in collaboration, of Jeanie MacPherson, Avery Hopwood, Beulah Marie Dix, and Elmer Harris. The production will have settings of magnificence and an investiture in which neither expense nor trouble will be spared to bring it to the highest pitch of perfection, declares Paramount. It will demand the concerted effort of hundreds of skilled artisans and artists and will eventually bring to the screen, in the most sumptuous manner possible, the highest attainments in art and literature combined with the science of modern motion picture production, declare Paramount officials.

Semon Rests 36 Hours Between Comedies

Larry Semon is one of the busiest stars on the Pacific Coast these days. He recently finished a comedy, entitled "The Sportsman," and within 36 hours was engaged in actual production on a new comedy, which he is making under the tentative title of "The Hick." Then, his new leading lady, Maryon Aye, needed some new costumes, and rather than be held up, Larry launched the balance of his company on still another comedy, which he claims will be an entirely new departure in the realm of comedy. He states that he will not announce the title of the third comedy until it is actually finished, as the title is a key to the action and nature of the story.

Bebe Daniels' Vehicle at Rialto Dec. 19th

"Oh, Lady, Lady!" Bebe Daniels' newest picture for Realart, has been booked by Dr. Riesenfeld, and will be shown at the Rialto theatre, New York, during Christmas week, beginning Sunday, December 19. The Production is adapted from the musical comedy of the same name by Bolton and Wodehouse, which had a long and successful run on Broadway a short time ago. With many humorous incidents and funny situations embodied in this picture, it is said to provide an ideal vehicle for Miss Daniels.

Supporting Miss Daniels are: Walter Hiers, comedian; Harrison Ford, popular leading man; Charlotte Woods, Lillian Langdon and Jack Doud.

Big Theatres Book "The Thief"

Bookings Prove Pearl White Has Pleased as Feature Star

THAT showmen have been pleased with Pearl White as star of feature photoplays is demonstrated by the quality and quantity of bookings on "The Thief" that the Fox contract department has reported to the trade press. Aside from countless bookings reported to be secured from the smaller towns, the Fox organization has contracted "The Thief" in every large city from Coast to Coast, it is declared.

Miss White made her appearance in her third Fox production on Sunday following Thanksgiving. The picture proved to be "just the ticket" for showmen, who in that booking warded off the slump in box-office takings that generally follows a holiday period. Reports are still coming in from all directions confirming the conviction Mr. Fox has often expressed that Pearl White would be an even better "draw" when she became established as a one-presentation star than she was in serials.

And with "The White Moll" and "Tiger's Cub" she became established as demonstrated in box-office takings in the printed expression of editorial opinion, and in the manner audiences received her presentations. Now comes "The Thief," an offering that is said to be off to a better start than either of its Pearl White predecessors.

The showing of "The Thief" at the Terminal theatre, Newark, N. J., was a success to such an extent that house records fell despite strongest opposition, according to statements issued by H. K. Robinson, the house manager. This was the earliest report on any engagement played by "The Thief," Newark being close enough to New York to get the returns on record ahead of towns further away.

Manager Robinson made the Pearl White production the basis of some active hustling which resulted in a local newspaper campaign that exceeded anything ever before done in behalf of motion pictures in Newark. He went personally to local merchants in cooperation with the advertising staff of the *Star-Eagle* and put stills from "The Thief" into every advertisement that was included in the resulting three-page spread preceding the photoplay's opening.



A dramatic scene from "Blind Wives," a forthcoming William Fox production

Developments in other large cities are still to be recorded, but it may readily be judged, from the importance of the theatres playing Miss White's latest photodrama, that there will be more than considerable activity in the long run. Exploitation aids and ideas for awakening public interest in the Henri Bernstein play have been developed to an unusual degree by the Fox staff of publicists, and each Fox branch is getting behind "The Thief" with every ounce of effort.

M. L. Markowitz plays "The Thief" at his Strand theatre, San Francisco; in Chicago the H. C. Moir Co. plays Miss White's new one at their Rose, Boston and Alcazar theatres, and Rowland and Clark have contracted their Savoy theatre, Pittsburgh, for "The Thief." Among other showmen in the larger cities who have booked Miss White's latest are:

W. D. Scoville, Idle Hour, Kansas City; Empire Amusement Co.'s Regent, Indianapolis; Ike Lison's Strand, Louisville; the Liberty, Terre Haute; N. S. Silverman's Barcli, Schenectady, and Keith's Boston theatre.

E. W. Fay will play "The Thief" at Fay's, Rochester; John Seifert will have Miss White at the Rialto, Dayton; the Saxe Amusement Co. will show her at the Princess, Milwaukee; while E. M. Fay's Knickerbocker, Philadelphia; E. C. Buckius's Valentine, Canton, Ohio; C. H. Miles's Miles theatre, Cleveland, and Ruthenburg's Globe, Flint, Mich., are among the listings of contracts already confirmed in the Fox home office.

Hammond Sees No Depression

Educational Chief Reports Bookings as Big as Ever

"THERE is not the slightest sign of business depression shown in our bookings," according to E. W. Hammons, president of Educational Film Exchanges, Inc. "In fact, every month is showing a marked increase over the month immediately preceding. November far surpassed October and the reports received for December business indicate that the month will show a bigger percentage gain over November.

"Not only is this true, but practically all of these contracts cover entire series of comedies and single reel pictures. It is the more significant when it is stated that this has been brought about without increasing product and that no special productions are responsible for this gain. Still more important is that these contracts show faith in future business for the theatres. It indicates to us that the theatres of the country are on a much sounder business basis than ever before. Only a short time ago managers would have been in a panic at rumors of business depression. Now they know that their affairs are being conducted on a sound basis and they refuse to be frightened by rumors."

Mr. Hammons added to this statement that this was a particularly important statement because in case exhibitors did feel that they had to retrench they would be inclined to contract for cheaper product instead of the higher, both in features and in short subjects.

This statement was made not only on the report of bookings from the exchanges, but on a survey of conditions generally made through the home office. This embraced an examination into the steadiness with which the prints were working and the demand for posters, photographs and advertising material. All of these showed a marked increase over the whole period that Educational's own exchanges have been open and brought forward larger orders for the future.

Educational's production plans are entirely settled for many months to come. All of the various producing units are far ahead on schedule and actual prints are being received in the New York office weeks ahead, so that all advertising and exploitation material can be completed. While there will be no further increase in product by Educational, the company also announces that there will be no decrease in the number of offerings.

No. Carolina Exhibs Convene

RESOLUTION condemning state and local censorshop, recommending that steps be taken immediately by theatre owners of the United States toward the repeal of Federal theatre taxes and the passage in North Carolina of a law based upon the New York state law in regard to deposits by exhibitors were passed by the Motion Picture Theatre Owners of North Carolina in convention at Charlotte, December 6. The censorship and deposit resolutions probably will result in representatives of the association being present when the next General Assembly of North Carolina convenes for the purpose of opposing any attempt at the passage of a censorship bill and to make efforts to have a bill drafted along the lines of the New York statute providing that deposits made as a pledge for merchandise shall be given into the custody of the county treasurer.

About one hundred exhibitors of the state were in convention and arrived in Charlotte the day preceding the convention for the purpose of accepting an invitation of Graver's Broadway theatre to attend a special showing of "Passion," the Associated First National Pictures, Inc., special production starring Pola Negri, the continental emotional actress, after the regular Sunday night performances.

The convention met the following day in the grand ballroom of the Hotel Selwyn. P. W. Wells, of Wilmington, president of the organization, presided at the sessions. After the questions of Federal taxes, deposits and censorship had been thoroughly discussed, C. J. McLane, J. C. Walsh and D. W. Bair were appointed members of a special committee for the purpose of drafting the consensus of opinion of the convention into resolution form.

The resolutions, as reported back and passed by the convention, were as follows:

"That greetings be sent to the Theatre Owners' Association of America, with which we are allied, congratulating that body upon its splendid achievements in bringing the producers, distributors and exhibitors in closer relationship and better understanding, and that it is the wish and purpose of this body to lend its good offices and support at all times in furthering the work so well begun along this line.

"That it is the judgment of this body that steps should be taken immediately to present to the Sixty-seventh Congress of the United States a clear, comprehensive statement of the burdensome Federal taxes which are being borne by the exhibitors of the country, with an appeal for the repeal of such amendments to the admission tax law as will place the exhibitor on a ground equal with other industries of the country.

"That in our opinion the deposit system has long placed upon the exhibitors an unjust and indefensible burden, at the same time yielding to the producer and distributor an unfair advantage which in many instances has been availed of, therefore, be it resolved that the next General Assembly of North Carolina be urged to enact a law similar to the New York statute, by which all deposits made as a pledge to merchandise leased for future use, be held in trust by the treasurer of the county in which said contract is to be executed until such contract shall have been fully executed to the satisfaction of both parties to the contract, or until the rights thereunder shall be judicially determined.

"That this body reaffirm its position in favor of clean, moral programs and as unalterably opposed to the exhibition of any picture of immoral or questionable character, and that we invite all persons and organizations interested in clean, wholesome shows to co-operate with a committee of exhibitors and a like committee of producers and distributors to the end that the best possible results may be obtained at least expense, and without the disturbance of legitimate business incident to local and state censorship. In our opinion the present state and Federal laws are ample for the protection of the public, and if any further protection should become necessary our efforts should be directed toward a uniform Federal, rather than a state and local censorship, therefore, be it resolved that this organization shall, through its official representatives, resist any and all encroachments upon their business rights by attended state or local censorship."

First National Gives Special Showing of "Passion"

Violet Clark Writing for Douglas MacLean

Early in her girlhood, Violet Clark showed a pronounced leaning towards the use of the pen for the income she decided to establish for herself. In school she had little or no trouble putting her essays, in fact any compilation, up to the 100 mark. And in writing was her paramount interest. It is not surprising, therefore, that she has finally become a leading writer for the screen, associated with a leading producer, Thomas H. Ince, and devotes her activities to stories which will become film plays starring Douglas MacLean.

Miss Clark was born in Omaha, Nebraska, and has attended Mills College of California, as well as the University of Chicago. Her career in writing for the screen dates back to "Loot," "Bonnie Bonnie Laurie," with Mary MacLaren, and "No Experience Required," for Universal. That she has continued to progress is evident by her present enviable position.

Heidelberger, Active Treasurer of World

Peter C. Heidelberger, secretary and treasurer of the World Motion Picture Corp., is one of the latest successful business men of New York City to enter actively a motion picture enterprise. It is due to the fact that he is always on the job, states World, that the company has proven to be so successful.

In addition to his motion picture activities Mr. Heidelberger is engaged in the real estate business in Greenpoint.

Two Realart Releases in Dec.

TWO important productions—one adapted from a musical comedy success, and the other based on an Alice Duer Miller story—constitute Realart's December releases.

These pictures are included in the quota of thirty-six productions offered under the Realart Star Franchise.

The first is, "Oh, Lady, Lady!" adapted from the play of the same name by Bolton and Wodehouse. Bebe Daniels, the "good little bad girl," is featured in it as May Barber. She is supported by a cast including Harrison Ford, Walter Hiers, known as "the funny fat boy;" Charlotte Woods, Lillian Langdon, and Jack Doud. It is directed by Major Maurice Campbell, and the scenario is by Edith Kennedy.

"Oh, Lady, Lady!" is known to thousands who saw the play on the speaking stage, where its great success led Realart to adapt it for the screen.

The story is full of humorous incidents, and is said to furnish Miss Daniels one of the best roles she has had, Realart officials believe. It deals with a country boy and girl, Willoughby Finch and May Barber, who are youthful sweethearts. Finch leaves for the city, and after five years becomes engaged to another girl. Meantime May has become a successful actress, and has forgotten her childhood attachment. She meets Hale Underwood, a young artist, who is on his way to be best man at the wedding, and from him learns of Finch's engagement. She sends a message to her former sweetheart which is misinterpreted by the butler, who receives it; and complications follow. May becomes deeply involved in these—so much so that Hale, who is in love with her, begins to believe she is not the innocent girl he had thought her to be. But it all works out for the best, and he finds himself justified in his choice—while Finch and his fiancee, who have been separated by the strange course of events, are happily united again.

Realart's second December offering is Wanda Hawley in "Her First Elopement," a story by Alice Duer Miller. Miss Hawley starred in "Food for Scandal" and "Her Beloved Villain," both recent Realart releases. Her first picture for Realart was "Miss Hobbs."

"Her First Elopement" was directed by Sam Wood, and the scenario is by Edith Kennedy. Miss Hawley carries the role of Christina Elliott, wealthy, beautiful and carefree, who by helping her cousin out of an unfortunate love affair becomes involved in several unusual and exciting situations. She is supported by Jerome Patrick, who will be remembered for his fine acting in "The Furnace," a current Realart release. Others in the specially selected cast are: Nell Craig, Lucien Littlefield, Jay Eaton, Helen Dunbar, Herbert Standing, Edwin Stevens, Margaret Morris, Ann Hastings, and John MacKinnon.

Wanda Hawley and Bebe Daniels Features Scheduled

Pioneer Report a 200 Percent Increase

Reports from all the Pioneer exchanges, extending from Maine to California, which have reached the headquarters of the Pioneer Film Corporation, 130 West Forty-sixth street, show an increased business during the month of November, as against a year ago, of over 200 per cent, and an increased business over the month of October of this year of 79 per cent.

"Bonnie May," the first Bessie Love production made by the A. J. Callaghan Productions and being distributed through Federated Exchanges, will be released soon by Celebrated Players in the Illinois and Indiana territories.

This is the first of four special productions Bessie Love is to make for Federated. The screen play was made from the book by Louis Dodge and was directed by Ida May Park and Joseph de Grasse.

From The New York Tribune

"'Dead Men Tell No Tales' is thrilling drama on the screen. It follows Hornung's tale closely, and reel follows reel without the slightest drop in interest. It is a fascinating story from first to last, much nicer, we think, on the screen than in book form. The picture is one of the best of its kind that we ever saw. It is perfect in every detail, and the burning of the ship at sea is so realistic that you have to exercise great self-control to keep from jumping on the stage and joining in the rescue."



Bert Lytell in three scenes from "The Misleading Lady," a Metro picture

Educational Comedies Heavily Advertised

Educational claims that a new record has just been set in Cleveland, O., newspapers with the announcement of thirteen of its pictures at thirteen theatres. It points out that this is far more significant than the mere booking of the pictures, for all of these houses realized the importance of advertising these pictures, even including those that used a half-inch space. In some cases more space was given the comedy than the feature. In every case the brand name of the comedy was used, and in every case but one the title was also included.

The pictures advertised on this day were: "A Tray Full of Trouble," a Chester, at the Euclid; "Seven Bald Pates," a Christie, at the Mal and Alhambra; "Four Times Foiled," Chester, at the Savoy; "A Fresh Start," Mermaid, at the Ezella: "Torchey," at the Homestead; "Nonsense," Mermaid, at the Crystal; "The Big Show," Chester, at the Regent; "Don't Blame the Stork," Christie, at the Lyceum, and "A Seaside Siren," at the Jennings, Gordon Square and Lucier. The Olympia merely advertised the brand, a Christie.

According to the Cleveland Exchange eight other theatres were playing Educational Comedies at the same time, but did not advertise.

Edwin Frazee, who is making a series of two-reel comedies at his new studio in Riverside, Cal., announces that he has just completed his third, entitled "All in the Air." The first comedy was "After Bedtime," and the second "A House Full of Spirits." Mr. Frazee is reported to be making good use of the trick photography he learned while directing Sennett comedies, and for which he is especially noted.

These comedies are now being distributed through independent exchanges throughout the country. Exhibitor reports in regard to those already released are said to be unusually favorable.

Metro Head Issues Statement

Thirty-eight Pictures Released to American Market

THE year 1920 passes into the film history as one of the best years enjoyed by Metro Pictures Corporation, as is evidenced by the many letters and telegrams of congratulation that have been arriving at Metro's home offices. The year brought to a successful fruition the praiseworthy policy, steadfastly and undeviatingly pursued by Metro, of giving the exacting film public bigger and better pictures.

Thirty-eight pictures were put into the motion picture market by Metro. Of this number, nineteen were Metro specials, while the company served as a medium of release for seven Screen Classics productions, one Maurice Tourneur production, two S. L. (Sawyer-Lubin) productions, three C. E. Shurtleff, Inc., productions—all of them adaptations from novels by Jack London; three Taylor Holmes productions, one Hope Hampton production, and three Buster Keaton comedies put out by Joseph M. Schenck.

The majority of the Metro specials were produced in Hollywood, California, while some were filmed at Metro's eastern studios in New York City.

During January two Metro pictures were offered the public, "The Willow Tree," Screen Classics, Inc., production released by Metro, starring Viola Dana, and "Nothing But the Truth," a Taylor Holmes production starring Taylor Holmes.

Metro released two pictures in February, "The Right of Way," in which Bert Lytell starred, and "The Walk Offs," starring May Allison. Both were produced by Screen Classics, Inc.

Four pictures were released in March, two of them Screen Classics productions, one a Taylor Holmes production, and one a Hope Hampton production.

In April Metro released "Alias Jimmy Valentine," starring Bert Lytell; "Dangerous to Men" with Viola Dana, and "Nothing But Lies," a Taylor Holmes production. In May, came "The Best of Luck," with an all-star cast, and the June schedule listed "The Cheater," which starred May Allison.

The first July release was "Parlor, Bedroom and Bath," adapted from the comedy by C. W. Bell and Mark Swan and directed by Edward Dillon. "The Misfit Wife" was also released in July with Alice Lake as the star. The three August releases were "Held in Trust," starring May Allison; "The Chorus Girl's Romance," with Viola Dana as the star, and "The Mutiny of the Elsinore," with a special all-star cast.

Six pictures, "The Hope," "The Price of Redemption," "Clothes," "The Great Redeemer," "Love, Honor and Obey," and the first Buster Keaton comedy, "One Week," were released in September. In October came the second Keaton comedy, "Convict 13," "Blackmail," "The Saphead," and "Body and Soul."

November saw five pictures released. They were "The Star Rover," "The Fatal Hour," "Are All Men Alike," and "Someone in the House." For the present month the schedule includes "The Scarecrow," with Buster Keaton; "Hearts Are Trumps," "Polly With a Past," "The Misleading Lady" and "Cinderella's Twins."

Roth Finishes Tour of East

Reports on Conditions in East; 1921 to Advance Short-Lengths

MAX ROTH, division manager for Special Pictures Corporation, has just forwarded a report to the home office in Los Angeles on existing conditions in the East generally and how these conditions affect the short subject field specifically.

Mr. Roth returned to New York a few days ago after a lengthy trip convering fifty per cent of the country, terminating with two weeks in Boston spent in a close study of the New England situation. The report reads in part as follows:

"We are experiencing the reaction that all other industries are undergoing in greater or lesser degree, and a perfectly natural condition resultant from an overdose of prosperity. This reaction is not in itself dangerous and should not cause us a great deal of worry. After it is all over, the result will leave the entire industry in a more healthy condition.

"A close study of the motion picture industry will show very convincingly that it has been moving in cyeles and each completed cycle has raised the industry a little bit higher than its predecessor.

"Generally speaking, with the possible exception of the first run exhibitor, short subjects until very recently have been purchased by the exhibitor on a basis of footage. For example, if he needed two reels to fill out his program, it did not concern him greatly if these two reels happened to be a two reel Western or Comedy, or a single reel comedy and a weekly, of any other combination, so long as it ws conveniently available. However, the smaller exhibitor is giving more and more attention each day to this part of the program, and for that reason he is putting on a better balanced program.

"Short subjects are slowly but surely coming into their own, and the instances where two-reelers are featured over the feature itself are growing in number every day. Comparing the regular run two-reel comedy, slapstick, or otherwise, with a regular run of five-reel features, a careful analysis proves that the former has greater entertainment value and is the better picture. The intelligent interest being shown by the smaller exhibitor in short subjects will logically compel the producer to use every effort towards the raising of the standards.

Pathe Dates Four for January

Blanche Sweet, Gladys Brockwell and H. B. Warner on List

AS the immediate successor to the December feature schedule that brought forth such productions as "Dice of Destiny," with H. B. Warner; "The Empire of Diamonds," Leonce Perret's big international spectacle, and "Rogues and Romance," with June Caprice and George B. Seitz, Pathe announces a group of four big feature attractions for the month of January. These include Blanche Sweet in "That Girl Montana," H. B. Warner in "When We Were Twenty-One," both Jesse D. Hampton productions; "The Sage Hen," an Edgar Lewis special, which marks the return to the screen of Gladys Brockwell, and "The Killer," produced by Benjamin B. Hampton from a story by Steward Edward White.

The release dates are: "That Girl Montana," January 2; "When We Were Twenty-One," January 16; "The Sage Hen," January 23, and "The Killer," January 30. These four features make up one of the most notable schedules Pathe has offered during one month and have been selected with the greatest care to provide a formidable group of attractions for the first month in 1921.

"That Girl Montana" presents Miss Sweet in the role of the heroine of a romance of the frontier. The play was adapted by George H. Plympton from the novel by Marah Ellis Ryan. Robert Thornby directed, and the cast supporting the star is headed by Mahlon Hamilton and includes Edward Peil, Frank Lanning, Charles Edler, Jack Roseleigh and Kate Price.

The second feature on this schedule is an elaborate screen presentation of H. V. Esmond's play, "When We Were Twenty-One." The play was obtained by Jesse D. Hampton for H. B. Warner. In his part as the self-sacrificing guardian to the irresponhsible young heir to the Audaine fortune, Mr. Warner has a strong support. James W. Morrison appears as Richard Audaine and Claire Anderson as Phyllis. The other principals are Minna Grey, Claude Payton and Kara Glynesk. Henry King directed the production.

The release for January 23 is a drama of the old West produced by Edgar Lewis. "The Sage Hen" is based on the story of the same name by Harry Solter and deals with the struggles of a woman against the narrow and intolerant morality of small towns of the West. It is a story of mother love fighting against heavy odds to bring youthful romance to a happy issue. Miss Brockwell has the part of the mother. It is a character role and is reported to be a powerful and vivid portrayal as rendered by this well and favorably known actress.

Another player who has played leads in some of the big picture successes of the year, who is seen in "The Sage Hen," is Lillian Rich. Miss Rich played opposite H. B. Warner in "One Hour Before Dawn," "Felix O'Day" and "Dice of Destiny." She was featured with Mahlon Hamilton in "Half a Chance." For the remainder of the cast Mr. Lewis selected Alfred Allen, James Mason, Helen Case and the young hero of the story is Wallace MacDonald.

The contribution from the Benjamin B. Hampton studios will be the final number on the Pathe January schedule. "The Killer" is described by Pathe as a thrilling melodrama revolving about a character who is a killer by nature and instinct. In the story by Stewart Edward White, the Killer differs from his great prototype, Lucretia Borgia, in his methods of executing his cunningly conceived plots. The poison cup of the historical killer is discarded for the more actionable and melodramatic expedient invented by a modern man.

Frank Campeau, celebrated for his dramatic portrayals on the stage and the creator of many notable screen characters, is seen in the same role. Jack Conway, Tod Sloan, Frankie Lee, Zack Williams and Frank Haynes are other well known players who are in the cast of "The Killer."

Quive, of Realart, Heads Managers' Association

Ralph Quive, Realart's manager at Detroit, has been elected president of the Detroit Board of Motion Picture Exchange Managers, according to a report received at the home office.

Mr. Quive has been in charge of Realart's Detroit office for the last year and a half. He has worked in close co-operation with other members of the local board, and is known as one of the most popular exchange managers in that territory, not only with other managers, but with exhibitors as well.

From the

EXHIBITOR'S HERALD

Larry Semon in "The Suitor"

VITAGRAPH

"This master fun maker leads a cast through the liveliest stream of fun that has flowed across the screen in many weeks. It is a comedy to be put into a class by itself and the exhibitor who passes it up is missing something good."

From

Photoplay Magazine

"THE SUITOR"

VITAGRAPH

"For boys and girls of all ages. When we saw it, a family of three—staid middle-aged father, decorous younger mother, and a son of eleven—had mutual hysterics from mirth, although I suspect the small boy's enthusiasm penetrated to his parents. Larry Semon isn't standing still, that's certain. He has improved his methods of funmaking immeasurably in the past months, and this two-reeler is packed with bright bits of business, clever clowning, and all-around good sense in sets and story. For there is a story—all about a band of plotting dynamiters who are hounding the rich father of the lovely heroine, deftly played by Lucille Carlisle. A few more like this and Semon will be in the front rank of the silent comedians."

From the

Motion Picture News

"The Suitor"—two-reel comedy featuring Larry Semon

Released by Vitagraph

"For unalloyed slapstick this two-reeler wins medals.

"Fast action and novelty gags in which the cleverest kind of trick photography is used to advantage characterizes the picture throughout.

"Larry Semon as the star again apparently takes many chances of breaking his neck with his tumbling stunts and in this connection is ably supported by a good cast of 'knock - about' comedians."

Wm. DeMille Guest at Dinner

Tells of Work Attending Production of "Love Madness"

AT a luncheon given in his honor by Dr. Hugo Riesenfeld at the Claridge, on Wednesday of last week, William DeMille, who produced "Midsummer Madness," the Paramount picture now being shown at the Criterion theatre, told a group of newspaper people his ideas and ideals in motion picture production.

Mr. DeMille at the same time gave some interesting information on how "Midsummer Madness" was produced from Cosmo Hamilton's novel, "His Friend and His Wife."

"'Midsummer Madness'" he said, "furnishes an interesting illustration of the necessity of co-operation between authors and directors, and shows why the Paramount producing organization headed by Mr. Lasky has brought a group of big writers into its studios. Somebody has raised the point that 'Midsummer Madness' is not Cosmo Hamilton's book, 'His Friend and His Wife.' With this statement I agree heartily, although I must admit that I have never read the book. But, while admitting the picture is not the book, I maintain that it does tell the story which the book told.

"Mr. Hamilton spent more than a month in the Lasky studio in Hollywood, during which time we worked in the closest co-operation. Before we began to work, I asked Mr. Hamilton to tell me the story of 'His Friend and His Wife.' He started to tell it to me with the ideas and the words of a novelist, introducing more than fifty characters and sketching in details which make up the book. But I soon convinced him that from the standpoint of the pictures the story must center in the four characters, portrayed on the screen by Jack Holt, Lila Lee, Lois Wilson and Conrad Nagel, and that he must discard every incident that could not be told in pictures. He worked over this for days on end, my task always being to have him tell his story in terms of motion pictures. The story he finally evolved is the story of 'His Friend and His Wife' and 'Midsummer Madness.' But, of course, it is not the book.

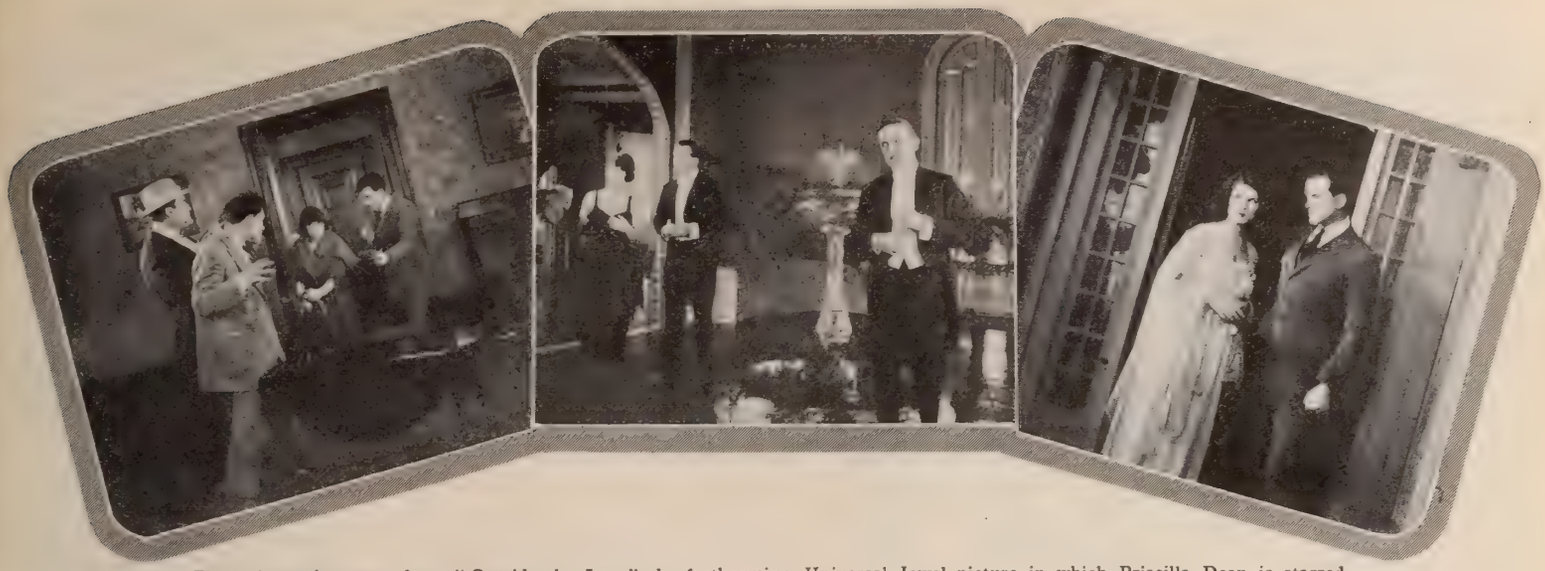
"I do not want books. I do not want plays. I want authors—authors who can learn that building a drama in terms of pictures is entirely different from building a drama for the stage. I shall probably never adapt another book to the screen, because the future of motion pictures lies entirely in the establishment of a new screen literature. Until we have that we shall not have an art, and the only way to get a screen literature is to have authors who can tell dramatic stories, tell those stories in motion picture terms.

"The motion picture today has about the same relation to its ultimate development that the miracle play of the fifteenth century has to modern drama.

"The reason for this is that up to the present we have been almost wholly devoted to perfecting our craft learning our tools and improving on them. We have now developed this craftsmanship to a degree that enables us to present our story. Well, therefore, it behooves us to strike into new fields and make the motion picture the art that it is destined to be. In this we are growing rapidly—I should say that every five years in motion picture growth is equivalent to a century's growth in the legitimate drama. In about twenty-five years the motion picture will have brought itself down into the twentieth century."

Six Houses in One Street Have Star Franchise

Six out of seven theatres on Easton avenue, St. Louis, between the numbers 3600 and 5600, are holders of Realart's Star Franchise, according to reports received by Realart from the branch manager in that district. The franchise carries with it the theatre rights to thirty-six productions. Realart officials regard it a tribute to the popularity of the pictures that out of the seven theatres in this small area, six have selected Realart productions—very nearly a 90 per cent showing.



Three dramatic scenes from "Outside the Law," the forthcoming Universal Jewel picture in which Priscilla Dean is starred

Wesley Barry Loaned to McDonald Co.

Wesley Barry, recently elevated to stardom by Marshall Neilan in his production of "Dinty," distributed through Associated First National Pictures, Inc., has been loaned by Mr. Neilan to the Katherine MacDonald Productions Company in support of that star in her next production, "Trust Your Wife." The latest production starring Miss MacDonald for distribution by First National is completed, and the actual filming of the play, in which Wesley Barry will appear in the supporting cast, will be started at once.

The play is as yet unnamed. It is an original script selected by Bernard Fineman, vice-president of the Katherine MacDonald Productions Company.

First Duncan Comedy Due January 15

The advance advertising on the new series of Bud and His Buddies Comedies was started by the Reelcraft Pictures Corporation over six months ago, when the engagement of the diminutive comedian, Bud Duncan, of the Ham and Bud duo, was announced to the exhibitors via the trade papers.

Now January 15 is the date set for the first release. The title of the picture is "Puppy Love." From then on there will be a weekly release on schedule. Enough pictures have been completed and received by the general office to assure an uninterrupted schedule for exhibitors.

Distribution will be through the Reelcraft and allied independent exchanges throughout the United States.

The firm of Finkelstein and Ruben, of Minnesota, have acquired the distribution rights to all the Harry A. Sherman Productions, according to reports received this week. They will distribute the Sherman pictures in Minnesota, North and South Dakota and Wisconsin.

New Contract for Harry Carey

Universal Star Will Have Own Company Under New Plan

HARRY CAREY, Universal's most popular western star, is to be featured in Universal-Jewel productions, it is announced by Mr. Carl Laemmle, president of the Universal Film Manufacturing Company. As four more Carey pictures have been promised to exhibitors in Universal's 1920-1921 Star Series, his first super-production will not be put into production until next summer. Then he will be taken from Universal's special attraction schedule entirely and will devote his time to making two or three big pictures each year.

The arrangement with Carey was made upon Mr. Laemmle's recent arrival at Universal City. A contract was signed by the star and the film chief under which Carey will make Universal-Jewel productions for the next two years. The arrangement is said to involve a sum upwards of $150,000.

Under the new plan, Carey will have his own producing company. This innovation for the cowboy star will be inaugurated immediately, so that his next four pictures, for release in the Star Series, can benefit from the intensified production efforts of Carey's own company as it is built up in readiness to handle the projected Universal-Jewels.

Kenneth McCaffey, formerly personal representative for Mary Pickford, will be production manager for Carey from now on. He will superintend Carey's next four five-reelers as well as the forthcoming larger productions.

Carey has been with Universal for five years, during the last two of which he has been starred in five-reelers. Prior to that he was the featured player in two-reel "westerns." Before joining Universal he played for Biograph, where he took leading roles for Griffith. Among his best Biograph pictures were "Olag, the Atom," "A Chance Deception," and "Knight of the Range," which he wrote for himself. He also played for Griffith in "The Unseen Enemy," with Lillian and Dorothy Gish.

Carey's past twelve months with Universal have been a succession of successful photoplays. Among the most successful of this series were "The Rider of Vengeance," "Marked Men," "Overland Red," and "Blue Streak McCoy." "Marked Men" established a new record for Carey's ability as a screen star. It was a touching story of deep human characterizations, wholly unlike the rough and ready western roles he previously had portrayed. It was adapted from Peter B. Kyne's story "The Three Godfathers."

Carey also won unusual praise for his interpretation of the quaint tramp character in "Overland Red," the popular story by H. H. Knibbs. "Blue Streak McCoy" was from the pen of H. H. Van Loan, one of the screen's leading writers.

The Universal star gained fame on the stage and as a playwright before he entered the film world. He wrote and produced "Montana," a popular melodrama of a decade ago, playing the leading role of "Cheyenne Harry" in the piece.

His most recent production, "Hearts Up!" is from his own pen. It is considered to be the best picture he has made since "Overland Red." In "Hearts Up!" Carey is supported by Mignonne Golden, Frank Braidwood, Arthur Millett, Charles LeMoyne and others. The picture was filmed under Carey's personal direction, although Val Paul handled the megaphone.

The star now is engaged in the production of "If Only Jim," an adaptation of Phillip V. Mighels' story, "Bruver Jim's Baby." Jacques Jaccard is in charge. Carey's support includes Carol Halloway, Ruth Royce, Duke R. Lee, Roy Coulson, Charles Brinley, George E. Bunny, Joe Hazelton and Minne Prevost.



Harry Carey, Universal star, who is said to have his own producing company in the Universal organization

Blackstone Pictures, Inc., the latest exchange to enter the Chicago field, is now established in its new offices at 21-23 East Seventh Street, and have taken a long term lease on the premises which were remodeled in every detail to give commodious accommodations to the business, the exchange including three large vaults, two inspection rooms, poster and shipping rooms with comfortable offices.

Morris Kline is president of the corporation, R. H. Hadfield, the manager, started as an exhibitor in 1906 and since that time having been connected with production, state rights and exchange business from almost every angle. Fred Linick and Maurice Salin are covering the Chicago district as salesmen and three others working the outside territory for Blackstone Pictures, Inc.

The first pictures being released are reissues of Wm. Russell, Mary Miles Minter, Helen Holmes and a series of twenty Ben Turpin, two-reel comedies. Other pictures will be added to the list regularly but no picture rights will be acquired unless they have a positive drawing punch for the theatre.

The territory to be covered is Illinois, Indiana and Wisconsin, with possible a little later connections in Indianapolis and Milwaukee.

Jacksonville's Advantages for Producers

By W. J. McCormack, Motion Picture News

PRODUCERS are beginning to view with annoyance the increased expense attached to making exterior scenes on the West Coast. Why? Because the locations in and adjacent to popular studio sites have been 'shot to death.' To quote a well known western director, who knows of what he speaks: "I've got to be mighty careful about shooting scenes around here. Every bit of the country has been used. To include familiar exteriors in any picture is courting sameness. If I'm forced to take a company of thirty or more a night's ride from the studio in order to get new scenery, how do you think that cuts into production expenses?"

There is only one solution to the problem confronting producers. Find a site that offers facilities at least on a par with the West, where there are excellent climatic conditions, natural scenery, business co-operation and, if possible, a nearness to New York.

That site is Jacksonville, Florida.

The average temperature throughout the year in Jacksonville is about 69° Fahr. The city is situated on the St. John River. It offers a lavish variety of scenery—cattle, alligator ranches, ostrich and poultry farms, orange and grapefruit groves, a 450 yard wide beach and fisheries. It is only a night's ride to the mountainous regions, a forty mile ride on a beautiful road to St. Augustine with all its wonderful old and new sites, lumber industries, turpentine plants, sawmills, tropical scenes—everything. The country lends itself to northern settings, in fact to every geographical location.

And this city of Jacksonville is only a twenty-eight hour ride from New York City at express train speed!

Jacksonville has a municipally controlled electric light plant that gives service lower than many privately owned competitive plants. The city sells power at three cents and light at seven cents. The plant is equipped with oil burning engines. During the recent coal strike, this electric light plant, with its equipment of oil burning engines, was able to keep the factories running right along.

A few months ago, the leading business men of Jacksonville got together at the Chamber of Commerce to consider the possibility of Jacksonville becoming a large motion picture production centre. After considerable discussion, they decided to make investigations with a view to what New York and Los Angeles offer motion picture producers.

First they commissioned a responsible motion picture technical man to investigate the climate. He found, after consulting the United States weather report, that at no time during the average year is the temperature of Jacksonville higher than that of Los Angeles. Armed with a climate and other weather conditions on a par with that of the West Coast and with a wide diversity of scenery never before used in picture making, a committee was formed immediately to act in a body in bringing before producers the advantages of making motion pictures in Jacksonville, Florida.

W. R. Carter, former newspaper man, editor, and owner of Jacksonville's The Metropolis, was elected chairman of the committee. His associates are H. K. Klutho, leading architect and owner of the largest studio in Jacksonville, Harry B. Hoyt, president of the city's Gas Plant, E. E. Cohen, president of a large department store, and B. S. Levy, president of chain clothing stores.

The committee single out, first, the western background for pictures in Jacksonville. There are large cattle ranches in close proximity to the city, the rich grazing grounds and climate make this country particularly good for cattle raising.

In the event that a producer wants immediate transportation service, he finds that five railroads have terminals in Jacksonville; that ten lines run into the city from various directions, and that the trains are of the express class. If he wants river transportation, the St. John River and its various ship lines are at his beck and call.

And there are locations aplenty for typical fruit growing atmosphere. Of course there are orange and grapefruit groves. But only a short distance away are farms specially devoted to raising on a large scale, figs, grapes, pears, peaches, and the like, as well as farms that are typically northern in their appearance.

How many times is sugar cane planting appropriate for exteriors? Jacksonville abounds in such lands.

Fishing is quite an industry. The St. John River is a Mecca for the deep sea hunters and the producer interested in this sort of atmosphere can glory in the inexpensiveness of it as offered by Jacksonville, Florida.

If the producer wants shots of big northern city life, Jacksonville can supply this, for it has a population of about 125,000 people, and has all the pep of a western city of a half million population.

In the way of industries, which may prove of interest in picture making, are enumerated: the cracker manufacturing concern; the cotton oil refinery; the dry kilns; the dairies; broom factories; one of the largest coffee roasting plants of the South; macaroni manufacturing plants; turpentine yards encircling the city.

The St. John River offers an excellent locale for scenes depicting pleasure and commercial boats. A boat can go safely for over a hundred miles up the St. John River to Sanford, with "side trips" to Silver Springs and other interesting places. Not only are splendid locations offered here, but the very variety of them inoculates into the fertile mind ideas for screen stories!

Jacksonville is the hope of the producers who view with annoyance the increased expense attached to making exterior scenes on the West Coast where the country has been 'shot to death.' The beauty of Nature, the excellent climatic conditions—on a par with that of the West—the transportation facilities, the production facilities, the nearness to New York, and the sincere co-operation of the business men are fundamental in Jacksonville's bid for motion picture production.

Years ago, Sidney Olcott, well known director, recognized the wonderful advantages offered by this city, and he made numerous productions there. The old Kalem company also took advantage of Jacksonville's economic and highly efficient motion picture facilities, but on a rather small scale.

Now, for the ensuing year of 1921, Jacksonville makes a serious bid to become a prominent centre for picture making. Investigate, Mr. Producer, and verify for yourself.

Samuel Hutchinson Speaks

"PERSONALLY, I do not claim the motion picture business is now in its infancy I have watched its growth for seventeen years, through personal contact, and have viewed its ups and downs in this particular. The motion picture business is like any other basic industry, in which there are periods of great prosperity followed by periods of lesser results.

"Reviewing the past year's results of the efforts of the American Film Company, I am inclined to believe that we are now entering on an era of greater prosperity in the industry Our company has just finished one of the most profitable years in its history. Our sales in the United States as well as those in Europe and the Far East has far exceeded our expectations, and while our net profits have not been large, the volume of business has been extremely satisfactory.

"In our Chicago laboratory, the laboratory work has been of such a character and quality that we have secured a great number of clients who appreciate high quality and service.

"In our London laboratories, which our company owns, including the land and buildings, our printing is of such high quality that our English and Continental clients refer to us as the 'Tiffany' of the printing business, and in spite of reconstruction and depression caused by the war, our London business has been extremely satisfactory.

(*Continued on next column*)

Following the announcement in last week's Motion Picture News that Milton C. Work, president of the Peerless Producing Co., had acquired the world rights to the latest Mayflower production, "Whispering Shadows," in which Lucy Cotton is starred, comes the news that he has also purchased the Lawrence Weber, Inc., production, "The Wakefield Case," with Herbert Rawlinson as the star. This is a mystery story from the pen of Shannon Faife. The pro duction was directed by George Irving. In the supporting cast are Charles Dalton and Florence Billings.

Both of these high class pictures will be distributed on the State Right market, by Peerless Producing Company, which is rapidly rising to the fore as the distributors of state and foreign right features. Among the previous features which they have successfully handled are the Edythe Sterling Western, "A Daughter of the West," and "The White Rider." Practically all of the territory on these two pictures has been sold.

New Minneapolis House Books Educational

Declared to be the finest residential district playhouse in America, the Loring theatre, located at Nicollet and Fourteenth streets, Minneapolis, was opened Saturday, December 3rd. "Torchy Turns Cupid" was featured on the opening bill, and with the first change of program Lloyd Hamilton in "The Simp," a mermaid, was included. The theatre has announced the policy of showing all the Educational Comedies.

Hutchinson Says

(*Continued*)

"We believe the time has passed for any class of work and service 'to get by' and the day has arrived when real quality, real work and honest service is appreciated by the discriminating, whether in the exhibition or producing lines.

"We are preparing special plans for productions for the future, along lines of novelty, knowing from our experience that new and striking offerings are the life of the show business. We expect some wonderful announcements during the next twelve months.

"In conclusion, it is with great pride we can state that our company owns all its own property, lands and buildings, without incumbrances; does not owe any debts of any kind and has a very satisfactory bank balance on which to start next year's business. What better prospects could be reviewed than these?

"We wish to extend our best wishes and the compliments of the season to our many friends and customers throughout the United States and abroad, for the next year."



Coming Associated Producers, Inc., releases. Left—Louise Glaum in "Love." Centre—Hobart Bosworth in "A Thousand to One." Right—Thomas H. Ince's "Lying Lips" with House Peters

Dailies Devote Greater Space to Pictures

In a statement just issued, William Fox calls attention to the fact that newspapers throughout the country are giving increasing space to the part that motion pictures play in the life of the public. News items and editorial comment regarding motion pictures being shown or about to be shown are in the ascendency even in those dailies who heretofore tabooed all references to film matters.

As an instance of this new order of affairs, William Fox calls attention to an editorial expression, applying to William Farnum in "If I Were King," that appeared in the *Savannah Press* under date of November 25.

In part the editor wrote:

"Everybody has read the book or seen the play, and yet, from the way people attended the pictured representation in Savannah they are not tired of reheasing the story. Every performance, morning, noon and night, was crowded, the last as heavily as the first. The representations were plain and impressive.

The point the *Savannah Press* wishes to make is that there is great demand among the people for clean, high-class motion pictures. There is nothing erotic in this film. It is full of action and teems with color and spirit.



Myrtle Lavison, now appearing in Frazee Comedies

"Forward" Is Dwan's Slogan

Disagrees With Fan Who Hearkens to Good Old Days

A MOTION picture fan recently wrote Allan Dwan to the effect that the world in general and the motion picture public in particular would be vastly benefitted and much happier—and perhaps wealthier—if some of the old-fashioned games and men and women and modes of travel and methods of correspondence and so forth and so on should return to their former popularity.

He advised Mr. Dwan to make a series of pictures as a sort of propaganda for this big idea.

"In those days—well, yes, perhaps the good old fashioned ways were good," Mr. Dwan remarked as he tossed the letter on the table. "Return to them? Please excuse—me—please!"

"Wouldn't it be wonderful to go back to the old square dance?" suggested the fan from Cincinnati.

"Oh, yes—it would," replied Mr. Dwan. "Wonderful opportunity to trim the toes of some of our most progressive dancers. That's the only comforting thought I entertain relative to the matter."

"And there's the old-fashioned parlor, with its hallowed memories, that was opened once during the week—and that was Sunday afternoon and Sunday evening," laments the fan.

"Great sentiment!" Mr. Dwan says. "Back to the frosty, musty parlor, with its damp, dank atmosphere and pneumania. Back to the sofa and brand new chairs and new carpet for inspiration—perhaps. Well, I believe the modern way is best. Instead of the moldy, mildewed old parlor, why not a spin in your roadster or limousine on a Sunday afternoon? Why not a sprightly trip to the beach, or the mountains? Why not an hour or two at the theatre? Why not a trip in your airplane? Back to the old parlor? Again I beg to be excused."

"I shall never forget those old-fashioned husking-bees and hay rides," further says the fan.

"Neither will I," replies Mr. Dwan. "I fell off a hay wagon once—and that cured my hay-ride sentiments. "I also attended a husking-bee back in Illinois—and that's not so far from Cincinnati, at that—and a red-headed swain planted a red ear of corn in my face when I disputed the right of discovery of same with him. I don't want any more husking-bees in mine. Give me a book and a quiet evening at home—or if it is afternoon, perhaps a visit to the ball park or the football game—or something. Maybe a motor trip."

"Also, I remember well the Sunday morning sermon in the little old red church over in Kentucky," avers the fan in a new outburst of enthusiasm.

"So do I—but not in Kentucky," Mr. Dwan said, but with a perceptable lack of enthusiasm. "It was a little gray church—also in Illinois. Well do I remember it. The preacher would start preaching at 11 a. m. and at 2 p. m. he would still be preaching. In fact, I sometimes thought he would continue preaching until that doom's day he was telling us about. I am not opposed to good preaching, understand—but not any more of the good old-fashioned kind. Let's hear the progressive, modern disclaimer—for his sermons are brief, business-like and timely."

The Cincinnati fan mentioned many other old-fashioned customs and fads, which he hopes will return, but Mr. Dwan dismissed them with a shrug, and in a more serious vein, expressed himself as follows:

"Happiness lies in progress. The man who stands still will always be knocked about and pummeled by the passing throng. The man who is ever moving forward wins the admiration of his fellow man, or his envy, but secure in the knowledge that he is progressing, comes happiness.

"Let us always go forward—and not backward.

"And that's one mission the motion picture industry is called upon to fill. May we rise to the occasion and perform the duty that devolves upon us as members of that industry."

Christie Has Successful Year

HAVING kept pace with an unusually great impetus in its producing activities within the year, the Christie company is entering 1921 with picture production well in hand to take care of forthcoming releases of the winter months and early spring. Marked not only by a broadening out into six-reel comedy-dramas, but also an increase in the quantity of its short subject offerings, the year of 1920 has been a big one for the Christie company.

The next of the six-reel comedy-dramas has already been made. It is "See My Lawyer" from the big Broadway play by Max Marcin and will be released early in the new year presenting T. Roy Barnes, and Grace Darmond who made a hit in "So Long Letty," augmented by a list of other stellar players.

Greater than these accomplishments, Al Christie points to the new two-reel comedies which Educational is releasing at the rate of two per month, which are characterized by the same quality in short lengths as Christie has produced during the year in the feature pictures. "The demand for more comedies of a high grade this year has been met by a comedy which is at least fifty per cent better in merit and pulling power than at this time last year," says Christie. "Not only that, but the comedies in the single-reel brand which have now been introduced as Vanity Comedies, are bearing the same stamp.

"The end of the year is said to be characterized by a general slump in production, but we are going right ahead with the two-reel and single-reel schedule, now making the comedies which will be released through Educational exchanges in March and April of 1921."

Mr. Christie is now working on a two-reel special which will present Neal Burns and Dorothy Devore with a cast of five supporting players from the large stock company. William Beaudine, and Frederic Sullivan are producing one-reel Vanity Comedies with the stock company of players which has been set aside exclusively for this one-reel release.

Olga Printzlau, Paramount scenario writer, who for some time has devoted her attention to the preparation of the scripts of William DeMille's productions, has just signed a five-year contract under the terms of which she will continue to write exclusively for Mr. DeMille.

Miss Printzlau's success in the adaptation of Cosmo Hamilton's story, "His Friend and His Wife," which William DeMille produced under the title, "Midsummer Madness," is said to have been the determining factor which led to her engagement for a long term of years.

To Film "Unchartered Seas" in the North

Wesley Ruggles has been entrusted with the script for Metro's adaptation of John Fleming Wilson's "Uncharted Seas." Rudolpho Valentino will play the masculine lead, while Carl Gereard will give the heavy portrayal.

The entire company plans to leave for the Arctic regions at an early date, where most of the exterior scenes will be taken. Director Ruggles plans to "shoot" the Aurora Borealis while the troupe are in the northland.

Pearl White's Third Feature in Demand

The home office of the Fox organization is in receipt of information from its various branches in this country that "The Thief," Miss White's third special from the Fox studios, is exceeding the vogue she attained with "The White Moll" and "Tiger's Cub." The third Pearl White picture did not get under way until the week after Thanksgiving, but the bookings have far exceeded her first two, as demonstrated by the records in the Fox contract department, it is announced.

Clyde Cook's Third to Be Ready January 9

As his third Clyde Cook special comedy, William Fox will release "All Wrong" on January 9. So well has the new comedy star been received by showmen and ticket-buyers that Mr. Fox expects for "All Wrong" increasing sales and popularity—for the two comedies already released with Clyde Cook the star are reported to have gone over with a "bang."

Predicts Advance for 1921

New Marketing Methods and Perfecting of Color Photography Seen

FAR-REACHING changes in methods of marketing pictures, improvements in methods of showmanship and the perfection of color photography are some of the prominent advances that will be accomplished in the coming year, according to John W. McKay, general manager of the Mayflower Photoplay Corporation.

"Judging by present indications," said Mr. McKay, "we may look for some very revolutionary things next year. Chief of these will be far-reaching changes in marketing methods. And next to this will be the progress made in the technical end of the business. Then, too, methods of showmanship will be perfected to the highest point attainable next year."

In the opinion of Mr. McKay there can be no question that the next great step forward for the motion picture will be the perfection of color photography.

"Although a number of color photography systems have been developed this year," explained Mr. McKay, "none has been wholly satisfactory. The method has been either imperfect or so expensive as to render it impractical for commercial purposes on a large scale. But with the creative minds in the mechanical and technical end of the business concentrating on this problem, it is only reasonable to anticipate some startling achievements in 1921 as a result of their experiments."

The opening of the way for an entire reorganization of marketing methods has been effected, according to Mr. McKay, by the Mayflower - Realart "Play and Then Pay Plan," under which exhibitors play their pictures first, and then pay for them afterward, basing payment on actual box-office receipts instead of on a guess as to the worth of the picture as embodied in the rental price fixed by the distributor.

Without a doubt this "honor system of booking," as some call it, is the most radical method ever injected into the motion picture industry, he states, and it is believed the fuller development next year of this scheme will be watched with great interest by every exhibitor and distributor in the business.

"Exploitation of motion pictures during 1920," says Mr. McKay, "has evolved much from which the wise theatre owner will profit in 1921. Picture presentation has probably been perfected to its highest degree of usefulness, but such is not true of exploitation. I am told there are still many exhibitors throughout the country who are not sold on the exploitation idea. But the fact remains that undoubtedly the end of 1921 will find every theater owner in the country converted to this business stimulant, and it will be established as a concrete adjunct of the exhibition game."

Barker Production Delayed

Infection of Pauline Starke's Eyes Causes Set-Back; Other Units Busy

A TELEGRAM received at the Goldwyn studios from Reginald Barker who, with the company making the screen version of Katherine Newlin Burt's new novel, "Snow Blindness," is in Banff, Canada, states that work of photographing the exteriors has been delayed, due to a serious infection of the eyes developed by Pauline Starke. The trouble was caused by a scratch on the forehead sustained on the train while en route from Los Angeles to Banff. The curious part of the entire matter is that Miss Starke plays the role of a girl temporarily snow blind in the picture. Russell Simpson, Mary Alden, Cullen Landis and Miss Starke have the four big roles in the Reginald Barker all-star production of "Snow Blindness."

E. Mason Hopper is putting the finishing touches to the new Rupert Hughes picture in which Helene Chadwick has the principal role. This is the first story which Mr. Hughes wrote directly for the screen. He is spending every day on the set and is collaborating with Director Hopper on intricate camera effects.

Director Frank Lloyd has finished nearly all of the American scenes for Gouverneur Morris' first original scenario known tentatively as "The Water Lily," and will soon begin photographing the big scenes of the Boxer uprising which figure in the early part of the story and for which an entire section of a Chinese city was built on the Goldwyn studios.

Tom Moore's new stellar picture, "Mr. Barnes of New York," from the famous old novel by Archibald Clavering Gunter, is rapidly taking screen form under the directing eye of Victor Schertzinger. Quaint and colorful costumes and settings have been designed for this production in keeping with the period in which the action takes place.





John W. McKay, Gen. Mgr. of Mayflower

Marion Davies Entertains

Marion Davies will give a Christmas party at the International Film Company's studio on the afternoon of December 25, between 3 and 5 o'clock. Hundreds of children of the neighborhood will then be the guests of the beautiful film star, who will personally present a Christmas gift to each child, previously—on Wednesday, December 22. At the party there will be dancing, music, refreshments and a general gala time.

If "Buried Treasure," Miss Davies' newest picture, can be secured from the laboratories where it is now being worked on, it will be shown the children as an added attraction. Previous to this, Miss Davies has held her Christmas Day children's party in her Riverside Drive home, but this one, in the studio, is planned the greatest treat of them all.

Harry Wilson, Author of "The Spenders"

Harry Leon Wilson, author of "The Spenders," which Benjamin B. Hampton has made into a motion picture and which the W. W. Hodkinson Corporation will release in January, is known as one of the great American humorists alive today.

Mr. Wilson worked with Mr. Hampton in bringing the situations embodied in "The Spenders" absolutely up-to-the-minute, as a result of which the picture offers an interesting portrayal of New York's society at the present time, and is replete with the richest humor.

Universal Series Wins Access to Sax Houses

A new precedent was set recently for the theatres of the Julius Sax Theatres Circuit of Portland, Ore., when Sam Sax, general manager of the chain, booked "King of the Circus," the new Universal serial starring Eddie Polo, for the New Grand theatre. Heretofore it has been strictly against the policy of the Sax houses to show serials, states Universal.

Rothacker's Greatest Expansion in 1921

IN a statement just issued from the Chicago headquarters of the Rothacker Film Manufacturing Company, Watterson R. Rothacker extends holiday greetings to the entire industry in the following words:

"Every one in the motion picture industry—producers, distributors, exhibitors and professionals—I wish all of these as merry a Christmas and as happy a New Year as the Rothacker Film Manufacturing Company will have. And I hope they will enjoy as prosperous a coming year as I feel sure is in store for our organization."

The past twelve months are described in the statement from the Rothacker headquarters as "the biggest by far on the Rothacker calendar." In the laboratory division of the big plant business was turned away, it is stated, because it was not humanly or mechanically possible to turn out any more prints. In the industrial division it was impossible at times to get enough cameramen to supply the demands of Rothacker's clients, announces the Rothacker statement.

The coming year is expected to witness even greater achievements by the Rothacker forces. By the time the infant 1921 has its teeth cut the Rothacker Coast laboratory will be opened. As soon as the Hollywood plant is in operation Mr. Rothacker will go to London to get construction started on a third laboratory there. While in Europe last summer he received assurance of enough business to enable the foreign plant to open up with 500,000 feet of planting a week, it is stated. On returning from abroad next spring, Mr. Rothacker plans to award the contract for the erection of a fourth laboratory in New York.

The dawn of 1920 saw the Rothacker Industrial Division the world's largest producer of practical pictures, the field in which Mr. Rothacker was the pioneer. But one would scarcely recognize that industrial division today, so swiftly has it grown in twelve months. Last January there was only one Rothacker industrial headquarters—Chicago.

Early last spring President Rothacker bought out the Leggett & Gruen industrial film concern and formally opened the Eastern Rothacker industrial branch in commodious quarters at 220 West Forty-second street, New York City. One after another, other branches were established in St. Louis, Buffalo, Peoria and Milwaukee. The Rothacker Industrial Division is determined to have every strategical city in the country covered within another twelve months. While in Europe last summer Mr. Rothacker appointed Richard Wainwright industrial representative for the United Kingdom. Mr. Wainwright having offices at 6 Piccadilly Mansions, Shaftsbury avenue, W. I.

The "super-production" made its advent into the industrial field this year. Formerly most practical pictures were of short length—in the majority of cases only one reel and seldom running over three or four. This year industry came into full appreciation of the value of the medium which Mr. Rothacker was the first to harness into their service ten years ago. A manufacturer who, two years ago would have been content with only one reel, this year found need for eight to ten reels. The seven and eight-reel practical picture was as common on the 1920 production schedule as single reelers were several years ago.

Films which American manufacturers will use to get Uncle Sam's share of the foreign trade were a notable feature of 1920 practical picture production. Films produced in the Chicago studio last spring are now in all parts of the world.

For the Laboratory Division 1920 proved a severe test. There literally was not a breathing spell in the entire year. But in spite of this pressure a half-hour was chopped off each person's working hours by giving the laboratory workers two recesses a day—fifteen minutes morning and afternoon, in which they might dance in the studio, go for a walk, regale themselves in an ice cream soda across the street or whatever they pleased. Of course, the pay remained the same. The laboratory force responded to this innovation by actually turning out more prints in eight hours than they had been doing in eight and one-half hours.

Early in the year the exterior fireproof vault was completed, affording clients an absolutely safe storage place for negatives. Inside the laboratory a number of changes were made, notably the segregation of assemblers into small asbestos-walled rooms.

Frequently the Rothacker organization was called upon to furnish a special messenger to convey prints to a distant city in order that an advanced release date might be made.

The organization started out at the beginning of 1920 to make "Rothacker Service" as well known as "Rothacker Prints." Service men were dispatched on a tour of the exchanges to find out all the ways the organization could deliver something more than prints. Members of the organization now feel that the service goal has been attained, but they are determined that the goal of 1920 shall be only the starting point of 1921. Letters received from exchanges the last few months indicate that "Rothacker Service" has become a part of film-dom's vernacular. Wesley Smith has been maintained on the Coast as a service representative, visiting the studios regularly.

"One of the big jobs on our program for 1921 is the standardization of our laboratories," said the president of the Rothacker Company. "Early in the new year the Rothacker laboratory on the Coast will be opened. As soon as this one is operating. I plan to go to London to get construction started on the European contract. I do not think we are overly optimistic when we hope to see laboratories erected both in London and New York City in 1921."

"The then four Rothacker laboratories must be standardized—although long distances apart they must operate as one.

"Our technical experts are now working on this standardization problem. Their task is to insure that in no matter which laboratory the negative is developed or the print made the result will be the same. With laboratories in Los Angeles, New York and London as well as in Chicago, all operating under standardized methods, it will be possible for the Rothacker workers to develop most of the negatives they will be called upon to make prints from."

Lull Proves Return to Normal

Bennett Says Holiday Drop Shows War Craze is By

THAT theatres in various parts of the country are noting a discernible lull in patronage is one of the best signs that the times could afford of the solid basis upon which the motion-picture industry is based, is the opinion of Whitman Bennett at the head of the producing company of that name which is preparing seven special productions, four of them starring Lionel Barrymore, for distribution by Associated First National Pictures, Inc. Mr. Bennett declares that a halt in motion picture-theatre patronage at this time of year is a good indication that the business of exhibiting is once more on a normal basis.

"The exhibitor who feels alarmed because he has noticed a perceptible drop in attendance at his theatre within the past few weeks." said Mr. Bennett, "is either one who has a very short memory or else one who entered the business of exhibiting during the abnormal period which has persisted over the past thirty months. The experienced exhibitor knows that in normal times there is always a lull in attendance before the Christmas holidays and these exhibitors were surprised when it did not come last year or the year before.

"This mid-season lull has been explained in various ways but the most plausible one lies in the fact that the business of preparing for the celebration of Christmas is an occupation that allows but scant time for theatre attendance. Retail trade is on the boom especially in the evening. Clerks, accountants and other store employes are tied up at their place of business. They themselves are not only prevented from attending the theatre but the members of their families stay home to be present when they return from work. A great many of those who are not forced to work in the evenings employ the hours used at other times for theatre attendance to do their Christmas shopping or else take the opportunity of earning additional money by the many extra temporary positions that are open to them for their evening hours.



Whitman Bennett, producer of pictures for First National release

"The fact that the lull has been discernible this year should be a source of confidence to the exhibitor. It is the surest indication that could occur to show that the country is getting back on a normal basis. The American people have once more taken up the business of living sane and safe lives when the occupation of preparing for Christmas is widespread enough to be felt in the motion picture theatre. The hysteria of war is gone. The carelessness of private extravagance engendered by the recklessness of all the governments of the world, recklessness which caused the people to disregard all customs of normal living, is gone and it is for the benfit of all legitimate business that it is gone.

"The brake has been applied just in time. The American public has served notice on the motion picture theatre that it is once again living on a normal basis. Real showmanship will once more come into its own and the man that knows the science of exhibiting is the one who will be rewarded for his efforts. The ones who will suffer are those who are real showmen but mere owners or managers of motion picture theatres. The public will be once more responsive to well thought out exploitation."

Miss Talmadge in Florida

Constance and Her Company Busy on Exteriors for New Production

CONSTANCE TALMADGE with her director, Chet Withey, Cameraman Oliver Marsh, and her entire company, have gone to Miami, Florida, to make exteriors for "The Man From Toronto," Douglas Murray's play which has been adapted for the screen by Grant Carpenter.

The name of this story which was played in this country by Henry Miller, under the title of "Perkins," and is still playing in England as "The Man From Toronto," will be changed later on. Kenneth Harlan, who recently appeared with Constance in "Dangerous Business," and who, on account of his splendid work in that picture, has been signed up by Jos. M. Schenck for a year's contract will be seen as Constance Talmadge's leading man. This is the first of the Constance Talmadge productions to be directed by Chet Withey, who formerly directed Norma Talmadge. Following "The Man From Toronto" Mr. Withey will direct "The Butterfly in Harness."

Fred S. Meyer, managing director of the Palace theatre, Hamilton, Ohio, has made December a "Harold Lloyd Tribute Month" at the Palace. The house has played all of Lloyd's two-reel feature comedies. With the showing of each, increased interest in Pathe's premier comedian has been manifested by the public until it has become apparent to Mr. Meyer that his patrons are sufficiently enthusiastic about Lloyd's performances to warrant his offering as features during the month of December five of Lloyd's best one-reel pictures.

The five one-reel pictures selected by the Hamilton for exhibition during December are "Why Pick on Me?" "Ask Father," "Hear 'em Rave!" "Bees in His Bonnet" and "Two Scrambled." The playing dates are December 2, 3 and 4, "Why Pick on Me?"; 8 and 9, "Ask Father!"; 15 and 16, "Hear 'Em Rave!"; 19, 20 and 21, "Bees in His Bonnet," and 27 and 28, "Two Scrambled." In announcements of the Lloyd Tribute Month showings, which bill these one-reel comedies as "5 De-Luxe Re-issues," advantage is taken of the appearance in the cast supporting Harold Lloyd of "Snub" Pollard and Bebe Daniels.

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New York Concert League

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New York

Geo. Beban to Extend Tour

Begins Tour of Personal Appearances at Newark, N. J., January 2

BEGINNING January 2nd, George Beban will open his tour in connection with "One Man in a Million," his latest film product with which he intends to accompany through its showing throughout the country. The initial opening will take place at the Branford theatre, Newark, which, according to Mr. Fabian, who is erecting the theatre, will be ready to house the Beban attraction by that date.

After playing the Branford a full week, Beban will move to New York and while the theatre has not as yet been definitely settled upon, it is understood that arrangements are well under way with Moe Mark for the Strand and that the local presentation will take place in that theatre.

When Beban left his West Coast studios it was with the intention of remaining on tour for a period of ten weeks. Since that time bookings have been made which will keep the star away from Los Angeles for siz months' time.

"I did not dream of remaining away as long as this," declared Mr. Beban. "But exhibitors in the large cities, hearing of my new plan and, in many instances, speaking with brother exhibitors who had already booked the attraction, wired me not to pass them by. Inasmuch as the main motive of my tour is to bring the artist and public on a more friendly basis and to urge co-operation between the producer and the exhibitor, it would be folly to rush through this tour, hitting but a small portion of the field. And while I shall not, in any manner, receive the financial reimbursement that I would in producing pictures, I feel that adding a few months to my tour will do much more good to me and for my ideals and in carrying my message directly to the motion picture audiences."

The fact that Beban is urging better pictures and in his talk speaks at length on the uplift of the picture industry has brought the tour to the eyes and ears of the executives of many cities in which he will appear. In many cases the star will arrive as guest of the mayor and in some instances arrangements have been made to appoint him mayor for a day, such as was done on First National day in Oakland this year. The rotary clubs have also evinced a desire to support the Beban project as well as have the welfare leagues, the parent-teacher associations and other civic organizations. A special representative is now on tour ahead of Beban and is arranging various meetings.

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Research Department Attached to Studio

A comprehensive research department and library that are prepared to furnish all of the wide range of information necessary for the making of more accurate, interesting and beautiful motion pictures has been organized by Mrs. Pauline Payton Forney at the new Paramount studio in Long Island City. Mrs. Forney, with a number of years' experience in the Library of Congress, is considered to be unusually well qualified for this work in which she is assisted by Miss Gertrude Koch, formerly of the Newark Public Library.

The research department is to be an adjunct of the production department where, on a moment's notice, a director may learn everything ranging from how a native woman of Tahiti wears her hair to details of court etiquette at an Embassy ball in Turkey; the kind of tablecloth used in Colonial days or the interior fixings of an Australian ranchman's hut.

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Three West Coast "Santys" who rushed the season a bit in order to present themselves in costume to NEWS *readers. Left, Marjorie Daw; Center, Wesley Barry; Right, Irene Marcellus*

Neilan's Diversified Product

Widely Different Pictures Come from Neilan Studio

WITH the completion of "Not a Drum Was Heard," Marshall Neilan's newest independent production, not far off, this young director rounds out a year of diversified product.

Since last January Mr. Neilan has been responsible for five productions that—in theme and general atmosphere—have been as wide apart as the poles. "Not a Drum Was Heard" is a dramatic story of the American West with two cowboys and a beautiful girl of the plains in the leading parts. A goodly amount of pathos is promised throughout the story in incidents dealing with the unhappy life of the young wife of a weakling whose neck is saved from the hangman's rope in the supreme sacrifice of his cowboy pal. Staged in the locale of the story, this production has for its background and general atmosphere a setting unlike any of the previous Neilan releases of the year. The theme of the story itself is different from any of the four former offerings.

Previous to this production came "Dinty," a story with Wesley Barry, the boy star, in the big part. Staged in San Francisco, this is a tale of the metropolis with drama and humor sprinkled throughout in equal parts and a spectacular thrill as the climax.

"Go and Get It," predecessor to "Dinty," was a romance of the newspaper world disclosing one thrilling episode after another. It was a sensational story with sensationalism ever present in each scene.

In "Don't Ever Marry," Mr. Neilan proved himself equally adept at farce. A humorous story throughout, this photoplay portrayed the director's keen sense of comedy values given to the public in his own inimitable manner.

"The River's End," another triumph from the Neilan studio, gave us a romance of the Canadian Northwest, again entirely different from any of the above-mentioned pictures. One of the year's biggest financial successes, this picture has achieved a prominent place in the annals of motion picture production.

Santschi Series Open Jan. 23

"Beyond the Trail" to Be First Released by Pathe

THE announcement of the release date of the first of the Tom Santschi series of Western productions made by Cyrus J. Williams is contained this week by Pathe in a statement revealing that "Beyond the Trail" would introduce the series on January 23.

After months spent in picturesque parts of Western United States and on trails said to have never before been followed by motion picture players, the Santschi company has completed its cycle of intensely dramatic Western productions. "Beyond the Trail" was the first of the number finished and as such was selected to blaze the way for the series.

Robert North Bradbury directed "Beyond the Trail" as he did each succeeding production. His knowledge of picture values, his judgment of wonderful locations, his keen insight into drama, and the tastes of the picture-going public, are fully manifested in the first Santschi release, declares the Pathe statement.

Supporting Santschi in "Beyond the Trail" is a cast of popular players. Edward Hearn, who was prominently cast in the Jack Dempsey serial, "Daredevil Jack," which also was released by Pathe, will be seen as Bud, brother of Clem Martin, played by Santschi. Gertrude Claire portrays the mother, Patricia Palmer the "Girl," and Willys Galles the Indian.

"Everything that could be expected of a Tom Santschi picture is crowded into 'Beyond the Trail,'" declares Pathe in the statement just issued. "Staged in the most beautiful country ever pictured on the screen, this story relates the sacrifices of one brother to save the other from degradation and to defend the name of his mother.

"Stirringly dramatic, 'Beyond the Trail' will give the Santschi series an auspicious start. It offers exhibitors a production of sterling exploitation merit, and a star who for years has been one of the most popular players of the screen.

"Santschi is one of the few screen players who has retained his popularity at flood-tide throughout his entire career. Winning his way into public grace through his wholesome appearance, his good-natured characterizations, and in a large measure through a sturdy pair of arms that have won him many screen encounters, Santschi has always been upheld as a model of manliness. Always he has appeared in the strongest outdoor pictures, and in many respects he is synonymous with big Western productions.

"Arrangements for the release of the Santschi pictures of Pathe were made by Cyrus J. Williams through Arthur S. Kane. Mr. Williams has been in the producing field for nearly three years. He has one of the best equipped studios on the West Coast, and has made several of the biggest 'outdoor' pictures of recent years. Mitchell Lewis appeared in a series of outdoor dramas made under the supervision of Mr. Williams."

C. Alfred Karpen Enters Free-Lance Field

C. Alfred Karpen, formerly with Universal, Realart and Pathe, has entered the free lance field as an expert film editor and title writer. While with Pathe, Karpen prepared many foreign productions for the American market. Aside from his extensive studio and laboratory experience, he has had a broad training in the advertising and publicity field as well.



Three views of one of Vitagraph's latest productions, "It Isn't Being Done This Season," in which Corinne Griffith is starred

Vitagraph's Outlook for 1921

Albert E. Smith Predicts Biggest Year Ever

ALTHOUGH Vitagraph, through its increased facilities, has enjoyed the most successful year of its career and reached its highest point in both the quantity and quality of its productions, it announces that it proposes to permit no let-up in its activities during the coming year. Albert E. Smith, its president, who is in New York on a brief business trip from the West Coast studios, where he is speeding up Vitagraph productions during the winter months, said upon his arrival this week, that not only would the twelve regular companies now busy on Vitagraph feature productions, comedies, chapter-plays and special productions with all-star specially engaged casts be kept intact and urged to even greater efforts, but that additional special companies would be formed to increase the output of special productions.

During the past year four of these special productions were completed. The first, "The Courage of Marge O'Doone," by James Oliver Curwood, and directed by David Smith, met with big success, and the succeeding special productions were equally popular. They were the first Tom Terriss Vitagraph production, "Trumpet Island," based on the story by Gouverneur Morris, and another Tom Terriss production, "Dead Men Tell No Tales," by E. W. Hornung, which is now being shown in the first run theatres. "Black Beauty," adapted by Mr. and Mrs. George Randolph Chester from the story by Anna Sewell, with Jean Paige in the stellar role, has just been completed at the West Coast studio under the direction of David Smith. It will have its premier early in the new year. A third Tom Terriss production, "The Heart of Maryland," with Catherine Calvert in the role created on the stage by Mrs. Leslie Carter, is now nearing completion. This will be followed by another stage success in which two prominent screen actors will appear as co-stars. The new year will also see active work on "The Son Wallingford," by Mr. and Mrs. George Randolph Chester. While Mr. Chester is the author of the "Get-Rich-Quick Wallingford" stories, his new story, which also will be published in novel form, is new in theme, introducing new characters, but retaining the notorious J. Rufus Wallingford and his equally famous partner Blackie Daw.

Early in the new year five of Vitagraph stars will have completed their first offerings of the new year. These will be Alice Joyce in "Her Lord and Master;" Corinne Griffith, in "It Isn't Being Done This Season;" Alice Calhoun, Vitagraph's newest star, in her first production, "Princess Jones;" Earle Williams in "Diamonds Adrift," and Antonio Moreno in "Three Sevens," his first feature production.

Larry Semon and Jimmie Aubrey will be particularly active during 1921. Both are now busily engaged on the preliminary work on new comedies which will be begun immediately after Christmas holidays.

Vitagraph's two serial companies, headed by William Duncan and Joe Ryan, respectively, are working under pressure at the West Coast studio keeping up with the demand for their pictures. Mr. Duncan, with Edith Johnson as co-star, is more than half through with "Fighting Fate," and Mr. Ryan in his first production as an individual star, is well into "The Purple Riders." In order that there may be no delay in their serial productions during the coming year, Mr. Smith, who writes the chapter-plays in collaboration with other authors, already has their new vehicles well under way.

The year 1921, Mr. Smith says, will be a banner one for Vitagraph.

Film Novelty Promised

A new era in art is about to be ushered in. Philip Van Loan is authority for the statement that he is at present engaged upon a vehicle which when completed should prove to be a big step forward in the motion picture industry.

It is generally conceded that no film attraction would be well received by an audience were there no musical accompaniment. Mr. Van Loan contends that as music is so essential to the proper presentation of even the greatest film spectacles, it is but fitting ha music should not be relegated to second place, but should be considered not only as of equal importance as the film but actually part and parcel of same. With this in view Mr. Van Loan promises to give, when completed, a visualization of music so that an audience may really see what they hear and hear what they see. Incidentally, Mr. Van Loan promises another distinct novelty in that the film presentation will not be interrupted by titles.

Will Exploit "The Devil"

Pathe Announces "Most Sensational" Campaign Seen in New York

PLANS for probably the most sensational exploitation any motion picture has ever been accorded in New York or any other city, have been made for George Arliss's screen debut in "The Devil," another Associated Exhibitors' special, distributed through Pathe, declares a statement from the Pathe headquarters.

While announcement of the theatre will be withheld until all details have been completed, one of the foremost of Broadway's screen palaces will stage "The Devil" soon after the New Year, and will give it one of the most remarkable presentations in motion picture annals, states Pathe.

Every effort will be made, it is declared, to make the motion picture version of Franz Molnar's wonderful play, more sensational than was its stage presentation here about a decade ago, when two companies played "The Devil" on Broadway at the same time. Incidentally, George Arliss starred in one, and received the unanimous indorsement of the Metropolitan critics.

Release date for "The Devil" has not been definitely determined upon by Associated Exhibitors and Pathe, but should be within the next week.

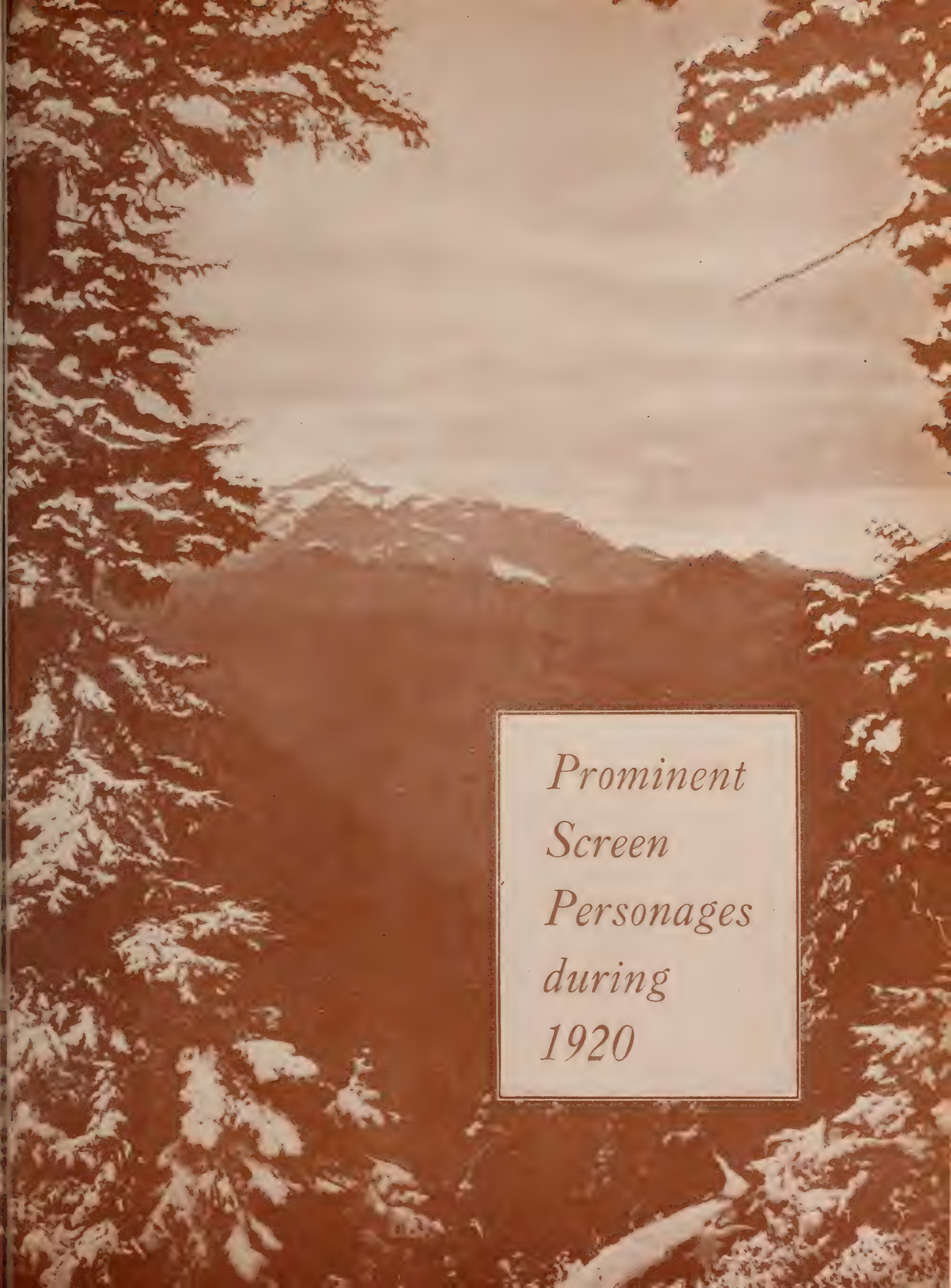
A Merry Christmas to All MOTION PICTURE NEWS

From The New York Globe

Dead Men's Tales.

"Dead Men Tell No Tales," the cryptic advertisement which has decorated the recent dailies in huge black splashes, is now revealed as a harmless, necessary movie at the Broadway this week. This will be a relief to those nervous souls who were startled by its sinister implication under pastry ads or patent medicine announcements. Our own Globe Trotter assures us that he even saw the notice of an excellent physician with the traditional "office hours from 11 to 2 and by appointment," and under it the laconic prophesy "Dead Men Tell No Tales."

But the picture is here and all is forgiven because it is an excellent example of a mystery melodrama of pirates and bottles of rum and beautiful Spanish women rescued at least six times for every reel. Most of the burden of these respues fall on Percy Marmount, as the dauntless hero. Catherine Calvert makes a vivid and flashing senorita, who is not too proud to be saved. The film is combined with the usual Broadway vaudeville bill, although it is quite strong enough to carry the programme alone.


Prominent
Screen
Personages
during
1920

Robert G. Vignola

BEFORE reaching young manhood, while but a boy in his teens, Robert G. Vignola, director of Robert G. Vignola productions for Cosmopolitan (Paramount-Artcraft), determined in his young mind to become an actor. Everything was done to dissuade him but to no avail. In desperation, finally, his father bargained with the son whom he had imported from Italy, at the age of three, and deposited in Albany, New York, where it was hoped and expected that said son would grow into a practical young man, adopt some profession or trade and become a "home-town fixture."

Without confidence in his son's ability to act—and devoid of any sympathy for his aspirations, the elder Signor Vignola agreed to furnish transportation to New York and return, with a meager allowance for living, meantime, but with the proviso that either "Bob" was to return, giving up all thought and reference to his wild "aspirazioni," or when the money gave out, rely solely upon himself and his beloved "art" for necessities of life.

At least it was a chance. Robert accepted, left for New York and did not return unto Albany until he was to appear in a play "at the opera house" the reward of a persistent son of doubting parents.

It did not impress the family ensemble nearly as much as it would impress those interested in theatrical activities that Mr. Vignola had the distinction of making his first appearance on the stage with two of the world's most-famed dramatic factors, Eleanor Robson and the late Kyrle Bellew, in "Romeo and Juliet." For the following seven years he played leading parts, and became widely and favorably known for his characterizations. One of his favorite assignments was to impersonate an old man, when he was but a boy himself. It has always been his preference to do the "unusual," and now, a director of acknowledged merit, he continues with "the unusual" for that is the least one may say about his photoplays. There is little room for adverse criticism, as reviews of his works will verify.

Having mastered his attempt to become a well-known and competent actor, Mr. Vignola followed the beckoning hand which led to direction of the motion picture. His first seven pictures were for Kalem Film Corporation, where he had started as an actor. Following these, he engaged upon a trip to Europe and spent many months abroad and as a result he has not only visited but played in nearly every country in Europe.

Some of the stars who have been directed before the camera by Robert G. Vignola are Constance Talmadge, Ethel Clayton, Tom and Owen Moore, Pauline Frederick, Jack Pickford, Marguerite Clark, Hazel Dawn, Alice Brady, Alice Joyce, Clara Kimball Young, Vivian Martin, Louise Huff, Alma Rubens and many players of noteworthy ability.

In the past year Cosmopolitan have released "The World and His Wife," one of the greatest successes of the year, in which Miss Rubens, Gaston Glass, Montagu Love, Pedro de Cordova and others were brought to the zenith of their talents. Ready for distribution are "Passionate Pilgrims," with a cast of unusual strength, "The Manifestations of Henry Ort," and under production "Redemption Cove," all stories which were placed, with utmost confidence in the hands of a director sure to make the best of good material.

"The World and His Wife," however, brought Robert G. Vignola altogether into his own. Greatly admired by all who come within the range of his cheerful, kindly and altogether dependable direction, Robert G. Vignola has won the admiration of the industry.

George Archainbaud

FOREMOST among earlier productions directed by George Archainbaud rank: "As Man Made Her," "The Brand of Satan," "A Maid of Belgium," "The Cross Bearer," "The Awakening," "The Stormy Petrel," "The Love Cheat," "A Damsel in Distress," and "Little Mother Hubbard."

His recent pictures include Elaine Hammerstein in "The Point of View," "The Pleasure Seekers" and Eugene O'Brien in "The Wonderful Chance," which won unanimous praise from the critics everywhere.

An angle on Mr. Archainbaud's splendid directorial ability is supplied with much pertinence in Wid's review of "The Wonderful Chance." In speaking of the star, Eugene O'Brien, Mr. Archainbaud's direction is paid a fitting tribute: "'The Wonderful Chance,' however, appears to be by all odds the best starring picture that Eugene O'Brien has had. Many elements enter into its success, the most prominent of which are the story, and the skilful direction. Archainbaud's direction has not only emphasized the high lights of the plot to a fine degree but has also been responsible to a great sense of the fine appearance made by the star. The double exposure is great—nothing has been seen like it before."

In addition to Wid's enthusiastic praise of Mr. Archainbaud's directorial skill, Motion Picture News attracted attention to the excellent points throughout the picture and said, among other things, "The picture is well directed and produced."

George Archainbaud was born in Paris, France, and it was there that he received his rudimentary education. His motion picture career started when he became an assistant director to the French master artist, Emile Chautard, then associated with the Eclaire Film Company of Paris. Arrived in America, there followed directorial engagements for the aspiring young Frenchman, with the Beacon Film Company, the American Cinema Corporation and Pathe. William A. Brady gave Mr. Archainbaud his first big opportunity to direct when he engaged young George to make "Man Made Her," starring Gail Kane.

Mr. Archainbaud is a man who devotes his entire energies and continued efforts to the art of the motion picture. Results emphasize his respect for detail and the injection of a vitally human element. His is possessed of a keenly observant mind—one that retains what it observes, and is registered through the channel of those fortunate to fall under his directorial skill.

The past year Mr. Archainbaud has directed for the Selznick Pictures Corporation and will continue his work indefinitely. His outlook upon the coming year is characteristically optimistic. He believes in making better pictures, as better and wider experience in choosing stories suitable for the screen, evolve. "Let us say less about better pictures and do more about it," is Mr. Archainbaud's recommendation. "My ambition is to be able to choose from stories written expressly for the screen, which can be dramatized with greater effectiveness than attempting to mould material which was not originally designed for the photoplay into celluloid entertainment."

To know George Archainbaud and the seriousness of his purpose is to visualize another year of achievement, in 1921, for this young French artist.



HARRY MILLARDE

Director of "Over the Hill"

Directing William Fox Special Productions

Now Directing William Farnum

Chet Withey

CHET WITHEY, one of America's most distinguished directors of the motion picture, served a long and faithful apprenticeship as an actor and scenario writer and has studied every branch of his art with a completeness that has brought its ultimate reward—recognition as a director of unquestioned ability. In summing up his qualifications, a well-informed man recently said:

"Withey, unquestionably, has many things in his favor—but the one which stands out like a beacon light is his braininess. He knows the camera, as well as the technical side from A to Z. He knows stories and continuities. He knows stars. He knows "types"—ideas that can be used to advantage in pictures, the valuation of lighting effects. He knows scenic arrangements and locales. Much of this comes from study and direct association with things, big and little, that go to make a picture worth while."

In speaking of his accomplishments, Mr. Withey likens the progress of the motion picture with that of the development of the art of portraiture.

"In the early days" declares Mr. Withey, "painters frequently gave undue prominence to minute and unessential detail. Their backgrounds were overcrowded and resulted in a sense of confusion, making it difficult for the observer to focus his attention upon the central figure or group. But, when we stop to recall that drawing and painting were first used as a means of story telling, it is easy to understand this lack of artistic discrimination with its chaotic results. Painting and illustrating made rapid strides in those days, and it was not long before men arose to preach the gospel of simplicity. Elaborate landscape and unnecessary details were eliminated and instead of every detail being shown as heretofore, the artist was content to leave something to the spectator's imagination. I believe that motion picture directors and cameramen have much to learn from the lessons taught by the history of the development of art and at last we are beginning to take heed. Colorless characters that make no appeal to the imagination shall disappear from the screen as they have disappeared from the canvas. The public is already beginning to demand screen characters that are true to life and in the future, I believe that the demand for something better and more artistic in the way of photoplay productions, will increase. I, for one, am willing to devote my every effort toward the continuous betterment of the screen."

As a result of Mr. Withey's high ideals and painstaking endeavors, he has been called upon to direct such well-known stars as Norma Talmadge, Madge Kennedy, Billie Burke, John Barrymore, Sir Herbert Beerbohm Tree, Mae Marsh, the late Bobby Harron, Dorothy Gish, and Constance Talmadge.

The screen adaptation of Douglas Murry's play "The Man from Toronto," starring Constance Talmadge is one of two in which Chet Withey will direct the popular young star. The second "A Butterfly in Harness" is predicted as a worthy follower, being written especially for Miss Talmadge by Frederick and Fannie Hatton.

A few of the titles of pictures which Mr. Withey has directed from time to time, might serve to give some idea of the versatility which he has acquiired as a result of his early training. Among his many successful photoplays are "The Hun Within," "The Old Folks at Home," featuring Sir Herbert Beerbohm Tree, "On the Quiet," with John Barrymore, "She Loves and Lies" and "The New Moon," in which Norma Talmadge was starred. "Romance," in which Doris Keene played the leading role, will be remembered as the poetical picture, hailed as one of the artistic accomplishments of 1920.

Jerome Storm

IT is a series of notable achievements covering the past three years which led to Jerome Storm's recognition this year as one of the small group of star directors.

After directing Charles Ray in fourteen pictures, which established the star as a leader in popularity, and four of Enid Bennet's best box-office attractions, Mr. Storm's success had culmination this year in "Peaceful Valley."

"It is worthy of Griffith," commented Harriette Underhill in the New York Tribune. "In this world where nothing is perfect one hates to say that the picture is perfect, but at least we could see no flaw in it. First, we wish to give credit to Jerome Storm. . . ."

"A sure winner and no mistakes," was the comment from Wid's. "Jerome Storm's faculty of doing the right thing at the right time makes 'Peaceful Vally' come about as close to perfection as anybody could want."

"The rich atmosphere, the quaint sketching of the star . . . and the admirable direction of Jerome Storm, who has an uncanny knack of making everything he touches real . . . these provide the values of 'Peaceful Valley,'" declared Lawrence Reid in the Motion Picture News. "Mr. Storm's backgrounds are fairly eloquent. One can almost catch the fragrant odors of the country."

"Storm is well qualified to be stamped as one of our best film directors through his work in this picture alone," said the Dramatic Mirror.

These are a few of the estimations of the last picture created by Mr. Storm before he assumed the direction of Lillian Gish in her first stellar venture since leaving D. W. Griffith's administration. That he is the one director best qualified to follow Mr. Griffith in guiding Lillian Gish along her triumphant way is indicated by the Tribune's declaration that the Storm masterpiece of 1921 is worthy of Griffith himself.

The Lillian Gish picture will be known as a Jerome Storm production and will bear the trade-mark of "Storm Pictures."

Although Mr. Storm declares he has no definite plans formulated subseuent to the completion of this picture, it has been authoritatively reported that he will institute work on the first of the "Storm pictures." He expects to leave for California some time in February or March to consummate his studio arrangements.

"The human picture with a theme for thought," is the Storm creed. Plays of an inspirational note fitted into a background vibrant with democratic life are the type which he seeks for his future work.

Mr. Storm has a wealth of ideas obtained from his varied experiences as an actor and director of stage productions for seven years, during which he covered virtually every town of the United States. For three years he was an actor in the Ince studio organization. Because of his fund of knowledge concerning all phases of picture production, he was elected by Thomas H. Ince to direct Enid Bennet. After making four pictures with that star, he became director for Charles Ray. "The Girl Dodger," "The Egg-Crate Wallop," "The Busher," "Paris Green" and "Peaceful Valley" are a few of the record-makers which resulted in that star's rise.



ASSOCIATED FIRST NATIONAL STARS

Hope Hampton

HOPE HAMPTON is one of the screen's most recent and most beautiful captures. Her latest pictures include "The Modern Salome," directed by Leonce Perret, "The Bait," a Maurice Tourneur Production, released only recently through Famous Players-Lasky, and "The Power of Love."

Hope Hampton hails from Dallas, Texas. She was educated at the Sophie Newcomb School in New Orleans, La. The furtherest thought from young Hope's mind was to embark into the "movies." So way down in Dallas lived the star and her latent talents.

And then, to bring Miss Hampton to the attention of producers, her jump from obscurity to fame is best indicated by the use of the three dots: A picture in a paper . . . instantaneous recognition . . . the Aladdin of sudden fame rubbed his highly polished lamp . . . and behold, the world is now possessed of what, heretofore, only the Lone Star State could boast.

A demand that refused to be quelled by "nos" brought eager-eyed Hope to New York. Producers became interested in her, in her beauty which was to everyone apparent, in her ability which was potential. She was advised to go to a Dramatic School. Training in every profession is wise; why except the theatrical? So decided Miss Hampton.

For six months she studied with unswerving seriousness at the Sargent School. At the expiration of that time she was urged to go on the Screen and there obtain, if nothing more, the apprenticeship of hard, practical experience.

This she did, after weighing the pros and cons with her usual care and thought.

Leonce Perret engaged her for "A Modern Salome." It was a difficult role, one to daunt even an actress wise in the ways of studio activities. But Miss Hampton went merrily on. Mr. Perret was filled with admiration: "Vraiment," he exclaimed, "she is mar-vell-ous!"

Hope saw the picture, scrutinized herself, and said, with a firm nod of her head: "I've got to do better than that!" Regardless of this caustic criticism, the picture was successful, Miss Hampton scoring a hit with the public.

But this sternness of judgment is characteristic of Miss Hampton. The result to the public is an interesting improvement in every picture the youthful star comes out in.

Miss Hampton's next appearance was in a Maurice Tourneur Production, "The Bait," by Sidney Toler, released through Famous Players-Lasky. This picture, too, is expected to be another box-office knockout.

Prior to working in this production, Miss Hampton decided to broaden her knowledge and see something of the world. She went to Monte Carlo, consorting there with Lily Langtry, known in America as "The Jersey Lily," and with Fannie Ward. It was pleasant to tour Italy and other places of interest and see something of the life of other peoples. This kind of experience is always of value in picture work, which knows no boundary.

After "The Bait," Miss Hampton went almost immediately into another production, "The Power of Love," directed by Jack Gilbert, formerly assistant to Maurice Tourneur. And in this production Miss Hampton feels, for the first time, that she has begun to know herself; to commandeer the histrionic powers that are hers.

Hope Hampton should be a shining light in the film firmament in the year 1921.

Madlaine Traverse

FOR some months past, the admirers of Madlaine Traverse have been mourning the absence of this splendid actress from the screen. Consequently it will be gratifying to learn that during 1921, Miss Traverse is to appear in a series of elaborate special productions, produced by her own company.

The first of these will be based on "The Ivory Disc," by the well known British novelist, Percy Brebner. This is a psychological drama of society which created a decided stir in England last season, where the book first appeared.

As a vehicle for Miss Traverse, the story offers the widest range for the display of those dramatic and emotional powers of expression which have brought her such a host of admirers.

This new Madlaine Traverse Production will afford the star, who ranks with the best dressed women on the screen, an opportunity to display the ultimate in artistic and modish dress as expressed in the newest Parisian creations which the star has ordered especially for this production—customs tax and all.

For several years Miss Traverse has been one of the best known emotional stars on both stage and screen.

She is a Boston girl, educated in Europe. At the age of twelve, Madlaine made her debut on the stage, appearing first in vaudeville, then in stock and on the road. Even at this early period in her career, there was a dramatic tensity and a subtlety about Miss Traverse's acting that created favorable comment among the critics and caused theatrical circles to "sit up and take notice."

Her initiation into motion picture production was in an Artcraft picture, entitled "The Poor Little Rich Girl" and with Ivan in "The Sins of Ambition."

William Fox was attracted by Miss Traverse's acting. The result was a series of Fox pictures, chief among which are "The Caillaux Case," "The Danger Zone," "The Love That Dares," "Gambling in Souls," "The Splendid Sin," "The Snares of Paris," "Lost Money," "The Hell Ship," "What Would You Do?" and others.

Last spring, when Miss Traverse terminated her contract with Fox, she had two definite ideas in view. The first was to seek a much needed rest and vacation, something which she had not enjoyed during two years of practically continuous work, and the second, to complete her plans for the making of Madlaine Traverse Photoplays on a suitable scale.

Hereafter Miss Traverse will be seen only in big attractions of a type best suited to her individual dramatic talents and of a quality which will meet the most exacting demands of her ever widening circle of admirers.

At least four Madlaine Traverse Photoplays will be produced during the 1921 season; the first of which will be "The Ivory Disc," probably will be retitled in the picture version. These super productions will be made by Trinity Productions, Inc., by special arrangements with the star.

It is needless to add that Miss Traverse's first screen offerinnging under her new arrangement will be awaited with the keenest anticipation by photoplay-goers both here and abroad.



Forthcoming Productions, RALPH CONNOR'S "THE FOREIGNER"
and "CORPORAL CAMERON OF THE ROYAL MOUNTED"
(First National Exhibitors)

Personal Management ARTHUR H. JACOBS

Charles E. Whittaker

THERE are a great many things that might be said of pertinent interest regarding Charles E. Whittaker, he who with acknowledged skill prepares many stories we eventually see portrayed upon the screen. The way, however, to best perspective upon Mr. Whittaker's worthy activities is to quote him, for his own entertaining way of telling a story is beyond the pen of the ordinary mortal.

"Who am I," questions the wizard of the pen, "that in this season of peace and good will I shall talk of my doings? Let us be original, doing what nobody has ever yet done in the picture industry—let us 'pan' somebody for a change.

"Artistically the outstanding high lights of the year were the last reel of 'Way Down East,' the uncourageous exploitation of 'Earthbound,' 'Humoresque,' and 'Over the Hill'; Otis Skinner in 'Kismet' and the threat of Famous to give us better pictures. Of these factors of 1920, the last is most vital and significant. If it will result in weeding out a lot of incompetents, with which every department of the industry is cluttered up, sending them back to the farm and the shoe stores, Famous will have earned a crown of impenetrable glory. Concerning the five great pictures I have mentioned, I will fire a handsome present to any exhibitor who honestly and offhand will name the scenario writer responsible for the script of all five!"

One of the unanswerable questions Mr. Whittaker is fond of putting is:

"Why does every exhibitor say that pictures are all too long and then refuse to pay good, fat rentals to those ambitious enough to make serious and wonderful two reelers and three reel offerings?. If you pay a hundred dollars a night for a five-reel feature, would you pay sixty for a three-reeler? Reply: 'Not unless it were a "Shoulder Arms."'

"We are told that the industry is facing a crisis. Thank Heaven! It is always facing a crisis. This gives it nervous strength, which is the desired condition of the beautiful and strong, like a prize fighter's or Rockefeller's check book.

"To indulge in prophecy is futile; but so far as 1921 is concerned, it seems to me evident that we must resist manfully both Blue Laws and Blue Lagoon pictures. We shall have a wave, an epidemic of desert island 'stuff,' because desert islands are jolly places where there are no censors, no Blue Laws, no young ladies playing the Meditation from Thais; no re-issues and no bad carbons. Apart from this, Signor Ponzi, of Boston, will tell us that the 'steal business' is in its infancy; but the exhibitor knows that there is one variety of the 'steal business' that is old enough to have teeth and wear horn-rimmed glasses."

There are many adaptations and original screen plays, for which Charles E. Whittaker is responsible, among them (his first attempt) "The Whip," followed by "The Pride of the Clan," for Mary Pickford; "Arms and The Girl" for Billie Burke; "Here Comes the Bride" for John Barrymore; "Her Final Reckoning" for Pauline Frederick; "The Claw" and "Eyes of Youth" for Clara Kimball Young; "Partners of the Night" (Eminent Authors, Inc.), "Mothers of Men," Edward Jose; and for Maurice Tourneur "The White Heather," "The Life Line," and "The Broken Butterfly." The mention of "La Tosca," "Resurrection," "Fedora" and "The House of Glass" awaken fond memories of screen plays of yesterday, while the triumphant presentation of "Kismet," one of the most difficult adaptations ever made, was the acknowledged masterpiece of Mr. Whittaker.

Denison Clift

DENISON CLIFT, dramatist and director, well known for his stories for William S. Hart, Sessue Hayakawa, Henry B. Walthall, and other stars, is at present in London completing a super feature of Guy de Maupaussant's story of "The Diamond Necklace," for Ideal Films, Ltd.

Mr. Clift is a San Franciscan. He was educated at Stanford University. Then followed a career as a short story writer, novelist, and playwright. Scanning the "country" for more "prizes" to win, Mr. Clift decided to turn his skilled hand and creative mind to writing originals for the screen.

Accordingly, he began to write down ideas that had been clamoring for paper and typewriter for many a day. The result is a series of successful pictures of unusual rank. His important adaptations include "Wolves of the Rail," for William S. Hart; "The Midnight Patrol," Ince-Select special; "Wedlock" for Louise Glaum; "And a Still Small Voice," for Henry B. Walthall; "His Birthright," for Sessue Hayakawa. The following are original stories and continuities for Madlaine Traverse; "Rose of the West," "The Snares of Paris," "Lost Money," "The Hell Ship, and "What Would You Do?" In rapid succession came original stories for Gladys Brockwell, Tom Mix, Peggy Hyland, and others.

It is not generally known, but at one time Mr. Clift was a feature writer at the Lasky, Ince, and Paralta studios. What is known, however, is his association with the Fox company as scenario editor of the West Coast Studios.

Last June, Mr. Clift severed his connection with the Fox company, at least temporarily, in order to go abroad, primarily to study production methods on the other side.

So in June, 1920, Mr. Clift left Los Angeles, thence to New York, and sailed a short time later. Not only has he been studying production activities abroad, but Mr. Clift has gained a first hand insight into the national customs and temperaments of the people.

He has visited France, Italy, Spain, Morocco, Holland, Switzerland, Belgium, and Great Britain. While in these countries, Mr. Clift studied in great detail the masterpieces of Art in the galleries of the larger cities—Paris, Rome, London, and Madrid.

In London, Mr. Clift accepted an offer to make a picture in a British studio. That the offer must have been an unusual one goes without saying, since Mr. Clift went abroad with intent to study and absorb life in all its complexities on the other side, not to work so "concretely."

He was engaged to direct the world famous, "Diamond Necklace," one of the greatest short stories ever written by that master of the art, Guy de Maupaussant.

The cast for this production is headed by Milton Bosmer and Jessie Winter, both ranking among the elite of English artists.

Mr. Clift prepared his own continuity. Indeed, a skillful technic would be called into being to adapt as it schould be adapted a story so subtle in its psychology and human delineation of character and the way circumstances makes puppets of "us mortals."

Speaking of British production, Mr. Clift says:

"While far behind us in technical equipment, there is a strong sense of ideals in British studios, and English pictures are improving rapidly. Since the close of the War, the work has received a strong impetus.



Hello You!
This is Bob Vignola—
Just called up to wish you
God's Benison
at this
Christmas *Season*
Hope the **New Year**
brings you the things you wish for most



The Season's Greetings

HOPE HAMPTON

starring in

"THE BAIT"

A Paramount Picture



HOPE HAMPTON

TO THE EXHIBITOR

Here is a Partial List of Box Office Successes

WRITTEN BY

The R. Cecil Smiths

REG. U.S. PAT. OFF.

His Wife's Money—Footlights and Shadows—Country Cousin—
The Figurehead—Shadow of Rosalie Byrnes—A Fool
and His Money—Valley of Doubt—Broadway
and Home—Sooner or Later—Worlds
Apart—Price Mark—Extravagance—
The Busher—L'Apache—Wife's
Friend—Green Eyes—Her Bit

Did you Profit by these Pictures? **There are others coming!**

Writing exclusively for

SELZNICK PICTURES



NAZIMOVA



REX BEACH

To these
Great Exemplars
of their Arts,



for whom, during the past year,
it
has been my privilege to work,

this page
is
respectfully dedicated.

Charles E. Whittaker
Scenario Writer



OTIS SKINNER



MARION DAVIES

Gaston Glass

A YEAR AGO, the name Gaston Glass, identified a slender French youth who needed a job. Now it recalls "Humoresque," "The World and His Wife," and "Corporal Cameron of the Royal Mounted."

Gaston Glass was born in Paris in 1895 and educated there. He was a protege of Mme. Sarah Bernhardt and for five years played with Sarah, the divine, in both France and in the United States. Then began his screen career in Paris with Pathe Freres and Gaumont.

The World War brought his career to an abrupt intermismission, for Glass enlisted in the French aviation branch of the Army and saw continuous service. Here, too, his career was halted by severe wounds.

The boy came to America to recuperate, and while in New York attracted the attention of no less an authority than John Emerson. Glass was offered a small part in one of Mr. Emerson's productions, which was accepted with alacrity. It was his chance; he made good.

In rapid succession there followed numerous productions for Famous Players and other companies. He was attracting attention. He was considered the ideal type for the grown up son of poor, Russian Jewish parents, and accordingly, was cast for this role in "Humoresque." Previous to "Humoresque," Glass was "just a juvenile." But in this Cosmopolitan production, one of the season's four greatest pictures, he made his first big impression. His finished, delightful work as the gifted violinist has been subject of favorable comment throughout the United States and Canada.

Immediately after completing work in this production, he was engaged to portray the role of the dreamy poet in "The World and His Wife." This character was another "scalp" to Glass' rapidly increasing captures. No longer were producers asking "Who is Gaston Glass?" He had commanded a "name."

Following the release of "Humoresque" and "The World and His Wife" to the general exhibitor, the Glass boom reached a deafening pitch. There came many flattering offers from our foremost producers, material indication enough of his rapid rise to the near-top in picture circles.

He accepted that contract, however, which seemed the more desirable from the standpoint of proving that appeal does not depend upon personal appearance altogether, but upon flesh and blood ability to live a role.

It was for this reason that he decided to accept the offer of the title role in the first of the Ralph Connor stories to be filmed, "The Foreigner." It is the role of the youth in this picture of the great Northwest, delineated as only Ralph Connor can, and portrayed as only Gaston Glass can, that will to a great extent put "The Foreigner" across in a big, virile sort of way. Glass does not wear evening dress, nor the everyday apparel of easterners. He appears in the rough and serviceable outfit of a Russian peasant.

His success, evidenced by his re-engagement for another Connor picture, "Cameron of the Royal Mounted," is based upon his efforts in the first one. His salary has soared again, for the contract includes not only a clause to "feature" the young Frenchman but the aforementioned increase in salary.

Upon Gaston Glass' return to New York, about the end of December, 1920, it would seem that he will have made the best of the months passed into the abyss of Time and may anticipate even more fully another Happy and Successful New Year—the wish of his many and staunch friends both in and out of the industry.

Charles Hutchinson

HE is called the "King of Stuntmen." In these hectic days of dazzling deeds "King" is an aplomb of more than far-reaching merit.

Charles Hutchinson's strength, his undaunted nerve coupled with his ambition have led him to do many things that make the heart of the average person start racing with thunderous loudness and lightning rapidity.

Hutchinson was born in Pittsburgh, Pennsylvania, and educated at the Western University. The "Smoky City" could not keep Hutchinson long; his ambition demanded more scope.

He went on the stage and played in several Broadway successes and in vaudeville. For eight years he was occupied with stage life. Then came his entrance into the field of the cinema.

He began with the Triumph Company, then went with Crystal, with Brenon, Solax, Vitagraph, and lastly with Pathé, with which company he is now "serialing" in great style.

Hutchinson is an excellent type. In addition to a robust personality, he is five feet ten and weighs about one hundred and sixty pounds, dark complexion, dark hair and dark eyes that are wont to sparkle and brim over with his excitement and interest in a special stunt.

He is ambitious and has always been so. It was his ambition that caused him to seek laurels as a leading man on the speaking stage, where he was in vaudeville as a head-liner for three years. For two years he was leading man for Frances Starr and Laura Hope Crews. For several years he was with the Murray Hill Stock Company, where his favorite roles were played in "Way Down East" and "The Bonnie Brier Bush."

His career before the camera has been a notable one, for it secured for him the name of "King of Stunt-men." This application was given him during the making of "The Great Gamble," a serial production in fifteen chapters. So well was it received by the trade, that Hutchinson was immediately re-engaged for additional serials. "The Double Adventure" was the second one taken up and it proved to be more than the title indicated, for in every episode there was action of a very adventurous nature. Scenes were laid in New York, South America, Mexico, and Southern California. The script provided every conceivable kind of work for Mr. Hutchinson.

Upon completion of the second serial Pathé had story and script ready for the third, which is titled "The Fortieth Door," and production work was started some months ago. It was halted during the first episode because of painful injuries sustained by the star, Mr. Hutchinson. This was due to defective appliances, which resulted in Hutchinson falling fifteen feet and suffering a dislocated elbow upward and backward of one arm and dislocation of wrist of the other arm. For several months it was necessary for him to give up his work. He is now back before the lens and will have his third serial ready for release at the specified time.

Mr. Hutchinson can attribute his success in cinema-land to his ability as an actor. In this respect he is considered one of the finished leading men of the screen, being an adept in the performance of "stunts" as the result of his athletic training which places him in a niche not occupied by other leading men who work before the camera.


Dorothy Phillips
in
Allen Holubar's
Screen Epic—
"—Man-Woman-Marriage"
—A First National Attraction

Earle Williams

THE past year Earle Williams has starred in stories selected by him and officers of the Vitagraph Company from the works of the greatest authors of today, and a glance over the list of productions made, a number of which have been released, is like reviewing a list of the best sellers.

The first to be made was Winchell Smith's "The Fortune Hunter," and after this in the following order came "Captain Swift," by C. Haddon Chambers, the noted English novelist; "The Master Stroke," by Van Rensselaer Dey; "The Purple Cipher," by Will F. Jenkins; "The Romance Promoters," by L. W. Robbins, and the last to be completed was "Diamonds Adrift," by Frederick J. Jackson.

The greatest care is taken in the selection of stories for Mr. Williams by the Vitagraph Company, as is pointed out by the fact that at the time of this writing he has with the scenario organization been going over original screen stories and novels for four weeks in the hope of finding the one that has the pleasing combination of romance, light comedy, and drama, in which class Mr. Williams excels.

In addition to the long tenure of contract record made by Williams, he also enjoys another distinction—that of having had more leading women than any other screen star, to say nothing of the fact that he is the oldest player in the point of continuous service now with the Vitagraph Company.

In Williams' earlier releases he has been known to play both leads and heavies. The very fact that his delightful ability to enhance a character with the breath of REAL, not REEL, life elevated him to the rank of star is of moment to those interested in screen personages.

His releases of past years include: "The Grell Mystery," "The Hillman," "The Seal of Silence," "The Girl in His House," "An American Live Wire," "A Diplomatic Mission," "The Man Who Wouldn't Tell," "The Highest Trump," "A Gentleman of Quality," "The Usurper," "A Rogue's Romance," "The Hornet's Nest," "The Wolf," "The Black Gate."

Indeed, Earle Williams, five feet eleven of virile manhood, possessing those qualities that charm, and possessed of a personality that "gets across" on the silver sheet with pleasing vigor, is a name among screen personalities.

Earle Williams is a name both to the producer and the fan. He is the original film industry record-breaker, enjoying the distinction of having remained longer with one producer and distributing company than any other actor, writer, or director of the film industry.

Ten years ago, Earle Williams played his first part for Vitagraph, and it appears that if President Albert E. Smith has his way, Williams will be starring for Vitagraph ten years from now. A record, in these days of frequent moves.

Williams comes from Sacramento, California. He was educated at the public and high schools in Oakland and at the Polytechnical College of California.

His stage career began with the Baldwin-Melville stock company, New Orleans, La., in 1901. Then he went with the Frederick Belasco Company in San Francisco and Portland and with the James Neill stock company. There followed engagements with Henry Dixey, Rose Stahl, Mary Mannering, Helen Ware, and George Beban.

His screen career began with Vitagraph ten years ago. And there he has been ever since.

Bryant Washburn

A GOOD friend of the public and the exhibitor—that's Bryant Washburn. The man who puts across the clean cut, sparkling kind of comedy, the usual Bryant Washburn production, and who is a box-office winner, is surely a friend of both the public and the exhibitor.

Accordingly considerable interest is evinced in this popular star's first independent production, "The Road to London," by David Skaats Foster.

Washburn is a Chicago-ite. There he was educated. His stage career began in 1907, approximately, with George Fawcett, with whom he appeared in several successes. Then he advanced and played the lead in Eugene Walters' "The Wolf" and followed this with an appearance in "The Remittance Man."

The old Essanay Company started out in business about this time, and Washburn soon became associated with them. He was a splendid screen type, abetted by sound technic. For six years he remained with Essanay. At the end of that time his name was affectionately known to every fan in the country.

There followed several pictures with Pathé, and from that company he migrated to Artcraft, then a company within itself. Here he made "Till I Come Back To You" and "The Way Of A Man With A Maid." It was about this time that Artcraft and Famous Players-Lasky consolidated, and for Paramount, Washburn made "A Very Good Young Man," "Love Insurance," "Why Smith Left Home," "Too Much Johnson," "It Pays To Advertise," "Six Best Cellars," and "Sick-a-Bed."

Upon the expiration of his Paramount contract, Washburn acted upon an ambition that had long been formulating into tangible thoughts—to organize his own company.

His ideas were more or less crystallized, since the plan had occupied him for several years. There was little loss of time, therefore, in completing the formation of the Bryant Washburn Productions, now known as Screenplays Productions, Inc., with offices in both New York and Los Angeles.

The picture rights to "The Road to London," a best seller in England, which was deemed suitable to Washburn's clever pantomine, were purchased. Mr. Washburn, his wife and little son with various members of the company sailed from New York for London, in and around which Metropolis the picture was taken.

An all-British cast was engaged, men and women who have made their names famous, Joan Morgan playing opposite Washburn. Indeed, this production has been called "a perfectly cast romance." It was picturized and directed by Eugene G. Mullin.

"The Road to London" perhaps may be said to establish something of a precedent, ranking with the first of the big American screen-plays to be made in England. Much interest has been aroused in that country in this new independent production of Mr. Washburn.

Bryant Washburn has done much to raise the standard of screen comedy to its present high standard. He would never consent to play in a picture that harped on vulgarity, knowing that these pictures are to be seen by children. The opprobrium of the censors or of specially formed Mothers' Clubs against pictures unsuitable for "young America" is not applicable to the Washburn pictures. Simply because this end of distribution as applied to production has been one of the salient factors upon which the star based his cinematic code.



GASNIER

PRODUCER OF "KISMET"

In the making
"Good Women"
by C. Gardner Sullivan
for Robertson-Cole

Harry Millarde

"OVER THE HILL," the photoplay that made strong men weep, women sob and almost simultaneously brought forth roars of laughter. And the picture, too, that put Harry Millarde, its director, "Over the Top." Until a few months ago, "over the top" was used upon the slightest provocation to describe the net results of single or combined activities which brought about the realization of hope or ambition. Most adequately do they now describe the recognition attributed Harry Millarde for what is conceded to be one of the greatest picture plays of 1920. It might otherwise be described in the words supplying the title for a season's success of some years ago, "The Talk of New York," for "Over the Hill" created a furore of excitement which continued for many days after its premiere and has been the subject of editorials by many famed litterateurs.

One might gather from the constant reference to Mr. Millarde as having directed "Over the Hill" that this was his first success. Not, indeed. For many months he has been directing picture plays and has a number of box-office attractions to his credit. He played in and directed "Every Girl's Dream," for be it known Mr. Millarde is still young, of admirable physique and of the qualifications sought for in a leading man. "Miss U. S. A." and "Sunshine Maid," starring June Caprice were directed by Harry Millarde, as well as "Blue-Eyed Mary," "Miss Innocence," "Gambling in Souls," "Rose of the West," "Sacred Silence" and others.

When Fox Film Corporation signed Pearl White for feature productions, the first one was assigned Harry Millarde, which is a tribute to his ability. Obviously a great deal depended upon the production, Miss White's first starring vehicle in a feature subject, for a period of some time. "The White Moll" was well received and widely praised.

Then, after having searched for a story, Mr. Fox called upon Mr. Millarde to consider "Over the Hill to the Poor House." The old Carleton poem, handed down through ages, was to form the foundation for the script. It appeared, at the time, unsuitable material to the young director, until the enthusiasm of the executive aroused his interest and he began visualizing the picture version.

Right here, being the son of parents in moderate circumstances with many little mouths to feed and as many little lives to consider, supplied the tenderness of thought so visibly reflected through the channels of his players, the heart-strings of the youthful director. One would recognize immediately that the "man behind the gun" in this case knew something about home life, of the amusing, and sometimes pathetic misunderstandings between juvenile characters, of the thoughtless incidents of humiliating torture sent upon elders by their own flesh and blood. And, also, did his "small town" experience manifest itself, though one might think it was a smaller town, judging from the picture, than Springfield, Ohio.

Nevertheless, it was in Springfield that Harry Millarde was born. He has learned, through his own efforts to become successful from an artistic as well as a financial standpoint, what sacrifice, disappointment and final achievements mean. His stage career paved the way for his knowledge of technique and the effect hoped for in presenting a theme before an audience and the observations of a life of one twice his age, are reflected by the portrayals of characters who go to make up the personnel of the picture that put Harry Millarde "Over the Top," which is the great success "Over the Hill."

King Vidor

NO longer is it necessary to point to "The Turn in the Road," "Better Times, "Poor Relations," and other productions which have been directed by King Vidor in order to identify him. The mention of his name immediately suggests his work, and the far-famed "Jack Knife Man."

For like a rainbow, bringing in its wake sunshine and a promise of fairer weather, "The Turn in the Road," King Vidor's very first multiple reel film, ushered in a spiritual renaissance in cinema-dom, being followed by other productions, which fulfilled the promise of excellency prophesied by the artistic premier.

Where some pictures intrigued the senses and appealed to the love of physical action, Vidor's productions spoke directly to the soul. A gossamer whimsy which unbottled the more tender and gentle of human emotions and thoughts. Others sought for and found realism, King Vidor sponsored reality. And in this hazy distinction—hazy insofar as words express it, vivid insofar as pictures go—rests the difference between King Vidor productions and "productions."

King Vidor includes other artistic gems in his list: "Better Times," "The Other Half," "Poor Relations," "The Family Honor," and "The Jack Knife Man." Much of the lustre of these photoplays radiated from the poetical personality of Florence Vidor, cast in the leading feminine roles—a rare flower transplanted and blooming in plain, old fashioned gardens.

The Vidor photoplays have been spoken of as poems, poems that might have been conjured up from dream life into soft, distinct figures of reality; poems that James Whitcomb Riley and Eugene Field might have sponsored from the Oberon of their imaginations to the reality of life.

King Vidor has just completed filming "The Sky Pilot," from the well known novel by Ralph Connor, for the Catharine Curtis Corporation; and in this photodrama of the Canadian Rockies infuses, according to those fortunate enough to witness a private pre-view, an elemental strength, a native vigor, that conduces to a tonic quality symbolizing the wild, wide places, where man contacts the mountains, the great trees, the animal kingdom; and sleeps on the naked earth beneath the canopy of the sky. Man in God's country.

King Vidor is a son of the South, born in Galveston, Texas, twenty-six years ago. He was educated at some of the leading southern and eastern colleges.

Florence Vidor was born in Houston, Texas, and it was there she was educated at a convent and the high school. Her screen career embraces the following productions: "The Countess Charming," "The Bravest Way," "New Wives for Old," "Till I Come Back To You," "The Honor of His House," "The White Man's Law," and then follow the pictures with her husband, King Vidor: "The Turn in the Road," "Poor Relations," "The Other Half," "Better Times," and others.

Neither husband nor wife had ever had stage experience prior to adventuring into cinema realms.

The motion picture is King Vidor's religion. To him it is Nature's first adequate universal language, and the greatest force ever given to Man since Time began. He believes it will, through being universally circulated, ultimately create a deeper understanding between nations and races; that it will be the means of abolishing war and laying the foundation for a True Brotherhood of Man.



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Rockliffe Fellowes

ROCKCLIFFE FELLOWES has something of a record among screen leading men in that he has never yet been cast in an unsuccessful picture. And as Mr. Fellowes for a period of more than six years has been a leading man and featured player in innumerable picture plays, it is a record worth noting.

Rockcliffe Fellowes was born in Ottawa, Canada. He studied at several of the leading colleges, expecting to become a banker, and for years toiled through a business career that failed to inspire him. Then came his advent onto the stage and abandonment of commercial business for once and for all. Fellowes played prominent roles with Ethel Barrymore, Cyril Scott and others.

His first venture in the realm of the silent drama was in the featured role of "Regeneration," one of the early Fox super specials which won for him tremendous popularity almost overnight among motion picture fans everywhere and secured him recognition as one of the ablest actors who had then forsaken the speaking stage for the celluloid drama.

Since that time, Mr. Fellowes has never been anything but a lead in most cases being featured and in every role always commanding the interest of picture players by his capable work.

His most recent production, which will not be released until sometime in 1921 was opposite Ethel Clayton in "The Price of Possession," produced by Hugh Ford for Famous Players-Lasky from the novel by Winifred Boggs.

Prior to this he had played opposite this star in several notable productions, all of which were tremendously popular, the combination being a most happy one.

Previously, Rockcliffe Fellowes played the part of the young doctor, the principal male role in Hugo Ballin's first independent production, "Pagan Love," which was produced with an all-star cast.

Among his other recent noteworthy successes was opposite Constance Talmadge in "In Search of a Sinner," Norma Talmadge in "Yes or No," and Elaine Hammerstein in "The Point of View."

Recently there was some talk of producing an all-Canadian picture in which the principal actors and actresses would be from the Dominion and Fellowes was selected for the featured male part.

Fellowes comes from a long line of noted Canadians, among them the famous Colonel MacNab, who possessed great estates in and near the city of Ottawa, Canada, and was prominent a generation ago in the politics of Upper Canada. Rockcliffe Park, from which Fellowes takes part of his name, originally formed a portion of his ancestor's great estate.

Fellowes was educated at Bishop's College and at Ashbury in Lower Canada. Originally a banking career was planned for him and it was with such a career in mind that he studied finance and other courses in banking. For several years he engaged in business pursuits. But his artistic impulses eventually overcame the opposition of his elders and he then abandoned business for the stage.

The stage presented new obstacles—obstacles which young Fellowes, business man, viewed with cheery mien and then proceeded to hurtle.

Chief among the celebrities he played with on the legitimate stage are Mrs. Fiske, Ethel Barrymore, Cyril Scott, Grace George, William Courteney, and many others. His excellent work in "Within The Law," and "Under Cover" are especially worthy of note, and will long be remembered in theatrical circles and by play-goers.

Gordon Standing

GORDON STANDING, fast becoming another actor of the large family of artists to command due recognition for his artistic work, has spent a busy year. His activities have not been confined altogether to pictures.

The Standings are to the stage of England what the Barrymores are to the American stage. The famous old family of stage celebrities consists of six brothers and Herbert Standing, the father. The brothers are Sir Guy Standing, Daryl Standing, Aubrey Standing, Wyndham Standing and the twins, Harold and Herbert, Jr. Gordon H. Standing is a nephew of Herbert, Sr., and a son of Frank Standing, known to the stage as Frank Celli.

An old English Quaker family of London is the source, and out of respect for the feelings of their elders, who objected to their ambitions to become actors, when Herbert and his brothers Frank and William went on the stage, they assumed other names. Herbert took the name of Herbert Crellin, Frank became Frank Celli, while William christened himself William T. Carleton.

All won laurels upon the lyric and dramatic stage. Since then Herbert, Sr., has resumed the family name and so, also, has his nephew, Gordon H. Standing. William T. Carleton's son is William P. Carleton, who has retained his father's professional name and is well known in motion pictures.

Two daughters of Herbert Standing, Sr., are also in the motion picture field. They are the Misses Joan and Grace Standing.

Faith Standing, a sister of Gordon H. Standing's, has retained her father's professional name and is known to the stage of England, alone, as Faith Celli.

This internationally famous family is planning a reunion for the coming summer in London or New York. Inasmuch as the greater percentage of the Standing family is on this side of the Atlantic, it is highly probable that the reunion will take place in New York.

Gordon Standing is a most versatile actor, as some of the roles he has portrayed during the past year will prove. In "Miss 139," he played a character heavy in a company headed by Diana Allen, and in "Man and Woman," with Miss Allen, again, played a juvenile lead. Followed his selection for the role of the Reverend Doctor Brown, in "The Foreigner." Anyone who has read Ralph Connor's thrilling story will recall with pleasure the beautiful character, which, in the screen version, it is said Mr. Standing has played to perfection.

Temporarily, at the end of 1920, Gordon Standing is forsaking the screen, only because of an opportunity to appear upon the Orpheum Circuit in vaudeville, in a sketch founded upon Sir James Barrie's "The Half Hour."

In addition to earning laurels upon the stage and screen, the Standing family have also won honorable place in the recent war's Hall of Fame. Four of them served with the Allied Armies, and Sir Guy Standing was Knighted for meritorious service with the British Army. Gordon H. Standing served with the Second Division of the United States Army, participating in the great operations of that Division, following which he spent five months in the Army of Occupation in Germany. What more could Gordon Standing wish for to satisfy his justly national and family pride?



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KING VIDOR

Director of "The Jack-Knife Man" *and* "The Sky Pilot"

FLORENCE VIDOR

Co-starred by Thomas H. Ince in "Beau Revel" *and* "Lying Lips"

Watch for Announcements of Plans for 1921

Directors

JAMES VINCENT, Director of the Motion Picture Directors' Association, is possibly in a better position to offer a message of "Good Will," representing directors at large, than any man in the industry. This because of the unique position occupied by him as Chief Executive of the New York Lodge of M. P. D. A. As its President he calls upon himself and members on both coasts to be only the servants of the progress of art, now most conspicuously in the limelight. Mr. Vincent recently said:

"To the producer and distributor the director is his right hand man. True, he is a paid employee, but upon him rests the carrying out of the policy and quality of production which the producer presents. A better understanding between producer and director is most desirable and any concession by the producer should be repaid in his product. He knows of the demand of the market. His director must, in the final analysis, satisfy this demand. In the development of the story and the actual making of the picture there should be perfect understanding and to the many trying times in this progress the director should always have the backing and support of the producer who creates the opportunity. This has developed to a pleasing degree, let it continue to grow is the humble plea of the director. Let us spread it throughout the industry, for the making of truly great pictures, always set up standards which we may aim to surpass.

"The so-called efficiency expert has proven a failure in this industry in the past and has been the undoing of some of the largest companies, because his kind of efficiency has been in direct opposition to the essential points of picture making and in constant antagonism with the director. Has he figured time and light, or human element with which the director must constantly deal? True efficiency will come when approximate expenses are worked out on the law of average by the men of finance in conjunction with a practical director.

"A closer relationship is greatly desired by the director and the author. That which the author conceives in the mind is a mental picture. It must be translated to the screen by a director. He must perceive and feel the author's conception as the book pictures; it must be in vision before he can clothe it with proper action to be understood by an audience. The director is the actors' guide. There must be affiliation. For the actor is likened to a finely toned instrument which by interpretation the conception of the author through the meditation of the director gives entertainment to the spectator.

"We seek a closer tie to bind us to the exhibitor. Director and Exhibitor now need to work in harmony. Our aims are similar. One makes the picture the other presents it. The director from afar off attempts to get under the skin of the audience. The exhibitor is one with the public. We must got to know one another intimately and profit by each others' experiences.

"The Motion Picture Directors' Association, has been organized to maintain the honor and dignity of the profession of Motion Picture Directors and all persons connected with the Motion Picture business. To cultivate the usefulness and to exert every influence to improve the moral, social and intellectual standing of our members. In our councils all matters of vital interest to the various phases of the industry are taken under consideration in an organized manner and by the pooling of brains, conclusions are arrived at which benefit the work of the director and the industry in general.

"The M. P. D. A. interpretes a standard—one, by which all directors may profit—cooperation, exchange of ideas and brotherly love."

Cinematograph Society

BECAUSE a few cinematographers in the motion picture industry in Los Angeles were dissatisfied with existing organizations of cameramen, and because they dreamed of possibilities, they met to discuss the means of bringing about desired changes. Out of these earnest conferences grew the organization of the AMERICAN SOCIETY OF CINEMATOGRAPHERS, chartered under the State of California on the 8th day of January, 1919.

Their purpose was to bring into closer confederation and cooperation the leaders in the profession and thereby promote the interests and welfare and protect the rights of the members of the Society.

The fifteen charter members formed the first Board of Governors, and from this nucleus has grown a membership of seventy picked men. Membership can be secured only by invitation and each proposed member is judged solely upon his record and ability as an expert cinematographer, and his character and personal fitness for membership. It is their ideal to make membership in the Society a mark of honor and distinction based on merit.

This Society is not affiliated in any way with any other organization and is quietly devoting itself to the growth and development of their part of this great industry—making big pictures and studying the problems peculiar to the profession. The members realize the importance of the cameraman in recording a production and aim to be worthy of recognition from the producers. For years the cameraman has striven for recognition on the screen; in this effort the Society has assisted materially, for few good pictures are now shown without the name of the photographer on the screen. This is no more than his due for he is a very human individual and the sight of his name on a picture is a satisfaction and an incentive to new endeavor.

We do not suggest that photography is the only important element that enters into the making of a successful picture, but we can say that there have been many pictures sold on the merit of the photography, in which either the story or action was decidedly weak—and poor photography can ruin an otherwise strong picture!

Screen photography is the vehicle which carries to the audience the thoughts and the genius of author and director and the talent of the actor. It is thus one of the greatest factors in the success of a photoplay. The photoplay of today should be considered as an artistic entity and to secure the most satisfactory results, the cameraman should be a collaborator with the director in translating the original ideas of the author to the screen. It is useless to discuss the obvious advantage to the director when he has a cinematographer who can without suggestion or explanation carry out his ideas.

In the membership are several who have advanced from their position behind the camera and are now directing, among them being the well known student and cameraman, Mr. Hugh C. McClung. Mr. Edward Kull is directing at Universal City; Mr. George Hill is directing Louise Lovely at Fox Studio; Mr. Fred Leroy Granville has finished four pictures with Samuelson Productions at Isleworth, England; and our president, Mr. Philip E. Rosen, is now directing his own productions at Metro.

MR. CLIFT left Los Angeles June first for a six months' tour of the Continent and Great Britain, to gain an insight first hand into National customs and temperaments. France, Italy, Spain, Morocco, Switzerland, Belgium, Holland, Scotland, Ireland and England have been visited. The great Art masterpieces in the galleries of the Old World Capitals; the tragic gayety and fascination of Paris, Monte Carlo, Port Said, Ostend and Venice; the undercurrent of social revolution smouldering in the hearts of millions abroad; the changing thought of the European—all have contributed a wealth of fresh material for a series of powerful modern photoplays now in preparation for an international field.



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A Powerful Modern Version of Guy de Maupassant's Famous Story

Thomas H. Ince

THE coming of a new year in motion picture history is accompanied by an announcement from Thomas H. Ince, which indicates that a new productional policy will be followed in the filming of Ince pictures for the coming twelve months, that an amount of effort even greater than was expended during the past year will be embodied in the series of specials to be released by the Associated Producers and the Douglas MacLean pictures, individual starring vehicles for this one Ince star, to be released through Paramount.

Mr. Ince believes that the exhibitor and the public have tired of the story built around the peculiar personalities of the stars. It is quite evident that the new era in pictures demands powerful drama with much vitality and scope of general appeal; that a story embodying all the elements of plot action, characterization, and idea, enacted by capable, experienced players, regardless of their name or its so-called fame, will win the favor of all.

The coming year, Mr. Ince states, will also see a marked improvement in the effect and artistry of direction and in photography and general productional care. Like a stage play which scores a hit overnight by virtue of its story and staging, regardless of the personnel of cast, so will the photoplay of 1921. Mr. Ince, who has always supervised the productions coming from his plant, will take an active hand in the direction of all his pictures for Associated Producers, Inc. Says Mr. Ince:

"Production at my studios is progressing to the fullest extent and conditions are more active than they have ever been in my career as a producer. I have completed my second Associated Producers release, "Lying Lips," which represented the biggest spectacle I have ever made and which embodies more time, effort, and money than half a dozen average program features.

"In addition to three Associated Producers specials, I have entered production as well on a Douglas MacLean production for Paramount release."

Following "Lying Lips" will come another Ince-Associated Producers special with a cast including Hobart Bosworth, Tully Marshall, Niles Welch and Madge Bellamy. The title of the drama will be announced shortly.

The next feature, recently completed and set for early release, is "Mother," an original story with scenario by C. Gardner Sullivan, directed by Fred Niblo, with a cast including Lloyd Hughes, Betty Blythe, Joseph Kilgour, and others.

Thomas H. Ince personally directed a number of the most vital scenes in "Lying Lips," as well as cut and edited the many thousand feet of film which were exposed. He supervised the other productions, in accordance with his usual productional policy.

Relative to his plans for the coming year, Mr. Ince said:

"I am of the opinion that the motion picture industry is now in a state of readjustment commensurate with the present-day demands of both exhibitors and the public.

"While there is a prevalent idea that production is being diminished, I interpret this as meaning that it is only because the individual star, or program, series plan is being replaced by the all-star special production, which necessitates more time and money than the former program policy.

"I can see only benefit for exhibitors and their box-offices in the coming of the all-star special. I would like to impress exhibitors with the necessity of extending their runs and presenting a good picture as long as it will hold up."

Maurice Tourneur

MAURICE TOURNEUR, producer of the exquisite and perfect production of Stevenson's "Treasure Island," Maeterlinck's "The Blue Bird," "Prunella," "Victory," "The Whip," "Trilby," "Mother," "A Poor Little Rich Girl," and "The Bait," recently completed "The Last of the Mohicans," his stupendous picturization of Fenimore Cooper's famous novel.

Maurice Tourneur is a Frenchman who came to America quite by accident. One day he was seen reading an English magazine in the Eclair studio in Paris. Emile Chautard, then directing Tourneur in pictures, suggested that, since he could speak the language, he should go to the United States for American Eclair, which he soon did, arriving in New York in 1914. From his initial efforts his rise was meteoric.

It is the fruits of this ripe experience that Maurice Tourneur is putting specials on the screen today via the new Associated Producers organization, of which he is a part with George Loane Tucker, Thomas H. Ince, Allan Dwan, Mack Sennett, Marshall Neilan, and J. Parker Read, Jr.

Tourneur is a master of illusion, of atmosphere, of dreams and fantasies, conceded by critics and screen lovers the world over to be one of the most artistic directors. He rightly deserves the praise, for he has served his time learning the beautiful things that he gives to the eighth art, as the photoplay is called today:

Born in Paris, Tourneur spent most of his early life there. Neither of his French parents were professional, his father being a jeweler and his mother a devoted wife. At eighteen he was graduated from Lycee Condorcet. After finishing college, young Maurice became a designer and interior decorator, and has created illustrations for books and magazines, posters, curtain and fabric designs and beautiful stage settings.

He became associated with Auguste Rodin, the celebrated French sculptor, and later with the Parisian mural painter, Puvis de Chavannes, with whom he did much work on decorating the Boston library.

The next three years saw Tourneur an artillery officer in the French army.

After leaving the service in 1900 he felt a craze for acting and went on the Theatre Paris stage. He rose rapidly, receiving a road engagement for one night stands of four plays, in which he did nine characters.

Tourneur was then chosen by Mme. Rejane to make a world tour. They appeared in France, England, Italy, Portugal, Africa, and North and South American countries, Tourneur directing and playing in her support.

After his return to Paris, he joined Andre Antoine, assisting in the production of more than 400 plays in 7 years.

About this time his attention was drawn to the photoplay, which now was making itself heard. He visited his old friend, Emile Chautard, whom he had directed on the stage and who now headed Eclair, the principal film company of Paris. In 1910 they had exchanged places, Tourneur becoming an actor under Chautard's direction. His first film was "The Merry Widow." It did not take him long to understand pictures, and soon he directed for Eclair, being sent to Africa to make war pictures. Here he produced big features, including "The Fall of Constantine."

And then came Chautard's suggestion that he come to America. The rapid rise of this artistic director is one of the pleasantest bywords in production circles.


Charles Hutchison
"The Double Adventure"
in
Pathe Distributor

Charles Ray

THE year now closing has been easily the most memorable in the already notable career of Charles Ray. It has witnessed the formation of his own company and his debut as an independent producer, his affiliation with Arthur S. Kane, the carrying into effect of the contract for the release of his productions by First National, the building of his fine new studios, and the presentation of his greatest film triumphs up to the present.

The Charles Ray Productions, Inc., was chartered early in January, with the star's father, Charles T. Ray, as president; Richard Willis, first vice president and general manager; Albert A. Kidder, Jr., secretary, treasurer and assistant general manager; Gus Inglis, second vice president, and Charles Ray and Mr. Inglis, directors.

The union of forces with Mr. Kane was effected almost simultaneously with the organization of the Arthur S. Kane Pictures Corporation by the well known executive whose name it bears and who has been its president from the begining. Mr. Kane now presents Mr. Ray in all his new productions, while his company supervises all the star's New York activities, books, plays and other screen material purchased for his use being contracted for through the Kane offices.

At the beginning of his career as an independent producer the star determined to confine himself almost exclusively to pictures adapted from stage successes and popular stories by celebrated authors, a policy he is following with marked success. His initial attraction was a picturization of George M. Cohan's famous musical comedy hit, "Forty-Five Minutes from Broadway," in which Mr. Ray took the part of "Kid" Burns, the role the actor-composer had made famous. "I can think of no other man now in the films," said Mr. Cohan, "to whom I would rather entrust this stage character of my own creation, which has become, through long theatrical association, very dear to me." The author was quite as enthusiastic after seeing the film and "Forty-five" is proving as great a triumph on the screen as it was on the stage.

Mr. Ray's second independent production was "Peaceful Valley," the classic rural comedy drama which Edward E. Kidder wrote for the late Sol Smith Russell, and which formed the basis of the celebrated actor's fame and fortune.

In "Nineteen and Phyllis," a delightful comedy by Frederick Stowers, for release during holiday week, Mr. Ray promises to maintain the very high standard set in the two previous offerings. He recently completed the production of "The Old Swimmin' Hole," the picture rights to which, with three other James Whitcomb Riley poems—"The Girl I Loved," "Home Again," and "Out to Old Aunt Mary's"—he bought several months ago. He is now at work on "Scrap Iron," by the late Charles E. Van Loan.

Early in the summer Mr. Ray bought a group of fourteen of the Charles H. Hoyt comedies, each of them a play of genial warmth and sparkling humor. The list included: "A Black Sheep," "A Brass Monkey," "A Hole in the Ground," "A Midnight Bell," "A Milk White Flag," "A Rag Baby," "A Runaway Colt," "A Stranger in New York," "A Trip to Chinatown," "A Temperance Town," "A Contented Woman," "A Day and A Night," "A Dog in the Manger," and "A Texas Steer." Subsequently, he sold "A Contented Woman" to Joseph M. Schenck, for Constance Talmadge, and "A Texas Steer" to Samuel Rork.

Among other stories which Mr. Ray has acquired is "Ramsey Milholland," one of Booth Tarkington's boy tales.

Nigel Barrie

THIS is the leading man whose work as an actor pleases the leading women and the public, as indicated by the exceptional reports received at the office of the producers.

Mr. Barrie has had a number of exceptional releases during the years he has been in pictures, the number increasing in personality value as Nigel's art increased in power; especially is this true of 1920 and for the excellent productions in which Barrie is cast for 1921.

This popular lead was born in Calcutta, India. His mother came from Cork and his father from London. Young Nigel was educated in England, at Haileyburg College.

His stage career embraces a long series of successes and sojourns with the most brilliant figures in the theatrical world, including Sir Frank Benson, Sir Herbert Tree, Fred Terry and Julia Neilson, John Drew, and Grace George. He played leads—a real matinee idol with loads of ability—in "The Count of Luxemburg," "Gypsy Love," and "The Laughing Husband." Barrie was a professional dancer in vaudeville with Joan Sawyer.

Now follows the beginning of his screen career. Nigel made a hit from the start. His tall figure and clean-cut features scored heavily on the screen. He is six feet one, slender, black hair and brown eyes, and a way of deporting himself that elicits a gurgle of "mooned-eyed" worship from every girl and even causes the more sedate "mamas" to smile in a way that indicates "she had just such a handsome man paying court to her when she was young."

Barrie played in the "Bab" series with Marguerite Clark and also played opposite this star in "A Widow By Proxy." Other pictures include: "The Marionettes," "The Better Wife," "Joselyn's Wife," "Tangled Threads," "The Cinema Murder," "The Turning Point," and "The Honey Bee."

Among his most exceptional releases for 1920 are "Their Wonder Child," opposite Margarita Fisher and following this, "The Girl in the Web," opposite Blanche Sweet. In the First National release starring Katharine MacDonald, "The Notorious Miss Lisle," he played the lead and was opposite Pauline Frederick in "The Slave of Vanity," which special has just been released. Mr. Barrie's excellent work in it has won the praise of the fans and resulted in new laurels for him.

He is now working with Ora Carewe and Milton Sills, all three of whom have important roles, in an all-star Metro picture, "What's the Matter With Marriage." This play will introduce a new twist to the eternal triangle, in which there is no heavy, all parts being of the sympathetic nature.

It is Mr. Barrie's ambition to become a director. His past work and the concentration he always devotes to the work in hand certainly fits him for this new position in production. It is with this intention that he has booked passage on the Olympic to go to Europe in April or May. With the view of touring the Continent and acquainting himself with scenes and customs. Later he plans touring the Orient for the same purpose. It is because of this intention and the planned "Barrie travel tour" that Nigel has not been classed with the Real Estate buyers of the film colony. He believes it is to his advantage at this time to prepare for the work he wishes to take up later.



ROLLIN S. STURGEON

Producer of

"God's Country and the Woman"
"Destiny"
"Sundown Trail"
"The Chalice of Courage"
"Pretty Smooth"
"The Breath of the Gods"

and other successes

For twelve years author, editor, manager and director

VITAGRAPH—MUTUAL—FAMOUS PLAYERS-LASKY

Closing in May three year engagement with Universal

Louis Gasnier

"KISMET," the crowning glory of success, and the big achievement of Louis Gasnier, in 1920. Not that previous to the heralded special he had not had sufficient to carry him, with laurels, through the year, but with "Kismet" as his climax, he was sure to win.

Two years ago Mr. Gasnier organized his own producing company, under the name of the L. J. Gasnier productions. He produced a number of pictures released through Robertson-Cole including "The Beloved Cheater," "The Butterfly Man," and "Occasionally Yours," in which Lew Cody was starred. This brought Mr. Gasnier up to the beginning of his work on "Kismet."

Regardless of his previous successes, Mr. Gasnier has reached the topmost peak of artistic directing in "Kismet." Given a wonderful vehicle, he directed in a wonderful manner. There has been nothing on the silver sheet for many moons that compares with this photoplay from the standpoint of art and detail. Mr. Gasnier fully realized his task when he undertook it. In the first place, the picture had to be taken in California instead of the city of Bagdad, in old Turkey, where the story is placed. Here was the first obstacle which, although apparently as insurmountable as a mountain, Mr. Gasnier overcame through concentration and ability. The City of Bagdad, in the picture, is in reality a replica of the historic Oriental city and defies the eye of the most experienced traveler.

As a crowning tribute to the famous director, Otis Skinner, who is perhaps more familiar with "Kismet" than Edward Knoblock, the author, himself, has the following to say concerning the work of Mr. Gasnier.

"In the making of 'Kismet' for the screen, I was surrounded with every possible assistance. Magnificent mountings, gorgeous costumes and an exceptional cast, all of which was handled by Louis J. Gasnier, the director, in a masterly manner. I understand that Mr. Gasnier never saw the production upon the legitimate stage, and I marvel at his work. I looked for the tiny things that had helped make the original production such a success, and Mr. Gasnier had guessed them all. If I am permitted to do another production for the screen, I trust I will be surrounded by just such an organization, with Louis J. Gasnier, at the helm."

We must hark back many years to understand just when and how Louis J. Gasnier began the career which today finds him an expert in his line. Mr. Gasnier was born in Paris, France, and began his early dramatic training under the guiding hand of M. Antoine, of the Teatro Libre, who, at that time, was the acknowledged peer of stage directors in Paris. Mr. Gasnier had a penchant for the stage. At the age of sixteen he made his first public appearance, playing juvenile parts in repertoire at the Teatre Renaizzance.

Mr. Gasnier's rise on the stage was meteoric and it was not long before the ambitious young man was made stage manager. Under his direction, many of the French plays of the time were presented. It was while rehearsing his company in "The Wandering Jew" that Gasnier became interested in the photoplay drama.

It was in 1900 that Mr. Gasnier signed his first contract as a motion picture producer. For a number of years he had been production manager for foreign studios in Paris, Rome and Monte Carlo. In 1910 he came to America and began directing a number of celebrated artists in the new country. His efforts have justly won him distinction.

Nate C. Watt

DIRECTOR NATE WATT, well known as a director, is now at work filming "Peck's Bad Boy." The picturization of this popular story of a mischievous younster is creating a deal of favorable comment, for there is no doubt about it, the finished product will be a splendid box office attraction, especially as handled by Director Watt. Little Jackie Coogan, who plays a prominent part in "The Kid," Charlie Chaplin's new picture, is entrusted with the title role in "Peck's Bad Boy," and Nate expects to do big things with the talented little actor.

Watt is a young man, only twenty-nine. He has had a singularly uphill fight to become a full fledged director, but his years of experience will certainly prove of great value to him in his future work.

Starting in a minor capacity with Lois Weber nine years ago, Watt soon became assistant director for the company and was of great aid to Miss Weber in the making of some of her most famous productions. He assisted in filming "Hypocrites," "The Dumb Girl of Portici;" "Captain Courtesy," with Dustin Farnum in the leading role; and "Where Are My Children."

Mr. Watt then accepted a position as co-director with William Russell in a series of six features for the American Film Company. Next came an assistant director's berth with Robert Thornby in six productions starring Blanche Sweet.

Again came a well considered move. Mr. Watt went with Metro, assisting in several pictures starring Bert Lytell. He left that company to go with Director Chester Franklin, who was making the Sol Lesser special production, "What Women Love," starring Annette Kellerman. The director became ill, suddenly, and Watt was given his first real opportunity to direct. He stepped right in, taking charge in a highly efficient manner. He completed the picture, which proved to be a big success and is now barnstorming the country at a fine clip.

It was about this time that Irving Lesser decided to make a series of pictures of "Peck's Bad Boy." No one of better directorial mettle suggested himself to Mr. Lesser than Nate Watt. So he was engaged.

Jackie Coogan, "the Peck's Bad Boy" delineator for the screen, sustained a basilar fracture of the skull in an automobile accident. This, after the production was well on its way. For a time Director Watt feared Jackie could not continue in his role, and there was much mourning at the studio. But the boy recovered and the company has now resumed full production activities.

Nate Watt does not take the responsibility of putting a picture across without having carefully prepared himself for the task in hand. His years of apprenticeship as an assistant director can be translated into a first hand knowledge of production from every angle. Many of our leading directors advocate these gruelling years in service

Being an assistant director surely drills the aspirant in the rudiments of perfecting production plans, seeing that every detail is carried out to its proper end, and being responsible for the thousand and one units that go to make up production. Of course, work of this nature can become mechanical, mere routine, unless the man is of an ambitious nature. The latter is true of Nate Watt.

Following the completion of "Peck's Bad Boy," even bigger things may be expected of Mr. Watt.



CHET WITHEY

Directing

Constance Talmadge

In Two Chet Withey Productions


Nigel Barrie



MADLAINE TRAVERSE

Who will shortly be seen as the star in an
elaborately staged feature, produced
by her own company

Extends Christmas Greetings



ROCKCLIFFE FELLOWES

Leads with

Ethel Clayton in "The Price of Possession"
Constance Talmadge in "In Search of a Sinner"
Elaine Hammerstein in "The Point of View"
Norma Talmadge in "Yes or No"
Hugo Ballin Productions "Pagan Love" (All Star)

Extends The Season's Greetings



WITH THE COMPLIMENTS
OF
MARION DAVIES
CHRISTMAS 1920

Lyons and Moran

EDDIE LYONS and LEE MORAN—popular screen comedians, whose latest releases include: "Everything But the Truth," "La La Lucille," "Once A Plumber," and "Fixed By George," all of them of the five reel type. A new Lyons and Moran mirth provoker will be ready for release in January, 1921, entitled "A Shocking Night."

Both these fun makers were born in the same state—Illinois. They are both of Irish parentage. They both use their own names in their professional life and are both almost six feet tall and weigh respectively one hundred and thirty-five pounds.

Both began their stage careers in vaudeville. Lyons organized a "Newsboys' Quartette," and sang tenor in it, while Moran had a song and dance act of his own. Then, at practically the same time, they deserted the two-a-day for the alluring promises musical comedy offered.

In all their wanderings up to this period they had never met each other—in fact, their paths diverged as widely as those of any two ordinary mortals not destined to give to history another pair of names so closely linked as were those of Damon and Pythias.

The photoplay was the destiny that brought them together. After a short flier in stock, they learned what a one-night stand meant from actual experience. And the knowledge did not appeal particularly.

It was the contrast the photoplay offered to the one-night stand sort of existence that made the two first listen to the call of the cinema. Motion pictures at least do not go "skalivanting" all around the country as a daily habit.

So it was that Lyons and Moran found each other when they appeared in comedies together. After a brief career with Biograph, Lyons went with the Western Nestor Company, together with Lee Moran. Both were with the Imp company under the direction of Carl Laemmle. In June, 1912, they became Universalites.

For eight years they have turned out a short film comedy as regularly as Saturday night. During this time four hundred and sixty reels of laughs have been released.

They eventually reached a turning point in their career when they wearied of writing, acting, directing, titling, and cutting one and two reelers; they wanted something bigger to do—five reel comedies, for example. So they came East and "sold" President Laemmle of Universal on the idea. After spending a vacation in New York, the two of them went back West and started work at once on a five-reel comedy: "Everything But The Truth." This was a big success, and in rapid succession followed "La La Lucille," "Once A Plumber," and "Fixed By George."

In speaking of their dual work, Eddie Lyons says: "In our pictures we work on the theory that a man or woman is a grown-up child. The child sees only the obvious comedy, but a grown-up will laugh at the 'rough house' stuff and find amusement in situations that the child cannot grasp. I have sat in theatres where our own comedies as well as those made by other producers have been shown, and in every instance I have noticed that the men and women found more to amuse them than did the youngsters."

We all know what a clean cut brand of comedy these two cheery chaps produce. Their names guarantee merriment.

Moreno—Bennett

NO recent move on the part of Vitagraph has been hailed with greater endorsement than the return of Antonio Moreno to feature productions after two years in serials, which have established him in a premier position so far as world popularity is concerned. No better criterion of the drawing power and value of Moreno as a feature star can be offered than the unsolicited comments from editors of the principal motion picture magazines which are ever in touch with the genuine preferences of the public.

James R. Quirk, editor of Photplay magazine, in his review of the year indicates the tremendous power of Moreno by declaring him the king of serials, superior because of his ability as a romantic actor.

Frederick James Smith, editor of Shadowland and Motion Picture Classic, calls Moreno "the most picturesque personity of the screen" and predicts that as a feature star he will be numbered among the greatest in popularity.

Picture-Play magazine places Moreno alongside Douglas Fairbanks, Wallace Reid and John Barrymore as one of the ten most popular male stars of the coming year.

"Antonio Moreno via the serial route has built a world popularity comparable to that of Pearl White with whom he appeared at one time," says Picture-Play. "Yet Mr. Moreno excels as an actor of more human drama. He has distinction with his romantic fire and physical magnetism. With proper attention he might easily create a type on the plane with Hart, Ray and Chaplin."

Adele Whitely Fletcher, editor of Motion Picture magazine, says:

"It is good to know that the vivid Tony of the Moreno line is again to be cast in the feature production rather than the serial. Bringing to the screen as he does, old Spain with its unfulfilled dreams and its poetry and romance, he is one of the most colorful and interesting figures shadowed on the silver sheet."

The rise of Chester Bennett to prominence as a director was one of the most interesting things in picture during the year, as it demonstrated the limitless bounds of the industry for ambition and determination.

Three years ago Bennett was an assistant camera man, the lowest figure of a producing unit. Today he is an established director with many successful productions behind him. Albert E. Smith, president of Vitagraph, has just selected him to direct the first Antonio Moreno feature, "Three Sevens," from the novel by Perley Poore Sheehan and it is likely that a producing team of this young star and young director will result.

Chester Bennett was a graduate lawyer and had just hung up his shingle three years ago when he was struck with the possibilities of the picture business. He felt that it offered wider opportunities than the law. So he applied by judgment.

From assistant camera man he soon became assistant director. He played some leads for a time to get acquainted with the acting side. Then he became assistant director to James Young and later director for Earle Williams. With Williams he made "When A Man Loves," "The Master Stroke," "The Purple Cipher," "The Romance Promoters," and "Diamonds Adrift." He also made the western scenes in Tom Terriss' production in New York of "Captain Swift."

His first production with Antonio Moreno will be one of Vitagraph's early releases of the year and "Three Sevens" is expected to fully meet the standard Bennett has set for himself with his 1920 productions.


Mahlon Hamilton

Neilan Productions

THE name of Marshall Neilan in front of the theatre is the public's guarantee of good entertainment. The American theatre-goer does not take long to appreciate merit and places his confidence in those responsible for merit. In one year motion picture devotees have come to realize that Marshall Neilan is the man who made "The River's End," "Go and Get It," "Don't Ever Marry," "Dinty," and "Not A Drum Was Heard." Their confidence has prompted them to see his newest effort as soon as released, and because they have realized each time that their confidence has not been misplaced, Marshall Neilan Productions draw capacity attendances—not because of the story, not because of a personality visualized before their eyes and not because of anything but the fact that Marshall Neilan is responsible for the production and because he has been responsibile for five of the best productions they have seen during the past year.

In the formation then of Marshall Neilan Productions, the organization, this director has won for himself a place in the hearts of the motion picture patrons that perhaps can be duplicated by no other producer today.

Prior to the event of Marshall Neilan Productions as such. Mr. Neilan—although responsible for such triumphs as "Daddy Long Legs," "The Unpardonable Sin" and "In Old Kentucky"—was merely the director whose name very often never reached the public. The exhibitor on the other hand was thoroughly "sold" on Marshall Neilan and his name proved a big factor in obtaining his booking.

This "selling" of Marshall Neilan to the public in a way that gave him the credit he deserved was only possible through such an arrangement as the formation of Marshall Neilan Productions. This was not a case of foistering on the public a name and then trying to meet the representations that name implied with a quality of product. Rather it was a matter of giving the public the information the exhibitors already possessed, information that was indeed in the nature of a service for it told the public what it wanted to know, giving it the name of a man upon whom it could depend in its search for quality motion picture entertainment.

Fundamentally, Mr. Neilan believes in organization. Most everyone does. But, unlike most everyone, Mr. Neilan believes in allowing each member of his organization the widest scope possible in the execution of his particular work and the creation of new ideas. It has been his policy to get the very best brains in the business, pay well for these brains and then allow them to function without obstacles. As further recognition of this work, the producer believes in giving his associates full credit publicly and otherwise, for any and all accomplishments.

The use of new facilities and the introduction of novel departures in motion picture productions figure among other reasons for Marshall Neilan's success. With the perspective, imagination and daring of youth, he is constantly exploring new fields in his endeavor to get away from what has been done before. He proved the novelty and excellence of taking scenes on the ground from a dirigible. He searched for locations by aeroplane—and found them.

The exceptional merit of Marshall Neilan Productions for the coming year is assured.

Stuart Paton

STUART PATON, well known director, put across Eva Novak in her first starring picture for Universal, "Wanted at Headquarters," adapted from the famous crook story by Edgar Wallace, entitled "Kate Plus Ten." He is now fast completing production work on Miss Novak's second starring vehicle, "The Torrent," adapted from "Out of the Sunset," by George Rix, to be released early in January, 1921.

Paton was born in Glasgow, Scotland. His earlier career was as a chemist. Later he became a stage painter. He developed a desire to become an actor. He soon gratified his ambition. For six years he played in London, performing at King's Way Theatre. He wasn't on the order of the strolling players in "Hamlet," but he did play before royalty, and the experience was not half bad. Paton played before the august eyes of King Edward and King George. His acting was higly praised.

About this time, Stuart decided to come to America. It was only a few months later that he became a leading figure in the Universal western plant, registering a decided hit as a capable Scenario Editor.

His directorial career began with "Twenty Thousand Leagues Under the Sea." Other pictures he made with Frank Crane are "Peace At Any Price," "Like Wildfire," "The Green Seal," and "Beloved Jim." Then he returned to Universal to make "The Gray Ghost." The World company wanted him, so he came to them to make "The Devil's Trail." He directed Christy Mathewson, beloved "Big Six" of the diamond in special releases. Later he handled the megaphone for Jess Willard, the then heavyweight champion.

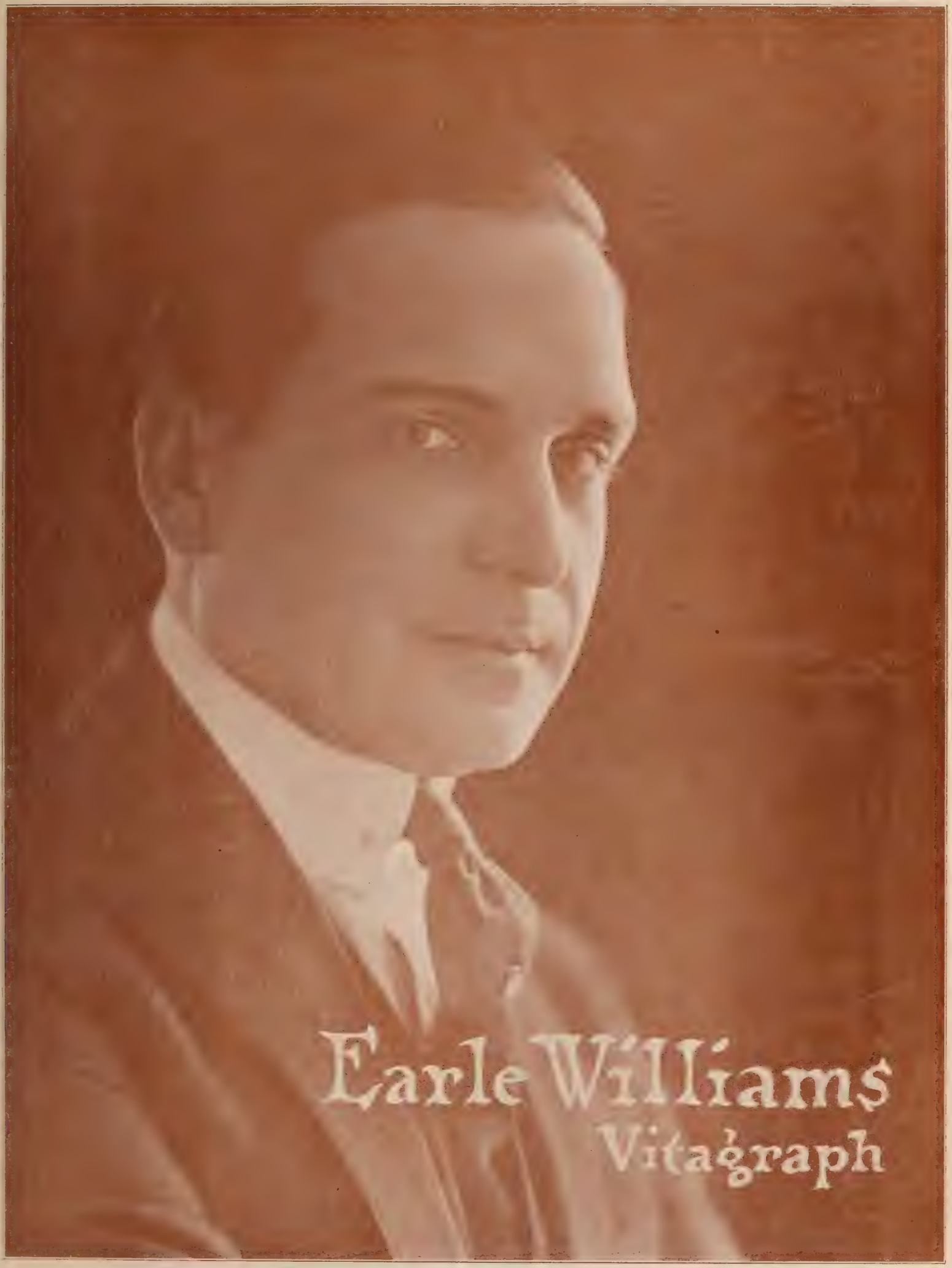
And now Paton has returned to Universal. He was given a rousing welcome upon his arrival. His first picture was "Wanted At Headquarter," with Eva Novak. This production is remarkable for its novel night photography, in which Paton's skilled hand is evident. "The Torrent," the picture he is now completing, is said to be an excellent piece of work, ranking among his most impressive successes.

Paton is one of those who believes: "he who hesitates is lost." And yet, like all true Scots, he makes sure exactly what he wants and then goes after it stubbornly. Which is synonimous to saying he "gets it."

Take his last release: "Wanted at Headquarters." The wonderful night scenes and the excellent railroad scenes were way out of the ordinary. And they certainly were not easy to get. "We're going to have them in this picture, just the same," avowed Director Paton. So everyone got together and cooperated in beautiful style in order that they be secured. No effort as spared. But the results are commensurate with the time and energy, the worry and the anxiety that went with getting them just the way Paton was determined to have them.

Nothing is too difficult, is another Paton maxim. He spares no labors and so contagious is this unquenchable vigor of his that every member of his production staff and members of the technical departments at the Studio bend every fibre to accomplishing the end in view.

Keying the star to a high emotional pitch, inspiring her with the thoughts and the actions of the character she is portraying and giving her efforts the best photographic and lighting co-operation is another phase of the Paton method of production. But he is not a gruelling worker. He is one of those enviable few who get great results without unnecessary waste of time and energy. The oncoming year should be another successful one for Mr. Paton.


Earle Williams
Vitagraph

Norma and Constance

NORMA AND CONSTANCE TALMADGE will spend even a merrier Christmas than usual this year, and are about to begin an extraordinary Happy and Prosperous New Year, because 1921 finds them in possession of a contract to continue under the First National Banner for another three years, under terms so remarkable that it is said to be the largest individual transaction in all film history to date. With a deal involving twenty million dollars, Mr. Schenck can naturally afford to give his stars bigger and better productions than ever before, and has already bought no less than eight successful Broadway productions, paying anywhere between forty and seventy-five thousand dollars each for the picture rights alone.

Another milestone which the past year marks for the talented Talmadges, is that for the first time in their lives, they took a three months' vacation abroad, the party consisting of Mrs. Talmadge, Mr. Schenck, Norma, Constance and Natalie, their chums Anne Pallette, Dorothy Gish and Mrs. Gish.

Both the girls are quite unconcerned about the eminence they have achieved, the high altitude from which they could look down upon the lesser lights. The same camaraderie which exists in the family exists in the studio. They are interested in the outside life of every member of their companies. They love people; they love good times. Best of all they have ideals, and do not attempt to conceal them. They believe in people; they believe in things; they even believe in Santa Claus and fairies!

When asked about their plans for the coming year, Norma said she wanted to play dramatic, emotional roles, which have in them something more than just the opportunity to act, which besides being true character portrayals, would at the same time be helpful. "I have turned down a number of good stories," she said, "because I am not satisfied to have people see in my pictures entertainment only. I want them to always feel an underlying psychology in what I do, and I like a story with a purpose, a story that gets somewhere, a story with some sort of new idea or an old ideal."

When Constance was asked what sort of stories she wanted to do next year, she said: "Although no less than sixty manuscripts are submitted to me every week, it is exceedingly difficult to get exactly the kind of comedy I especially want. I enjoy making people laugh, secondly, because this type of work comes easiest and most naturally to me. I am not a highly emotional type. My sister could cry real tears over two sofa cushions stuffed into a long dress and white lace cap, to look like a dead baby, and she would do it so convincingly that nine hundred people out front, would weep with her. That is real art, but my kind of talent would lead me to bounce that padded baby up and down my knee with absurd grimaces that would make the same nine hundred people roar with laughter. You see in my way, I take my work quite as seriously as my sister does hers,—I would be just as in earnest about making the baby seem ridiculous, as she would about making it seem real. That, I think, is the secret of being funny on the speaking stage, as well as on the screen. One has to be serious in one's levity.

They agree that one must leave a great deal to the imagination on the screen because in the span of one short hour, it is often necessary to develop a character from girlhood to womanhood through three marriages and two divorces, and perhaps travel half way round the world, besides.

It looks like a big year, next year, for Norma and Constance Talmadge!

Holubar and Phillips

THOUGH he has produced but a single picture during the last year no producer has been busier than Allen Holubar, who is soon to give to the picture world what promises to be the film sensation of a decade—"Man, Woman, Marriage," starring pretty Dorothy Phillips.

The story was adapted to the screen by Holubar, who collaborated with Olga Scholl in its preparation. More than six months were consumed in actual shooting of this great picture and another two months were added to the whole in cutting and titling. "Man, Woman, Marriage" is to be released exclusively through Associated First National and will be road-showed in the best theatres of the nation.

Eminent motion picture critics, who have been permitted to see this wonderful production in its editing stages, have declared it to be the most wonderful picture ever presented on the screen. While the story deals with the relationship of man and woman it is not presented in the superficial sex method, which has so deluged the screen during the last season or so.

Holubar has gone straight to the heart of the situation and has dealt with sex antagonism, rather than sex attraction. Aside from presenting a stirring modern story the photoplay has been impregnated with spectacular retrospective views illustrative of woman's relationship toward man since the human race first sprung into existence.

Years ago when Allen Holubar was directing for Universal it was freely predicted that time would see him in the forefront of the ranks of master directors. The entire fan world, as well as producers and exhibitors, will remember Holubar's "The Heart of Humanity" and "The Right to Happiness." Following these came "Once To Every Woman," one of the best pictures of recent releases. Working upon his first independent production Holubar spared neither time nor expense to place upon the screen a picture which will undoubtedly be looked upon as a milestone in the progress of the cinematographic art.

For two years he had been gathering data for the story later prepared by the scenarist. From the moment the camera started grinding on the first scene Holubar knew exactly what he wanted to place upon the screen and exactly how he wished to do it.

In the entire nine reels the master director never lost an opportunity to inject a thrilling story with the human details of life. The story is a masterpiece of fiction founded upon fact and is a condensed history of the human race and the humanities of life.

The entire histrionic field could not have afforded a better star for this great story than Dorothy Phillips—the woman who gave Allen Holubar the inspiration for its origin. Miss Phillips long ago endeared herself to America's millions by her faithful interpretations under the direction of her author-director husband. Her work in Holubar's films before the latter became an independent producer convinced the screen world that she was one of the most talented actresses of the shadow world.

Her work in "Man, Woman, Marriage" will undoubtedly place her well to the forefront in the screen's brightest constellation of stars.



ANTONIO MORENO

Now Appearing

in

Vitagraph
Special Productions

Directed by

CHESTER BENNETT

Initial Release:

"THREE SEVENS"



Tod Browning

TOD BROWNING, director, is now a name among artists. His excellent direction of "The Virgin of Stamboul," with Priscilla Dean, established him, without the semblance of a doubt, in the front rank. He is now busy directing Miss Dean in "Outside the Law," a gripping drama from his own pen.

Although "Outside the Law" must be categorized as a crook drama, its resemblance to the general run of underworld stories end with that classification. A tremendous wallop is delivered in the opening scenes, which show a gang fight in San Francisco's Chinatown. And from this point on the story speeds along with increasing suspense, the action sustaining the rapid star.

Browning does not exaggerate his situations. He does not have to. He is too much a student of life; too much the keen observer to have to resort to the amateurish weapon of the novice.

Tod is a man of many phases and varied talents. Only after years of experience did he consider himself capable, according to his own stringent standards, to assume the responsibilities going with "the megaphone." A director, Mr. Browning believes, is necessarily the master-mind of the play. He must draw from the star every bit of talent he or she may have. It is his skill and his ingenuity which often takes a poor theme, a mediocre actor, and binds them together so as to make the result a remarkable production.

Browning was born and educated in Louisville, Kentucky. He claims no relationship to Robert Browning—the poet!

Tod had a rather exciting sort of life in his early youth. He found the confines of home a trifle irksome, so at an early age he ran away and some time later became a ballyho-artist with the Manhattan Fair and Carnival company.

At the age of eighteen, the boy became a jockey, riding for Virginia Carroll, a prominent Southern turfman. At twenty-one he was an entertainer—singing, dancing and otherwise adding to the general gaiety in a "river show" on the Mississippi and Ohio Rivers. Two years later, he formed a partnership with Roy C. Jones, and the two became popular in vaudeville.

It was several years later that Tod was offered a position with the D. W. Griffith company, in the good old Biograph days. From an actor, he graduated to an assistant director, and then it was only a step to becoming a full fledged director.

He directed for Biograph, Majestic-Reliance, Fine Arts; Metro's "The House in the Mist;" Bluebird-Universal, "The Deciding Kiss," "The Brazen Beauty;" Universal, "The Wicked Darling," "An Exquisite Thief," "The Unpainted Woman," "Petal on the Current," "Bonnie, Bonnie Lassie," "The Beautiful Beggar," and "The Virgin of Stamboul," the last two starring Miss Dean. And now it is Browning's own pen that has provided a third starring vehicle for this young lady!—"Outside the Law."

Browning's varied experiences, his deep insight into and sympathetic knowledge of humanity is of great advantage to him in his work. He never inserts any cheap, or any amateurish comedy in his pictures. Stored away in his mind are countless photographic incidents of humorous things he has observed—right straight through a career starting as a ballyho artist and rising to a position of director artist with Universal.

There is much to be expected from Tod Browning, writer and director, and from the pictures he will produce, during the ensuing year of 1921.

Rollin Sturgeon

ROLLIN STURGEON has put across Carmel Myers in her last two successes: "In Folly's Trail" and "The Gilded Dream." He is now at work directing her in a third picture, "Cinderella Jane," by Marjorie Benton Cooke, which will be released late in January, 1921.

Sturgeon was one of the first scenario writers in the business, creating that position with Vitagraph. Then he began directing as well as writing.

Some of the stars he has been instrumental in making are Corinne Griffith, Jane Novak, Alma Rubens, Mary Anderson, and Florence Vidor. Mildred Harris Chaplin is another who received her start with Mr. Sturgeon.

Sturgeon directed the first of the great "out-of-doors" pictures, producing "God's Country and the Woman." He was pioneer in this type of the photoplay; since that time many have followed in his footsteps and many have been the beautiful pictures featuring Nature in all her quixotic glory.

Other Vitagraph productions directed by him are "The Chalice of Courage" and "Through the Wall." For Lasky he successfully launched "The Petticoat Pilot."

Then commenced his very successful career with Universal. He directed "Destiny," with Dorothy Phillips; "Pretty Smooth" with Priscilla Dean, a picturization of Bayard Veiller's "The Chatterbox"; directed Monroe Salisbury in "Hugon the Mighty" and "Sundown Trail" put across Tsuri Aoki in "The Breath of the Gods." In succession there follow the last two Carmel Myers pictures: "In Folly's Trail" and "The Gilded Dream."

Sturgeon was born in Rock Island, Illinois. He attended the Northwestern University and Harvard University. He was trained for the law and worked in his father's office until 1909, when he was induced to enter pictures. That yielding to such an inducement was wise is indicated by the results of his highly commendable record, both as writer and director.

Sturgeon is a magnetic type of director—no excitement nor flurry where he is in charge. Those who have been fortunate enough to come under his direction are unanimous in their praise of his skill and his equanimity of temper! Sturgeon finds that a calm demeanor is usually more conducive to increased efforts than "hair tearing and black looks."

Despite the countless details that accompany directorial work and the hundreds of momentary slips that usually take place during the production of a picture, Sturgeon rarely, if ever, is delayed in going right ahead with a scene when he has called his players "to action."

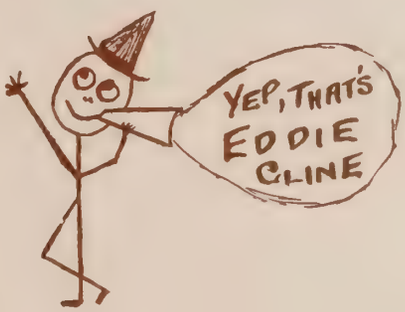
This is an old-time complaint against directors—wasting time. Sturgeon has developed an economic time-saving system to a high point of efficiency. That is why a Sturgeon picture goes right through without jarring halts and long idle lapses, during which time the actors are forced to smother their impatience and keep a smile going overtime.

Perhaps this explains, too, the fact that Sturgeon always has his pictures ready on time. There is no speeding up at the last minute; keeping the players on the set from early morning to late night. He plans his scenes at the studio and at home. When he is on the set, the action already mapped out is rehearsed and "all set" is the pass word.

There is no doubt that in Rollin Sturgeon, Universal has one of the best directors in the field.

Buster Keaton and His Director





Now making two-reel comedies for Joseph M. Schenck
Released through Metro

Releases

"One Week" "Convict 13" "The Scarecrow"
"Neighbors" "The Haunted House"



WILLIAM S. CAMPBELL

Originator and Creator of Joe Martin and Chester Comedies



Charles Giblyn

Directing

Features Photoplays for William Fox

Extends Season's Greetings



Extends Best Christmas Wishes
to
Motion Picture Industry



NATE C. WATT

c/o First National Exhibitors
634 H. W. Hellman Bldg.
Los Angeles

Bert Lytell

BERT LYTELL, athletic and handsome young Metro star, began his screen career in Herbert Brenon's "The Lone Wolf," scoring a big success as the clever crook. His Metro pictures, beginning with "The Trail to Yesterday" and ending with "Easy to Make Money," established him as a strong drawing card with ever-increasing followings, so that after his return from military, he was engaged by Metro to play in big special productions. The first of these was "Lombardi, Ltd.", based upon the stage success by Frederic and Fanny Hatton. Then followed "The Right of Way," "Alias Jimmy Valentine," "The Price of Redemption," and "The Misleading Lady." Lytell is now busy completing, under Maxwell Karger's direction, "The Messenger from Mars," said to be one of the most aspiring of this popular star's pictures.

Lytell was born in New York City and, although some of his boyhood was spent in the West, he was raised in the atmosphere of the playhouse. Rightly so, for Lytell comes of a family of stage players. Both on his mother's and father's side this family have been prominent in the theatre; and even further back, Bert's grandfather, J. K. Mortimer, was one of Augustin Daly's most prominent players.

Lytell was educated at Upper Canada College, Toronto. Then he came to New York, eager to embark upon a dramatic career, and at the age of seventeen made his stage debut in Newark, New Jersey, in the old Civil War melodrama, "Cumberland '61."

Since then, Bert Lytell's stage experience has been extensive. He has had the leading role in practically every big play produced during his lifetime. He headed his own stock company in San Francisco and in Albany, New York, and has appeared with stock organizations in Rochester, New Orleans, Honolulu, Troy, Los Angeles, Portland, Mo., and Boston.

Mr. Lytell is one of the many prominent stage and screen folk who received training as members of the famous Alacazar Stock Company in San Francisco, under the management of Fred Belasco, brother of David Belasco. He played several seasons there as leading man, opposite Marjorie Rambeau, Evelyn Vaughan, and Bessie Barriscale. Subsequently, he appeared as a featured player in a number of New York stage successes. His most recent Broadway triumph was in "Mary's Ankle," in which production he was co-starred with Irene Fenwick.

Bert has a most impressive list of successes attached to his name—both on the stage and the screen. But it is on the screen that his most notable successes have lately occurred. The latest Kargar-Lytell production, "The Messenger from Mars," the London stage play in which Sir Charles Hawtrey starred, adapted for the screen by Arthur Zellner and Arthur Maude, is said to be one of biggest productions that have yet come from the Metro plant.

Indeed, Lytell is a star of the brightest magnitude and is unanimously declared a favorite by the fans. Because of his histrionic skill and the breadth of his abilities, he has been given stories that require the skill of the artist to sympathetically and accurately portray. Take "The Price of Redemption"; Bert runs the gamut of the emotions in this gripping drama. From a brave young officer, to a fashionable, drink-loving young Englishman, to a drug fiend living in a loathsome hut in India, and thence to a rejuvenated man, healthy and eventually wealthy—in love.

The coming year will, without any doubt at all, be a remarkable series of triumphs for him.

Mahlon Hamilton

MAHLON HAMILTON, the splendid artist who enacts one of the leading roles in "Earthbound," that spiritualistic motion picture now creating such a stir throughout the country, is now to be seen in the featured role of "Half A Chance," his first big release following "Earthbound."

Hamilton has a long list of successes to his credit, but the very near future will hold still bigger ones. He will be seen shortly opposite Blanche Sweet in "That Girl Montana," and then follows "The Truant Husband," featuring Betty Blythe and Mr. Hamilton.

Hamilton was born in Baltimore, Maryland, and educated there, and at Maryland Agriculture College.

His stage career includes such successes as "The Great Question," "Israel," "The Chaperon," and others.

Like many other well known stage actors, Hamilton was attracted by motion pictures. He left the stage. Now he is almost a confirmed "picturite," and, we wager, one soon to be regularly starred "on his own."

He co-starred in the Pathe serial, "The Hidden Hand;" played in "The Danger Mark," "The Death Dance;" in various Kitty Gordon productions; with Mary Pickford in "Daddy Long Legs;" with Anita Stewart in "Kingdom in Dreams," "In Old Kentucky;" in "Ladies Must Live;" with Blanche Sweet in "The Deadlier Sex" and "That Girl Montana;" with the Brentwood Films in "The Third Generation." Lastly comes "Earthbound," in which Hamilton's acting was one of the high spots of the production; "Half A Chance," his latest feature picture; and "Truant Husbands," as co-star with Miss Blythe.

Mr. Hamilton is very well liked by the fans. He is a handsome type of man, with strong, sharply chiseled features. He is six foot, has light brown hair and blue eyes that are wont to glitter and gleam in response to his every emotion. The rest of his smooth shaven face can be inscrutable; but the expressive eyes are sure giveaways.

Hamilton is of that class of actor who fairly exhales breeding and poise. There is a powerful, yet quiet, forcé to his work that attracts. He fairly dominates a scene, not obtrusively nor violently; but with unassuming naturalness. This is true of his work in "Earthbound" and even of his leads opposite well known stars. He has never registered as "just a leading man." Always as a personality and an actor to be reckoned with. And his day is fast arriving, for now he is drilled in the workings of the screen and he knows camera angles and camera values. This knowledge reflects, visibly, upon the screen. At least it is to be seen in his every action; never does he appear in an awkward light; never is his makeup poor. It is these little things—little, insofar as the layman's understanding goes—that serves to make or ruin an actor.

In "Earthbound," Hamilton was chosen from the many whose names suggested themselves as possible for the role because of his histrionic skill and charm of personality. Many actors do not mean to be flurried and spasmodic. Yet they are. Hamilton is anything—has ever been anything—but this, and so Director T. Hayes Hunter felt absolute confidence in his masterly handling of a delicate role. Mahlon Hamilton should look forward to 1921 as one of his brightest years.

GORDON H. STANDING



Latest Releases

"MISS 139"

"MAN AND WOMAN"

"THE FOREIGNER"
(First National)

Wishes
A
Merry
Christmas
to All His
Friends and
Buddies

Mack Sennett

MACK SENNETT has practically completed "A Small Town Idol," which is to be his first Associated Producers release. It's another side-splitting Sennett comedy—a $1,000,000 one, with more than two reels of fun. The three featured players are Ben Turpin, that cross-eyed disciple of drollery, Marie Provost, Phyllis Haver, and Charley Murray. "It's a sure fire winner," chuckles Associated Producers.

Relative to his forthcoming activities as a producer of comedy Mr. Sennett says:

"My own devotion to romantic comedy and the dedication of the Sennett organization to the presentation of plots of authentic character is, I believe, sufficient evidence as to what I feel regarding screen literature.

"While I have no intention of abandoning hilarious comedy, I am certain that the picture plays the public is demanding of producers is a quality of story-telling not hitherto revealed to any great extent.

"Romantic comedy covered the field, providing legitimate impulses against which to place humor and extravagant fun. Picture plays in this respect then become akin to life, which is, as everybody knows, a sequence of smiles and tears. All smiles and no tears mean falsity; all tears and no smiles spell discussion. It is in the happy balance of these that romantic comedy will be maintained in public appeal."

Mr. Sennett's plans for 1921 are, we are given to understand, of the greatest interest to comedy producers, to exhibitors, and eventually, as usual, to fans. There will be a series of comedies for Associated Producers and also a series of two-reelers, for the time being at all events, for Famous Players-Lasky.

The first of the big Mack Sennett Associated Producers productions will be "A Small Town Idol," one of those delicious comedy mix-ups so characteristic of the clean-cut brand bearing Sennett's name.

Mack Sennett's screen career began with the old Biograph company, where he appeared in many comedies and dramas. He was recognized as a very able actor. In 1912 Mr. Sennett organized the Keystone Film Company, with the assistance of Ad. and Charles Kessel and Charles Baumann. He took his company to Los Angeles, establishing headquarters there, and there has been ever since.

Mack Sennett has been responsible for many stars, for the number is almost legion who have received their start and their "screen education" under his supervision. Mabel Normand and Gloria Swanson rank foremost among stars who began with Sennett.

He is now supervising two-reel comedies for Mack Sennett-Paramount release as well as two-reelers and five or more reelers for Sennett-Associated Producers.

Among the many hilarious Sennett releases of an early date are: "Uncle Tom Without the Cabin," "Back to the Kitchen," "Salome vs. Shenandoah," "His Last False Step," and many others.

Special productions include: "Yankee Doodle in Berlin," and "Down on the Farm," the last still holding its own as a "big timer" in comedy circles.

Those interested in comedy and its various phases turn as a matter of course to Mack Sennett, for he is the master hand who has fashioned and been largely instrumental in moulding comedy to its present high-class level.

The ensuing year will see many big special Mack Sennett-Associated Producers releases. This means an increase in chuckles and box-office receipts.

Wesley Ruggles

WESLEY RUGGLES, well known director, has among his most recent directorial successes: "Love," and "The Leopard Woman," starring Louise Glaum. Some of his other outstanding pictures for 1920 are: "The Winchester Woman," starring Alice Joyce; "Piccadilly Jim," "Sooner or Later," and "Desparate Hero," starring Owen Moore; and "Mother Love," with Alice Lake.

These pictures were made after Mr. Ruggles' return from France in the American Army, in which he served two years. To turn a hand to the megaphone after wielding the bayonet in "No Man's Land" was quite a jump, but Wesley did it—did it with artistic deftness. He is recognized now as one of the elite in the youthful band of directors forging to the front with increasing speed. Like the most ambitious and the ablest of his profession, Mr. Ruggles is working toward a set goal—to be the producer of his own pictures.

Not only does Wesley want to be the producer of his own pictures in thought, but he has negotiations under way now which may result in his becoming so in actuality.

Wesley Ruggles was born in Los Angeles. He has had rather extensive experience on the stage, having seen "active service" in musical comedy, stock, and repertoire.

About this time, he became interested in the screen and all its possibilities. He forsook the stage for the screen and connected with Keystone. He directed several Sydney Chaplin comedies, among them "Her Painted Hero." Then comes one of Charlie Chaplin's most interesting successes, also directed by Mr. Ruggles: His famous burlesque on "Carmen."

This picture not only put Mr. Chaplin across in great style, but it established young Wesley as a director. His next move was to go to Vitagraph. There he directed "For France," "The Agony Column," "The Winchester Woman," numerous O. Henry specials, and Bobby Conolly specials.

His directorial career was abruptly interrupted by the call to arms. Ruggles was absent from the studios two years, during which time he fought as only a red-blooded American can fight on the other side.

Returning to America, Ruggles started in to direct at once, making such pictures as "Piccadilly Jim," "Sooner or Later," "Desperate Hero," "Mother Love," "The Leopard Woman," and "Love," the last two starring Louise Glaum, being remarkable for the audacity of their lavishness, the realism of the character portrayals—the sure hand of Director Ruggles being seen throughout.

Here is a director who has made a name for himself with that unprepossessing quiet of the man who is sure of himself and of what he is doing, what he WILL do.

When the time comes for the release of the first Wesley Ruggles Production—and perhaps the time is not distant—the trade, and the exhibitor will know precisely what to expect in the way of high class pictures, excellent direction, beautiful sets and lightings, and highly skilled acting. The fans, too, will know, for in these days of the general magazine story about motion pictures and the doings of motion picture people the director is coming in for his share of credit on an increasingly larger scale. Wesley Ruggles' name has not appeared on a poor picture. We venture to say it never will.

CHARLES RAY PRODUCTIONS, Inc.
1425 FLEMING STREET
LOS ANGELES

Charles Giblyn

"TIGER'S CUB," "The Mountain Woman and "The Thief," directed by Charles Giblyn, with another feature production in preparation, the first year's work making photoplays for Fox Corporation, is fast approaching, although when the year of 1920 closes it will not mark twelve months since the name of Charles Giblyn was annexed to the representative list of Fox directors. It was in February of 1920 that the exteriors of "Tiger's Cub" were made—Mr. Giblyn's first picture for Fox—one that met with a warm reception everywhere despite the realistic "snowbound" country supplying the locale for filming of George Goodchild's gripping story. "Beautiful exterior scenes of the great, snow-covered hills of Alaska, with interiors of the rough cabins to match. Interest all the way through. Humor and pathos combine to hold an audience's attention," is a fitting tribute to the director and an accurate description of his initial Fox picture, starring Pearl White. Another pertinent comment points out "'Tiger's Cub' is expertly made, human in feeling and powerful in its melodramatic moments."

Of "Tiger's Cub" Wid's Daily was wont to say: "Direction—unusually capable. Inasmuch as Director Charles Giblyn always seems to come through with a picture replete with fine production values, the credit for this may well be his."

Upon the completion of "Tiger's Cub," Mr. Giblyn was not destined to proceed in the usual way of finishing one task entirely before beginning upon another. Instead, he was rushed off to more exterior locations, this time in and about Pineville, Kentucky, where he teamed the natural requisites of the story with the dramatic abilities of Pearl White, and produced what is said to be one of the greatest pictures of its kind, "The Mountain Woman." It was adapted from Charles Neville Buck's widely read novel, "Pagan of the Hills."

Before cutting "The Mountain Woman," and without any respite whatever, Mr. Giblyn found himself facing the grave responsibility of making the screen version of Henri Bernstein's "The Thief," the play which created a furore in Paris, London and New York, some years ago. Referring to the French play in screen form it has been truthfully said that "Mr. Giblyn retained good continuity with strong climaxes and well-handled suspense in a difficult undertaking."

Soon will "The Mountain Woman" take its place among Pearl White features, directed by Charles Giblyn. While he has been engaged completing final work upon "The Thief" and upon the story of the Kentucky mountaineers, Miss White has been under other direction, but it is understood Mr. Giblyn will direct another Pearl White starring vehicle in the near future.

Before joining the Fox organization, Mr. Giblyn has established an enviable reputation as a director, his distinctive methods having won him merited recognition. It is always safe to look for an artistic interpretation with Mr. Giblyn at the helm, since the years of devotion to his chosen profession has established him among the foremost directors of motion pictures. He has every faith, every belief in the continued growth of the industry, to which he has pledged his life's work. He was one of the founders of The Motion Picture Directors' Association, and his activities in the industry reflect his progress and echo praise of his accomplishment.

E. K. Lincoln

E. K. LINCOLN, a popular exemplar of cinematic art, appeared in three big 1920 successes, "Desert Gold," "The Inner Voice," and "What Is Love."

Mr. Lincoln says that his year's happenings can be summed up like this: "Work hard seven months and loaf harder the other five!"

Which is explained in terms of real estate. E. K. has a beautiful estate in the Berkshire Hills, located near Great Barrington, Mass. That is why he has never signed a yearly contract. After working very hard for seven months, he betakes himself and his belongings to his residence in the Berkshires and for five months puts dull care, Kliegs and all other studio paraphernalia behind him. "This is life as she should be lived."

Mr. Lincoln owns the Greenacre Kennels, his dogs having won in all the big eastern shows in New York, Philadelphia, Boston, Baltimore, New Haven, Fairfield, Danbury, Newark. He has a grand total of one hundred and twenty-eight dogs, including more champions than in any other United States kennel. He made a record of having over sixty dogs at a charity show in New York City.

E. K. also owns the Lincoln Studio at Grantwood, New Jersey. He has never worked in it, which is quite accidental and not purposeful exile.

Mr. Lincoln believes in cheery companionship. Thus it is not surprising to find him a member of every theatrical club in New York: The Players, Lambs, Friars, Green Room, Actors Fund, Equity, and Actors Order of Friendship.

E. K. Lincoln was born in Johnstown, Pa. His stage career includes four years in stock. Then come "The College Widow," "Strongheart," "The Squaw Man," "The Virginian," and "The Woman."

His screen career includes many notable productions, among them: "For the Freedom of the World," "Lafayette, We Come," and "Stars of Glory." He has been with World, Goldwyn, and Perret Productions. Among interesting releases distributed by Hodkinson are "Fighting Through," and "Desert Gold." His most recent, with S. L. Pictures are "Virtuous Men" and "The Inner Voice."

E. K. Lincoln is specially adept in interpreting western, society, and high class character roles. His is a splendid physique for such roles—"a six footer," black hair, hazel eyes, with strong, clean cut features.

Because Mr. Lincoln admits to spending five months in comparative idleness at his estate in the Berkshires, this statement should not be taken at its face value. A man of Lincoln's active inclinations cannot be idle. And the true woodsman learns much that is translatable into the language of the screen. Witness the inspirations that come with a clear mind, a strong body, and good health.

Lincoln has always been something of an out-of-doors man. The poignant sweetness of the woods, the purity of the air, the crunch of grass and brambles under foot—these are things which appeal to Lincoln, which harken to an instinctive something that is the echoing song of primitive man, the lurking whisper of days when all life depended upon the hunt and when the survival of the fittest lay in man's ability to wrest from the jungle-like wilderness nourishment sufficient to exist. This love for the Great Out-Doors is stronger in some than in others. It is very strong in Mr. Lincoln, and fortune favors him in granting him an estate as beautiful as that in the Berkshires.

The coming year will certainly see E. K. Lincoln in photoplays of interest and of the usual box office value. He is a favorite with the fans—rightly so, for there is quality in his acting and great charm radiating from his personality.



MARGARITA FISHER

The Season's Greetings

George L. Sargent

"THE BROADWAY BUBBLE," "The Whisper Market," and "The Prey," three pictures among Vitagraph fall releases announced, via the screen and exploitation, "Directed by George L. Sargent."

Another, soon to be ready for distribution, and predicted to surpass even the aforementioned successes, is "It Isn't Being Done This Season." It is the third in which Corinne Griffith has appeared, under Mr. Sargent's direction, "The Prey" being a starring vehicle for Alice Joyce.

What the critics have said about Mr. Sargent's achievements is indicative of what may be expected of him in the coming year. Some of the things said "right out in print" might well flatter a much older and more experienced director:

"The Prey belongs in the class of very good pictures," said the Moving Picture World and the Exhibitor's Trade Review opined that "George L. Sargent has preserved an unbroken continuity; delicate handling eliminates possible sex suggestion and the action is speedy throughout."

His second Vitagraph picture "The Whisper Market" fared comparatively as well, but in his third picture, and the second in which Corinne Griffith was the star of a Sargent directed picture, his work met with unanimous praise. "The Broadway Bubble" was a triumph for both star and director.

Wid's Daily commented "Direction very fine—shows considerable novelty in treatment. Variety paid the director a worth-while compliment in referring to his work by "Special credit goes to George L. Sargent for the solid competence with which he has handled it." And Photoplay remarked "George L. Sargent's direction is sensible and at times spirited."

So much for George Sargent, who had not been directing for some time, previous to his affiliation with Vitagraph, because:

Determined to return to the direction of pictures, George L. Sargent, upon his discharge from the army of the U. S. A. sought an engagement. Fortunately he is a rather far-seeing sort of man, and was not forced to accept any old "job" which presented, and a part of his determination anyway was to re-enter the profession with a new vigor, and let the months which had elapsed since he laid down the megaphone, prove that he had not forgotten the right means of using it. So he was at "liberty" long enough to become irksome, but one day came the opportunity awaited. He was engaged to direct Alice Joyce in "The Prey," his first picture for Vitagraph. He was then assigned the direction of Corinne Griffith with the result of "The Whisper Market" and the heralded "Broadway Bubble." Another will be among early 1921 releases, and when "It Isn't Being Done This Season" is ready for distribution, it is not yet known what Mr. Sargent's next activities will be, except that he will continue to direct pictures for Vitagraph.

What constitutes a director who can turn out the kind of work credited George Sargent? Sometimes it is fundamental training, coupled with a natural and cultivated ability. Mr. Sargent had had the kind of training that lasted through a war and through determination against accepting an assignment which he, in his own heart, did not believe he could do justice.

But returning to the "makings" of such a director, let us reflect upon his early days—even College days, where it really commenced when he became stage director of the amateur performances given by his class, and finally general director for College entertainments. Time was, thereafter, yet now faded into days gone by, when George Sargent was stage director for Cohan and Harris—their "The Fortune Hunter" numbering thereamong. And George L. Sargent also answers roll call as a member of M. P. D. A.

Albert Parker

LAST year, Albert Parker was recognized as a very good director. This year he is recognized as the producer of several Norma Talmadge successes and as the highly capable artist who will shortly prepare a special series of ALBERT PARKER PRODUCTIONS for Joseph Schenck.

Parker not only directs his pictures; he usually adapts them for the screen. "The Branded Woman," starring Norma Talmadge, directed by Mr. Parker, was adapted by Miss Anita Loos and Mr. Parker. "Playing the Game," the second Norma Talmadge picture which Mr. Parker has just competed editing, was adapted by Paul Anthony Kelly and Mr. Parker. This last production is said to be another, if not a better, picture, typifying the usual finished product coming from the Schenck studio and bearing the name of Norma Talmadge, star, and Albert Parker, director.

"In "Playing the Game," to be released in January, 1920, there is a happy mixture of humor and pathos. Mr. Parker excels in this sympathetic presentment of human beings in all the temperamental see-saws of their moods.

One of the first big pictures directed by Albert Parker was "Arizona," starring Douglas Fairbanks. To direct a man like Fairbanks in a picture of such rapid-firing action as "Arizona" is a test of any man's directorial abilities. Yet Parker's skill and his humorous touches sent this production over big. He was engaged to handle Fairbanks in his next production: "The Knickerbocker Bucaroo." Again Parker came through, and the picture appearing under the Albert Parker signature was one of the best Fairbanks has ever been seen in.

Mr. Parker's next picture was "The Eyes of Youth," with Clara Kimball Young. He adapted the screen version of this celebrated play, building his story with due attention to the star, the sets, and the locale.

About this time Mr. Schenck began to cock a thoughtful eye on this Albert Parker man. Knowing his own mind and being sure of his man, he engaged Mr. Parker to direct Norma Talmadge in "The Branded Woman."

Mr. Parker had now come to a decision regarding various things a director should do. One of them was to adapt his own pictures, or else collaborate in the adaptations.

"A director bears the brunt of a picture's success or failure," propounded Mr. Parker. "Adaptations have a great deal to do with this. Often do directors have to re-write the scripts prepared by continuity writers. After all, if anybody knows about the star's strong points and weak points, about sets, about action, it is the director. I am firmly convinced of the director's wisdom in preparing his own script.

So it is not surprising to note that Mr. Parker in collaboration with Paul Anthony Kelly prepared the script for "Playing the Game," the new Norma Talmadge picture.

Besides doing a special series of ALBERT PARKER PRODUCTIONS for Mr. Schenck, Mr. Parker will find time to direct Norma Talmadge in "Smilin' Through," Jane Cowl's memorable stage success.

HANK MANN

Tenders You

HOLIDAY GREETINGS

AL SANTELL

Wishes You All the Good Things
You Wish Yourself

Director

GEORGE L. SARGENT

Producing for Vitagraph

DIRECTOR

Corinne Griffith in
" The Broadway Bubble "

" The direction has been good and there are spots of decidedly masterly knowledge of the technique of good directing."
—*Dramatic Mirror.*

" Special credit goes to George L. Sargent for the solid competence with which he has handled it."—*Variety.*

" Direction very fine. Shows considerable novelty of treatment.
—*Wid's.*



Corinne Griffith in
" The Whisper Market "

" Indeed no adverse criticism can be made of the production and the interpretation." — *Motion Picture News.*

" The climax is developed easily, surely, vividly." — *Exhibitor's Trade Review.*

Alice Joyce in
" The Prey "

" Belongs in the class of very good photoplays."
—*Moving Picture World.*

" George L. Sargent has preserved unbroken continuity; delicate handling eliminates possible sex suggestion. Action speedy throughout."—*Exhibitor's Trade Review.*

IN PREPARATION

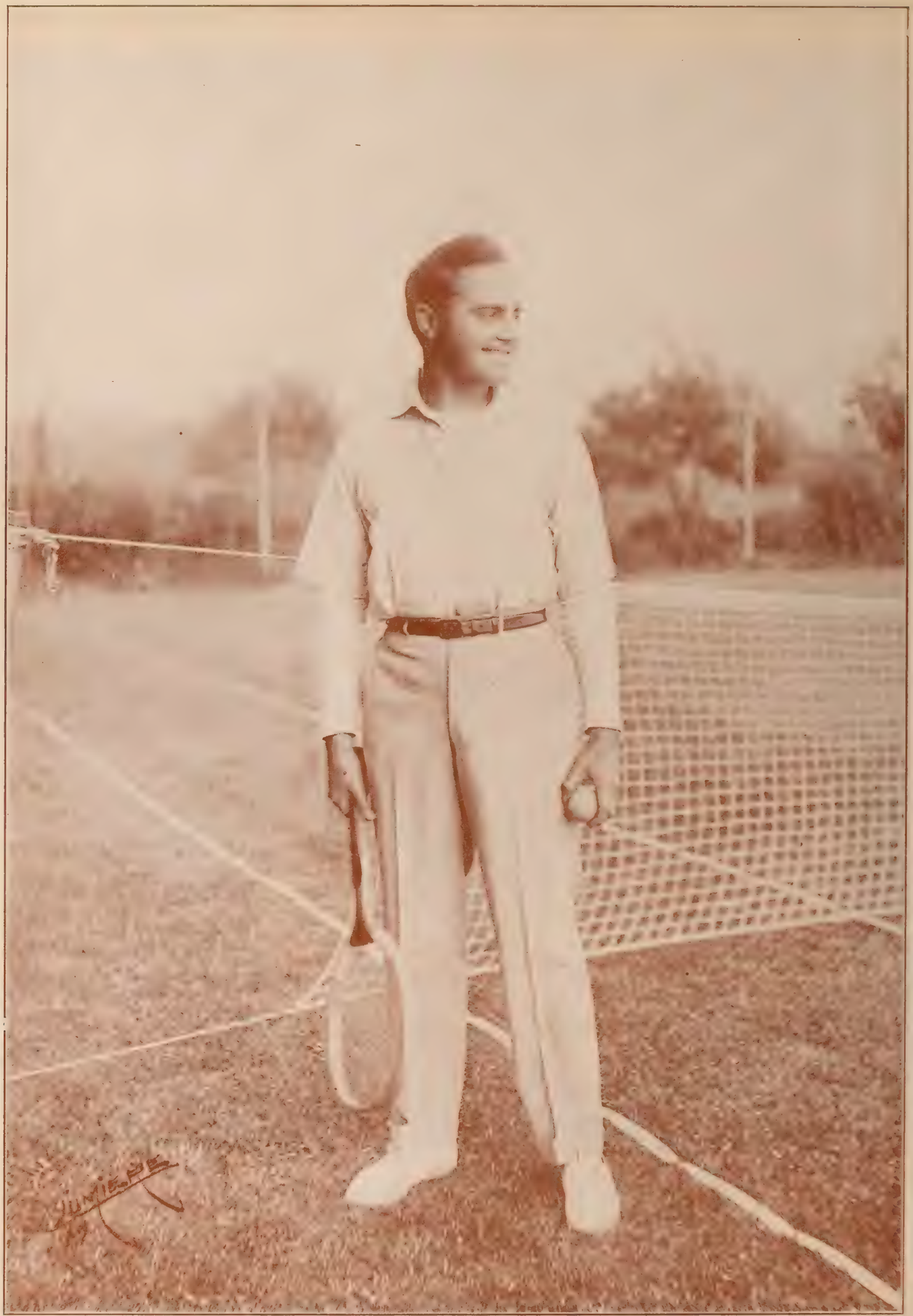
Corinne Griffith in

" IT ISN'T BEING DONE THIS SEASON "



JEROME STORM

Now directing Lillian Gish



E. K. LINCOLN



MAURICE TOURNEUR

ASSOCIATED PRODUCERS

Extends the Season's Greetings

Justine Johnstone

JUSTINE JOHNSTONE is the sixth Realart star—the unanimous choice of artists, writers, and executives of the Realart company. Previously she had been known only to theatre goers, with whom she was a great favorite—still is in fact, despite her prolonged absence in the realms of the silent drama.

So there is no wonder in the statement that 1920 has been a banner year for Justine Johnstone. She is declared "the most beautiful girl in America." If there be skeptics, let them but see Miss Johnstone, and they will capitulate without an iota of resistance.

Miss Johnstone has completed two pictures for Realart: "Blackbirds," which has already been released, and "Out of the Chorus," adapted from "Emergency House" by Sidney Morgan, which has not yet been released.

In her rendition of the internationally famous smuggler in "Blackbirds," Miss Johnstone has shown that she is an actress worthy of stardom.

In her second picture Miss Johnstone has the role of a famous Broadway dancer who does not realize that there is anything else in the world but bright lights and tinsel until she meets a young doctor who loves her. It is then she finds her heart and realizes that there is equally as much sorrow as joy in the world.

Miss Johnstone is anxious to make pictures with as varied roles as possible. She wants to portray the real American girl,—of the different types which America boasts. Realart will do all in its power to give Miss Johnstone the vehicles she wants. Realart officials feel that there is nobody more capable of portraying the American girl than Justine Johnstone herself, a typical American girl.

Justine Johnstone has reached stardom solely on her own merits and her desire to "make good." It wasn't so very long ago that her captivating smile peered out at you from magazines and newspapers as the most beautiful girl in the "Follies." During intervals in her "Follies" engagements, she supported the Castles at the New Amsterdam with Ed Wynn in "Over the Top," and appeared as a leading woman and star in several other stage successes. And just as she had reached the heights she decided that she really was not quite ready for stardom, so she left the bright lights for quiet and hard work with a neighborhod stock company. Here she stayed for almost a year, playing every part from Cinderella to Camille. When she returned to New York she felt she was fit and ready. It was then that Realart Pictures offered her a starring contract.

Miss Johnstone has often been called "the most beautiful girl in America" and she rightly deserves the appellation. Only this month, Paul Helleu, the famous French etcher who is now here to draw the most beautiful women in America, told Miss Johnstone that she was the most beautiful girl he had ever seen. Miss Johnstone will sit for M. Helleu very shortly.

The camera has proven itself quick to catch Miss Johnstone's exquisite beauty. With her talent, beautiful face and form, and sumptuous wardrobe, Miss Johnstone promises to be one of the screen's greatest successes.

Those who have been convertd to Justine Johnstone admirers anticipate with interest her forthcoming releases. A good lead for the exhibitor.

Margarita Fisher

IT is good news to learn that petite Margarita Fisher, she of American Film Co. fame, has left that concern to organize her own independent company. Miss Fisher is now in New York completing her plans, and work on the first Margarita Fisher Production will begin shortly.

Among Miss Fisher's recent pictures for American are: "Their Mutual Child," "The Week End," a clever Cosmo Hamilton story, and "The Thirtieth Piece of Silver." In all, she, as the star, received the usual commendatory compliments for her individual work.

Unfortunately, not all of Miss Fisher's stories have been on a par with her ability. From now on, however, Miss Fisher will devote much time to the careful selection of stories. We may look to see this capable star in pictures particularly suited to her charms and talents. There is a sweetness about Miss Fisher's work which endears her to the most blase of audiences; a gaiety, a cheeriness, a radiating "sunniness."

Margarita Fisher was born in Missouri Valley, Iowa. At the age of eight, she was perfectly at home on the stage and could lisp her part with as much pertness as the best of them. And also at this age Miss Margarita was given to outbursts of temperament which shamed the Divine Sarah at her best!

Miss Fisher has been with the American Film Company for several years. In fact, this was about the first company she was associated with. Among her very early pictures are: "The Quest," and "Miracle of Life." With Equitable: "The Dragon," and with Pollard Pictures Plays: "Pearl of Paradise," "Miss Jackie of the Navy," "The Little Girl Who Wouldn't Grow Up," "The Butterfly Girl," and "The Devil's Assistant." Her latest American Film Company releases are: "Their Mutual Child," "The Week End," and "The Thirtieth Piece of Silver."

Miss Fisher is unusual in many ways. The first one may be said to be her willingness to share the limelight with others. Often she has absolutely refused to go on with a scene if the director stubbornly insisted in carrying out the action planned. "Why should I stand upstage?" questioned brown-eyed Margarita, with something of a flash in their depths. "He's equally as important here as I am and I refuse to be a co-partner in any such high-handed doings as playing upstage all by myself." And she never was. And also at this age, Miss Margarita was given to outbursts. Which explains why so many leading men who played with Margarita Fisher received their first real chance to show "what was in them."

The cast for the initial Margarita Fisher Production will be chosen with a view to talent, as well as types. "I want people who can really act," asserted Miss Fisher. "I don't want those who are only capable of playing up to the star. Individuality on the screen has not been emphasized near enough. At least in the Margarita Fisher Productions it will be."

This means that not only will the stories be of unusual worth but the cast as well. "And direction is another important consideration," is another Margarita Fisher item. "I want for a director a man who is schooled in the fundamentals of directorial work, but also one who is creative, who can dilate on an original idea and make of it something really worth while. That's my idea of a director." And trust Miss Fisher to carry out her ideas.



Albert Parker, director

Recent releases:

Douglas Fairbanks in
"Arizona"
"Knickerbocker Bucaroo"

Clara Kimball Young
"Eyes of Youth"
(Adapted by Mr. Parker)

Norma Talmadge
"The Branded Woman"
(Adapted by Anita Loos and Mr. Parker)

* * *

Forthcoming releases:

Norma Talmadge in
"Playing the Game"
(Adapted by Anthony Paul Kelly and Mr. Parker)

A Series of Special Albert Parker Productions

John S. Robertson

AMONG the highest of the "high lights" of the motion picture year, has been the success of the screen version of "Dr. Jekyll and Mr. Hyde," which was produced by John S. Robertson, starring John Barrymore.

Mr. Robertson had already achieved distinction as a director of good taste, one who told his screen story with a directness, proving his sure sense of drama, but when "Dr. Jekyll and Mr. Hyde" was released, John S. Robertson took his place among the foremost producers of the day.

Especially gratifying must have been the reception given Mr. Robertson's work, depicting Robert Louis Stevenson's story, in England. There it was hailed with the same tremendous success that it enjoyed in our own United States, there, where Englishmen are properly jealous of one of their greatest writers.

St. John Ervine, author of the recent stage successes "John Ferguson" and "Jane Clegg," commented upon the great ability with which this masterpiece of Stevenson's was produced, and added: "It was undoubtedly the most remarkable film I had ever seen projected on the screen."

In an interview given upon his arrival in New York, Henry Arthur Jones insisted that it was seeing "the screen classic," "Dr. Jekyll and Mr. Hyde," that convinced him of the value of the screen as a medium for a great story telling and induced him to enter the field of writers for the screen.

But a more practical reward for the director's work came when the Famous Players-Lasky Corporation gave him the opportunity of working out his ideas in special productions, the first of which is to be "Sentimental Tommy."

Material for the story was absorbed from Barrie's delightful fiction, "Sentimental Tommy" and "Tommy and Grizel," the adaptation for the film play being made by Josephine Lovett.

Barrie's story is unusual in its character development and human interest, and the "Barrie" touches are said by those who have seen the unfinished product of the screen version, to be carried out with characteristic appeal.

"This poor devil of a Tommy would always be noble and heroic," said Mr. Robertson in discussing the interpretation of the title role, "but it is only when flying on the wings of too vivid imagination that he can reach the heights and when the flight is ended, it is those he loves best, who suffer. But Tommy finds a way out." And recalling the story, it seems "Tommy" could always "find a wye."

"'Sentimental Tommy' is not blatant 'movie material,'" explained Mr. Robertson when talking of the play that is predicted to add many new laurels to his already large collection. "But to a director who enjoys subtlety and imagination it has infinite charm and possibilities, and to put 'Sentimental Tommy,' the most lovable, complex, and fascinating of Barrie's creations, on the screen, has been an undertaking worth while."

Mr. Robertson has almost completed the screen play, and what is more, he will cut it himself!

The titles will be taken from the books, for it is the director's ambition to make this a "Barrie film" throughout.

In speaking of his achievement of 1920 and the outlook upon 1921, Mr. Robertson said:

"Most helpful has been the degree of cooperation received from the Famous-Players-Lasky Corporation, first in regard to a cast, which took time to assemble, and then, in the building of the Scotch village, which in itself, was a gigantic undertaking. However, without that village, never could I have made the picture that I hope for in 'Sentimental Tommy,' for it supplied the proper atmosphere, and came the nearest to the realization of my ambitions in my career as a director."

Eddie Cline and Buster Keaton

EDDIE CLINE, director—Buster Keaton, star. An unbeatable combination. The four pictures thus far released through Metro prove it: "The Scarecrow," "Convict 13," "One Week," and "Neighbors." And Keaton has only started on his starring career.

Buster Keaton is famous in vaudeville as the son of the hilariously funny Keaton family act, comprising Keaton, pere; Keaton, mere, and Keaton, fils. Buster was the youngster who tumbled all over the place and caused gasps to mingle with laughs in dread anxiety for his innocent bones. But nothing ever happened, and the boy grew up still tumbling; he tumbled from the stage into pictures, and finally played with Fatty Arbuckle; then he tired of tumbling with somebody else, so he tumbled himself into a star, and his merry drolleries are knocking the blues back into abysmal depths for folk who are given to pull long faces.

George Ade, noted writer, was invited to see Buster Keaton in "One Week," which is something of a golf story. Mr. Ade went—not that he cares an iota about seeing screen comedies, but simply because he remembered that not so many years ago he chuckled mirthfully over the antics of one Buster Keaton. And so impressed was he with Keaton's appearance in "One Week," that he sat down and wrote a warm letter of praise to the Metro officials.

Keaton is not a comedy star who works along one track. Witness the variety of his four releases. Neither does he rely on acrobatic flopping about to put him over. He combines athletic skill with histrionic ability. The result is one varied performance after another. His sense of humor is another factor in his work. It is the sure fire sort. You can't help shrieking with laughter when Keaton, in his own inimitable way, commences to race through a picture and leads up to a side-splitting climax. Perhaps Buster Keaton's ability and his humor is "bred in de bone," for his father and mother were recognized laugh converters.

In Eddie Cline, Keaton has a director who understands comedy values as few directors do. Cline hails from Kenosha, Wisconsin. He was educated in Chicago. His screen career began with the old Keystone company.

Then the Keystone company, having lived a noble life, died a noble death, and the Mack Sennett-Paramount releases became famous. Eddie directed many of these successful comedies. Among some of his interesting motion picture collection of choicy titles are: "That Night," "The Kitchen Lady," "Those Athletic Girls," "A Bedroom Blunder," "Sheriff Nell's Comeback," "A School House Scandal," and "Training for Husbands."

About this time Buster Keaton decided to tumble to stardom, so he singled out Eddie Cline, and said: "Cum on," Eddie, "cum." And there was formed one of the memorable combinations of director and star—the combination that has given the exhibitor such highly satisfactory box office receipts; the fans such highly satisfactory laughs.

"Neighbors," the latest Keaton release, directed by Eddie Kline, is said to be clever both in story, in acting, and in direction. The first 1921 release of this pair is anticipated to remove, temporarily, the cares and anxieties of a Sultan.

Justine Johnstone

wishes the whole moving picture world a prosperous New Year



THE MOTION PICTURE NEWS'

Christmas greetings to Justine Johnstone on her first star-release "Blackbirds"—which introduces a charming, accomplished new star in the person of Justine Johnstone.

Justine Johnstone's beauty is certainly brought out on the screen. In giving her "Blackbirds," Realart has provided her with a subject which is entirely appropriate to her interpretative ability. Judging from her portrayal here her forte is legitimate dramatic offerings. Her ingratiating personality and talent should establish an enthusiastic following.

Motion Picture News,
December, 1920.

In Preparation

"THE PLAYTHING of BROADWAY"
& "SHELTERED DAUGHTERS"

William S. Campbell

WILLIAM S. CAMPBELL, director of the Chester Comedies, has just screened his latest production, "Four Times Foiled," which "sounds" up to Mr. Campbell's usual high-class comedy level.

Mr. Campbell is a pioneer of the motion picture industry, and in eighteen years devoted to the game he has done everything from ticket taking to acting. As a director he has been on the staffs of many of the biggest present-day organizations. He first conceived the idea of introducing to the camera the wild denizens of the jungle. Previously, animals had been attractions only in circus and vaudeville acts. Why not for screen work? pondered Mr. Campbell.

While on the staff of the William Fox organization, he originated and directed "Roaring Lions and Wedding Bells," a hilarious comedy that made an instantaneous hit, running steadily for four years. Even today there is a demand for it, and it may still be seen on the programs of small houses in the far corners of the country.

Shortly after this release there followed "Tame Lions and Wild Women." With this successful beginning, Mr. Campbell began to devote his attention almost entirely to trained animals for the screen. Today he is pre-eminent in his particular line, and few can boast of equal skill in handling animals and extracting the last giggle of comedy out of strange situations produced by the introduction of beasts of the jungle into the humdrum routine of domestic American life.

William S. Campbell's career began at the very bottom of the motion picture ladder. He broke into the profession as a boy. His first job was sweeping out four Los Angeles theatres and making himself useful in any kind of a way. From caretaker he was finally promoted to usher, and in this position he absorbed quite a bit of useful data concerning "us mortals," later used with humorous effect in his pictures. From usher he was promoted to operator, and then to doorman. At last he was entrusted with the management of a chain of theatres. While acting in this capacity he began writing scenarios. He was successful. So he abandoned the business end of the picture industry to join the production department. It was in 1908 that Mr. Campbell became identified with the Selig forces as a scenario writer. Here he had an opportunity to learn new angles of the business, for he tried his hand as cameraman, mastered the intricacies of developing and printing, and did his turn at cutting, editing, and title writing.

Campbell left Selig to go with the Sennett organization, where he worked for three years as a staff writer, and three more as a director.

He was with William Fox as a director in the early days of the Sunshine Comedies, and then went with Universal as a writer and director, originating the Joe Martin comedies and directing the first few of the series.

Mr. Campbell is now at the head of the Chester Studio busily engaged in turning out a new series of comedies built largely around Alexander, one of the most intelligent chimpanzees in captivity. Not only is he working with the chimpanzee, but also with trained lions, leopards, pumas, and monkeys. With his experience and skill in handling animals, he expects to make the new series of Chester productions real masterpieces of their kind.

The first of the Chester series, "Four Times Foiled," has already registered a pronounced hit, a second has been completed, and a third is well under way. Releases are planned for once a month during the coming year.

Hank Mann

ONE of the outstanding features of the past year in the comedy field, is the remarkable success of the Hank Mann Comedies, released by the Arrow Film Corporation.

These comedies consist of a series of twenty-six two-reel pictures, one of which is released every other week. Hank Mann and Al Santell, his director, share honors.

Hank Mann is New Yorker—born and bred, being a product of Morris High School, upon finishing which he continued life in a long stage and screen career. Previous to joining Mack Sennett forces he was in vaudeville, but forsaking the footlights for the Liegs, he found reward for his efforts and was featured in a number of comedies. Thereafter he went with Fox, and was featured in "Bon Bon Riot," and "His First Blow Out," following which he was engaged by Morris R. Schlank, producer, where he started with one-reel comedies and gradually built up a following, resulting in the two-reelers.

Al Santell, Mann's director came well recommended. Previous to entering the directorial field, Mr. Santell was a short-story author, besides being an architect. For the American, Mutual, Kalem, World, and Goldwyn he had directed, and among the featured players and stars in his pictures were Fay Tincher, Kathleen O'Connor, Neal Burns and Joan Hill. He also directed "Joe Martin," the human orang-otang when connected with Universal.

Now that these two experienced cinematicians have come together and are combining their years of work in a common effort to put across comedies of the rip-roaring variety, film fans are beginning to find it very enjoyable, indeed, to attend any theatre at which Hank Mann appears.

Santell and Mann work together with perfect cooperation. There are no "broils" of the out and out sort. Director and star know each other as it is given to few to know. They are great friends and it is not unusual for one of the two to hit upon a novel idea while away from the studio or while attending one of their own pictures at a local theatre.

"An idea," says Santell, "grows out of something else. That's why I like men about me who think individually; who don't hang upon me for every little word. The successful man is the man who sees a common, every-day occurrence, and builds something from it. He makes that incident the beginning instead of the end. There's the rub, you know. Knowing what is the beginning, what is the middle and what is the end.

"Perhaps many such occurrences that meet the eye of any pedestrian daily is the end of a series of events; the culmination of what has gone before. Now, if I am impressed with what I see, I take it as the idea. Oftentimes it is just the beginning. Then I build for the development of the story, or the middle, and from there to the end is a matter of sequences. This may meet with dubious head shakes, but figure it out for yourself. That's the surest way, in the long run, of routing doubt."

Hank Mann is a splendid type of comedian. He is well acquainted with every side of motion pictures, and his knowledge of how to put across comedy with the greatest effect is worthy of emulation. In fact, there are many today on the screen who have found Hank Mann one of the elite among the disciples of comedy.

The Hank Mann comedies are distributed by the Arrow Film Corporation—the people who "never go wrong" on the salability of a picture.



TOD BROWNING

DIRECTOR OF

"The Virgin of Stamboul"

AUTHOR AND DIRECTOR OF

"Outside the Law"

Vivienne Osborne

IT took several years, during which Vivienne Osborne was engaged in playing upon the legitimate stage, to lure the evident screen subject into pictures. Finally someone was successful and she was introduced into a new kind of work.

Needless to say she fell in rapidly, having many qualifications often lacking in aspiring young women, for Vivienne Osborne carries her attractiveness with ease and poise, is seemingly unspoiled and oblivious of her charms.

We first saw her in a feature under the direction of George Archainbaud known as "In Walked Mary," which was released by Pathe. In this, with a view to becoming thoroughly "screen broke," Miss Osborne accepted a part which required more acting than she will possibly have to do again, since it was the role of the "heavy" and she is as far from the "type" of one, as could be imagined. Yet, with the proper make-up and direction, she came through with laurels. It was during the run of "The Bonehead," a play of the legitimate stage, in which she was appearing that she was selected for the part in "In Walked Mary," and be it known that it was not the kind of "heavy role" which called upon Miss Osborne to get so far away from herself that she could not come back. Possibly it was a "light heavy."

Her next picture was in "The Restless Sex," in which her part stood out with unusual prominence, and then, when the Fox special "Over the Hill" started all New York talking of its brilliant success, we found Vivienne Osborne as one of the "girls" grown up and the one, and only one, for whom the audience has any sympathy.. In a picture like "Over the Hill" where the "mother" part predominates to such an extent, it is a compliment indeed, that the work of an ingenue, especially when the "family in the story" was a large one, stands out, as did Miss Orborne's. She was engaged many weeks upon this picture, and immediately following the showing was selected for the lead, opposite Gaston Glass in "Corporal Cameron of the Royal Mounted." Upon its release it is predicted that her career will begin with a beginning.

Miss Osborne, though not altogether willing to forsake the stage, has developed a startling interest in pictures. She studies them, studies the script, reads the story from which the adaptation is made, and thoroughly familiarizes herself with every detail, so that there will be no time lost in "getting into it," when the director is ready.

It is for this reason, that although a year ago she was offered a contract to "star," she refused it. Sounds almost unbelievable in these days of ambitious young ladies, aspiring to stardom. But it is true, nevertheless. Had it been an offer to star with one of the leading producing companies, Miss Osborne admits, it might have been different. She would have felt that if the work was with a director of great note, one who had his own business reputation to look after, she could take a chance upon his seeing that she qualified fully, but believing that there must be a firm foundation upon which to build, even for an actress of the screen, she preferred to work in smaller parts in big productions, absorbing all that came within her observation, laying that firm foundation for bigger, better parts, and finally, through gradual improvement becoming fitted to her own idea of what a star could be, believing the end will justify the means.

Vivienne Osborne is a "girl of the west," having spent most of her life in Spokane, Seattle and other cities of the State of Washington. Her stage career began there, where she played in stock in the two cities mentioned. She determined to reach New York some time, and finally gratified the desire via a circuit of vaudeville, which brought her east. An engagement upon the stage in a Broadway play followed, and the rest leave to 1921.

The R. Cecil Smiths

TWO eminent writers are known as the R. Cecil Smiths, Ella Stuart Carson, favorably identified as a writer for the screen herself, being Mrs. R. Cecil Smith. Therefore, this clever couple are signed individually and collectively, dating August, 1920, for a long term contract. It binds them to write exclusively for Selznick.

Says the erstwhile Miss Carson: "I think that we hold the record of a couple combining matrimony and business. We have been combining for fifteen years and are still living together—which is some record! Of course, we disagree, or rather, we fight. My name is Carson and Mr. Smith's grandfather's name was Jerry, and the Irish will out. But it is just a flash and then fade out.

"During the past year we have written twenty-four continuities, which is traveling some."

Indeed, there is no doubt about that. Furthermore, the kind of work coming from the pen of these writers is of a quality, with a capital "Q."

Ella Stuart Carson was born in Hebron, Indiana, educated at the University of Chicago and the Indiana State Normal School. Her early career embraces newspaper activities on the Chicago Tribune, the Chronicle, and the Albuquerque Journal. Miss Carson made her debut as a screen writer by adapting "Love Letters," and in rapid succession follow: "Mother's Boy," (Paramount); "The Wedding Ring," "The Yellow Back," "His World of Honor," "Keep Him Guessing," latest Selznick adaptations.

Seven years ago, R. Cecil Smith, although a recognized writer at the time, decided to learn just what was necessary to write successfully for the screen, and to do this he applied to Thomas H. Ince for a place in his organization, not as a writer, but as "atmosphere," or, as it was known on the lot in the old Inceville days, "bushwa." For several months, his life was a constant round of grease paint and crepe hair. But this was only a minor phase of his daily work, his main attention being devoted to keeping an eye on the directorial end, studying shots, lighting, grouping, and particularly the dramatic growth of a story.

After several months, Mr. Smith entered the scenario department in the capacity of reader. There he learned to distinguish between the good and the bad in picture construction, later acquiring the reputation of being one of the best judges of picture material in the business. From here it was only a step to the actual writing of stories, and Mr. Smith developed into one of the most versatile writers for the feature screen today.

In the past two years, Mr. Smith has had thirty-five produced feature pictures, among the best known being "Madcap Madge," the late Olive Thomas' first starring vehicle. Additional stories and adaptations are "The Price Mark," "Extravagance," ten stories for Dorothy Dalton, including numerous others for Charles Ray.

When Myron Selznick started to organize his scenario department for Selznick pictures, one of the first moves he made was to sign Mr. Smith and Miss Carson—the R. Cecil Smiths—to long term contracts. And this move has been one of far reaching advantage for Selznick, the R. Cecil Smiths' trademark being recommendation enough for a picture's merits.



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Mildred Harris

"THE INFERIOR SEX," "Polly of the Storm Country," two pictures in which we have seen Mildred Harris, released via First National. These when Mildred Harris was starred under the name of Mildred Harris Chaplin. We will see the same Mildred Harris in "Habit" and in "The Woman in His House," both complete, awaiting also First National release.

If the latter two compare favorably with the first two, the year's work for Mildred Harris will speak for itself.

The career of this greatly admired star dates back some time when, judging from her present extreme youth, she must have played child parts, for while her introduction to the screen was in a Vitagraph production, it was followed by engagements with Reliance-Majestic and Fine Arts, long enough discontinued to have passed into motion picture history. Among the pictures in which she played in the earlier days are: "Old Folks at Home," "The Village Prodigal," "The Whim," "The Price of a Good Time," "The Men Who Dared God," "When a Girl Loves," "For Husbands Only," "Home," "Forbidden," which were previous to the four made for release via First National.

Diminutive and appealing is Mildred Harris, but in her determined little way she does not expect to allow anything to interfere with her career as an actress of the screen. She will soon be at work again after a lapse of considerable time.

Miss Harris is the sort of girl who makes the best of everything, leaving no opportunity to improve or develop her art unattended. Her eye for detail is noticeable in her selection of wardrobe. She is noted for good taste; she is identified with a style all her own.

While in a Canadian city early in the fall of 1920, Miss Harris was paid the most flattering attention by city officials and Dominion executives. Her popularity increased with every introduction.

Long before Mildred Harris won the recognition for ability that is hers today, newspapers and magazines devoted liberal space to predicting the achievements of what was then little more than a "little girl." More than two years ago one exhibitor stated: "Mildred Harris seems to be offering exhibitors, as a whole, more encouragement to advertise than any star now before the public. There have been many cases of uniformly good advertising that have resulted from the various pictures in which she is appearing, and it has been interesting to study the different twists that exhibitors in various sections of this part of the country have given the exploitation possibilities."

Upon the completion of her contract, calling for one more picture, Miss Harris is looking forward to the goal of the motion picture actress, her own company. This will all depend upon her power of resistance, since flattering offers for appearance upon the legitimate stage are at her refusal. It is believed, however, that she will continue in her work wherein she has earned the identity of one of the leading feminine players of the screen, even if at the same time she accepts an engagement on the stage.

Miss Harris, who has recently declared that she will no longer be called Mildred Harris Chaplin, states that she does not believe it can, for a moment, interfere with her progress. She was a star in her own right before she became Mrs. Chaplin. She feels she paved her own way to stardom upon the merits of her ability, and does not need the name of a male star to continue upon the same merit which won her professional recognition.

Emmett J. Flynn

EMMETT FLYNN, immediately after completing the editing of his production of Mark Twain's famous "Yankee in King Arthur's Court," commenced work on a new picture, a super-special entitled "Clung."

Mr. Flynn was the one director among many singled out to direct the screen version of "A Yankee in King Arthur's Court." And only after tirelessly weighing Mr. Flynn's abilities as compared with others did William Fox turn the stupendous task over to this skillful director. It required a deal of subtlety and a firm grasp of Mark Twain's fine satire to successfully put "The Yankee" on the screen.

"For that is what this medieval story really is," avers Director Flynn; "a satire on what the people of today consider the romance and the joy of the days when knights were bold. But Mark Twain shows that those days were not filled with romance and the knights not overly bold. Today is the day of romance, is the point the story brings out with such cleverness," continued Mr. Flynn.

"When a man in Washington can press a button and start three battleships on their way; when a man can talk via wireless to a person one thousand miles away—why, this is the day of romance. The knights of old lived in an age of discomfort, of tawdry display, of mock romance. Today is the age to revel in—not the age when 'King Arthur and his sturdy warriors ruled.' By putting a Yankee, accustomed to the luxuries of twentieth-century inventions, back into King Arthur's age and making him revolutionize the place into a twentieth-century affair—why, the contrast is brilliant, the satire glorious. But it required much thought to put it over on the screen."

Emmett Flynn, while a young man, is not a newcomer to the screen. He directed for First National, Goldwyn, American, and Fox. Chief among his earlier pictures are: "Alimony," "Racing Strain," "Bondage of Barbara," "A Bachelor's Wife," "Yvonne from Paris," "Other Side of Eden," "Eastward Ho," "The Lincoln Highwayman," and "Shod with Fire."

"A Yankee in King Arthur's Court" may be said to be the first really big production Flynn has made. It will be, in fact, one of the most important releases of 1921. And since Director Flynn has spent months in making it and pretty nearly all day and night in working out the action, great things may be expected of it, and of other productions bearing Emmett Flynn's name.

To
All My Friends
A
Merry Christmas
and
A
Happy New
Year



Robert Schable

Robert Schable's

"The Stolen Kiss"
"On With the Dance"
"The Romantic Adventuress"
"Money Madness"
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"My Lady's Dress"
Fox Special

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Robert Schable

FOREMOST among his 1920 releases, Robert Schable lists: "On With The Dance," his individual work in this production winning the applause of the critics; "The Romantic Adventurer," "The Stolen Kiss," "Paying the Piper," "Blind Wives," and "Temple Dusk."

Natural, easy; an actor who is a well known figure in both stage and screen circles. That's Robert Schable.

Mr. Schable began a successful stage career supporting some of the celebrities in well known successes. Then he became stage director for John Drew. For ten years he captained the Drew plays, making a name for himself as a director of excellence. There followed affiliations with Ethel Barrymore, Annie Russell, Marie Doro, George Fawcett, Nazimova, "Everywoman," and others.

Finally, Schable decided to leave the stage. Acting upon this decision, he taught for one year at the Sargent School of Dramatic Art. John S. Robertson, well known director, suggested that Schable enter motion pictures as an assistant director, eventually becoming, himself, a full fledge director.

Schable considered the suggestion a good one. He acted upon it favorably.

He was assistant director to Charles Maigne, Mr. Robertson, and other well known directors. Then came the suggestion to become an actor, thereby learning the fine points about directing.

Schable acted favorably upon this, also.

In rapid succession there followed, among many other pictures: "The Marriage Price," "World To Live In," "Red Head," "Test of Honor," "The Firing Line," and "Sinners."

There is a poise and a subtle something about Mr. Schable's characterizations that distinguish him in any cast. Humor and naturalism is the keynote of Robert Schable's histrionic skill. "Temple Dusk," shortly to be released will illustrate another of Schable's subtle characterizations.

Hugh Thompson

CAST for "Pike," American millionaire in "The Slim Princess," and expected to fulfill the requirements according to George Ade's description of the handsome tourist in Turkey, where the popular "string bean" type is looked upon in disgust and where fat ladies "eat and grow fatter." Hugh Thompson made a hurried trip to the Pacific coast some months since.

He of the megaphone, Victor Schertzinger, was the first to direct Hugh Thompson in a Goldwyn picture starring Mabel Normand in which Mr. Thompson scored success sufficient to create a demand for the newcomer's talents. This resulted in his next being cast for the leading masculine role in "Head Over Heels" and thereafter in "What Happened to Rosa," (Goldwyn).

From the beginning of Hugh Thompson's career he was more or less of a success since his six feet, two inches of well-proportioned physique, dark brown hair and dark lustrous eyes abetted by an ease and natural way of deporting himself before the camera registered decidedly well on the silver sheet.

There is scarcely a leading woman of note with whom Hugh Thompson has not played. His career dates back as far as the old Essanay days when since celebrated screen players were in the making.

Hugh Thompson was born in St. Louis, Missouri, the only son of a representative physician of that city, and while Dr. Thompson still exercises his paternal jurisdiction over his full-fledged actor son, Hugh is a mother's boy. He is one of those men who thinks of mother first, and remained in New York when tempting offers beckoned toward the Coast account of her presence there. Finally when the Goldwyn contract was negotiated, in the dead of winter, California became sufficiently alluring to command Mr. Thompson's westward ho! Having decided to remain there indefinitely, his mother and father recently joined him in Los Angeles.

Reminiscence accentuates vividly the versatility of Hugh Thompson, for in film plays of by-gone days he has played every different kind of role imaginable. His friends and fellow workers will remember: "Secret Strings," "Woman Under Oath," "False Gods," "Phil for Short," "Wit Wins," "Someone Must Pay," "Making Her His Wife," and "Cynthia of the Minute."

John Macfarlane

HE is an actor of twenty years experience, twelve of which were spent on the English stage, four on the American stage, and about three in pictures. During his motion picture engagements, he has won a place for himself by the exceptional delineations in such roles as the Lawyer in Roscoe Arbuckle's "Brewster Millions"; the sporting English barrister, a comedy part all through in "The Waif of the Wreck"; and as the Father in the Ince-Douglas MacLean subject, "When Johnny Comes Marching Home."

After a very notable career on the English stage, John MacFarlane came to America with no less a personage than Ellen Terry. He played with Frohman and other leading producers for a number of seasons, making a pronounced hit in each play. Indeed, his easy bearing, melodious intonation and histrionic powers placed him high in the favor of the theatre-going public.

When the War broke out he returned to England and enlisted. He saw active service right straight through those gloomy and tense years of strife and bloodshed. His tenure of service continued until the demobilization of the troops in March, 1919.

There followed, naturally enough, the reaction period. Getting back into the run of civilian life, the normal trend of everyday life. Every service man confesses to the difficulty of beginning life unchanged where he left off before enlisting. But Mr. MacFarlane had the stage and motion pictures before him, and he went back to his work with re-doubled vim and vigor.

He has been a member of the Los Angeles film colony for the past year, following a tour with John Kellerd in a repertoire of ten Shapespearean plays.

His years of stage work are of particular value to Mr. MacFarlane for his screen delineations. Then, too, his broad experiences in repertoire are highly valuable to him in his characterizations.

John MacFarlane is of the keenly observant type. The humor of everyday life excites his appreciation. Let life be your school, is Mr. MacFarlane's motto.



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John Emerson-Anita Loos Productions

SPECIAL PRODUCTION
(now being filmed)
"American Love"



John Emerson Anita Loos

For Constance Talmadge

" Mamma's Affair "
" Dangerous Business "
" The Virtuous Vamp "
" The Love Expert "
" The Perfect Woman "
" In Search of a Sinner "
" A Temperamental Wife "

For Douglas Fairbanks

" The Americano "
" His Picture in the Papers "
" In Again—Out Again "
" Reaching for the Moon "
" Wild and Woolly "
" Down to Earth "

For Paramount-Artcraft

" Let's Get a Divorce "
" Come On In "

Fritzi Ridgeway

FRITZI RIDGEWAY has a long list of successes to her credit with Fox, Universal, Famous Players, and others.

She was born in Butte, Montana, and also educated there. It was at the School of Fine Arts in Chicago, Illinois, that Miss Ridgeway continued her studies.

Her stage career began in New York in stock. Then followed two years in vaudeville, all of which proved of great service to her in her screen work. Miss Ridgeway began with Essanay and from there to Triangle to appear in "Up or Down." Then comes the Fox success, "The Danger Zone;" Universal's "The Fire Flingers;" featured in "Winning a Bride," "Ranger of Pike's Peak," "Petal on the Current;" in the Famous Players' "Judy of Rogues' Harbor." She was featured in "The Fatal 30" a thrilling serial.

When cornered, the usual actress admits that she is capable of a correct interpretation of one or two characters in a certain line of work, and many seem content with this accomplishment.

It falls to the lot of Miss Ridgeway, however, to seek continually a new character to play and one which will require close application.

It is a source of anxiety to the scenario staff to find new characters for her to play, and she will not accept stories in which the ordinary character has to be portrayed. Why be just "ordinary" when it is possible, with a little thought, to be "out of the ordinary" figures Miss Ridgeway.

That she is right is evidenced by the versatility of her work, which is pronounced excellent. Miss Ridgeway is one of the youngest of the "comers" on the screen. She is eagerly alert, taking in lessons on the art of "emoting" from every source.

In a studio, with productions being made on every side, there is much to be learned by just observing, believes Miss Ridgeway. Then, too, there are opportunities of talking with the studio staff and the technical aides. Every one offers a different explanation to the same question. In other words, Miss Ridgeway assimilates knowledges from every source. That is, perhaps, one reason why she is considered one of the brightest actresses in her line of endeavor.

Wally Van

HAS Wally Van forsaken the megaphone for—something else? He has NOT!

Despite the fact, since supervising the serial, starring Bennie Leonard, he has not had occasion to tax the stability of his two good lungs. He laid the old megaphone on the shelf, for the while, but when he takes it up again—look out!

It is all because Wally Van has been doing something else. He has been negotiating plans, which, within the first of the coming new year, will be made public.

It is with no reflection upon his beloved and adopted profession that he has not devoted the past few months to directing pictures.

Anyway, he has directed enough in his time to "hold him for a while." And in his many years of experience he gathered a smattering knowledge of everything that has to do with picture making from the ground up, and down.

He is one of the few directors in the business who knows the production end of it from the time the film goes into the studio as a raw product, until the day a picture is released for the publisher's inspection.

Wally Van has gained this knowledge through years of close association with the motion picture industry. He became a director in the early days of picture making, graduating thereto from being an actor, and thereafter continuing to be a director.

Wally Van had his initiation into the world of cinema. His first engagement was one, more or less, to gratify his curiosity. The thing was a "farce" to him. "Can't be!" was his secret conclusion. But at least, he would find out for himself. As a result, first thing we knew there were scenarios by Wally Van, continuities by Wally Van and after a short time, there were pictures "Directed by Wally Van."

Through the years which have brought the motion picture to be looked upon as the most promising industry of the United States, and the envied industry of foreign lands, Wally Van has been directing pictures. And he will direct, but oh how different from his first one—"Love, Luck and Gasoline."

It would have been most fitting to announce the proposed activities at the Christmastide, and yet, why not leave an item or two for the "Happy New Year" wished for Wally Van, and which, in his characteristic reciprocal way, he wishes everybody!

Emerson and Loos

JOHN EMERSON and Anita Loos perpetuated the "let no man put asunder" collaboration back in 1919 when Miss Loos said "I will" and thenceforth became privately known as Mrs. John Emerson.

The marriage of this well-known team of scenario writers has resulted in a series of comedies, which they supervised, starring Constance Talmadge: "A Temperamental Wife," "The Virtuous Vamp," "In Search of a Sinner," "The Love Expert," "The Perfect Woman," "Dangerous Business" and "Mama's Affair," shortly to be released.

It was largely due to the highly clever collaborations of Mr. Emerson and Miss Loos that Douglas Fairbanks won such flattering commendation in "The Americano," "His Picture in the Paper," "In Again—Out Again," "Wild and Wooly," "Down to Earth," "Reaching for the Moon," and several other pictures for Paramount.. These pictures, too, were supervised by the clever couple.

The coming year, 1921, will see this notable pair devoting their skill and their powers to the developing of satirical comedy writing, for the screen, along new lines. A number of such stories are now ready, in which Constance Talmadge will star.

Anita Loos, than whom no more sparkling exemplar of comedy exists, is the daughter of a newspaper man who was a chum of Bill Nye, America's beloved humorist and devoted friend of James Whitcomb Riley. Miss Loos certainly has "atmospheric" cause for humor! At the age of fourteen, pert little Anita sold a story to her boss, D. W. Griffith, under whose direction she was emoting in numerous pictures. She has been writing ever since, and may be contradictorially known as "the oldest and the youngest" of screen writers.

Mr. Emerson, among other things, is President of the Actors Equity Association, elected spring of 1920.



IN
"THROUGH THE TOILS"



MONTAGU LOVE



AS HIMSELF



AS RASPUTIN
"THE BLACK MONK"



AS THE CARDINAL
IN
"THE CROSS BEARER"



FRANK LLOYD
PRODUCTIONS

FRANK LLOYD

PRODUCER OF

"MADAME X"

"Woman in Room 13"

"Silver Horde"

"Les Miserables"

"Tale of Two Cities"

and other big Box Office Winners

Sidney Olcott

HIS vicissitudes of fortune are many. Yet he is the most traveled of the big directors in motion pictures. Sidney Olcott was born, reared, educated in Toronto, Canada. At the age of twenty-five he was a business man who had never ventured more than a hundred miles from his native city. But he was filled with an unconquerable restlessness—a feverish ambition to accomplish something "big."

Having been something of a local success in amateur entertainments, he decided to cultivate this latent talent—if it were one. So he entrained for New York.

Having once found the trail of theatrical locations, he haunted the managers' offices with untiring vigilance. Meantime, his reserve funds were dwindling with rapidity.

The father of Thomas Ince, at that time conducting a well-known agency, introduced Olcott to a manager of a road attraction. Engaged! The show lasted ten days. Olcott, keenly observant, made the most of his inside view. He capitalized this experience and secured another engagement that lasted almost twenty weeks. He learned with rapid avidity.

Consequently, next season found him touring the North American continent in "From Rags to Riches."

Sidney Olcott's bow in motion pictures was made in the studio where the careers of D. W. Griffith, Mary Pickford and others, since famous, began.

Here Mr. Olcott met F. J. Marion, founder of the Kalem Company. Later he was engaged as a director in the Kalem organization. He was the first director to take a company away from New York to make pictures. He was the first director to take a company abroad. Olcott's "cinematic travels" embraced the British Isle, northern Europe and Palestine. Ranking foremost among his "foreign" pictures is "From the Manger to the Cross."

Shortly after the company's return to the United States, Olcott accepted an offer from Adolph Zukor. His first picture for Famous Players starred Mary Pickford in her first seven-reel production, "Poor Little Peppina," a tremendous success, and "Madame Butterfly."

His most recent success is his highly praised production, "Scratch My Back," by Rupert Hughes, a Goldwyn picture, which has been a big box-office winner because of its supremity.

1921 should be a gala year for Sidney Olcott.

George E. Marshall

GEORGE E. MARSHALL is the director who is putting the inspirational pep into Tom Mix' new picture, now being completed on the West Coast, entitled "Oh, You Tex," from the novel by William McLeod Maine, scenarized by Frank H. Clark.

Mr. Marshall claims Chicago as his old home town. He was educated at St. John's Military Academy and at the University of Chicago.

The screen, with all its promises of artistry and action, appealed to the young man. He went further West to carry out his desire to get into pictures and learn the business from the ground, having a definite idea even at that time to turn his hand to directing in the not distant future.

Eventually he connected with Universal, and for four years he remained with that company, directing, among other pictures, "Love's Lariat" and a serial called "Liberty."

From Universal Marshall went with the Ruth Roland company in a directorial capacity. He handled the megaphone for this daredevil of feminine serial stars, putting across that tremendous success, "The Adventures of Ruth," a whirlwind of action characterized by splendid settings and skilful directorial workmanship.

Mr. Marshall is now associated with the Fox Company. He made "Prairie Trails," starring Tom Mix, one of the most successful five reelers in which Mix has ever been starred.

Following this western thriller, Mr. Marshall was put in charge of one of Eileen Percy's first starring vehicles, "Why Trust Your Husband?" Marshall handled this picture with much deftness and the comedy touches were played up to splendid advantage. A veritable triumph for Mr. Marshall.

Aware of Marshall's ability from the beginning, the Fox Company were now so convinced of it and evidenced so much faith in the finished product bearing his name that they put him in charge of the new Tom Mix special, "Oh, You Tex," now being completed on the West Coast.

George E. Marshall is a serious, studious type of man, blessed with a whimsical sense of humor. His name will be one to conjure with during the forthcoming year.

Frank Lloyd

AMONG the big league producers of the year is noticed the name of a young man whose record has climbed steadily and rapidly. Frank Lloyd is the man, and although he has been heard from many times, it is predicted he will be heard from in the future in a far bigger way than ever.

His 1920 record is an envious one indeed, for Samuel Goldwyn can back up the truth when it is said that Frank Lloyd Productions have been big money makers.

The most salient point in his line-up for the year was that beautiful visualization of Alexandre Bisson's famous play "Madame X," with the sentient Pauline Frederick as Jacqueline Floriot. This exceptional production, after piling up box office records in the big first-runs, is still going strong. "Madame X" was called one of the greatest pictures of the year.

"Lloyd's initial Goldwyn production "The World and Its Woman," with Geraldline Farrar, did a tremendous business, and was called a super-feature. His next, "The Silver Horde," by Rex Beach, although a year old, is still working for many theatre owners to their keen delight. When "life" in a film is desired, Lloyd is the man to inject that substance.

Then came "The Woman in Room 13," and "Roads of Destiny," picturized from Channing Pollock's play after the O. Henry story. In both pictures Pauline Frederick scored.

The first "Frank Lloyd Production," under Lloyd's extended contract with Goldwyn, is "The Great Lover," at present making a national "hit." His second special is now in the making, "The Water Lily," from the story by Gouverneur Morris. This should carry double significance, being released as an Eminent Authors special and a Frank Lloyd Production. His "Les Miserables" with William Farnum, and other big pictures, "When A Man Sees Red," "The Rainbow Trail," "Riders of the Purple Sage" and "A Tale of Two Cities," have earned him the distinction of being an "ace director."

Greetings
from



Hugh Thompson

ALFRED GREEN

Director of

"DOUBLE DYED DECEIVER"
By O. Henry

"THE MAN WHO HAD EVERYTHING"
By Ben Ames Williams

"JUST OUT OF COLLEGE"
By George Ade

All Productions Starring
JACK PICKFORD

Present Affiliations

MARY PICKFORD FILM COMPANY

William Duncan

BETTER known as "the Vitagraph serial king," who is in the habit of putting across, usually directing as well as playing the star role, one successful serial after another. His latest is "The Silent Avenger," a breathless succession of rapid fire action and dramatic situations, handled by Mr. Duncan with much deftness.

"Screen banditry," says Mr. Duncan, "delivers an important message to the impressionable minds of youths. Talk of eliminating wicked characters from the screen is as sensible as talk of eliminating evil from the Bible. Good stands out in a more illuminating light when contrasted with evil."

This is Duncan's answer to F. C. Craven, Bostonian, who recently advocated the elimination of the vampire and banditry from the screen in a speech before the annual convention of the Humane Association at Omaha.

"Youngsters do not attempt to imitate the bad men of the screen," disavowed Mr. Duncan, "Instinct tells them to imitate the hero, who is always a man of virtue.

"If a screen hero had nothing to accomplish, he would have no place on the screen. Because he does overcome obstacles and eradicate crime, he is a hero in the minds of the movie audiences. No reputable producer screens crime as a virtue. Rather, he shows that crime does not pay and criminals always come to a bad end. Is it logical to believe that a boy, seeing the hero rewarded and the bandit punished; would choose to enter a career of crime?

"He might imagine himself a detective, policeman, ranger, or peace officer of some sort, but he could hardly be expected to imagine himself a desperado. When crime is rightfully pictured on the screen, it teaches a powerful lesson for good. The only banditry which should be eliminated is the sort repulsive to human intelligence and refinement, or crime wrongfully extolled as a virtue."

Bill Duncan ought to know of what he speaks. He has made a study of this special phase of production. More bad men have fallen victims to him on the screen than have ever fallen before the Texas Rangers or any other law-enforcing body outside the cinema. For years Duncan has filmed thrilling serials for Vitagraph; every one of them has contained one or more villains.

Thomas Fallon

THE words "moving pictures" give Thomas F. Fallon a nucleus for his themes. To succeed, he believes they must be literally and figuratively pictures that move of themselves while moving others by a natural and logical process, basically propelled by the underlying psychology of the life within them. Action and situation, otherwise, is merely a catchpenny physicality, without soul, which invigorates, sustains and humanizes it.

Mr. Fallon never writes about what he has not, at least to a small extent, experienced himself. Therein, probably, lies the gripping element characteristics of his original stories.

In "The Shark," a virile sea story, enjoyed, and still being enjoyed, an unusual success, both here and abroad, Mr. Fallon incorporated some of his own thrilling sea experiences.

"The Plunger," a Wall Street story, has recently been released. This depicts in a striking way, the true life and pitfalls of the "Street." Mr. Fallon spent several weeks studying the methods of the "Bulls and the Bears" in the office of a broker friend, before attempting to write this story.

Last summer he spent his vacation near a mining town in middle Pennsylvania, and when he returned he brought back the script of "Dynamite Allen," a mining story which is scheduled for early release.

His most recent work is a feature for Pearl White, on which he collaborated with Max Marcin and J. Searle Dawley.

Mr. Fallon's first serial collaboration was an adaptation of the colossal "Bride 13," now enjoying world wide popularity. He approached this colossal attempt with considerable trepidation, but the results proved this to be unfounded, and he feels that the serial of the future will be a medium of far reaching instruction, as well as entertainment.

"While New York Sleeps," the giant special of New York life, and on which he also collaborated, gave him opportunity to scour the Metropolis from the Battery to Harlem, a radius of eight miles. What he saw and absorbed, the country at large is seeing and absorbing at this moment.

Mr. Fallon ranks with the screen's foremost writers. His is the prolific type of mind, creative to the point of the expert. The year of 1921 contains big things for Thomas F. Fallon in keeping with his ability.

Montagu Love

MONTAGU LOVE'S 1920 releases number "A Place of Honeymoons," "The World and His Wife," "The Riddle: Woman," "The Wrong Woman," and "Satan's Paradise."

There is a quality about Love's acting that is peculiarly his own; a charming ease, a hint of powerful purpose, a cleverness of emotional expression.

Here is an actor of strong abilities who is interested in big, virile roles, such as those played by Tree, Mansfield, Dietrichstein, and Lackaye, on the stage. He believes there is an opportunity for a new kind of star part, and, what is more important, a new type of strong, appealing stories.

In one of his foremost 1920 successes, "The World and His Wife," a Robert G. Vignola Production for Paramount release, Mr. Love enacted a role which required as much dramatic ability as is ever necessary for an actor to summons. One false step might have ruined the portrayal. A bit of overacting or the slightest underacting would have had a definite effect upon the otherwise beautiful production. It was his perfection of character delineation which emphatically contributed to the acknowledged success of the finished product.

In "Satan's Paradise," Love's latest production with Norma Talmadge, he again puts into his role that strength of character and ease of movement that is identified with all the Love pictures.

Rumor has it that Mr. Love is carrying on negotiations which will result in an interesting development for 1921.

Montagu Love acknowledges Calcutta, India, his native home. He was educated in England. There, too, began his stage career, which overlaps to America.

He was under the management of Belasco, Joseph Brooks, the Shuberts, William A. Brady, and Cyril Maude. But he forsook the stage, attracted by the gigantic strides motion picture production was taking.

Notable among his past achievements are "Rasputin," "The Grouch," "The Roughneck," "The Cross Bearer," in all of which he played the title role, and the dominating role in "Bought and Paid For."

A Merry Christmas

ORIGINALS AND SCENARIOS

"While New York Sleeps"
(COLLABORATION)

"The Shark"

"The Plunger"

"Dynamite Allen"



ADAPTATIONS

"Bride 13"
(SUPER-SERIAL — COLLABORATION)

"Sacred Silence"

"Miss Innocence"

IN PREPARATION

Pearl White Feature

THOMAS F. FALLON

A Happy New Year to All

ALLEN WATT

GEORGE E. MARSHALL

Directing FOX Features

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with Tom Mix

"Nobody Home"
Eileen Percy

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Doris Schroeder

Member of the Executive Committee
of the Screen Writers Guild, A. L. A.

Continuity

"False Colors," with Priscilla Dean
"In Folly's Trail"
"The Adorable Savage"

Greetings!



Lucy Cotton

Leading Feminine Role Opposite George Arliss in "The Devil." Title Role in "The Misleading Lady" with Bert Lytell

Season's Greetings

from



Director

Wally Van

MOTION PICTURE DIRECTORS ASSOCIATION

Announcement

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Lucy Cotton

A YOUNG southern girl, from Houston, Texas, equipped with a voice of rare sweetness, winning personality, and acknowledged charm, essayed to make a name for herself on Broadway—the street where Fame is King.

This was Lucy Cotton, demure, studious, but sparkling.

A desirable contrast.

It was only a few years ago that she came to New York and understudied Ina Claire in "The Quaker Girl." From musical comedy she swerved to the dramatic, and was admired for her work and appearance in "Polygamy" and in "Little Women." Thence, followed the successful farce, "Up in Mabel's Room." Miss Cotton's greatest success of the stage, however, was the long run of "Turn to the Right."

But the stage did not offer enough scope. She longed for a wider field of artistic endeavor.

Motion pictures was the natural solution.

For the past year, she has utterly forsaken her first love, the stage, to give her entire time and thought to pictures, contenting herself with small parts, at first.

Miss Cotton's studious concentration upon her work, her firm histrionic ability and pleasing attractiveness, soon won her a name. Wherefore, she was elevated from small parts to co-star in "The Prodigal Wife," to star in "Blind Love," and to be featured in "The Miracle of Love."

Other pictures followed, and upon completing "The Misleading Lady," Miss Cotton was chosen, the one among many, for the feminine role opposite George Arliss in "The Devil." Her rise in the past year from small bits to dominating roles stamps her as an artist of recognized capabilities, and is a momentous step in the career of one of filmland's brightest lights.

Holiday Greetings



VERA GORDON



EDITH STOCKTON



VIRGINIA LEE



VIRGINIA VALLI

(Press Representatives: Landy & Turnbull)



VAN DYKE BROOKS

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GEORGE NICHOLLS

Characters

1438 Alvarado Terrace, Los Angeles

Van Dyke Brooks

VAN DYKE BROOKS is to the screen what Frank Bacon is to the stage,—now, since he has laid down the megaphone and again comes forth as an actor.

For many years, Van Dyke Brooks has been identified with the world of cinema. His career began when he wrote, directed, and played, as well, in his own productions. He was one of the first ten directors of America and for nine years made Vitagraph offerings.

Then his health forced a long, required rest, but within the past year he has returned to the motion picture industry, welcomed as an actor and missed as a director. He is one of the most recent members of the West Coast colony, where he was well acquainted from activities of days gone by and where, with brothers of the Motion Picture Directors' Association, he continues to devote his days to the progress of the motion picture. Since Mr. Brooks returned to the screen as an actor he has played the part of "the shadow" in J. Stuart Blackton's "The Moonshine Trail;" in support of Louise Huff, the part of the boy's father in "What Women Want." In the Vitagraph production, "The Fortune Hunter," Mr. Brooks played the part originated upon the legitimate stage by Frank Bacon and since its release has been called "the Frank Bacon of the screen."

In two coming Cosmopolitan productions, "The Passionate Pilgrims," in which he will appear as "old Hittie" and in "The Manifestations of Henry Ort," as Constable Whitcomb, it is predicted by the director, Robert G. Vignola, that Mr. Brooks will score heavily.

Since arriving upon the West Coast, Mr. Brooks has been in demand by companies desiring characterizations of such parts as so few actors are capable of delineating.

George Nicholls

AN actor, producing manager, director or writer all his life—that is George Nicholls, well known screen actor, who is now busy acting in Fox' "Queen of Sheba," that colossal production in the course of completion on the West Coast.

Mr. Nicholls is one of the most sought after character actors for the screen. He is a man who is good or bad; makes them laugh or cry; can be stern or kind; as humble or as proud as you want; as haughty as a kaiser. Anything the producer may want in character, and he is such a good actor that no one thinks he is acting, but only living in a natural sort of way.

For a number of years, George Nicholls has been on the screen, and all of his characterizations stand out. No one who saw "Mickey" can forget her guardian, the Blacksmith; or the oppressive factory owner reformed by a child in "A Turn of the Road."

In the past year he has played in a number of excellent productions:—"The Honor of the Family," for King Vidor; in "The Orphan," with William Farnum; he was the sea captain in Maurice Tourneur's "Deep Water;" from this type he turned right about face to play a comedy part in "Nineteen and Phyllis," with Charles Ray.

You disliked him as the stern father in "The Iron Riders," with William Russell; you despised him as a villain in Griffith's "The Greatest Question."

And now, in "The Queen of Sheba," he is going to be seen as the grandfather of the Queen and also as David, the father of Solomon.

There is no line of demarcation in the George Nicholls array of character delineations. He runs the gamut of the emotions with remarkable ease.

Clyde Fillmore

A LEADING man worthy of the title, which was proven in Erich Von Stroheim's "The Devil's Pass Key," and opposite Ethel Clayton in "The City Sparrow."

The peculiar fascination responsible for having lured many clever actors of the legitimate stage to the screen must have suddenly settled upon Clyde Fillmore, for after a career of which he may well be proud the screen claimed him, and now it appears that he expects to remain a screen actor.

A career of four years upon the stage in such plays as in which Mr. Fillmore appeared would render most any likely chap eligible, however, and perhaps the screen was not presented as a "lure," but a sound, and more "climatic" convenience, since California has claimed him, as well.

Some of the plays referred to are "It Pays to Advertise," "The House of Glass," "He and She," "The Little Teacher," "The Very Idea," "Cfvilian Clothes," and other plays which won favorable Broadway repute and sallied forth with a Broadway endorsement. It is a recommendation in itself for an actor to have been one of the company playing as many representative plays, those, which upon the strength of their success, afterward sold for staggering amounts for screen rights.

His screen career began at Universal, and includes "Millionaire Pirates," "Fire Fingers," "Sundown Trail," "His Great Success." Since the production of these we have heard of Mr. Fillmore in "When Fate Decides," and many others. He is always busy. A satisfactory answer.

VIOLET TAGGART CLARK

Thomas Ince Studios
Culver City, Cal.

Writing Originals and Continuities for
Douglas MacLean

Alfred Green

ALFRED GREEN is the youthful director who, having won his spurs as one of the foremost in his line of endeavor, has been wielding the megaphone for those productions starring Jack Pickford, the last three of which, "Double Dyed Deceiver," by O. Henry; "The Man Who Had Everything," by Ben Ames Williams, and "Just Out of College," by George Ade.

Green is blessed with a whimsical sense of humor—the sort that stops the tears just as they commence to threaten to splash down otherwise respectable cheeks. He seems to have an understanding of the greatest possibilities of his players. Thus in the instance of Jack Pickford. Jack has been more successful in his last three pictures under Green's skillful direction, than he has been in some time.

Word comes from the Coast that Alfred Green is now affiliated with the Mary Pickford Film Company. The Pickfords certainly know how to keep a good "bet" in the family!

Mr. Green comes from Perris, California. He enjoyed a stage career in various productions. The stage was all right for some, but not for others, believed Alfred. So he bade it good-by and cast his lot with pictures

Almost his first engagement was as assistant director to that master artist, Marshall Neilan. He assisted Neilan in making "In Old Kentucky," "The Unpardonable Sin," and "Daddy Long Legs."

It is not every one who can rise from assistant director to director. But Alfred Green did! From Neilan he went to direct Peggy Hyland in "Right After Brason." Then he directed House Peters in "Silk Husbands and Calico Wives."

Upon completion of this last picture, Green directed Clara Kimball Young.

Just about this time Goldwyn commenced to scout around for really capable men to handle their stars. Not necessarily older directors with years and years of experience. But young men with achievements to their credit and the best years of their career before them. Who else but Alfred Green? His past work and his years of apprenticeship were in his favor; his thorough knowledge of picture values and of human nature were others. So he was engaged. We have the productions starring Jack Pickford, which speak for themselves. Now comes the affiliation with Mary Pickford. 1921 looks promising for Alfred Green.

Gladys Walton

GLADYS WALTON is the charming star recently discovered in Universal's firmament. Her latest starring releases are "Pink Tights" and "Risky Business," a highly dramatic story by John Colton and Douglas Doty, directed by Harry B. Harris. In it this youthful star does some of the best work of her career. "Risky Business" establishes Miss Walton, not only as a star of brilliance, but as an actress of genuine ability.

Gladys Walton's current releases are "La La Lucille," "The Watchmaker," and "Out of the Sky." In all she scored a personal triumph, in spite of the fact that she was not supposed to take too much of the limelight!

She is a serious worker who has a deal of versatility. One of the outstanding factors about Miss Walton's work is her ability to live her part in an easy, natural sort of way that reminds a spectator of "some one just like that who lives down in—oh, you know, that place in Maine somewhere."

Gladys is a striking illustration of what is termed realistic character portrayal on the screen. She puts the spark of life into her pantomime; makes each gesture, each bit of action count for its fullest. In other words, economically and efficiently saves herself and gives only what is supposed to be given. The critics have a tendency to comment caustically on the way many screen players fling themselves about—without apparent rhyme or reason. Sometimes this is due to inadequate direction. But it is a star's responsibility to know whether she is creating a poor effect. She can't be sure of the little things, but she can be aware of the "tout ensemble."

And in this Gladys Walton is mistress of her art. She has been fortunate in having good direction. But many are the conferences she has been an active participant in when the director prepared to shoot a scene. No rabid curiosity here; no display of the so-called "woman's feverish search for the reason, the reason for it all." Only a serious girl's desire to know of what "she speaks" in pantomime, before going ahead and doing it. This, too, may partly explain Miss Walton's ease and her naturalness; a thorough knowledge of what she is going to do and why she is going to do it.

Universal is proud of her new star—Gladys Walton.

Doris Schroeder

DORIS SCHROEDER, one of the best known continuity writers in motion pictures, has three recent releases from her pen: "The Adorable Savage," with Edith Roberts; "In Folly's Trail," with Carmel Meyers, and "The Gilded Dream," also with Miss Meyers. All three pictures are Universal releases.

Miss Schroeder was born in Long Island, New York, and educated at the Brooklyn Girls' High School. Her screen career embraces nine years of picture work, her adaptations including: "My Fighting Gentleman," "Charity Castle," for American; "Price of Applause," Love's Pay Day," for Triangle; "The Little Boss," for Vitagraph; "My Unmarried Wife," "The Trembling Hour," "Under Suspicion," "Pals," and "Jewel," previous Universal Pictures.

There is a human knack about Miss Schroeder's adaptations which mark her as one or the leading scanarists in picture circles. There have been complaints aired, of late, concerning directors ire against the slovenly continuity writer who sails along with a story, without any regard for the director, the cameraman, or the star, picturing impossible scenes and impossible situations.

The result has been that many directors have had to rewrite or revamp such continuities, a woeful number of which are said to be constantly being written in these days of intelligent writers for the cinema.

This complaint cannot be registered against Doris Schroeder. The "Schroeder" trademark is an indication of high quality, of much intelligence, and of real down-to-date common sense. This may explain why Universal have given so many of their most important stories to Miss Schroeder to be scenarized.

Edmund Goulding

AMONG the latest adaptations credited the pen of Edmund Goulding are "The Sin That Was His," starring William Faversham, and "The Devil," starring George Arliss, two masterpieces of Mr. Goulding's art, the assignment of which tells the tale of his acknowledged ability.

Edmund Goulding, who commenced his career on the stage at the age of fifteen, and was one of the best known young actors of London, played with Sir Herbert Beerbohm Tree for several seasons and in practically every London theatre.

Mr. Goulding's first play, "Ellen Young," was written in collaboration with Gabriel Enthoven, and was successfully produced in the Savoy Theatre, London, in 1914. At that time six of his one-act plays were to be found playing in different parts of the United Kingdom.

Heading from France to this counrty at the conclusion of the war, Mr. Goulding wrote several features for Famous Players, also "The Ordeal of Rosetta," for Alice Brady. Thereafter he wrote and adapted a series of features for Selznick, and later "The Daughter of Two Worlds," for Norma Talmadge.

Expecting to spend several months in his native land, in the summer of 1920 Mr. Goulding sailed for London. Scarcely had he arrived there when he was called by cable, to return. The assignment which necessitated his presence in America was adapting "The Devil," made popular by George Arliss a number of years ago.

Since Mr. Goulding has already had practical experience in the direction of pictures, it is rumored he expects to combine his gift of adaptation and original compilations with his pronounced ability in the directorial end of motion pictures.

Orrin Denny

FEW people of the film industry have had the strange experiences that have befallen Orrin Denny during the past year. Early in 1920 he was sent by the Universal Film Manufacturing Company, because of his unusual qualifications, to join the Universal-Smithsonian Institution expedition in Africa. For such a position he was better qualified, perhaps, than many others, being an expert technician in all departments of cinema photography.

Shortly after joining the expedition he was appointed Manager by his employers and by the American Consul in Nairobi, British East Africa, and since that time he has performed both the executive and the artistic duties of this office in the most creditable and satisfactory manner.

In Africa Mr. Denny's experiences have been as varied and as exciting as the most vivid imagination could picture. He has hiked through thick, bramble-torn wild places, heretofore unexplored by the white race. Wild animals of the jungle infest this country and are a constant menace to life. Then there is the contact with the semi-civilized and wholly uncivilized natives. They may be friendly disposed toward Mr. Denny; again, they may take a deep dislike to him. In which latter event the country may scarcely be said to be exactly comfortable.

For the last ten years Mr. Denny has been identified with the film industry, serving as laboratory superintendent where some most remarkable photographic products were made.

EMMETT J. FLYNN

Director of

Mark Twain's "A Connecticut Yankee in King Arthur's Court"

In Production—A Super-Special

"CLUNG"

With An All-Star Cast



TERRITORIAL SALES AND PURCHASES

In the Independent Field

STATE RIGHT AND EXPORT NEWS AND VIEWS



E. P. Hermann, president Hermann Film Corp.

Hermann FilmHas Four Curwood Stories

E. P. Hermann, president of the Hermann Film Corporation of Santa Monica, Cal., announces that he has secured the rights to four of James Oliver Curwood's books, which will be used as vehicles for big special features to be produced during the coming year.

Entering the motion picture field a short time ago, the Hermann company made a hit with its first production, "That Something," featuring Margery Wilson and Charles Meredith. Distributed through Irving M. Lesser, general manager of the Western Pictures Exploitation Company, "That Something" has been booked throughout the United States. It received the endorsement of the Rotary clubs of America at the annual convention recently held in Atlantic City, and was written by W. W. Woodbridge.

Mr. Hermann has built an ideal studio, the only one in Santa Monica, Cal. It is situated on Wilshire boulevard, the main automobile road between Los Angeles and Santa Monica. During the coming year the Hermann Film Corporation's studio will be available for lease by big producing companies.

Kleber Joins Baumer

Chester C. Kleber, secretary of the Harry Levey Service Corporation and formerly with the Universal Industrial Dept., has resigned his office with Levey to accept a position as manager of distribution for the Baumer Films, Inc., specialists in industrial-education films.

No Pessimism in Russell

"IN keeping with the general prosperity of the industry for the past year, the Capital Film Company has finished the most prosperous year of its existence. Not only has it successfully marketed a number of series of money-making products, but it has prepared for augmented production, which will insure its place next year among the foremost independent distributing organizations.

"It is with pride that we can point to our Lester Cuneo five-reel Western productions which are being released at the rate of one a month, two-reel Fritzi Ridgeway Westerns released bi-monthly, single-reel Tusun comedies released weekly and our completed series of two-reel railroad stories with Helen Gibson, two-reel Western pictures with Al Jennings and two-reel Western subjects with Neal Hart.

"We have just announced our forthcoming release, Frank King's 'Gasoline Alley' cartoon, which is destined to lead its particular field in the fan's popularity.

"We have unbounded faith in the continued prosperity of the industry, and are laying our plans for continued production.

"We extend cordial greetings to our customers and other members of the industry."

Co-operative Plan Needed

New Buying Policy Essential for Foreign Market Says F. Luporini

THE need of a change in policy with respect to the purchase of American-made motion pictures by foreign buyers is again emphasized by Ferdinando Luporini, Managing Director of Luporini Brothers, in a special statement issued to the trade press this week.

Mr. Luporini's statement follows:

"For a long time, there has been depression in the foreign market, what with the depreciated foreign exchange and the obvious retrenchment on the part of producers and foreign buyers alike to curtail production and to cease buying pictures respectively. This period of depression has led to a state in inactivity that is almost lethargy; and if permitted to continue, will undoubtedly lead to serious consequences in the foreign film market.

"We cannot permit such a condition to be tolerated much longer. If nothing is done to combat it, the producer, the distributor and the exhibitor in this country will eventually suffer from it.

"With this idea foremost in mind I formulated plans with a number of prominent foreign buyers to use our combined efforts in effecting the purchase of the foreign rights to many American productions. By reposing full confidence in the firm of Luporini Brothers, the group of foreign buyers now associated with me, are enabled to economize not only in time and energy, but in money as well.

"To undertake the magnitude of this task, I have placed the firm of Luporini Brothers at the disposal of foreign buyers associated with me in my new enterprise."

Lesser Has New Picture

"Souls of Men," G.-J. Production, Ready for Western Pictures Co.

"SOULS OF MEN," a psychological drama featuring Will Jeffries, has been completed by the G. and J. Photoplays Corporation, and will be distributed by the Western Pictures Exploitation Company, according to an announcement by Irving M. Lesser, general manager.

This production is the first of a series of six to be produced by G. and J. Photoplays Corporation with Will Jefferies the featured player. Isador Grodzins, former Chicago capitalist, who came to Southern California to live a life of retirement, became interested in the motion picture industry, and is president of the company.

Park Frame directed "Souls of Men," and the cast of players, headed by Will Jeffries, includes Lucille Young, Yvette Mitchell, T. E. Duncan, Walter Perkins, Ernest Pasque, James B. Long, Claude Lampman and Frank Stockdale.



Ferdinando Luporini, managing director of Luporini Brothers, who recently announced a new co-operative policy among foreign buyers

Grand to Exploit West Comedies in N. E.

As a result of purchase of the twelve two-reel Billy West comedies released to the state right market by Joan, Sam Grand, who conducts the Federated Film Exchange at Boston, will inaugurate a campaign of advertising and publicity of the Joan comedian that is new to his territory, which includes Maine, New Hampshire, Vermont, Massachusetts, Connecticut and Rhode Island.

The first approach will consist of advance publicity for Billy West through the newspapers. Sam Grand does not contemplate releasing the comedies before the first of the next year, so that he will have a few weeks in which to prepare the public for the Joan comedian's advent to the screen.

Leroy Scott Completes Continuity of Play

Leroy Scott, of Eminent Authors Pictures, who went to the Goldwyn studio in Culver City a few weeks ago, has just finished the continuity of his play, "No. 13 Washington Square," which is to go into production at once. He will stay at the studio while it is being filmed and also for another picture of his, which is the first he has written directly for the screen.

"Jazz and Jesters" Is Celebrated Comedy

"Jazz and Jesters" is the title of the first Celebrated Comedy, which will be released December 27 by Celebrated Players Film Corporation, Chicago.

Success Up to the Exchanges

Producers Will Come Through in 1921 Says Eckels

"THE growth and development of the independent field is limited by only one thing—the growth of the independent exchanges themselves!"

This was the answer of Eddy Eckels to the question as to just what 1921 held for the independent branch of the film business. Eckels has long been regarded as one of the most active and best informed men in the state right field of production and distribution. During the past year he organized the Independent Films Association, of which he is now president and general manager.

"If the men who head the state right exchanges of the country make progress in proportion to their opportunities," continued Mr. Eckels, "you are going to see developments during the forthcoming year that will startle you.

"There is one thing that is almost imperative for the independent exchanges to do for their own welfare and prosperity. They must put themselves in a position financially to handle bigger and better productions than they have ever handled before. The time is long past when a state right exchange can operate profitably on a shoestring.

"The state right market must cease regarding itself as a market for cheap pictures. Exhibitors are demanding productions of genuine box office value—productions with foremost stars and made by capable directors from the right sort of story material. Pictures of this description are the kind the theatres want—the kind they are willing to pay real money for.

"Unless the independent exchange men can supply this sort of product, he must expect to be crowded out of the field.

"These facts are plain. Anyone but a blind man can see them. And the big majority of independent exchanges throughout the country are at this moment in a state of preparedness financially for the truly big pictures which they know are going to be offered to them during 1921.

"There are some exchanges that have not yet seen the handwriting on the wall and to these I would utter a word of earnest warning.

"For the big pictures are really coming.

"So I say that the possibilities of the independent field depend absolutely on the exchanges—and I'd like to hammer this thought home in every state right exchange in the country.

A Statement from Federated

By Jos. L. Friedman

THE FEDERATED FILM EXCHANGES OF AMERICA, INC., is a national organization of Independent State Right men, blanketing the entire United States, created, primarily, for the purpose of concentrated buying power.

The members of the Federated act as a unit in contracting with producers for National rights, instead of, as formerly, bidding against various competitors for State Rights, thus artificially creating higher prices, and because of the fact that each member in his own territory is his own manager, it is apparent that the Federated Film Exchanges of America is the most logical method of distribution in the motion picture industry.

It is obvious that no organization in the motion picture industry could possibly have the interest of the exhibitor at heart the same as the Federated Film Exchanges. It is the one organization in the industry that is independent in every sense of the word, and by reason of its charter will remain independent for all time to come.

The members of the organization are as follows:

D. J. Chatkin, San Francisco, Cal.; H. Charnas, Cleveland, O.; B. Amsterdam, Philadelphia, Pa.; H. Lande, Pittsburgh, Pa.; S. V. Grand, Boston, Mass.; J. L. Friedman, Chicago, Ill.; A. Kahn, Kansas City, Mo.; Merit Film Corp., Minneapolis, Minn.; M. J. Frisch, Des Moines, Ia.; H. A. Kyler, Denver, Colo.; P. Oletsky, Baltimore, Md.; W. G. Underwood, Dallas, Tex.; S. Werner, St. Louis, Mo.; R. Wettstein, Milwaukee, Wis.; J. E. Pearce, New Orleans, La.; A. G. Whyte, New York City, N. Y.

It is understood that announcements of great import, regarding new contracts entered into by the Federated, will be made in a very short time, which will bear out most forcibly the contention made that the Federated is the most logical method of distribution in the United States.

Good Prospect for Good Film

By Charles Urban

EVEN though I have always borne the reputation of being an optimist, I have always looked facts in the face. I have never tried to persuade myself that an outlook or a proposition was good, unless it looked good to me from every angle.

So it is with a full realization of what many leaders in the motion picture industry are saying and what many more are thinking, that I say emphatically: 1921 should be a banner year for the high quality man. The producer, the distributor, the exhibitor who handle the best products will have a very successful year. I am not interested in those who handle the medicore product. They progress to a point in times when money is plentiful, but not so well when money is tight; when people are more careful with their money.

From my own personal angle, I believe that 1921 is going to be the most productive year I have ever had. In predicting this, I reflect on the entire period of 24 years during which my energies were devoted to the uplift of motion pictures. That takes me clear back to 1896.

These years were devoted principally to commercializing my efforts for purposes of creating sufficient finance with which to carry on the costly experiment in evolving an efficient and practical Natural Color Process, on which I have been engaged during 17 years; an economic and safe device and picture service for the masses at home and the creating of a permanent Motion Picture Encyclopedia of Instructive Subjects for schools, churches, technical colleges and industrial institutions.

The reason I was compelled to finance these projects alone during the past 20 years was due to the lack of faith of most men in the future of the Educational Motion Picture and their lack of vision as to the limitless uses to which the Motion Picture in the inexpensive disc form as well as the general adaptation of a practical color process by the existing Trade and Exhibitor, could be utilized. I had that faith and vision and have brought these latter two distinct innovations "to a head." They are no longer dreams or ideas on paper, but have been worked out in metal and have passed the severest tests. The results have far exceeded my utmost expectations. I believe I have done something useful and am entitled to my reward.

The coming year will see the launching of the two big projects which have been acquired by the Urban Motion Picture Industries.

The one which will interest the exhibitors particularly is the natural color process. There are many of you, of course, who remember Kinemacolor.

An entire evening's entertainment of Kinemacolor ran at the Scala theatre in London for twenty-four consecutive months at $2.50—and that was ten years ago when $2.50 was a big price for any theatre seat. The new color process is such an improvement over Kinemacolor as perfection always is over experiment.

I can safely promise the exhibi-

(*Continued in next column*)

Paul Cromelin Speaks on Importation

THAT the importation of foreign-made films into this country will play an important role in settling the problem of international exchange and do a great deal towards establishing commercial reciprocity, is the belief held by Paul H. Cromelin, president and general manager of the Inter-Ocean Film Corporation. Furthermore, Mr. Cromelin believes that the American trade's endorsement of such a policy will lead to an internationalization of the motion picture industry.

Mr. Cromelin's statement, reprinted verbatim, follows:

"The importation of foreign-made films into this country will be a real step towards the internationalization of the motion picture industry. Commonly regarded as 'the universal language,' the motion picture should by all means be made universal in scope.

"Importing productions made abroad into America will promote reciprocity and assist in settling the problem of international exchange. Exporting films turned out in the United States serves to create a favorable impression about our country everywhere. American love, homes, ideals and characteristics depicted aid in making this land appear a desirable haven to the foreign and favorably influences an influx of visitors and immigrants.

"Producers abroad cannot hope to compete seriously with American-made films here as yet, because few pictures made there are consistent with American ideas and ideals. There are some, however, that are up to the mark and these should prove marketable and welcomed in the United States. Our standards are rapidly being recognized as the criterion and the hope for the foreign producer who wishes an American market is to emulate us."

Urban's Predictions

(*Continued*)

tor that before 1921 is out, there will be available in quantity feature pictures in natural color.

The other big project will be the Spirograph, the home motion picture projector which uses a flat disc instead of roll-film. This will take movies into the home and school and commercial field. It will not act as a competitor to the theatre; on the contrary, it will help the theatre as the Victrola has helped the concert hall.

Our "Popular Classics," which include the Movie Chats, the Kineto Review and the Science Series, will, of course, keep expanding.

I am satisfied that all motion picture men who have more than a mere monetary interest in their work, will prosper well in 1921. There are many of them. In such a large industry as ours the idealists are not always heard, because they have not the knack of making as much noise as some others, but there are pretty many of them just the same; enough to carry the industry steadily forward on the road of progress and higher ideals.

American Film Adapts Popular Story

The American Film Company announces that a number of large houses have booked "The Blue Moon," a "Flying A" production of David Anderson's book of the same title. The popularity of the book is expected to pave the way for the success of the screen version. Grosset and Dunlay, publishers, have issued what is called an American popular edition of the book illustrated by "stills" from the drama.

"The Blue Moon" is only one of the recent picturizations of popular stories made by the American Film. Others of this class are: "The House of Toys," written by Henry Russell Miller; "The Honey Bee," by Samuel Merwin; "The Thirtieth Piece of Silver," by Albert Payson Terhune; and "The Week End," by Cosmo Hamilton."

ComedyDemand Causes Advance Showings

Demand for its new single reel comedies, the Vanity and Gaiety series, is so great Educational Film Exchanges, Inc., reports, that several theatres have been granted permission for special advance showings. Since prints were sent to exchanges several weeks ago this was possible.

Among the houses showing them at advance showings last week were the Strand, Louisville, which played "Ain't Love Grand?", the first Gayety, and the Liberty, Seattle, where "Tea for Two" gave the first glimpse of one of the Vanity series.

"Ranger and the Law" Nears Completion

According to a wire received from Bernard D. Russell, of Russell-Grevier-Russell, the next Lester Cuneo production, "The Ranger and the Law," is rapidly approaching completion.

Francelia Billington is playing opposite Cuneo. The supporting cast has been well chosen. The scenario was written by Henry McCarty and Leo Meehan. Meehan is editor of the Photo Playwright Magazine for screen writers published in Los Angeles.

Projector for "Death House" at Sing Sing

As a token of appreciation of help and co-operation of Sing Sing officials during the filming of scenes at the prison for "The Quarry," Thomas Meighan's latest Paramount picture, Tom Forman, director, has given the prison a motion picture projection machine for use in the "death house."

Albert Nathan Now at Pittsburgh Office

Albert S. Nathan, formerly attached to the Buffalo exploitation force of Famous Players-Lasky Corporation, has been transferred to the Western Pennsylvania territory as exploitation representative with headquarters at the Pittsburgh exchange.

Quality—Not Quantity In 1921

By Joe Lee

WITH 1921 waiting just outside the door even now it is evident that it is going to be a year in which many changes in the picture business will take place.

About this time post season predictions break out along with winter colds and icy feet. Last year at this period the cry was fewer and better pictures. Did it do any good? Look around and note that the market is glutted with films and you have your answer. One of the most representative trade papers last week listed sixty-five releases that were offered the trade for the month of December. An exhibitor couldn't take care of them if he worked double time and played two bills a show.

With this oversupply the wise exhibitor has been doing some shopping. He has enough to pick and choose from and under such conditions merit counts heavily in making the ultimate sale. Now if the producer who overloaded the market last year in the fact of what should have been the natural trend has the sense of a burned baby he is not going to hit that error on the nose twice with the same fist. He'll trim to quality, knowing that he must have fewer and better goods if he is to corral the shopping money of the exhibitor.

Mr. Exhibitor has not had a monopoly on shopping. He finds that his public are wise to the conditions and they come up before the ticket shifters with an eye on what they want and an intention to get it.

An element which is looming larger every month on the movie calendar is the matter of proper exploitation of features. Everywhere about us there is evidence that with an intensive campaign of information long runs can be mapped out for pictures just as readily as for a show hit. The illustrations are so apparent it would be useless to cite them. Special exploitation by forces that have made a study of this sort of thing is going to be a more important factor than ever and in some well organized concerns it now ranks next to director, star, story and primal distribution. Keen and intelligent exploitation opens up so many avenues. Newspapers generally are devoting more space and care to picture subjects than ever before. Department stores are ever alive to co-operate with a clever stunt in boosting a picture and the other ramifications are such that the field becomes quite the biggest thing in the game once the show is set and ready for release. There is nothing particularly new about this. The Bible long ago mentioned something about not letting your light shine under a bushel.

Many a production having merit, through over confidence by both producer and exhibitor, has lost much of its value at the box office. The producer remarks, "This is a big expensive picture. I know it is good, so there is no need of spending any extra money in the trade papers." The exhibitor's mind, running in this same channel, does not increase his newspaper space. The bigger and more expensive and the more merit a production contains the larger should the advertising appropriation be. If you keep a good production a secret it cannot be a success, and when you do advertise tell something about your goods to the public. They are interested in your wares,—nothing else.

The day of easy money is over, and the idea of running theatres on the old shooting gallery basis is past, but hard work and clean methods will make money.

Just tab it down that 1921 is going to be long on quality and many real big specials will be offered to the exhibitors, which will have sufficient merit to warrant them long and successful runs, and the public will pay just what these pictures are worth to see them.

"Happiest New Year Ever!"

By Joe Brandt

THE Independents should have a Merry Christmas in view of the developments of the past year, and particularly during its last six months, and if those engaged in this branch of the motion picture industry "watch their step" they are destined for the Happiest New Year they have had in the history of the industry or in their connection with it.

Many of the difficulties surrounding the Independent or State Rights field have been surmounted and problems solved and the improvement in the quality of the productions handled by the Independent Exchange is showing gradual but positive growth and the critics of the independent movement have not the opportunities to designate the independent exchangs as junk shops for the disposal of cheap pictures that would not be handled by others.

This improvement in productions, with star, story and directoral value increased and upon a par with the offerings of the program producers is already showing its effects and I can be pardoned for directing attention to the many appeals made in the past by myself and the C. B. C. Film Sales Corporation of which I am president, to the State Right buyers to give more attention to quality rather than to the cheapness of price when buying pictures whether features or short stuff.

While I have offered nothing but meritorious and box office value pictures myself and have had many a heated argument over price because some buyers could not see that quality was worth more in the long run, I feel one of my greatest personal achievements in the interest of the independent market during the past year was in prevailing upon George H. Davis to place his James Oliver Curwood production, "Isobel or the Trail's End," directed by Edwin Carewe in this field and the sensation caused by this picture needs no comment from me.

In all our offerings we look further ahead than the particular picture we are turning into cash. If it lacks picture value we will not offer it in the first place. We take but a nominal percentage of the productions that are shown to us for handling in the independent market, and we have tried to make it known, not by advertising or by idle claims, but by actual results that we are sincerely interested in the future of the independent market and will never offer a picture that lacks the quality to aid the development of that market and convince the exhibitors that the independent exchange can give him money making pictures.

We have proven this in our six-reel feature, "The Victim," in our Hallroom Boys Comedies, in "Screen Snapshots" in our Star Ranch Westerns and will continue to do so in our forthcoming super Western feature, "Dangerous Love" and a lengthy list of new short stuff and features we will have in the New Year.

In conclusion I want to repeat my constantly reiterated advice to the State Rights Buyers to acquire and handle only pictures with genuine box office value and not stuff because it is cheap. The better quality productions may cost more at the start, but they will not only make more money themselves but they will build a foundation for you.

"Big Year Ahead"—Greiver

"SIX months ago Russell-Greiver-Russell opened its office at 8 South Dearborn Street, Chicago, to act as distributing agents for film producers. During this period we have expanded rapidly, and now our activities embrace productions, supervision of one of the large studios on the Coast, as well as supervision of a national distributing organization.

"We are grateful to the industry for so kindly receiving our initial efforts, the Fritzi Ridgeway two-reel Westerns, the single-reel Tusun comedies, five-reel Cuneo Westerns and 'Gasoline Alley' animated cartoon.

"We now have under consideration numerous propositions for the production of film suitable for our requirements, which are very precise and exact. They must be the very finest of their kind before we will give them consideration.

"Indications point to an unusually active and prosperous forthcoming year for the industry, to all members of which we extend cordial greetings."

The Jans Policy Is "Show' Em!"

HERMAN F. JANS, president of the Jans Pictures, Inc., with headquarters at 729 Seventh avenue, New York, interviewed on his return from Toronto, Canada, expresses himself rather forcibly as to the lack of nerve displayed by Independent State Right buyers at the present time. He states that although all critics agreed that his big production, "Madonnas and Men," was one of the coming successes of the year that he found the state right buyers very slow in paying the prices for their territory which would leave rim a legitimate profit.

"Consequently," says Mr. Jans, "I was compelled to take the 'bull' by the horns and show the state right buyers the possibilities in "Madonnas and Men." This I did through the medium of the Madison theatre in Detroit where I placed the production for a week. So big was the business there that the engagement was continued for another week — something entirely contrary to the policy of the Madison. Several state right buyers were convinced by this showing, but were then compelled to pay more for their territory, on account of the competition induced, than I had originally offered.

"I found some difficulty in selling the Canadian state rights and accordingly I put the production on at Toronto for a week. Here also it was continued for a second week and during this week which is just concluding, so great was the success of "Madonnas and Men" that time was offered me for thirty continuous weeks playing the legitimate theatres in Canada, starting at Montreal and going through to Vancouver, British Columbia. As these contracts carried guarantees of first money, I, of course, immediately accepted them and attached my signature. After I had consummated this deal, the Allan Bros. of Canada immediately purchased the rights for Canada so that in addition to the money for the territory which I had originally asked I am getting the receipts from the thirty weeks' run.

"Similar offers for city engagements have been made me in the states and it is my plan to route the production wherever the buyers prove hesitant in purchasing at the figure offered. It is hard for me to understand the reason for Independent buyers, operating as they are now compelled to in an overcrowded market, preferring to buy so-called special features simply because they are cheap when it is a known and proven fact that the real big special compels more business by far than five ordinary so-called specials would bring in to the box office.

"The state right buyers have had this experience time and again and it seems to me they should be guided by their experience. If, however, it is their intention to continue their attitude of insisting upon being shown, I will continue to follow my present policy of showing them, because I have proven that I have the production that will get the biggest business possible in any theatre."

1921 to See Stabilization

Easing of Tension to Influence Industry States Goldstein

"THE trade conditions for the coming year in the motion picture field," prophesied Joseph M. Goldstein, treasurer of Canyon Pictures Corporation, will be governed entirely upon the developments which are now transpiring in the financial affairs of the country. It is said to say that as soon as stocks and other securities become stabilized, the present period of depression in mercantile fields will be relieved, which will have a direct influence upon the amusement enterprises.

"With capital accessible, many undertakings both in theatre construction and in production which are now being held in abeyance, will be brought to a rapid conclusion. In the meantime, the market will be given an opportunity to work off the great excess of unreleased merchandise and within the next year productions will be an absolute necessity if theatres are to be supplied with new subjects." The new administration in Washington will also have a great influence upon the picture industry.

"One of the outstanding facts in the reviews of the motion picture industry for the last year has been the neglect of the producers at large to realize that theatre construction has not kept pace with the rapid production of pictures; with the result that many excellent photoplays are either being held on the shelf or being sacrificed because there is not enough theatres in the country to afford a profitable showing to all of them.

"Another important phase which will present many interesting developments for the coming year will be the contest between the independent and the so-called trust interests of the industry. The present indications are that the independents are more than holding their own; and so long as Wall Street money can not control or buy all the best brains in the business, that the independent will remain a large factor in the realms of the American motion picture."

Does Over-Production Exist?

By Harry A. Sherman

WHAT of 1921?

This is the question, which every one in the industry, especially in the independent field, is asking just now.

Calamity howlers, of whom there are always more than a few in the motion picture business, are proclaiming from the housetops that we are entering on an era of "bad business," that conditions are steadily growing worse throughout the industry and that we are doomed to a long period of "slump."

Old Over Production, as usual, is blamed in part for the trouble.

This is always the cry, when inferior pictures fail to get the fancy prices expected for them by their owners, which happens when there are sufficient attractions available at fair figures of real box office quality.

This is the situation now. There are a large number of productions on the market and the independent exchange and exhibitors are able to exercise a choice and, of course, are doing it at the expense of the poor picture.

This condition will exist until the natural processes of elimination become effective and the producer of inferior pictures turns his talents into some other field of endeavor. Then we shall hear no more of this particular type of calamity howler.

In my opinion 1921 is going to be a record year in the independent field. Producer, distributor and exhibitor alike will prosper as they never have before.

It probably will be a bad one for pikers and pessimists, just as every year in the history of the motion picture industry has been, but for the forward-looking, progressive independent it is big with possibilities.

I look for a year in which all the manifold possibilities for mutual co-operation between the independent producer, distributor and exhibitor, shall be developed as never before, with picture costs stabilized and equitably distributed and the quality of productions standardized and maintained at a consistently high point.

The poor picture is going to lose out, in the independent field at least.

The independent exchangeman and exhibitor today are exercising more and more care in selecting attractions for distribution or booking and will take only productions of merit and real box office value.

There will never be any difficulty, however, in finding a ready market for the good picture.

For the theatre itself, 1921 promises to be a bigger year than any yet seen in the industry. Other business may be affected by the wave of retrenchment now sweeping the country for a long time to come, but the motion picture house will, if anything, do better than it would under normal conditions.

And as long as the theatres can depend on the public to come if they have a good attraction to offer, there will always be room for another good photoplay.

Arrow's New Comedies

W. E. SHALLENBERGER, president of the Arrow Film Corporation, announces that they have arranged to distribute on the States Rights market a series of thirteen Romayne Comedies which are now being produced at Culver City, California, in the studio of the Romayne Company.

The first ten of these comedies have been produced and Charles Avery is now at work on the eleventh, which will be entitled "Rhinestone and Robbers," and which should be completed within a week. Production will immediately be started on the next Romayne comedy entitled, "Daffy House."

These comedies are two reels in length and are of the slapstick variety. One of the most principal comediennes in the series is Dot Farley, who has often been called the female Ben Turpin of the screen, due to her ability to cross her eyes at will. The ten comedies already completed are: "Hicksville," "Beachnuts," "Peaceful Valley," "Keyhole Reporter," "Stale Eggs and Sweethearts," "The Villain Still Pursued Her," "Shot in the Kitchen," "Underground Romeo," "Twenty Legs Under the Sea," and "Sewerside."

Friedman Screens His Latest Purchase

"The Servant in the House" was screened for the first time in Chicago at the Film Exchange Building last week by J. L. Friedman, president of Celebrated Players Film Corporation, which independent exchange has just purchased the rights for the Central West territory.

Mr. Friedman is preparing an elaborate advertising and exploitation campaign for the picture, and if will have its premiere at a loop theatre.

"The Servant in the House" was produced by H. O. Davis for the Film Booking Office. The story was adapted from a stage play written by Charles Rann Kennedy. The play contains an appeal and the author has not been guilty of preachment, yet there is a remarkable moral back of it. Hugh Ryan Conway directed it and besides Jean Hershalt, Jack Curtis, Claire Anderson, Clara Horton, Edward Pial, John Gilbert and Harvey Clark appear in the cast.

Paul Gilmore to Start Florida Film City

Paul Gilmore is making extensive plans to establish a new film city on the Anna Maria key in Florida. The construction of a large studio and the widening of some of the streets on the island are included in Mr. Gilmore plans. The main thoroughfare is to be made one of the most attractive streets in any film city, it is stated. Mr. Gilmore recently visited the prospective producing center with an engineer, and preliminary plans for the subject were discussed. Mr. Gilmore from his headquarters in Tampa, Fla., announces the completion of the production, "The Isle of Destiny." Reports from the laboratory in New York describe the "photography as great" and the "scenery wonderful."

There has been such a demand in the foreign field for the Ford Educational Weekly that the films are now titled in eleven different languages.

The Ford Motion Picture laboratories have met this demand and have installed every necessary facility to deliver these films to the foreign market in a high-class manner.

In America the Ford Educational Weekly now enjoys one of the largest circulations of any weekly product and is a typical Ford success. With the films in eleven different languages it is undoubtedly going to repeat that success abroad.

First Run in Chicago for "Honeymoon Ranch"

A first run in Chicago and two more sales on "Honeymoon Ranch" are reported by Bert Lubin, who is now on the road visiting independent exchanges relative to the marketing of his future releases.

Lubin sold "Honeymoon Ranch" Illinois rights to the Doll-Van Film Corporation, who immediately booked the five-reel Western for a first run at the Alcazar theatre. It is expected that the Doll-Van Film Corp. will also handle Lubin's second picture, "Crossed Trails," which is now in the cutting.

The other sale announced by Lubin was to the First National Exhibitors Exchange of Minneapolis, who bought the Minnesota, Wisconsin, North and South Dakota rights for the picture.

"Crossed Trails," Lubin's second release, will in all probability be ready about January 1.

Rockett to Do Series for Hodkinson

The Rockett Film Company, producers of "The Truant Husband," starring Mahlon Hamilton, Francelia Billington and Betty Blythe, are to make a series of productions for release by the W. W. Hodkinson Corporation. "The Truant Husband" was written by Albert Payson Terhune and appeared in the *Cosmopolitan Magazine*.

Editor-in-Chief Al. Rockett announces that stories of the calibre of "The Truant Husband" are greatly in need, and a call for more of such screen material has gone forth to the press from the office of Mr. Rockett.

Al. Walker in Chicago

Alfred Walker, director general of the World Motion Picture Corp., was in Chicago the first part of the week of December 12. He was scheduled to close contracts for the distribution of the weekly pictorial section for newspapers as issued by the World. Other matters relative to distribution and sales were taken up with some of the prominent film executives and exchangemen of Chicago.

75 Per Cent Increase Over 1920

By W. E. Shallenberger

THE prevailing question in the motion picture industry seems to me to be today. "What will be the status of the independent producer, distributor and exhibitor during the coming year?"

A careful analysis of the situation convinces me that conditions never were more favorable to the independent than they are at the present time. In fact so firm is my belief in this that the Arrow Film Corporation has laid out a campaign to handle the business far in excess of anything we have heretofore done. We are planning on at least a 75 per cent increase in our activities over 1921 and 1920 was the greatest year in the history of our organization.

I have just returned from a trip through the West and conditions there which have come under my personal observation fully bare out my statements.

Everywhere exhibitors are booking pictures on the open market and booking the best attractions it is possible to get. They are looking more and more to the independent exchanges and producers for these attractions.

Producers are turning to the independent field as a distributing medium as they have never done before. More and better picturs are offered for release on the independent market today than at any time in the history of the motion picture business, and these production compare favorably with any on the market today. One has only to look over a list of features offered in the independent field today to verify this statement.

A remark frequently heard is that the market is over crowded with pictures and that therefore business is going to be bad. The only one who is going to suffer from this is the producer or distributor of an inferior picture. This is a condition that I think is extremely beneficial to the motion picture industry as a whole, for it means an increased interest in the quality of pictures turned out for both producer and distributor is made to realize that "any old thing" will not do. A picture must possess quality, it must have a good story, the best of direction and settings, and must be enacted by a capable cast. Where an exhibitor has a large number of pictures to choose from, more pictures in the field in fact than he can possibly plan in a year's time, the result will naturally be that he will be more careful in his selection and will book only those pictures which are the best. Producers realizing this are making better features and the result is bound to prove advantageous to the industry in general.

I believe also that there will be an improvement in the advertising by motion picture companies and by motion picture exhibitors. The industry has grown out of the class where the cheap ten, twenty and thirty type of advertising will pay. It is a big business in which a vast number of people are engaged, a business which furnishes entertainment to millions of people daily and a business to which many of the best minds in the world are bringing their best efforts to improve and nothing can hurt that business more than the cheap advertising, the salacious titles and suggestive paper.

This type of advertising is not needed to sell motion pictures, it is a mistaken idea to think that it is, and if I had my way I would have this type of advertising absolutely barred from every newspaper, magazine or periodical in the country. What we need is a censorship of advertising more than a censorship of pictures.

I believe that one of the principal factors of the success of the distributors will be service. Too much stress cannot be laid on this point. The exchangeman who renders the best service from every point of view to the exhibitors will be the man who does not meet profitable business. Part of that service, and a very large part of it, must consist of not misrepresenting his product to the exhibitors. Today there is no necessity for an exhibitor playing an inferior picture. It is just as possible for him to get as good pictures as there are in the market from the independent exchangeman, in fact, I believe there are better pictures offered on the independent market today than can be found on any program but the distributor must convince the exhibitor that he has good pictures and when he represents a picture to be a certain class of picture it must be what he represents it. He must establish exhibitors confidence and his success is assured.

Today it is not only possible to get the best pictures on the independent market but it is possible to get them at a far better price than it would be to secure the same picture from a National distributing organization. The reason for this is obvious. The independent exchangeman has no New York "home office" expense to bear. He is not paying a lot of fancy salaries to executives back in New York who are unfamiliar with his territory and conditions therein but nevertheless dictate to him the price he must get for his product. Nor is he burdened with a number of efficiency men sent out by the "home office" who often times cost more confusion, waste and down right loss of money than they can ever hope to make for their company. Quite the contrary, he has an exchange in which his own money is invested, and he has a vital interest in making that exchange pay, and he knows that by taking a picture and supplying it to his exhibitors at a fair price and at the same time allowing him a margin of profit which will permit him to turn over his stock, pay his salaries and put a little money in the bank he is conducting a business which is profitable to both the exhibitor and himself.

Reelcraft's Plans for 1921

High Class Short Subjects Promised by R. C. Cropper

NINETEEN-TWENTY - ONE is to be a banner year for the Reelcraft Pictures Corporation, according to the announcement of President R. C. Cropper.

"Nineteen-twenty-one is to be a big year for Reelcraft," says Cropper, "starting January first we will release a new series of releases for each week in that month. First will come the series of Al Christie produced single-reel comedies, featuring Betty Compson and Billy Rhodes, made for the Mutual program and now re-issued by Reelcraft. The following week, the Reelcraft Scenic Nature Beautiful series will start on a weekly release schedule; this series has been nearly a year in the making, cameramen have covered nearly every part of the United States, and many thousand feet of film made in foreign countries has been received; each release is to picture the beauty spots of nature with a thread of continuity throughout that will maintain the interest, for instance "The Spirit of the Trapper.' 'Wind Goddess' and 'Crater Lake,' all have a cast of players in the scenic views.

"The third week brings to the Exhibitors our long promised series of single-reel comedies featuring little Bud Duncan in his 'Bud and His Buddies' comedies. It has taken six months to arrange and perfect this series, but we believe the public will decide that the time and money were wisely and well spent. We expect this series to be a record breaker.

The last week in January will introduce our new comedian, George Clarke, in a series of fifty-two single-reel slap-stick Paragon Comedies. Slap-stick is to be the rule throughout, and of the broadest kind. There has been a demand from our distributors for real slap-stick and Clarke surely is delivering the goods.

"All of the above represent our beginning for the new year. For February we have two more series of two-reel comedies now being prepared. March will also introduce additional product to the Reelcraft program.

"Our distributing organization will also be increased considerably during the coming year, and more offices opened to care for our rapidly increasing business. All in all we plan to make it a real successful year for all theatres playing our service, improving our product and cementing the friendships already formed between exhibitors, our distributors and producers."

Olmsted Joins World

E. F. Olmsted has been appointed director of sales of the newspaper service department of the World Motion Picture Corp. He will act as one of the assistants to David A. Murphy, general director of the department. He is now on a trip and before returning to New York will visit many of his former newspaper acquaintances. He will call on the Metropolitan newspaper publishers which the World has already contracted with for service.

Celebrated Books Four Serials at One Time

Under a new plan inaugurated by Celebrated Players Film Corporation, that company is now booking four serials at one time. This new sales plan gives the exhibitor a continuous flow of chaptered stories for fifty weeks.

The four serials to be furnished under the Celebrated plan are "The Vanishing Trails," "The Lurking Peril," "In the Clutches of the Hindu," and "The Veiled Mystery," pictures which have met with praise at both the hands of exhibitors and the reviewers at special showings.

The Celebrated Players Film Corporation has outlined an extensive advertising campaign to back up this fifty weeks' advance booking. This plan not only reduces the concern's selling cost about one-fourth of what it would ordinarily cost to book each serial separately, but also makes it easier for the theatreman as well as cheaper.

To Film Screen Drama in Borneo

The "Wild Man of Borneo" will come to town in real truth, according to arrangements just completed by the Dutch-American Syndicate of St. Louis.

An expedition is to sail shortly after the first of the year for the purpose of transferring the "Wild Man of Borneo" from real life in his native lair to a strip of celluloid. The present expedition will comprise two cameramen, a director and a complete cast of players for a proposed drama to be filmed in the environment of the island.

The Dutch-American Syndicate has arranged to release all of its Borneo films through the Independent Films Association of Chicago.

Reelcraft Salesmen to Have Selling Drive

The salesmen of the New York Exchange of the Reelcraft Pictures Corporation have set aside the coming month as "Singer Month" in the territory of Greater New York and Northern New Jersey, and are endeavoring to secure a hundred per cent representation of the four new series offered by Reelcraft during the month of January in every theatre now showing Reelcraft service. This effort has been planned by the salesmen themselves as a testimonial to Mr. Julius Singer, manager of the New York Exchange.

C. B. C. Super-Feature Adapted From Novel

"Dangerous Love," the Western super-feature now being offered the Independent Market by the C. B. C. Film Sales Corporation of New York and which was adapted from the novel "Ben Warman" by Charles E. Winter and directed by Charles E. Bartlett from a screen version by Hal Hoadley, is said to be a picture of thrilling action, of love and sentiment, of hate and jealousy, and portrayed in that section of the country where a man's strength is tested to the uttermost if he wants to make good.

Publicity on the Increase

Chicago Firm Reports Demand for Publicity is Growing Fast

AMONG the Chicago advertising and publicity people, the Master-Advertisers, who are handling accounts for several nationally known producers, say they are particularly able to affirm that the promoters of the cinema now regard publicity as second only in importance to quality of production. A large amount of work has been coming into this firm, necessitating increase in working force and office facilities.

One of the late efforts of the firm, from which good response has been noted, is the sixteen-page press book of the production, "For the Freedom of Ireland," by Creation Films, Inc. The press books for the first Independent Films Association Neal Hart picture—"Hell's Oasis," also was the work of the Master Advertisers. They are now planning the advance publicity for the next Hart film play, "Sky Fire," a tale of the North.

The Capital Film Company, sponsoring Fritzi Ridgeway in a series of two-reel Westerns, has placed the publicity of the series in the hands of the Master Advertisers. They are now engaged on a press-book exploiting the entire series. On completion of this work a sixteen-page press book for a forthcoming production, starring Lester Cuneo, will be started.

Emile De Recat, producer of Chicago Summer Park Revues, who is now producing two-reel moving picture comedies at the Essanay studio of Chicago's north side, will depend on the Master Advertisers for the publicity, heralding the series of laugh provokers he has underway, starring Mary Jane Blair.

While not neglecting other lines, the Master Advertisers announce they will specialize in the preparation of press books. The addition of Matt E. Simon, formerly of the Chicago Daily News, to their staff in the capacity of assistant to Manager Sam Gold and Harold Bement, artist, formerly of Charles Everett Johnson, was one of their recent steps taken to widen their scope so as to render greater service to the film trade.

Broadway Favorite in Star Ranch Western

"A Dangerous Tenderfoot," which is the title of the third release of the "Star Ranch Westerns," now being offered the State Rights market by the C. B. C. Film Sales Corporation of New York, is said to be a picture of the rugged and primitive West with a woman of that great out-of-doors who by circumstances lives in an environment of hardened men, winning out.

The cast includes such players as Jack Halliday, now leading man for Margaret Anglin in "The Woman of Bronze," now playing the Frazee theatre, New York, and Eva Lang. Otis B. Thayer has done good directing in this Western thrilling two-reeler.



Proctor Managers Will Exploit "County Fair"

On Tuesday, December 14, General Manager Hart of the Proctor Enterprises assembled the entire managerial staff of the Proctor theatres, twenty managers in all, at the Simplex Projection Room, New York, where they obtained their first view of "The County Fair." After the screening a general discussion and exchange of ideas took place. Addresses on Practical Exploitation were given by Manager Hart and S. Barrett McCormick, who gave the managers a detailed account of how they put over the Tourneur Special in Toledo.

The Keith Offices have set aside a certain amount of cash awards to be competed for by the various managers of the Keith, Proctor and B. S. Moss theatres in Greater New York. It is purely an exploitation competition. But as Manager Hart states, "with the keen and friendly rivalry which now long before the competition starts is existing, I can see nothing but smashed box-office records in all our theatres during the run of Maurice Tourneur's 'The County Fair.'"

Inter-ocean Reports Brisk Trading

Despite the fact that there is what some local motion picture exporters decry as "a period of inactivity in the foreign market," the Inter-Ocean Film Corporation, well known exporters, specializing in the distribution of American-made films in foreign film markets, report a decided briskness in trade. In a statement issued to the trade press the early part of this week, Gus Schlessinger, manager of the Department of Foreign Film Sales of the Inter-Ocean Film Corporation, makes mention of the fact that the company has disposed of numerous productions for many choice foreign territories. Prominent among the sales listed is the disposition of the series of Black Diamond Comedies, twenty-four in number, to one of the largest film renters operating in China for physical distribution throughout the Chinese Republic. This sale, it is said, involves a very large cash consideration. What makes it unusual, however, is the fact that very few motion picture sales are being made to film renters in China at the present time.

Many Advertising Aids for "Cowboy Jazz"

"Cowboy Jazz," the special two-reel production which S. & E. Enterprises is at present distributing on the State Rights market, has been provided with a large amount of advertising supplies to assist the exhibitor in exploiting this novelty film. This picture was made under the ausnices of the Benevolent Protective Order of Elks, and presents the champion cowboys of the world in a series of remarkable stunts, including riding, roping, steer throwing, etc. All of the advertising supplies have been prepared to bring out the tieup with the various Elk lodges as prominently as possible, and the slides, posters, lobby display, etc., carry an appeal to the members of the different lodges throughout the country.

Christmas Prologue Is Arranged by Equity

The exploitation staff of Equity pictures announce a Christmas prologue for its Conway Tearle feature, "Whispering Devils," in conjunction with the New York Concert League. The musical element, for which Nathaniel Finston, formerly conductor of the Rialto and musical director the Capitol, New York, and now with the New York Concert League, is responsible, embraces a variety of appropriate songs and orchestral numbers.

The reading matter allows the exhibitor choice between "Human Frailty," Bryant's famous poem; Tennyson's "Ring Out Wild Bells," and selections from Dickens's "Christmas Carol." The stage settings call for an impressive Christmas scene. One of the settings is in a nursery, with Christmas-tree, toys, fireplace, stockings, etc. Another setting suggested has more of the church-like atmosphere with a background of arched windows with colored art-glass, a pulpit, etc. The lighting is from rim to blue flood, which reveals a man, in ministerial garb, sitting pensively in a high back chair. For exhibitors whose equipment would not permit any elaborate settings, this prologue is modest and inexpensive enough for general use.

The Christmas prologue on "Whispering Devils" will be distributed to the exhibitors through the state-right buyers of Equity's Conway Tearle feature.

Washburn's Convincing Kissing Scene

Bryant Washburn, who has just completed David Foster's play, "The Road to London," in England, has found a new manner of keeping down production costs. Foster's play demanded that the American hero kiss the petite French maid, and Washburn was resolved to make the picture closely follow the original. The answer was simple. Mrs. Washburn played the maid, and as a result there is a thoroughly convincing kissing scene.

The point of the lower production costs is that the kiss constituted payment for all professional services rendered. In speaking of which Mrs. Washburn said, "Nothing could be fairer."

"The Road to London" is Mr. Washburn's first picture for Screenplays Production.

Texas Guinan Returns to New York

Texas Guinan, who will be starred by Victor Kremer in a series of Western society features, has returned to New York, ready to begin work on her first production. She has been touring the country for the past two months as a member of the Marcus Loew party which visited the new theatres under construction.

S-E Markets Comedies

In addition to its feature subjects, the new Shenfield-Ennis organization announces a series of eight two-part Midget Comedies. These pictures will be sold on the series plan only.

Joan Aims Blow at Blue Laws

Smashing Idea to Aid Industry in Fight Against Reformers

THE JOAN FILM SALES CO. this week steps to the front with a plan to combat the threatening Blue-Law bigotry, fostered by the self-styled sponsors of Sunday saintliness, the Lord's Day Association. By means of an ingenious combination of the sword and the olive-branch, the exploitation staff of Joan, headed by Nat Rothstein, advertising manager, has found a way of making capital out of the "Sour Sunday" agitation, and adding profit to its propaganda against the anti-entertainment mania.

The Joan plan is surprisingly simple. Briefly, it will mean that instead of the motion-picture industry suffering from the Blue-Law campaign, it will benefit thereby. In a nutshell, the Joan scheme enlists the public—the motion-picture fans—on the side of the exhibitor and the film industry in general, and makes the local theatre the headquarters of popular sentiment against the Sour Sunday zealots. It transforms the motion-picture house into an unofficial court of justice and promotes the exhibitor to the rank of Public Defender. It goes further—it adds to the patronage of the theatre by interesting those who seldom attend the movies on Sunday. All lovers of Sunday pleasure will be obliged to register their protest at the local motion-picture theatre, for want of any other medium, for the exhibitor will be the representative of the recreation-loving public in general, as well as the film fans.

The details of the Joan plan follow:

In brief, this plan provides for the use of the press-book, poster, slide, herald, circular and every other advertising and publicity accessory accompanying every Joan release, as a means of popularizing the Blue Law protest. Every device of advertising and exploitation used by the exhibitor to promote the patronage of a Joan picture is forged into a weapon against the Puritanical propagators of the "Solemn Sunday" obsession.

The first gun that the exhibitor fires against the "No-Fun-On-Sunday" movement is through his mailing list. The patron is informed of the "Blue Law danger, and is asked to declare his resentment in joint assembly at the local theatre on a certain night. Heralds follow this up and are distributed in stores, at legitimate theatres, clubs, etc. They are headed "To Our Citizens" and ask them pointedly whether they want their personal liberties to be overruled by a fanatical minority. On the back of this announcement is one giving the details of the protest meeting, the time it is called for, and asking every liberty-loving citizen to register his protest by signing the Protest-Register in the lobby of the theatre. The last line of the herald is an announcement of the showing of "The Hardest Way," the Joan feature, after the meeting. Prominent public men are scheduled to address the audience at the indignation meeting.

An all-embracing tie-up with the other agencies affected by the Blue Law madness is also suggested. The most effective of all powers in this class is of course, the newspaper. Among the intended victims of the "Lord's Day" agitation is the Sunday newspaper, it will be remembered. Co-operation between the exhibitor and the newspaper for their common defense, is a foregone certainty. The power of the press in swinging public opinion against the "Sour Sunday" possibility, and incidentally increasing the patronage at motion-picture theatres, is part of the plan outlined by the Joan exploitation forces. By this arrangement, the theatre will secure, free of cost, an amount of publicity and support that could not be bought for money. In this particular case, the press and the exhibitor are allied in interest, and the motion-picture industry as a whole could find no stronger champion than the newspaper. In addition, the support of all the sporting-goods companies, automobile interests, allied amusement agencies, and all local stores, i. e.: the whole range of organizations affected by the "Blue Law" madness, will be lined up to strike a solid blow against the enemies of wholesome Sunday recreation.

The alignment of the liberal element among the churches is also provided for in the Joan campaign. The innumerable cases where clergymen have endorsed particular productions as influential in improving moral sentiment, are cited for the exhibitor's use. An open-letter advertisement contains another effective attack against the Blue Law intolerance.

By far the most sensational and effective volley of attack against the "Sour Sunday" evil is suggested by Joan to exhibitors. This project is as follows: The exhibitor gets in touch with the advertising department of his local newspaper and presents to them a means of realizing an enormous amount of advertising revenue and at the same time inflicting a wholesale indictment of the Blue Law movement. The advertising-solicitor or manager of the newspaper is to write a scorching editorial criticism of the "Lord's Day" dementia after which a collection of advertisements of local merchants affected unfavorably by the Blue Laws, follow. The editorial reads to the effect that the newspaper and the business men whose "ads" are below are staunchly opposed to "Sour Sunday."

The Joan Film Sales Co. calls particular attention to the fact that its campaign, as outlined above, against the "Blue Laws" is by no means restricted to the protection of motion-picture interests alone. The suggestion as to co-operative advertising just made, as well as all the other angles touched upon, are calculated to benefit every other business disastrously affected by the proposed Blue Law legislation.

The Joan Film Sales Co. also begs to add that it is open to any criticism and suggestion that members of the industry may offer, for the sounder this campaign is thrashed out the more formidable the resistance against the "Sour Sunday" studipidty will be. It respectfully offers the plan touched upon in this statement for the consideration of the National Motion Picture Association. It is Joan's sincere belief that the film industry bears the brunt of responsibility as well as the danger of the Blue Law movement, and that it now has a supreme opportunity of striking a blow for public freedom by the co-operation of the screen and the showman.

"The Parish Priest" Opens

Famous Hart Stage Success Runs on Screen in Author's Home City

AFTER twenty years history is repeating itself in the announcement of "The Parish Priest," just made by Herman J. Garfield and scheduled for December 13 at the Capitol theatre, Wilkes-Barre, Pa. On January 25, 1900, almost twenty years ago to the day, Dan Sully made his first appearance in this drama, little dreaming that he was destined to play it year after year in every city of any size in the country until his death. The old notices of the first opening tell us that the "new" Daniel L. Hart drama was an instantaneous success and an "appropriate successor to 'Sag Harbor,' 'The Old Homestead' and 'Shore Acres.'"

Once more the popular Dan Hart drama is scheduled for an opening, this time in the home city of its famous author. The familiar characters, portrayed by so many noted artists during the twenty long seasons of the play's remarkable history, have been carefully drawn under the personal supervision of the author and are played by ideal types. The lovable young priest, around whom the action revolves, is William Desmond. Ruth Rennick was chosen to play the role originated by Marion Shirley; Margaret Livingston appears as Agnes Cassidy, while Walter Perry, Thos. Ricketts, Carl Miller, Billy Bennett and J. Morris Foster are also prominent in the cast.

Realizing the importance of the opening, Manager Fred Herman of the Capitol theatre left nothing undone that would add to the success of the occasion. The presence of the author was assured, while every official of importance in the city of Wilkes-Barre was provided with a seat of honor; a beautiful prologue, rehearsed with a full chorus of voices and a special stage set built in keeping with the atmosphere of the story.

To Picture Life Story of Jenny Lind

Harry Leonhardt, president, and Harvey B. Day, general manager, of the Allied Independent Attractions, Inc., announce that on behalf of the Allied they have entered into a contract with P. B. Lyon, general manager of the Jenny Lind Photoplay Company to produce and distribute a feature production of the never-to-be-forgotten Swedish nightingale.

Mr. Leonhardt, who will personally supervise the production, did not say where it would be made, but it is understood that the greater part of the production work will be done in California, with shots taken in New York where Jenny Lind made her first American appearance under the direction of P. T. Barnum, and at Boston and Northampton, Mass., where she was married and spent her honeymoon respectively.

In the work of production Mr. Leonhardt will keep with him the same staff that aided in the production of the George Arliss picture, "The Devil," and which included James Young as director, Harry Fischbeck and Frank Hampton, studio manager.

"Midchannel" Star at Theatre Opening

Clara Kimball Young, Equity star, appeared before a distinguished gathering at the opening of Astor theatre in Philadelphia recently. Despite the pouring rain, an overflowing house was on hand to greet her. She was introduced by Ben Amsterdam, and made a brief speech of appreciation, after which she complimented Mr. Amsterdam for his enterprise and spirit in erecting one of Philadelphia's finest theatres. It was only after a number of "curtain calls" that she was allowed to leave.

Miss Young's second personal appearance in the Quaker City was at the Great Northern theatre. "Midchannel," in which Miss Young is starred, had just been screened when the actress was introduced to the audience.

In the dedication of Amsterdam's Astor theatre, Miss Young met many of the most prominent film men of the East, among them Sam Grand, of the Federated Boston; Arthur White, of the Federated, New York; Harry Bernstein, of Commonwealth, New York; Walter Green, Bill Steiner, Abe Werner and Joe Brandt—all of New York. Joseph I. Schnitzer, president of the Equity Pictures Corp, was among the guests.

Foreign Sales Reported

Alvin Wortham, foreign sales manager for Bech, Van Siclen & Co., Inc., announces the following sales: "The Ghost of Slumber Mountain," for India, Ceylon and Burmah; "The House Divided" and "Dollars and Destiny," for Italy; "An Adventuress" and "Trooper 44," for India, Ceylon and Burmah; and "The Mystery of the Hope Diamond," for England, France, Belgium, Switzerland, Japan, Philippines, India, Ceylon and Burmah.

"Service" — Lesser's Slogan

Active Year Planned by Irving Lesser on West Coast

"SERVICE to anyone who desires Service," is the New Year slogan of Irving M. Lesser, general manager of the Western Pictures Exploitation Company. According to a recent announcement, Sol Lesser and Irving Lesser have taken up different, but closely associated fields of endeavor. Now it is Sol Lesser, the exhibitor, and Irving Lesser, the producer and distributor.

The Western Pictures Exploitation project, which was formed three months ago with Irving Lesser at its head, has now more than passed the embryo stage and looks forward to a prosperous New Year.

Mr. Lesser's experience in the motion picture field is one of the biggest assets of the new company. Having spent the greater part of 1919 exploiting and distributing D. W. Griffith's "Hearts of the World" throughout the West, Mr. Lesser is thoroughly acquainted with the territory his company covers. He is also interested in the All-Star Features Distributors, Inc., the Educational Film Corporation of Southern California and the Sol Lesser Motion Picture Enterprises.

Starting in 1906, Mr. Lesser has been actively engaged in the picture business for the past fourteen years. He has held large interests in state right pictures and exchanges throughout the Western States. He also has had large theatre holdings and extensive interests in the manufacturing of pictures from time to time.

In reference to his latest project and its prospects for the New Year, Mr. Lesser makes the following announcement:

"Through my long experience in the picture business, as a producer, distributor and exhibitor, I believe that I have gained a thorough knowledge of every phase of the motion picture industry, which should be considered valuable. It is my intention to capitalize on this experience to the extent of becoming heavily interested in the manufacturing and distributing of pictures. I am in business to serve anyone who desires service."

Since its organization the Western Pictures Exploitation Company has successfully disposed of the entire United States territory on a number of pictures. "That Something," produced by the Hermann Film Corporation with Margery Wilson and Charles Meredith in the feature roles; "Neptune's Bride," written and directed by Captain Leslie T. Peacocke, author of "Neptune's Daughter," and featuring Pluvia, considered the world's most perfectly formed girl; "The Stranger," produced by Hugh B. Evans, Jr.; "Sky Eye," produced by Sol Lesser; the United Film Corporation's feature, "Sins of the World," starring Loys de Kay; "Souls of Men," the G. and J. Photoplay Corporation's production, featuring Will Jefferis, Yvette Mitchell and Lucille Young; the Romayne Super Film Corporation's "The Toreador," or "Bull Fights of Spain," and Mack Sennett's "Yankee Doodle in Berlin," with the Sennett Bathing Girls.

A very novel, historic and instructive feature, "The Missions of California," is the latest film to be secured by Mr. Lesser for world distribution. This picture, produced by the Scenic Art Productions, promises to create no little interest, due to the fact that it will be distributed at the same time the California Missions Restoration Association conducts its million dollar drive for the purpose of restoring the historic Spanish missions to their former state.

"The Art of Diving," a one-reel film featuring Annette Kellermann, has proven a big seller and has received unlimited praise everywhere. In this picture, the Blanchard Film Company used the cinal slow motion process camera with remarkable success.

The above named pictures are being handled in various parts of the country by the following representative exchanges: Greater New York, New York State and Northern New Jersey, Empire State Film Corp., New England, Federated Film Exchange of New England, Eastern Pennsylvania, and Southern New Jersey, Masterpiece Film Attractions, Inc., Western Pennsylvania, West Virginia, First National Exhibitors' Circuit of Eastern Pennsylvania, Delaware, Maryland, District of Columbia, Virginia, North and South Carolina, Georgia, Alabama and Florida, Associated First National Pictures of Washington, D. C.; Michigan and Ohio, Standard Film Service Corporation; Kentucky and Tennessee, First National Exhibitors Exchanges of Kentucky and Tennessee, Illinois and Indiana, Celebrated Players Film Corporation; Minnesota, Wisconsin, North and South Dakota, Associated First National Pictures of Northwest; Iowa and Nebraska, A. H. Blank Enterprises; Missouri and Southern Illinois, United Film Service; Kansas and Western Missouri, Crescent Film Exchange; Texas, Oklahoma and Arkansas, True Film Company; Oregon, Washington, Idaho and Montana, De Luxe Feature Film Co.; California, Nevada and Arizona, All-Star Features Distributors, Inc.

In addition to his extensive interests in the distributing of pictures, Mr. Lesser is now actively engaged in the production field. With Jackie Coogan, the famous child actor, who played the title role in Charlie Chaplin's "The Kid," as the star, the Irving Lesser Productions is filming a series of "Peck's Bad Boy" features which promise to set a precedent among child pictures.

Another branch of Mr. Lesser's extensive business is the management of star, actors and directors and the handling of plays and stories. One of his chief accounts in this department in Wheeler Oakman, well known leading man, who recently completed the lead in Tod Browning's "Outside the Law."

Mesco Co. Busy in Missouri

"Jesse James" Feature Nearing Completion in Middle West

WHY go east or west to make motion pictures when there is so much natural beauty in Missouri and the middle western states waiting to be screened? This question confronted a group of Kansas City capitalists and business men early last summer, and since no good reason was forthcoming to vanquish the project, the Mesco Pictures Corporation of Kansas City was chartered under the laws of Missouri for the purpose of making photoplays in the Middle West. The idea was to produce only really superior pictures and the first requisite was an experienced director. The company found him in the person of Franklin B. Coates, widely known as a director, Amazon explorer, and writer of successful scenarios in the studios of both coasts.

Missouri has one character whose life and adventures are stranger and more thrilling than any which might be conceived of by the lurid imagination of the average scenario writer. This character is, of course, Jesse James, so Director Coates went down into the James country around the little village of Kearney in the Missouri River valley, and with Jesse James Jr., only living child of the outlaw, and a number of old men and women who had known Jesse James, contributing many heretofore unrevealed facts concerning the life of the most hunted character in the history of outlawry. Mr. Coates himself wrote the scenario, "Jesse James Under the Black Flag."

With infinite pains Director Coates selected the cast. Jesse James, Jr., young attorney of Kansas City, appears in role of his father with Margaret Hungerford playing opposite Mr. James. The supporting cast numbers more than 300 persons. Skilled horsemen and horsewomen appear in many of the scenes. Indians in costume revive the old frontier atmosphere. Three reels of the eight dealing with a romantic epoch in the life of Jesse James were filmed in Santa Fe, N. M., where the Spanish architecture of the town and the Castilian faces of the residents subtly portrayed the period of Jesse James' Mexican exploits.

Work on the interior sets is now in progress in the Rothacker studio in Chicago.

Final Scenes Shoot on "The Tame Cat"

Word has been received by the Arrow Film Corporation from Dramafilms that Will Bradley, the director of "The Tame Cat," has just returned from Charleston, S. C., where he shot the final scenes on this production, which is now being cut and titled, and will be ready for early release.

"THE EMPIRE OF DIAMONDS"
(Perret-Pathe)

A Splendid Production Given Mystery Story

FROM a production standpoint, "The Empire of Diamonds" is one of the best pictures we have ever seen. Excluding the story, which is of the average mystery variety, the feature is a combination of wonderful shots which begin in London, take in Paris and its suburbs and then jump to Monte Carlo.

The production is another illustration of the artistry which is possessed by French directors in building beautiful backgrounds for their pictures, and Leonce Perret is no exception to the rule.

He has taken a story, and filled in its weak spots with plenty of action and thrills and then swung back to the mystery sequence which is ever before us and developed it by degrees until it reaches a strong climax.

The story is of the French variety and it is a question whether American audiences will be interested in the type of "deep-dyed villain and his accomplices," portrayed as they are in the French style.

However this may be, the story is well told, has its gripping moments and has a pretty romance running through it.

One of the strong thrills introduced shows the villain setting fire to a house in which he has tied one of his enemies so securely that one would believe it impossible for him to make an escape.

He does, however, by reaching under a door and seizing a knife with which he cuts the ropes which bind him and then climbs up story after story through flames and smoke until he reaches the top where he swings out on the wing of a wind-mill, letting go just as the building crumbles. High diving is also introduced, the hero and villain jumping from the top of a precipice, which appeared to be fifty or sixty feet in height.

The cast includes American and French actors, among whom are Robert Elliott, Lucy Fox, Henry G. Sell, Ruth Hunter, Leon Mathot, Jacques Volyns, L. Morlas and M. Mailly.—Length, 6 reels.—*Frank Leonard.*

THE CAST

Matthew Versigny.....Robert Elliott
Marguerite Versigny.....Lucy Fox
Paul Bernac.....Henry G. Sell
Arthur Graves.....Leon Mathot
Trazi d'Aricola.....Jacques Volnys
Andre Zarnoff.....L. Morlas
Baron de Lambri.....M. Mailly
Esther Taylor.....Ruth Hunter

Scenario by Leonce Perret.
Directed by Leonce Perret.
Story by Valentin Mandelstam.

PRESS NOTICE—STORY

"The Empire of Diamonds," Leonce Perret's latest production for Pathe will appear at the ———— theatre on ————of next ————.

Adapted from the novel by Valentin Mandelstamm, "The Empire of Diamonds" starts its fascinating conspiracy in New York with the discovery that artificial diamonds, manufactured by a secret process, have been sold for two years as genuine stones.

Across three thousand miles of water and two continents, three people followed the dangerous trail of manufacturers of spurious stones. These men had been making artificial diamonds so perfectly that only the wear of years could prove their falsity.

Pursuing the fugitives with his sister and her sweetheart, a special agent of the French Secret Service, the head of the diamond house goes to Paris. There begins his thrilling chase to Monte Carlo, Nice and the Riviera.

"The Empire of Diamonds" is a thrilling tale of travel, adventure, conspiracy and romance. The locale is laid on the other side and takes in many beautiful sights including the Champs Elysee, the Arc de Triomphe de l'Etoile, the Eiffel Tower and the Quai Notre Dame.

The cast includes Robert Elliott, Lucy Fox, Harry G. Sell, Ruth Hunter, Leon Mathot, Jacques Volnys, L. Morlas and M. Mailly.

PROGRAM READER

New York, London, Paris and the beauty spots of France form the background against which is enacted "The Empire of Diamonds," a romantic and adventurous story of a diamond conspiracy, which will appear at this theatre on next ————.

Matthew Versigny head of an American diamond house, discovers that for years they have been buying and selling spurious stones. Unless the source is traced, the American firm faces ruin.

Then the chase across three thousand miles of water and two continents begins. From New York to Paris, Monte Carlo, Nice and the Riviera, the American, his sister and her fiance, a special agent of the French Secret Service, follow the trail of two daring and clever rogues.

Just as the guilty men are about to be caught, they spring a trap on their pursuer and place the blame of their illegal trade on him.

Leonce Perret has given the picture a wonderful production, it being said that this is the first time in the annals of the motion picture industry that a photoplay has been picturized on the exact locations called for in the story.

Among some of the beautiful spots visited are the Champs Elysee, the Arc de Triomphe de l'Etoile, the Palace de la Bastille, the Quai d'Anjou, the Grand Palais and the Montmarte.

The cast includes Robert Elliott, Lucy Fox, Henry G. Sell and Ruth Hunter.

SUGGESTIONS

If your patrons are interested in mystery stories, this picture should interest them. It has thrills, action and suspense and is told in an interesting manner. Leonce Perret had taken some wonderful shots of Paris and its surroundings which are indeed interesting to witness.

Tell your patrons that this is another Leonce Perret production and call their attention to his past work as a director, mentioning at the same time some of his recent productions which include "Lifting Shadows," "The A. B. C. of Love," and "Twin Pawns."

CATCH LINES

See "The Empire of Diamonds" at the ———— theatre. It is a thrilling tale of adventure, romance and conspiracy, with the locale laid in New York, London, Paris, Monte Carlo and the Riviera.

"THE TRUTH ABOUT HUSBANDS"
(Whitman Bennett-First National)

Orthodox But Careful Production of Well-Known Play

SIR ARTHUR WING PINERO'S drama, "The Profligate," with its satiric flaying of the double moral code and its sarcastic comparison of those whose sins are found out with those who remain undiscovered, has not proven the best of picture material, especially when the plot is Americanized, but a careful and expensive production coupled with good acting has evolved a feature that will get by with the average audience and perhaps prove quite a hit.

"The Truth About Husbands," a title that seems to us to be no improvement on the original, unless one believes in catering to the morbidly curious, is orthodox from beginning to end. It tells the age old story of the man who has tasted the joys of life, marrying an innocent and trustful girl, with one of his indiscretions becoming known and disrupting his marital happiness.

It also demonstrates once again that some one pays for the sins of the flesh. There are times when the offering becomes rather suggestive. There is much that is commonplace in the development of the story. There are never any high lights of comedy and the finish is convenient. And the message of the play, charity for the transgressions of the male sex, reaches scarcely further than the main title. But since audiences seem never to grow tired of being told what they already know, like to look at nice clothes, big sets, garden parties, etc., and apparently agree with the professor at Yale, or some place, who has said that there are only two things in the world, sex and religion, "The Truth About Husbands" will no doubt prove interesting.

In personal honors Anna Lehr and May McAvoy about split even, although the parts are very well divided and the cast is entirely competent even to the bits, such actors as George Fawcett being seen in one of the small parts.—Length, 6 reels.—*J. S. Dickerson.*

THE CAST

Janet Preece.....Anna Lehr
Dustan Renshaw.....H. E. Herbert
Mrs. Stonehay.....Elizabeth Garrison
Leslie Brownell.....May McAvoy
Hugh Murray.....Richard Gordon
Lord Randolph.....Ivo Dawson
Wilfred Brownell.....Arthur Rankin
Irene Stonehay.....Lorraine Frost

Adapted from "The Profligate."
By Sir Arthur Wing Pinero.
Directed by Kenneth Webb.

PRESS NOTICE—STORY

The presentation at the ———— theatre next ———— will be the latest Whitman Bennet production, "The Truth About Husbands." The story is an adaptation of Sir Arthur Wing Pinero's widely read novel, "The Profligate." Kenneth Webb directed the production, which is capably interpretated by an all-star cast.

The picturization touches with direct frankness upon the follies of youth—the trusting innocence of women combated against the sophistication of man, which, in later life leaves the "skeleton in the cupboard," for which both the transgressors must eventually pay, with the third side of the triangle, the innocent wife, suffering accordingly. At the finish, however, the "other woman," in a spirit of justice to youth and sex, attempts to absolve the husband from blame in the eyes of his wife by assuming the responsibility of the youthful indiscretion. The story presents a new and interesting angle at this point when the husband refuses to allow the "other woman" to become a martyr through falsification and makes a frank avowal of the whole affair to his wife, thereby proving himself to be more or less of a man beneath the surface.

The characterization of Anna Lehr as the "other woman," and May McAvoy as the innocent wife are excellent. Their artistry being greatly enhanced by the fact that they are contrasting types. The remainder of the cast is competent and well chosen, while the lavishness of the production offers a most harmonious background for the players.

PROGRAM READER

It may not be "the Truth, the whole Truth, and nothing but the Truth," as applied literally and individually, but it is the truth that you will be delightfully entertained at the ———— theatre next ———— when the latest Whitman Bennet production, "The Truth About Husbands," will be the attraction ————. The story is taken from Sir Arthur Wing Pinero's famous novel, "The Profligate" and portrays with frankness the three phases of the transgresor in life's eternal triangle—folly—deception—the inevitable disclosure of sin.

A unique finish to an elaborate and splendidly enacted production is brought about when the man and woman who took the false step at the beginning sacrifice their happiness in order that the innocent wife may not suffer in the end. Scenically, the picture abounds with beautiful and artistic backgrounds while an excellent supporting cast adds greatly to the artistic portrayal of the leading roles, enacted by Anna Lehr and May McAvoy.

CATCH LINES

Charity for the husband's past is the theme of this great picture adapted from a play of international renown.

The story of the man who having had his fling, chose the path of respectability only to find his sins could not so easily be disposed of. A new angle of the age old problem that rises from the world's willingness to accept the theory of a double moral standard, one for the woman and another for the man.

"A THOUSAND TO ONE"
(J. Parker Read-Asso. Producers)

Arbitrary Plot and Coincidence Hinder the Values Here

A STORY of a man's redemption after he has purged himself of evil instincts, through coming in contact with suffering, provides the idea behind Parker Read's newest production, "A Thousand to One," starring Hobart Bosworth. This is a theme which is a favorite one upon the screen and it has a universal appeal. Its lifelike dimensions have not been realized by the director because he has allowed arbitrary incident to destroy the logic. It is quite theatrical in several places, though it permits the star to score in a rugged characterization.

The title finds expression in the odds of the redeemed figure, winning a rich bride and thus paying off his debts. He is more a victim of circumstances than downright vicious and an opportunity comes to him to save himself from prison by marrying his ward. Both parties realize that they have made a grave mistake in matrimony, but a convenient train wreck serves to separate them. The husband is reported dead, but he makes his getaway in the excitement of the moment. And from that point he becomes a disciple of virtue unwilling to re-enter his wife's life again. Coincidence is prominently displayed when a title states that his stock manipulations have enabled him to square his debts. And a very bald bit of coincidence is introduced when his evil associate bobs up at the exact moment to hear the regenerated man impart some precious information over the phone to his valet.

The parties to the wreck make their residence in the vicinity—one of them providing the romantic interest until such time as the hero decides to confront his wife again. He is employed as a miner in the other's camp and his sole object is to make his bride happy. If she can find solace with the convalescent it is not his privilege to destroy her pleasure. The picture becomes real hectic and develops along a primitive style. Bosworth is an actor who must make his forcefulness felt. And more than one rugged scene is flashed as he gives battle to the various malcontents. The denouement shows a reconciliation. This is not made the most of by the bride, who fails to reveal any trace of emotion. She might be meeting a Chinaman for all the feeling she displays. The picture covers a great deal of ground and reveals a sumptuous interior of 'Frisco's Chinatown as well as picturesque exteriors. The scene of the wreck is remarkably realistic. It sends forth a good thrill. It keeps moving. There is no doubt about that. There is always a generous sample of suspense measured out. Mr. Bosworth gives his usual vigorous portrayal. But fine actor that he is, one must say that he never penetrates the surface here. The arbitrary incident carries a punch, but eliminates the logic.—Length, 7 reels.—*Laurence Reid.*

THE CAST

William Newlands.....Hobart Bosworth
Beatrice.....Ethel Grey Terry
Jimmy Munroe.....Charles West
Steven Crawford.....Landers Stevens
Georgeson.....J. Gordon Russell
Donnelly.....Fred Kohler

By Max Brand.
Scenario by Joseph Franklin Poland.
Directed by Rowland V. Lee.
Photographed by J. O. Taylor.

PRESS NOTICE—STORY

Hobart Bosworth is the star of the J. Parker Read production, "A Thousand to One," which will be the feature attraction at the ———— theatre next ————. It is a tale of a man's redemption—his self-sacrifice for a woman. As William Newlands, Mr. Bosworth is given a clearly defined character study—one that is similar to his rugged portrayals of the past. He is a gambler here and by the manipulations of stock dealings he is in danger of going to prison. But he learns that a girl is coming from Hawaii to place herself under his guardianship.

Since she is blessed with a goodly fortune it is to his advantage to gain her wealth, by marriage. It is on the honeymoon journey that the bride learns of his brutal nature. And when the train is wrecked, Newlands is reported dead. But the accident makes a man of him and he works to redeem himself in her eyes. He is instrumental in bringing good fortune to others and Beatrice discovers that she loves him after all. The picture permits Bosworth to flash his vigorous style of acting. The supporting company is excellent. The offering is rich in its atmosphere.

PROGRAM READER

It has been said of Hobart Bosworth that he is one of the most vital actors on the screen. His pictures are invariably based upon rugged characterizations. They always permit him to indulge in red-blooded action in which he rises to the heights of emotional power. "A Thousand to One" is an excellent example of what the spectators have come to expect in a Bosworth offering. It is two-fisted and vivid and holds the onlooker deeply interested. The picture is adapted from Max Brand's popular story, "Fate's Honeymoon," and tells of the redemption of a man of brutal instincts into a figure of honesty and kindliness. It pulsates with life. "A Thousand to One" will be at the ———— theatre next ————.

SUGGESTIONS

You can tell them that Hobart Bosworth has another "he-man" picture here. Bring out that it is quite different from his previous essays. Tell that the action is laid for the most part in the exteriors of the Northwest. Tell that it is a vital and vivid picture of a man's redemption. Tell that it is a typical Bosworth picture. Such a campaign should bring forth the crowd. Because Bosworth always gives one his money's worth. Tell that it is as vigorous as "Behind the Door," or "Below the Surface." Bring out that the star is permitted to run the gamut of emotions. Feature him in stills attired in a dress suit and in the garb of a miner. Bill it as a two-fisted melodramatic romance.

"TWO KINDS OF LOVE"
(Universal)

Rather Crude, But Has Moments of Interest

A RATHER crude attempt at writing a Western is exposed in "Two Kinds of Love," but despite its shortcomings of plot and characterization and the fact that the idea has been used since the nickleodion days, it carries some moments of interest. One interesting factor is the tiny juvenile as represented in Reaves Eason, Jr., sometime known as Breezy. He, it is, who provides the heart appeal—a note which holds the story together and gives the picture a flavor which will be appreciated by many spectators. The idea is based upon the right and wrong kind of love—the right being generated when a somewhat worthless scamp finds his honor and self-respect in the companionship of a woman—the wrong kind being generated from the bosom of a dyed-in-the-wool villain.

The direction is very arbitrary. The events happen according to Hoyle or because the titles compel them. A pioneer wagon occupied by a small family appears in a clearing. And the entire action never moves from that spot. They would seek shelter in a miner's cabin only to discover that the occupant of it is the vicious villain. The idea grows when emphasis is laid upon a cache of buried gold. It seems that this miner has killed his partner years before to get the map of the location, but the hero comes over the horizon with the missing fragments. So it is a struggle to get possession of it. While the entire story hinges on this buried treasure, not a move is made in its direction until the final scene.

To give color to the romance the heroine is depicted as the sister of the invalid instead of his wife. There is very little action and what is disclosed is brought out in the nature of a flash-back. Some attempt to add a touch of excitement is introduced when the villain kidnaps the boy. The scenes are cut and dried and impressed upon the spectator before they happen. As said above the employment of the tiny juvenile is the story's sole appeal. He is given much of the plot to do with as he pleases. A first rate little actor is the Eason youngster—a youngster endowed with considerable vitality and color. This picture didn't cost a great deal of money, so it should not be compared with bankroll features. It is an offering which doesn't demand much of the spectator. The heart appeal, the juvenile interest should conquer quite a number.—Length, 5 reels.—*Laurence Reid.*

THE CAST

Mason.....George McDaniels
Fred Watson.....Ted Brooks
Kate Watson.....Jimsy May
Bobby Watson.....Reaves Eason, Jr.
Dorgan.....Reaves Eason
Mickey.....By Himself
Sita.....Fontaine La Rue
Jim Morley.....Charles Newton

By Douglas Doty and John Colton.
Directed by Reaves Eason.
Photographed by V. Miller.

PRESS NOTICE—STORY

A story of the West which features the juvenile actor, Reaves Eason, Jr., will be the feature attraction at the ———— theatre next ———— and ————. It is entitled "Two Kinds of Love" and lives right up to its title. Bad love is offered by a worthless miner who would dishonor the name of a good woman. Upright love is furnished by a man who has come to believe that no woman is worthy of respect. But under the kindly influence of the heroine, he grows to admire her. And his affection blossoms into the divine passion.

The Watson family, father, sister and little boy, have migrated to the West. The former is in search of health. Tiring of riding over the plains they seek shelter for the night in a miner's cabin. The father is too much of an invalid to progress further so the sister and little boy make it their home. But the occupant of the cabin is a wolf in sheep's clothing. The youngster has been brought up to be fearless and he comes to the rescue of his aunt on more than one occasion. When distress seems to be their reward, a friendly miner, Mason, enters their life and offers a good love. The picture is laid against Western backgrounds and is capably acted by a cast which includes George McDaniels, Jimsy May and others. Reaves Eason directed.

PROGRAM READER

As everyone knows there are two kinds of love—the good and bad. Sometimes it is hard to distinguish between them. What is offered sometime as good most often turns out to be evil and vice versa. This is the crux of the idea which furnishes the background of the latest Universal picture which features a cast of excellent players headed by the remarkable juvenile actor, Reaves Eason, Jr. The picture is entitled "Two Kinds of Love" and is a first-class western—one which is strong in its romantic appeal and heart interest. "Two Kinds of Love" will be the feature attraction at the ———— theatre on ———— of ———— week. Come and be entertained by the greatest child actor on the screen. Come and see a vital and vivid picture.

SUGGESTIONS

There is very little plot interest to exploit here and you had better use the soft pedal in your arguments. The story has been used time and again and it would not be wise to detail it in any particular other than emphasizing the well known fact that there are two kinds of love—which everyone should recognize. Play up the cast. Place special emphasis upon the fact that Reaves Eason, Jr., is featured. In your billing bring out that he is one of the most remarkable child actors on the screen. Play up Reaves Eason and tell that he is a first-class director. Your steady patrons will remember his name and doubtless his features. Bill it as a straight Western—a melodrama of the soil. A picture of strong heart interest and child appeal.

CATCH LINES

See "Two Kinds of Love." This is a Universal picture featuring a cast headed by the juvenile actor, Reaves Eason, Jr. See a throbbing picture of the West—a picture of the soil—a picture of appealing qualities.

"THE JUCKLINS"
(Paramount-Artcraft)

Rural Story Rich in Detail and Atmosphere

THERE are so many characters and so much detail in Opie Read's book, "The Jucklins," that the picturization of it has not been an easy task. For a reel and part of another the picture doesn't make much headway due to the planting of the various characters. But at the same time the spectator is interested because the director has emphasized the homespun touches. No rural story has carried more realistic quality than "The Jucklins," and it is tempered by the elements of humor, sentiment, and pathos—elements which should appeal to most everyone. The picture depends upon its local color and incident and romantic interludes.

It's a story of a picturesque family that resides in the mountains of North Carolina and paints the contrast between the poor and proud and the aristocratic gentry. Of course, this contrast brings its conflict. The young people in the picture are painted in the throes of romance with emphasis placed upon the heartaches which accompany thwarted love. The main idea has to do with the task of keeping the district school open. A group of vicious boys make it so unpleasant for the teachers that they are forced to beat a hasty retreat. However, a young farmer migrates from Alabama, who is forceful enough to bring order out of chaos. His arrival provides the main romantic conflict. A counterplot has to do with a fake murder which is staged by an unscrupulous aristocrat to belittle one of the Jucklins. In emphasizing this counterplot (one of many) the picture loses in direct continuity.

The director, in order to bring out the dramatic qualities, has forgotten the value of compression. But he has provided a touch here and there some of which are humorous, others sentimental, so that the spectator won't trouble himself about the story interest. The highest praise must be given the cast—a cast appropriately chosen. Acting honors go to Charles Ogle, who gives a portrayal of keen understanding. As the father of all the Jucklins he comes forward with a finely modulated performance. His work here should make his services greatly desired. Monte Blue, as the homespun hero school-master, offers a rugged study—one that strikes a deep chord of sympathy with the onlooker. Mabel Julienne Scott, Fannie Midgely and Zell Covington are also thoroughly in character. The rural touches, the exceptional atmosphere and the old-fashioned romances and quaintly humorous highlights should make "The Jucklins" good entertainment for every class of audience.—Length, 6 reels.—*Laurence Reid.*

THE CAST

Guinea Jucklin.....Mabel Julienne Scott
Bill Hawes.....Monte Blue
Millie Lundsford.....Ruth Renick
Lim Jucklin.....Charles Ogle
Susan Jucklin.....Fannie Midgley
Alf Jucklin.....Zell Covington
General Lundsford.....Winter Hall
Chyd Lundsford.....J. M. Dumont
Dr. Etheredge.....Clarence Burton
Sheriff Parker.....Guy Oliver
Attorney Conkwright.....Robert Brower
Scott Aimes.....Jack Herbert
Bill Aimes.....Jack Hull
Johnny Aimes.....Frank Weatherwax
Dan Stuart.....William Boyd
Station Agent.....Jack Byron
School Teacher.....Charles Wildish
Old Negro Josh.....Uncle George Curry

By Opie Read and Augustus Thomas.
Scenario by Frank Condon.
Directed by George Melford.
Photographed by Paul Perry.

PRESS NOTICE—STORY

Opie Read's charming story of life in the North Carolina mountains, "The Jucklins," will be the feature attraction at the ———— next ————. This is a story of romance and homespun characterization which is faithfully caught by George Melford, the director. The Jucklins are a family who are poor but proud. They have brought up their daughter, Guinea, to be the wife of an aristocratic land owner's son, but she responds to the district school-master from Alabama, who, while not blessed with a family name and wealth is richer in human qualities.

When Bill Hawes comes to teach school he finds that his troubles are before him. But he quells the disturbing element and is instrumental in saving the Jucklin name from dishonor. In the end the Jucklins have their happiness. The picture is punctuated with charming local atmosphere and homespun touches—many of these being humanized by an excellent cast that includes Charles Ogle, Mabel Julienne Scott and Monte Blue.

PROGRAM READER

A charming photoplay of life in the Carolina mountains will be shown at the ———— theatre in "The Jucklins," an adaptation of Opie Read's book of the same name. It is a story of contrasts and conflict—the contrast of the poor and proud of the region with the aristocratic gentry. Romance is offered in more than one instance. And the picture is wonderfully rich in local color. It is a picture which transports the spectator, so faithfully has the director caught the spirit of the book. There is humor and pathos and thrills and excitement. The people are real here. An excellent cast that includes Charles Ogle, Mabel Julienne Scott and Monte Blue provides a perfect interpretation. See this charming picture.

CATCH LINES

A photoplay of sentiment, romance, pathos and humor revealed in "The Jucklins," an adaptation of Opie Read's story of the same name. A picture to radiate happiness. A picture of fragrant appeal.

See "The Jucklins" and have an intimate acquaintance with life in the North Carolina mountains.

"THE COAST OF OPPORTUNITY"
(Brunton-Hodkinson)

Picturesque Story With Kerrigan in Heroic Role

"THE COAST OF OPPORTUNITY" may very nearly take credit for being the best picture ever laid against Mexican backgrounds. While the idea and characterization have been incorporated time and again, still they represent the American spirit so well that the picturegoing public becomes interested. This is a story of an American civil engineeer who is given overwhelming odds to fight and who emerges successfully in typical American fashion. The action becomes quite involved and one has to be somewhat familiar with real estate terms to understand the plot. The hero desires an option on a valuable copper vein and he is determined to construct a railroad on the property.

This precipitates a deal of melodramatic conflict between the forces of good and evil. For the sake of emphasizing the conflict the railroad magnate's daughter is involved in a romance with the hero's friend, while her girl friend holds option jointly with the aforementioned magnate. She is desirous of aiding the engineer, while the magnate is determined to secure complete control. So the picture takes on the outline of big business in conjunction with its melodramatic incident, peculiar to the Southwest or Mexico. There are native sons who are in the employ of the disciples of evil. And the hero is kidnapped and placed in a suspicious light to discredit him with the girls. But he is an American—and wins.

The action keeps moving with faultless tempo, most of it transpiring in the big outdoors. Ernest C. Warde has saturated the picture with good local color and atmosphere which is not only represented in backgrounds but in types of characters. The picture is never stressed with its melodramatic incident so that the romantic element is lost. All the ingredients are well shaken up and arranged to give it an acceptable balance. The picture is not a one part vehicle either. Kerrigan gives the others plenty of opportunity to portray their parts. There is a little shooting, a few wordy arguments, a fight or two, and some hard riding. In all "The Coast of Opportunity" is a first rate Western, if you want to call a picture laid in Mexico by that title. It isn't new; it is quite obvious, but it carries qualities which are sure-fire.—Length, 5 reels.—*Laurence Reid.*

THE CAST

Dick Bristow.....J. Warren Kerrigan
Julian Marr.....Herschel Mayall
Janet Ashley.....Fritzi Brunette
Tommy De Boer.....Edward Hearn
Rosita.....Flo Hollister
Marr's Secretary.....Carl Stockdale
An Old Miner.....William V. Mong

By Page Phillips.
Directed by Ernest C. Warde.

PRESS NOTICE—STORY

A photoplay of intrigue and adventure which has to do with staking a claim and placing a railroad through a valuable copper vein is "The Coast of Opportunity," J. Warren Kerrigan's latest production. Impartial critics have declared it to be the best of this popular star's vehicles for several months, since it is crowded with an adventurous line of action which holds the spectator completely fascinated. The action is laid in Mexico just over the border and relates of Dick Bristow's experiences to execute his plans to become rich. He is persecuted by nefarious enemies of his own nationality to say nothing of native Mexicans.

Scenes are presented which are truly thrilling when he is kidnapped, for instance. He engages in battles royal, but he comes up smiling and succeeds in his mission as well as in winning a charming girl. The picture is well balanced with romantic moments which act as a relief to the tense situations. Mr. Kerrigan plays his part with considerable abandon. His cast is well proportioned. Among the players are Fritzi Brunette and Herschel Mayall. "The Coast of Opportunity" is a splendid sample of a clean-cut story of an intrepid American—the type of American youth who wins against overwhelming odds.

PROGRAM READER

An adventurous story of an American youth who is determined to win despite the obstacles placed before him is "The Coast of Opportunity," the latest J. Warren Kerrigan picture which will be the feature attraction at the ———— theatre next ————. The story is laid in Mexico and has to do with the task of the American youth in getting option to a valuable copper vein and erecting a railroad upon it. The scenes take the spectator along adventurous channels. How the hero wins against his overwhelming odds and finds time to cultivate a beautiful romance will be told next ————. Rest assured it is one of Kerrigan's best.

SUGGESTIONS

The Kerrigan following should place good value opposite this picture. It is one of the star's best. So play it up strongly. Tell that the hero is characteristic of the ideal American who wins against all adversaries. Tell that it is the type of story which commands great interest. You can state that it is laid in Mexico and presents a daring line of action. Feature the star with stills and mention the other players. Bill it as an exciting romantic melodrama. Bill it as a red-blooded story which should appeal to everyone. Mention that it is the best story ever produced on the screen which has to do with a Mexican background. Tell that it is on a par with Kerrigan's past features—most of which have been running very good.

CATCH LINES

He found himself confronted by powerful and treacherous enemies. But undaunted he won his way to success. He found riches in the soil and captured a bride in typical American fashion. See J. Warren Kerrigan in "The Coast of Opportunity."

"BLACKBIRDS"
(Realart)

Justine Johnstone Is a Welcome Screen Figure in Crook Melodrama

THERE is no question that Justine Johnstone is a welcome figure to the screen. Her striking beauty makes her a distinctive personality which, coupled with her dramatic instinct, are sufficient to enlist the public in her favor. In giving her "Blackbirds," adapted from Harry James Smith's stage play of the same name, Realart has given her a subject which is entirely appropriate to her interpretative ability. Judging from her portrayal here her forte is legitimate dramatic offerings. Her ingratiating personality and talent should establish an enthusiastic following.

It must be said for the star and her capable cast, that includes the ever dependable Charles Gerard, an actor who is rapidly forging to the front as an exceptionally skillful "heavy," that they dominate the story. Really there is not much originality expended in the adaptation or direction. The sponsors have followed the lines of least resistance, although with its shortcomings "Blackbirds" may be said to furnish satisfactory entertainment. Some liberty has been taken with the theme and characterization, with the result that much suspense is destroyed. The line of action is clearly understood once the characters are introduced. But if the interest for the array of ev[illegible]s is somewhat lost, one can always rest the eye upon the star. Miss Johnstone, Mr. Gerard and William Boyd in the opposite role are certainly endowed with enough screen intelligence to hold the attention of the average spectator.

The dominant weakness lies in the uninspired direction, for the story never moves with a vigor characteristic of crook melodrama. In fact it becomes quite draggy. The star is seen as an international adventuress (a more polite word than "thief") who is followed to America by a detective determined to capture her associates. When she would attempt to frustrate the arch-criminal's plans he reminds her of the danger. It is easy to anticipate that the fair crook and the detective will find romantic expression and that the vicious "blackbird" will be caught. The picture is staged effectively and capably titled. The photography and lighting, however, are not of the best. "Blackbirds" carries elements which could have been utilized in making it a crisp melodrama. However, it suffices in starting its beautiful star along the road to popular favor.—Length, 5 reels.—*Laurence Reid.*

THE CAST

Leona Tretonn.....Justine Johnstone
Nevil Trask.....William Boyd
Stephen Bechel.....Charles Gerard
Howard Crocker.....Walter Walker
Mrs. Crocker.....Marie Shotwell
Arline Crocker.....Grace Parker
Suzanna.....Jessie Arnold
Grandma Crocker.....Ada Boshell
Griggs.....Alex Saskins

By Harry James Smith.
Scenario by Clara Beranger.
Directed by Jack Dillon.
Photographed by Arthur T. Quinn.

PRESS NOTICE—STORY

Justine Johnstone, universally known as one of the most beautiful girls, if not the most beautiful, in America, makes her screen debut as a star in the Realart production, "Blackbirds," which is a screen version of Harry James Smith's play of the same name which met with popular favor a few short years ago. Miss Johnstone brings to the screen a refreshing personality, a fascinating appeal in her beauty which will not be denied. The vehicle chosen for her introduction to the film public is considered entirely appropriate since it establishes her distinctive personality as well as bringing forth her abundant talent.

A capable company which includes the fine character actor, Charles Gerard, gives her faultless support. Miss Johnstone plays the part of a clever smuggler and an international thief. She is on her way to execute a daring theft when she falls in love with the first man she could respect. This is the beginning of her adventures which take her through various exciting and romantic scenes. The picture holds the spectator in tense interest throughout its varied line of action. Jack Dillon directed from a scenario by Clara Beranger.

PROGRAM READER

Patrons of the ———— theatre will welcome the opportunity to see a new star. They will see next ———— at this theatre the most beautiful girl in America—a girl who has been selected by sculptors and artists as such. Justine Johnstone makes her debut upon the screen in "Blackbirds," and patrons will be certain to recognize the fact that she hasn't a peer in the representation of beauty. Her talent is sure. The picture is a Realart production entitled "Blackbirds," which is a screen version of the play by the late Harry James Smith which met with popular favor upon the stage. It is a fascinating crook play which holds the spectator in a tight embrace with its adventurous action and appealing romance. In the cast is Charles Gerard, one of the best actors on the screen.

SUGGESTIONS

In billing this picture your best angle of exploitation is the name of the new star. Go strong on the fact that she is called the most beautiful girl in America—that she has posed for sculptors and artists who have proclaimed her beauty in terms of praise which cannot be questioned. Use stills of her. Play up her name. Create a following for her. Go after your feminine patronage and ask them to come and see the new beauty of the screen. You can stimulate interest by unique lobby display. Such stunts as hanging bird-cages around the lobby with stuffed blackbirds or the real article would be a good idea. Have your artist draw blackbird sketches and a likeness of Miss Johnstone. Play up the cast, mentioning the names of Charles Gerard and William Boyd.

"THE SCUTTLERS"
(Fox)

Farnum Has a "He-Man" Role in Story of the Sea

BILL FARNUM certainly deserves credit in getting away from his stereotyped roles and giving his following a sample of new characterization. In "The Scuttlers," the rugged Fox star, has a sea story which is not as vigorous as its interpreter. Adorned with a title which suggests two-fisted action and flowing incident, the picture does not measure up to requirements in giving the heroic Farnum the adventure expected. True it is a sea story, but the qualities which made Jack London famous have not been copied by the author. The star plays the part of a Lloyds detective whose object is to capture scuttlers who are sending ships to Davy Jones' Locker for the sake of the insurance.

Scene after scene is introduced with the hero conducting a watchful waiting policy, although the suspense is ever present because one is certain that the "fur" will fly before the conclusion is reached. It is Farnum's privilege to indulge in a battle royal. He indulges in two of them here which for "stand-up-and-take-your-medicine," or "knock-'em-down and drag-'em-out" quality will pass muster with anything he has ever before attempted. The action transpires on a large schooner which is guided by a vicious first mate. The skipper is a victim of circumstances—a man who is determined to go straight, but who is dominated by the brute. Bill stalks the deck abiding his time and putting up with various samples of insults. The first fight comes when he goes to the rescue of a much abused sailor.

There is a flash of romance which is really out of place. It doesn't seem likely that a skipper would harbor his daughter on a boat manned by an assortment of cut-throats. The climax presents the customary Farnum "fireworks." The star has released himself from the irons, and catching the brute at the job of scuttling the ship, gives him a taste of his own brutality. It's a "he-man" fight and no mistake. Once it is over, the picture is complete, though a scene or two is given up showing a group of smugglers waiting for a consignment of fire-arms. The final shot discloses the hero sailing away to safety in a steam yacht, commandeered from the smugglers. In idea the picture is quite original. Sea stories have come and gone but never before have they been based upon a crew, or a skipper or a first mate who scuttled a ship. It strikes us that the director could have arranged to present more melodramatic incident. A storm at sea or a wreck and men dashing about in the rigging would have made it quite vigorous. One looks for other features besides a battle royal with Farnum about. The types are good. G. Raymond Nye is picturesque as the chief scuttler.—Length, 5 reels.—*Laurence Reid.*

THE CAST

Jim Landers.....William Farnum
Laura Machen.....Jackie Saunders
Captain Machen.....Herschel Mayall
Erickson.....G. Raymond Nye
Lindquist.....Arthur Millet
George Pitts.....Harry Spingler
Raymond Caldera.....Manuel Ojeda
Don Enrico Ruiz.....Erle Crane
The Cook.....''Kewpie'' Morgan
Senorita Juanita Bonneller.....Claire Delorez
Rosen.....Al Fremont

By Clyde C. Westover.
Scenario by Paul H. Sloane.
Directed by J. Gordon Edwards.
Photographed by John Boyle.

PRESS NOTICE—STORY

The feature attraction at the ———— theatre next ———— is "The Scuttlers," with William Farnum as the star. This is an absorbing story of the sea and tells of a man who is hired to ship as a sailor in order to learn if the captain is guilty, as suspected, of scuttling his ships for the insurance. The man in question is employed by Lloyds, the British ship insurance organization. To avoid suspicion Farnum, as Jim Landers, allows himself to be shanghaied. He finds himself under a brutal first mate, and the mate at once shows that he dislikes Landers more than any one else on board.

The detective is put in irons when he goes to the defense of another sailor, but his position is not so bad as it might be because Laura, the captain's daughter, comes to his rescue. After Erickson scuttles the ship and the water is pouring into the hold he discovers Landers. A terific fight ensues in which the first mate is killed and Landers escapes with Laura on a lifeboat. And once out of Erickson's influence the captain is able to redeem his honor. "The Scuttlers" is a powerful photoplay which moves with a vigor characteristic of Farnum's offerings. He gives an excellent performance assisted by a competent cast.

PROGRAM READER

William Farnum, the noted Fox star, will be seen at the ———— theatre beginning ———— in a thrilling and absorbing sea story called "The Scuttlers," from the pen of Clyde Westover. During the action the star has a terrific battle in the hold of the sinking ship, and another later while marooned on an island. It is a fascinating photoplay which is not only powerfully acted and presented, but is also rich in atmosphere. In Mr. Farnum's company are Jackie Saunders, Herschel Mayall, Arthur Millet, and "Kewpie" Morgan. J. Gordon Edwards is the director—sufficient guarantee of its excellence.

CATCH LINES

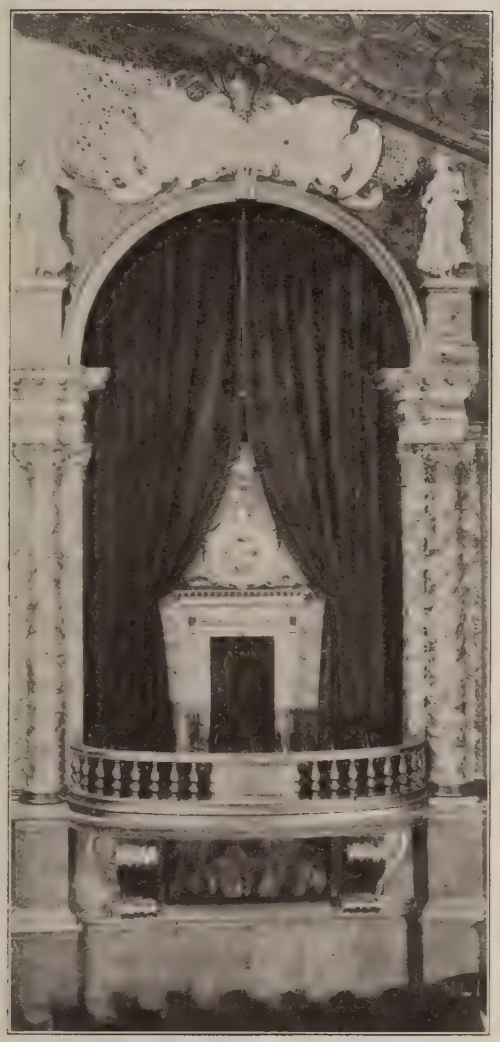
He shipped as an ordinary seaman to obtain evidence against a band of ship scuttlers. See Bill Farnum in the two-fisted picture, "The Scuttlers."

A stirring picture of the sea. That is "The Scuttlers" which brings William Farnum to the ———— next ————. The popular star has a red-blooded offering here.

Projection — Camera — Music Hints and Ideas About

"New Theatres"

Pages 269-304



Howard Theatre, Atlanta, Ga.

Greetings of the Season

To the Cameraman—

whose ability and resourcefulness have made possible the high state of the motion picture, and—

To the Projectionist—

whose devotion to his work so faithfully reproduces on the screen the art of the cameraman,—

We extend our wishes for a Merry Christmas and a New Year that will show even greater progress than the one now passing.


MOTIOGRAPH
DE LUXE
Wishing our Exhibitor Friends a Merry Xmas and a New Year as bright as a Motiograph picture
ENTERPRISE OPTICAL MFG. COMPANY
564 W. RANDOLPH ST. CHICAGO

What to Think About When Laying Out the Projection Room

Factors of Construction and Equipment to Be Considered

THERE will come a time in the lives of most projectionists when it will be to their advantage to be able to take the plans for a theatre and to lay out the projection room as it should be laid out to secure the highest quality of projection under the conditions imposed by the architect. With the huge number of theatres being built in 1920 and 1921 there is bound to be a call for complete data on projection room and equipment and who if not the projectionist is to be called on to aid in this work. It is for this reason that the NEWS prints in this one issue several pages of dia grams, wall layouts and floor layouts and photographs of rooms already completed. Included with this illustrative material will be found explicit directions. By the study of these pages and by making use of the free and helpful service of the Projection Department of the NEWS any man should feel himself capable of sketching his own idea of the Ideal Projection Room when his present employer commences to build that new theatre he has had so long in mind.

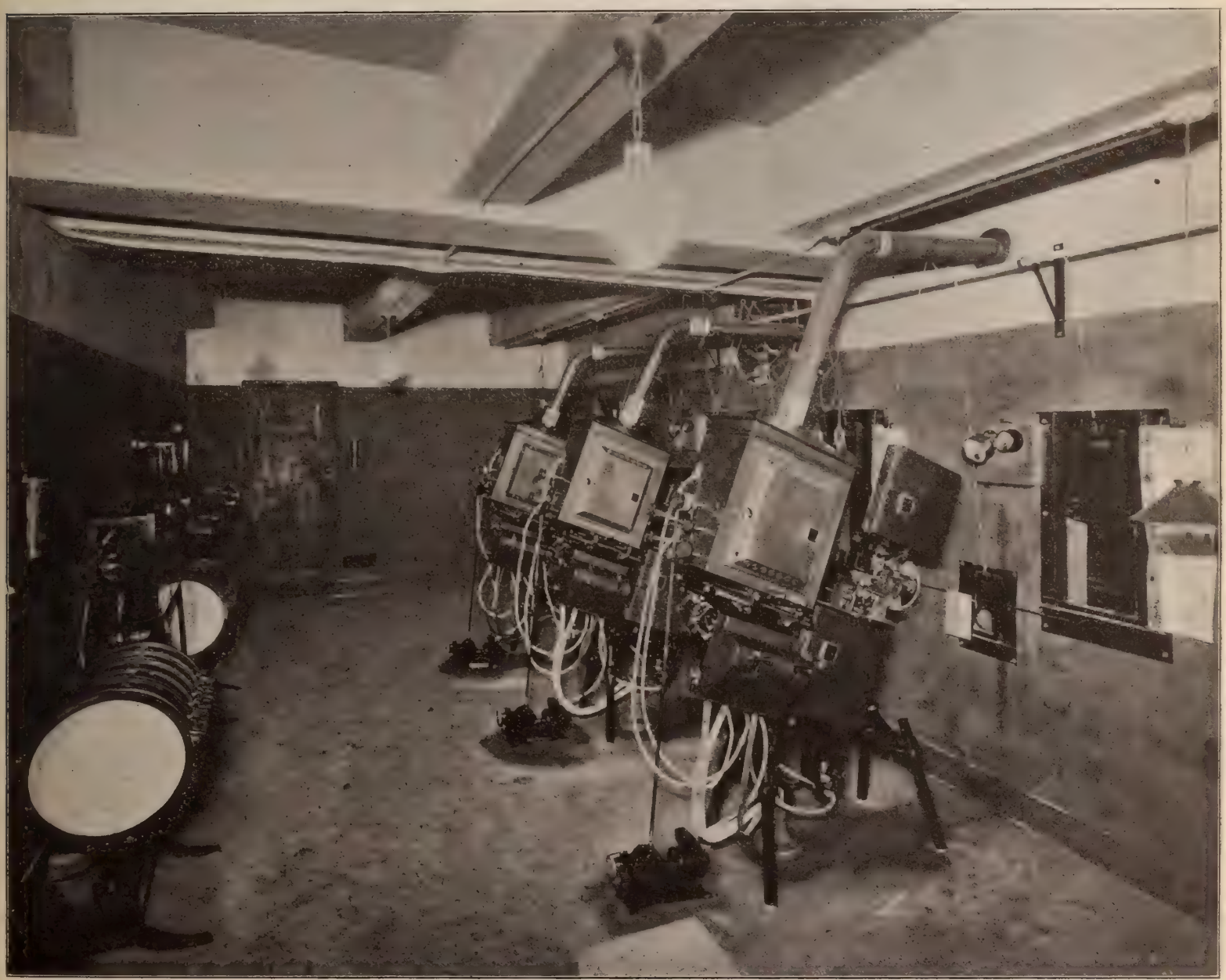
LOCATION OF ROOM

From the architectural standpoint a theatre is first of all a structure of beauty, an edifice to show off the designer's ability to convey an idea of lavishness. Then after this has been done to his satisfaction comes the question of how the useful or utilitarian portions can be *adapted to* the building to get the best results. It should be noticed that it is not a case of erecting a building to show perfect motion pictures, but rather to build a beautiful structure in which pictures of a sort are to be exhibited.

When the cart is built first without knowing whether it is to be propelled by a horse in front or a gas engine under the seat there is bound to be needed a great deal of fitting and altering and refitting and realtering. It cannot be helped.

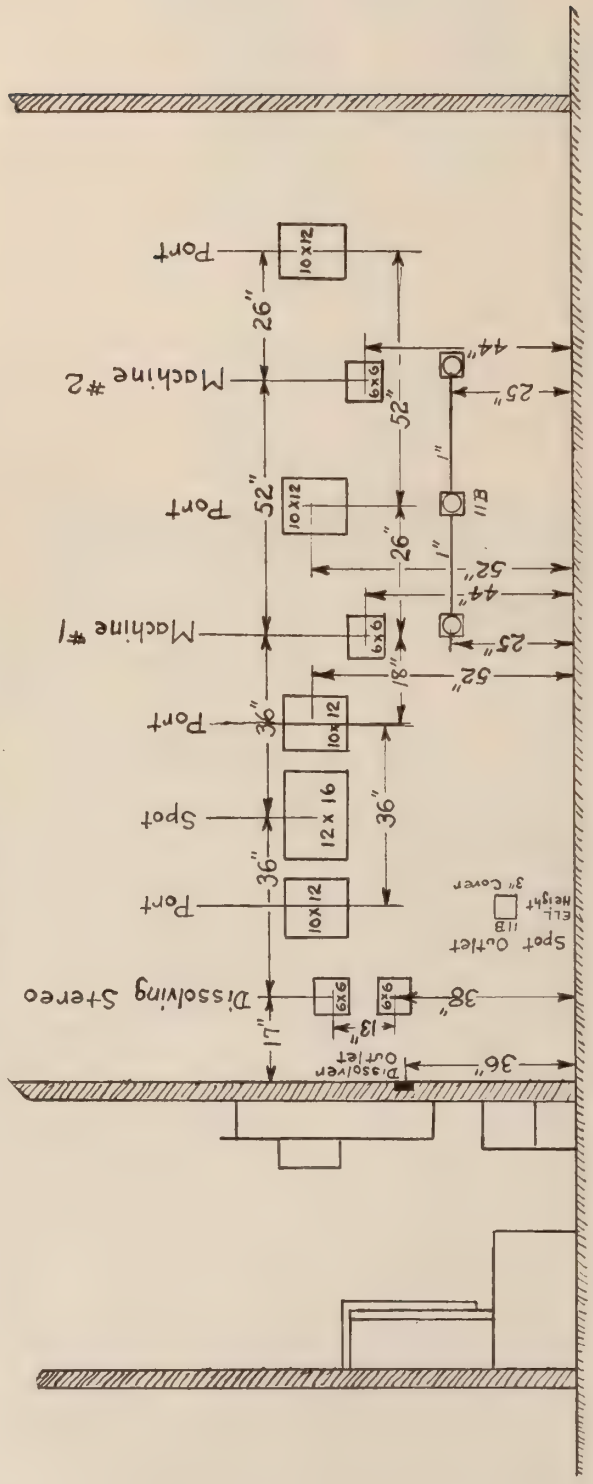
That is the one and only reason why projection rooms are placed up under the eaves in the back of the balcony. You will sometimes hear that that position is selected because of the wish of the manager that no seats in the balcony be otherwise some good seats in the front of the balcony or on the main floor would have to be removed to accommodate the projection room. This latter claim might be true if the builders intended to construct the house complete and then bring in the room and place it down on the spot selected but where the projection room is

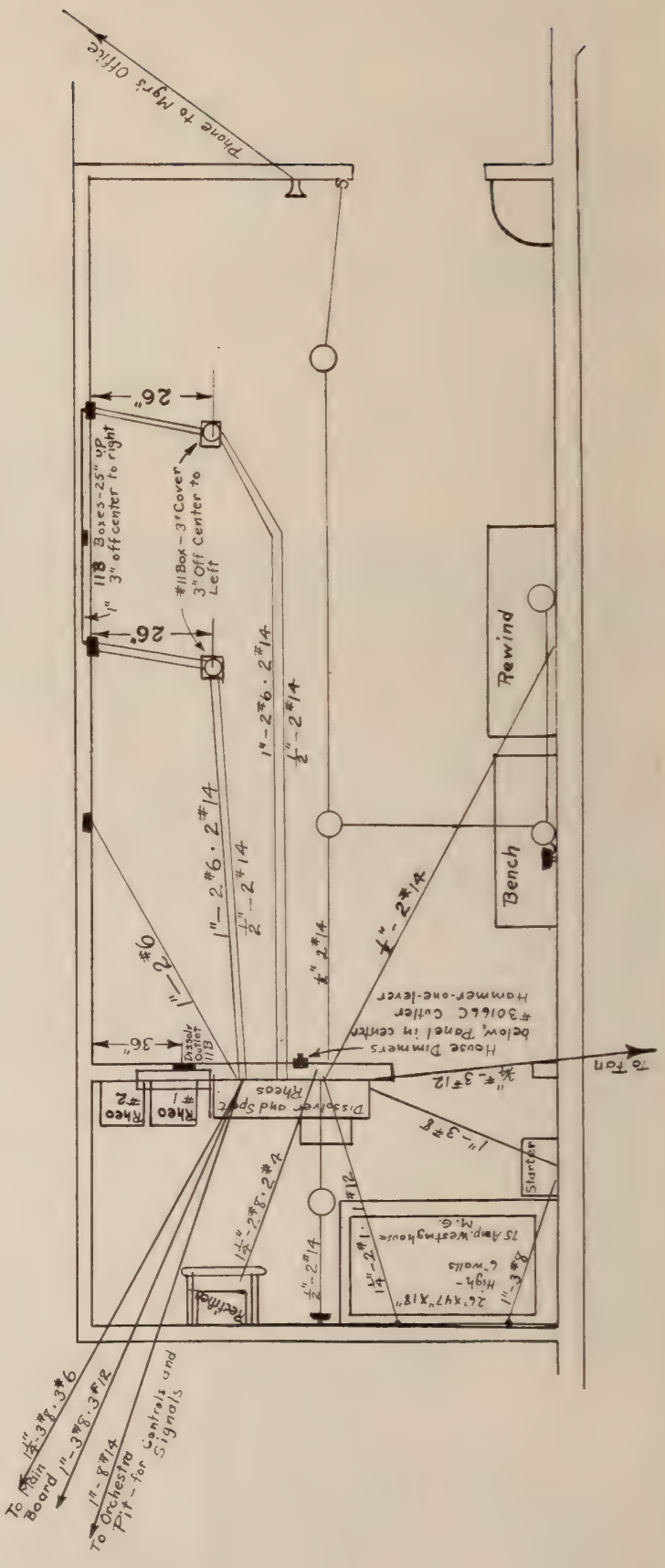
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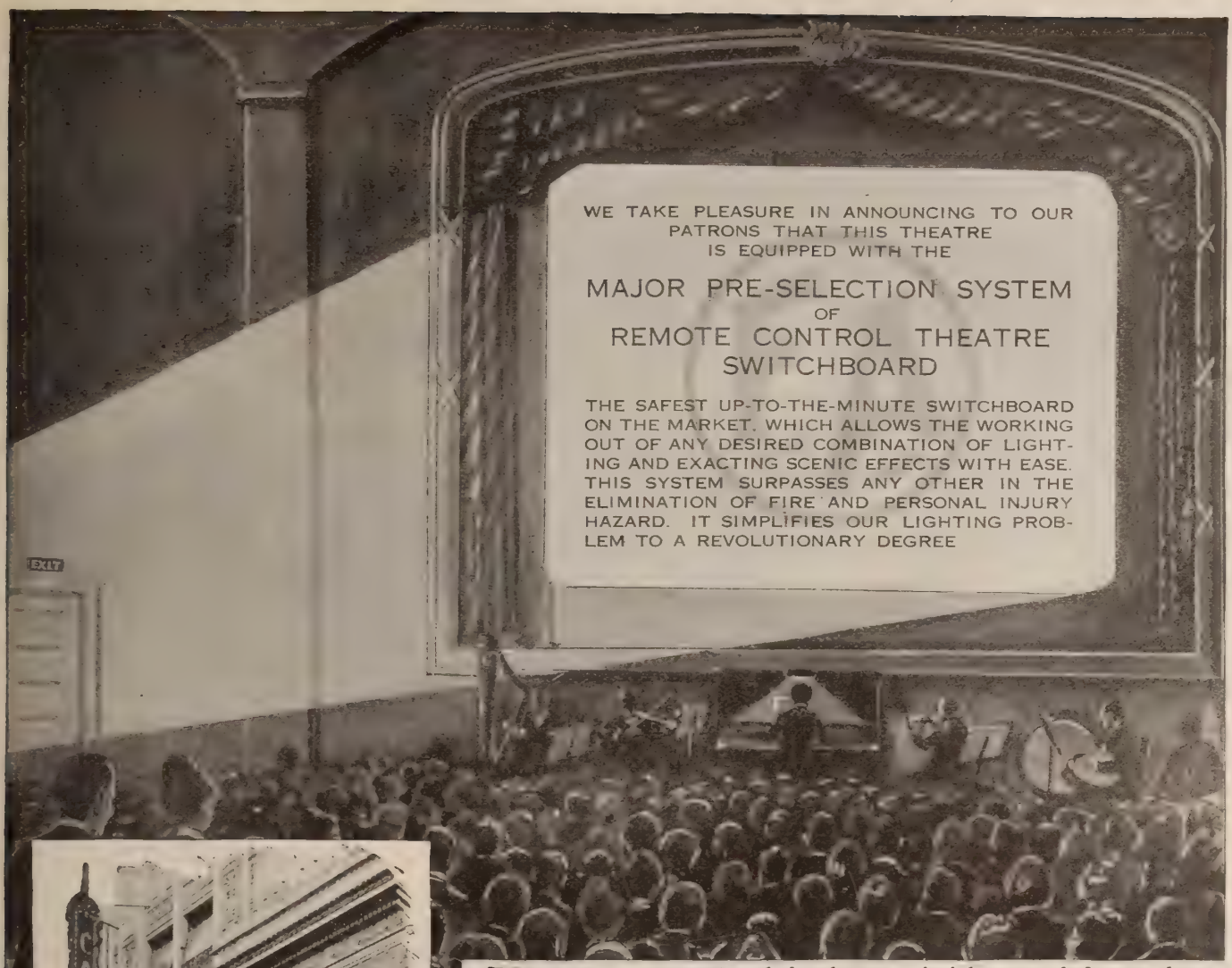


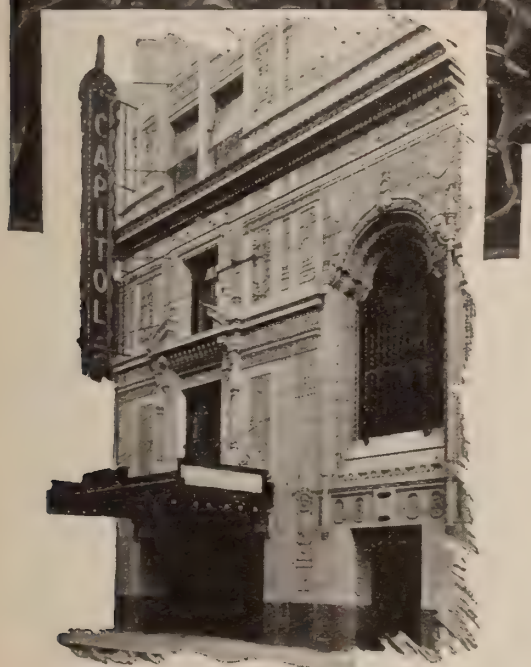
A place for everything and everything in its place. That seems to be the policy in this projection room at the new Capital, in St. Paul, Minn.

Complete Layout for Two Machines, Spot-Light and Stereo









FINKELSTEIN & RUBEN'S
New Capitol Theatre, St. Paul, Minn.
Rapp & Rapp, Architects, Chicago

This "Perfect Play House" just completed is equipped throughout with FA Major Remote Control System of Switchboards.

This system has no equal for controlling theatre lighting.

THE Major Switchboard involves a principle never before used on manual or remote control stage switchboards.

This principle allows the working out of any desired combination of lighting effects with ease, and the setting up of lighting changes for the acts ahead without interference with the effects in operation at the time.

No lighting change is so complicated that it cannot be made instantly by the operation of a single lever.

The Major Switchboard allows the controlling of any individual switch unit, or combination of units, or even the entire board from any part of the theatre.

All modern architects familiar with Theatre Construction specify Major Switchboards

DESCRIPTIVE BULLETINS MAILED ON REQUEST

At the present time the following theatres are being Major equipped.

Capitol Theatre, Chicago, Ill.
Ft. Armstrong Theatre, Rock Island, Ill.
Hull Theatre, Peoria, Ill.
Majestic Theatre, Bloomington, Ill.
Blackstone Theatre, S. Bend, Ind.
Gregory Theatre, Hammond, Ind.
Victory Theatre, Evansville, Ind.
Kahl Theatre, Davenport, Iowa
Rialto Theatre, Louisville, Ky.
Columbia Theatre, Baton Rouge, La.
Strand Theatre, Lansing, Mich.
Capitol Theatre, St. Paul, Minn.
Walker Theatre, Minneapolis, Minn.
Keith's Theatre, Cleveland, Ohio
Palace Theatre, Cincinnati, Ohio
Colonial Theatre, Allentown, Pa.
Tivoli Theatre, Chattanooga, Tenn.
Majestic Theatre, Dallas, Tex.

Frank Adam Electric Co.
SAINT LOUIS, U.S.A.



"Horizontal projection demands that the projection room be placed either in the front of the first balcony or on the main floor." In this illustration the projectors in the Circle Theatre, Indianapolis, are housed on the main floor directly behind the last rows of seats. Its ***roof is used as part of the mezzanine.***



This projection at the Community Theatre, Catskill, N. Y., could be materially improved by laying on a coating of plaster over the bare brick walls. The room size is ample and the ventilation seems to be well taken care of. If the projectionist is given a good looking comfortable room to work in, his work is apt to be on the same plane.

(*Continued from page 272.*)

built into the theatre as part of it there are enough ways by which those precious seats need not be wasted.

Everyone knows that perfect projection is only attainable when the axis of projection is horizontal. Many times a man is able to produce a good screen image in spite of 8 or 10° of off-set projection and he convinces himself that his projection is perfect. It merely seems perfect because he has nothing with which to compare it. If he is getting results that satisfy himself under adverse conditions what would he be able to do under perfect and correct conditions.

Horizontal projection demands that the projection room be placed either in the front of the first balcony or on the main floor. The projection room of the Mission theatre, in Los Angeles was brought down from the eaves where it had been placed originally and worked into the balcony front, between the loges. In passing from one side of the balcony to the other the patrons walk over the projection room without being aware of the fact. So well concealed is the room in this theatre that only from a few places in the auditorium is it possible to detect where the cone of light emanates from. This is as near Ideal Conditions as have been encountered.

On the other hand the Circle theatre at Indianapolis boasts of one of the comparatively few theatres having balconies, that can boast of having its projection room on the main floor. This room which is entirely fireproof is entered from the auditorium, the door being on a line with the last row of seats. While this position of the projection room might be criticised from the standpoint of possible trouble in case of film ignition it could be well enough protected against such possibilities to eliminate this argument.

There is considerably more to the mere location than the choice between the main floor, balcony or eaves. There should be taken into consideration the facilities for ventilating the room, and the means of entrance.

A projectionist is to a degree the same as the captain in command of a ship. If there is danger from some cause the projectionist should do all that he can do to get the patrons safely out of the theatre and to set into motion such precautions as have been provided him for handling fires. With all this done there is no necessity for him to remain at his post. We are speaking here, of course, only of fires in the projection room. Fires in other parts of the theatres demand that he stay at his post and keep the picture going to allay fear and thereby reduce any tendency to panic. But after a man has done all that he can to save property it is time for him to leave as a human life is worth intrinsically more than millions of feet of features.

To do this properly and with the greatest regard for the safety of the projectionist means that the projection room should be located where it may be reached by a permanent set of stairs. Circular staircases are alright if the means of egress into the room is not through a trap door. A swinging door in one end—or in both ends, if possible—of the room reached from an ample stairway is the ideal arrangement.

Ventilation is Important Factor

In the matter of ventilation we come for the first time to a real legitimate reason why the

Charles Ray Studio



CHARLES RAY PRODUCTIONS [I...
1425 FLEMING STREET
LOS ANGELES, CALIFORNIA

October 7th, 1920.

Mr. Harold F. O'Brien,
c/o Westinghouse Electric & Mfg. Co.,
Van Nuys Bldg.,
Los Angeles, California.

Dear Mr. O'Brien:

It gives me great pleasure in writing to thank you for your unvarying courtesy in connection with the installation of a generator at our studio.

Mr. Charles Ray, Mr. G. E. MacCormac and myself are much pleased with the efficiency of the generator and the manner in which it was delivered to us and installed.

Mr. MacCormac, who is our electrical chief, was much surprised, when you delivered the machine on Tuesday and he was able to have it working on Wednesday and that at full capacity. He has also remarked more than once his pleasure at the execellent voltage regulation and the generator's ability to carry an overload when necessary.

You may rest assured that this is not the last order we will place with you.

With kind regards in which Mr. Ray and Mr. MacCormac join, I remain

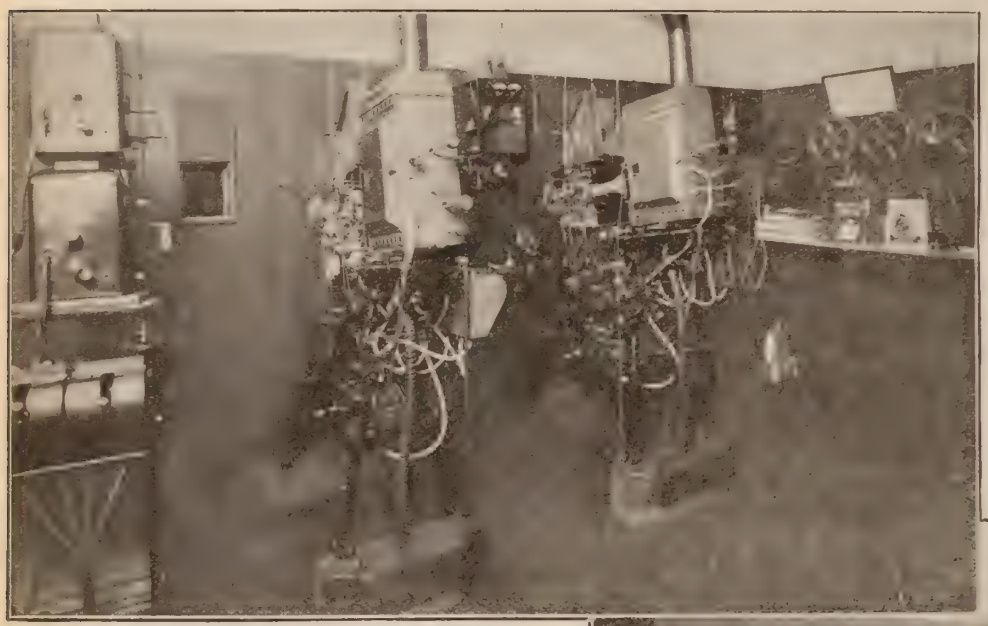
Yours sincerely,

W/MS CHARLES RAY PRODUCTIONS INCORPORATED

By Richard Willis
General Manager.

Westinghouse

Neat, Roomy and Well Arranged Projection Rooms



A neat method of raising projectors to meet conditions imposed by the designer of the port holes. This view and the one below are from the Theatre Visalia, Visalia, Cal.



Rheostats up on a shelf out of the way; film safely stored in a combination storage and rewind cabinet; a fire-extinguisher and a broom. What projectionist would want or need more.



At the time it was opened this projection room was called the best in the country. It is not far from that today and is located in Newman's Royal Theatre, Kansas City

Motion Pictures Keep the World Happy Thruout the Year

To the Great Motion Picture Industry—an industry which has done so much to make this world merrier and happier—we wish a Merry Christmas and a Happy New Year.

NICHOLAS POWER COMPANY
INCORPORATED
EDWARD EARL, PRESIDENT
NINETY GOLD ST. NEW YORK, N.Y.

How to Lay Out Projection Rooms

(*Continued from page 274.*)

projection room should and at the same time should not be placed up under the eaves.

When the room is placed in the back of the balcony above all the seats the roof of the room is very near the roof of the theatre. A short run of ventilating duct and the outdoor is reached. But when the projection room is placed down deeper into the theatre farther away from the outdoor, free air, the additional run of duct adds an enormous friction to the air passing through it and consequently a larger ventilating fan and more power is demanded to run the fan. Unless carefully laid out, too, the draught may be found faulty. Especially should short sharp turns in the ducts be avoided and whenever possible the runs should be straight-away.

As mentioned above the location of the projection room up under the eaves is the cause of more unhealthiness amongst projectionist than all the poisonous gases that are really and supposedly found in samples of carbon gases taken from lamp house. Hot vitiated air from the audience rises rapidly to the roof of the theatre. If the ventilating fan in the projection room is working and the port holes are not covered with glass this dead, malodorous, poison air is drawn like a magnet into the face of the projectionist. It is this air and not necessarily the products of combustion from the carbon arcs that cause the 400 (estimated by some authorities) deaths yearly amongst projectionists. Because of this condition of affairs there is an added reason for the placement of the projection room elsewhere than in the dead air pocket near the ceiling of the theatre.

In the majority of cases the Ideal Location is in the front of the balcony at least until the art has progressed to a point where it will be recognized feasible to have the projection room constructed with glass walls so that the patrons may see the inside workings. When the room is there, it is unobtrusive, easily accessible and does not present a difficult problem in ventilation.

Size of Room

If a formula were to be given for the size of room it would almost be safe to state it in this form: "Make it as large as the architect will allow." For if past performances are to be considered as a criterion this ultimate in size would not be preponderant.

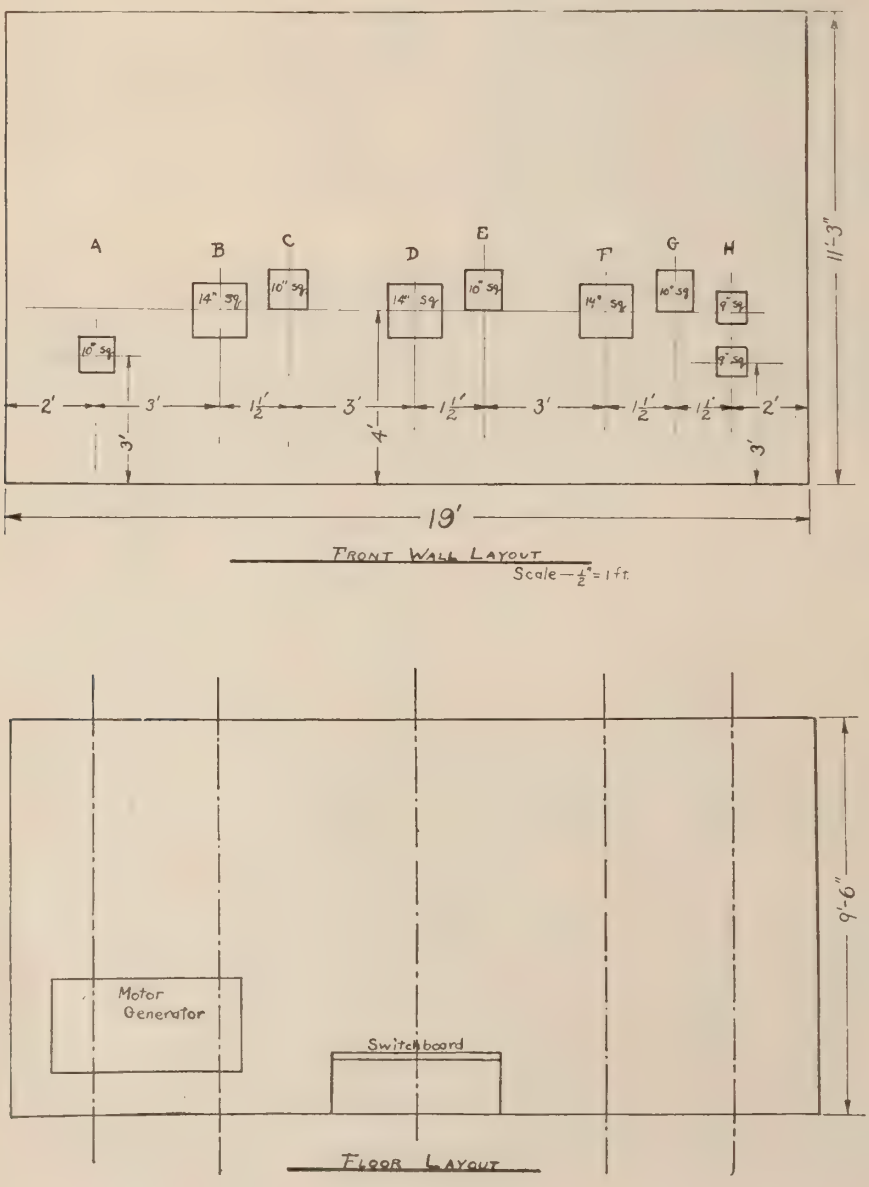
The Society of Motion Picture Engineers has taken this matter of room size into consideration in its discussion of standards and has suggested:

The width of the room should be a minimum of six feet for one projector with three feet of added width for each additional projector, spot lamp or stereopticon. The minimum distance from the floor to the ceiling should be eight feet. . . . . There should be at least three in the clear behind the projectors.

In some states however the size of the projection room is determined definitely by statute and this means the maximum size as well as the minimum. There should rightly be a minimum size but it is difficult to believe that there would be occasions where the dimensions would be too great.

In those localities where the dimensions are not laid down definitely the standards of the S. M. P. E. may be considered as the minimum but all the space that can be added above these limits should be secured. Ample space is desirable for two reasons: Better working conditions, and Greater Safety.

A large airy projection room is cooler in summer than one of cramped dimensions. That is self evident. Then, too, the air in a larger room is more apt to be in circulation and any undesirable gases that enter are neutralized by the greater volume of fresh air present. The larger room, by its structural details, generally require a more stable floor and ceiling, not to mention the walls. There is space for film cabinets, work benches and chairs. The entire atmosphere is one of greater attractiveness.



A sample front wall layout. This one is peculiar in that it was made for a foreign installation where left hand controls were preferred

Why Safety Should Be Considered

As for the question of Safety, there need be little said. Anyone who has attempted to put on a creditable performance in a "booth" 10 feet in width, in which are two projectors, a rewinder and a shaky bench realizes the handicap. There is no elbow room in any direction; the two projectors are practically touching each other and to get from the right side of one to the other requires that the man squeeze under the lamp house and the back wall. In a room of this sort there is a real tendency to leave open reels of films where they will be handiest to reach when needed. There is hardly room for a pail of sand or a water receptacle for hot carbons. Scrap film is thrown on the floor under the bench or shoved into one of the corners. All these are actual reasons why Safety is more easily attainable in a projection room of ample size.

Several of the drawings in this section show the sizes of projection rooms that have been constructed. One of them is 19 feet in length, 11 feet high and 9½ feet in width. A study of that particular layout which is shown on this page will show that this size is not any too great for three projectors and a stereo.

For two machines and a stereo a projection room should be at least 12 feet in length, 9 feet in width and 12 feet high. With a design following these dimensions there is sufficient room around the projectors in all direction, the machines are not crowded together, there is plenty of space in which to work and make repairs and above all else the ceiling is high enough to insure good ventilation.

Construction Materials

The finest material for the construction of projection rooms is hollow tile. This material is cheap, light, easily assembled and once in place

(*Continued on page 282.*)

Columbia

For alternating current projection

COLUMBIA WHITE FLAME A. C. Special Carbons have made a. c. projection a triumphant success by virtue of their matchless candle power, silence, and elimination of flicker

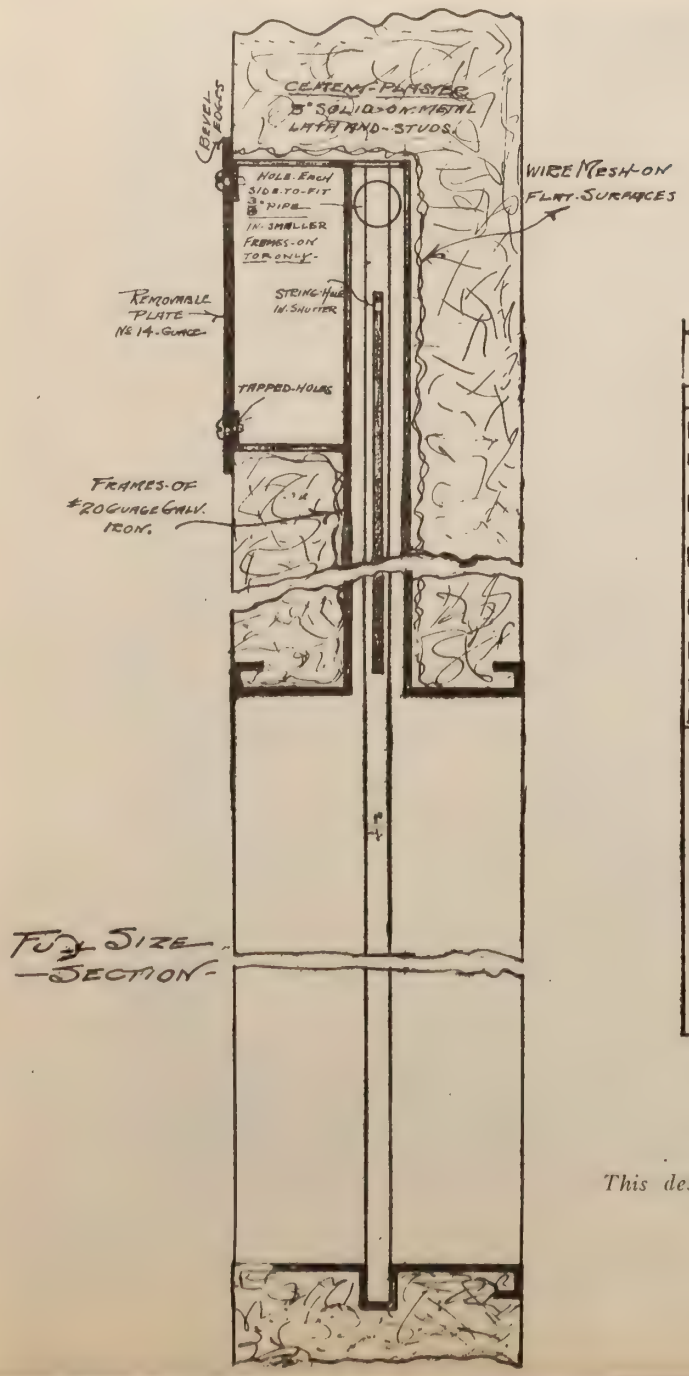
NATIONAL CARBON COMPANY, INC.

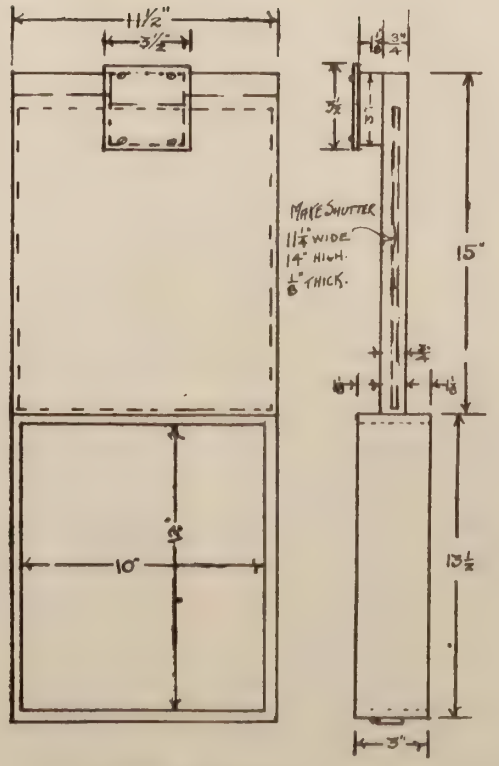
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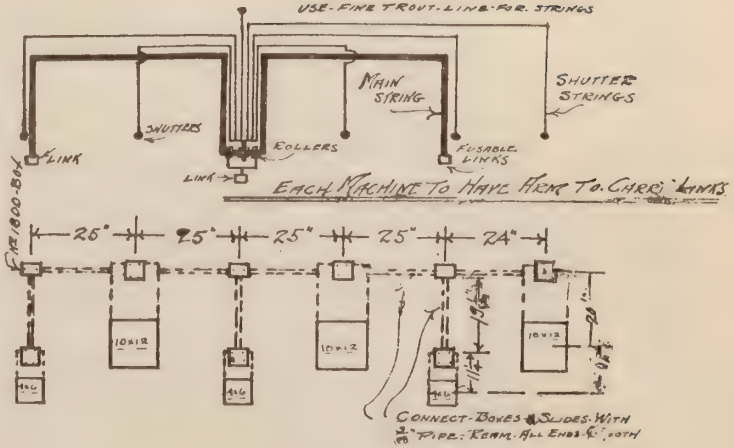
CANADIAN NATIONAL CARBON CO., LIMITED. TORONTO

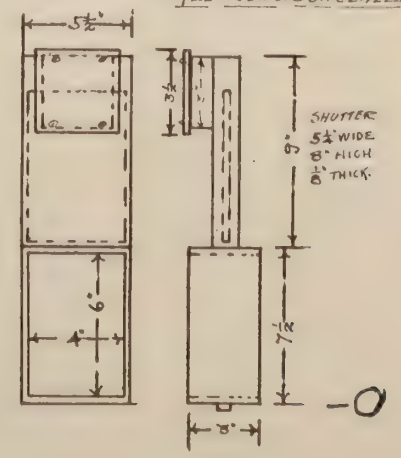
61120

Complete Measurements for a Concealed Fire-Shutter System









This design was worked out by the Butte Electric Equipment Company of Butte, Montana, for the Western Theatre Supply Co.

Colonial Theatre at Allentown, Pa.

WILMER & VINCENT'S Colonial theatre, which has just been opened, excels any other motion picture theatre in the state of Pennsylvania for beauty of architecture and lavishness of investiture. It is a marvel in design and construction and was erected at a cost of $750,000.

At the entrance to the outside lobby there is a kiosk of glass in which the ticket sellers are located and admission is gained to the inner lobby, a dream in beveled glass, marble arches and ornamental plaster work. Three magnificent chandeliers illuminate the main ramp, an inclined walkway leading to five sets of double doors which lead into the lower foyer. An upper ramp leads through a corridor flanked by great columns to the mezzanine foyer. On both sides are great arches mirrored with the finest French beveled glass.

The upper ramp, which is one of the real innovations of the theatre construction and is one of the outstanding features of the theatre, leads by an easy incline and without a single step, to the mezzanine foyer, an elegant spot, richly carpeted and furnished with furniture of Colonial pattern. Here writing desks and stationery can be found. The lighting is with Colonial lights, fitted with parchment eyeshades in pretty patterns. In the center there is a well surrounded by a balustrade of marble, and looking into the lower foyer. Leading off at the southeast corner is the door to the emergency rest room, which is fitted out as a hospital.

Passing through the entrance from mezzanine foyer the patron finds himself in the mezzanine promenade, a broad back area in the rear of the balcony. Great wall seats set in semi-circular hollows in the wall, a retiring room for women and a men's rest room and smoking apartment furnished in Colonial fashion are found here. On the walls are elaborate oil paintings, some of them the work of Peter Gross, a Lehigh Countian, who had a studio in Paris. The pictures are framed in the traditional oval.

Entrances to the east and west of the promenade bring one to the balcony.

The stage has an artistic setting, the work of the Ackerman studio. It suggests a woodland theatre. The proscenium arch is embellished with three mural decorations in which the theme "The Three Graces" is worked out, giving a key to the panel decorations.

On each side are upper and lower rows of boxes, three to a tier and having an average of ten chairs. The background is a series of graceful Ionic columns supporting great arches from which drape luxurious hangings of mulberry velvet.

The first three rows of the balcony are arranged as loges. Back of these the balcony seats rise in great tiers. The ceiling contains the ventilating system with an ornamental screen with filagree effect.

Over the boxes are large lunes covered with a filigree effect and from which emanate the rich tones of the organ.

Going by way of the lower ramp entrance is attained to the lower foyer. Suspended from the ceiling of the mezzanine foyer through the well is a great crystal candelabra. On the right are the executive offices of the theatre management, a suite of three rooms. These are the headquarters of John F. Maloy, manager, and Ivan E. Sanders, assistant manager.

Entering the main body of the house the patron finds himself on the main promenade. To the right and extreme left are two sets each of loge boxes with thirty odd seats each. They are equipped with plush chairs. The balance of the theatre has air-cushioned seats.

Four columns of Italian marble support the balcony along the rear wall. It is thus seen that there is not a single obstruction to mar the view.

In the ceiling of the balcony are great dome lights, thirteen in number. At the entrance to each aisle is an electric light which is properly shaded to meet the needs of a motion picture theatre.

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GEN. MGR.

How to Lay Out a Projection Room

(*Continued from page 278.*)

is permanent. A projection room of hollow tile is sound proof, absolutely fireproof and as stable as a rock. Asbestos board is often employed and while this material is fireproof if properly used, it is not lasting and does not give that effect of stability attained by hollow tile or even concrete.

Front Wall Layout

In general this is dictated by the arrangement of the machines within the room, and by the location of the room itself.

There are of course, two types of portholes, those for the machines and those for lookouts. Machine ports are smaller than the latter, sometimes only half as large.

A good size for machine ports is about 4" wide by 6" high and for lookout ports, about 14" in square. This may seem large. to some but the comfort of the projectionist seems to ask for ports of such size that a full view of the screen is possible without undue craning of the neck.

Of course, each and every port must be equipped with free sliding shutters held in the open position by means of cords which in turn are connected to fusible links placed over the machines. There are many schemes in existence for the shutter system. One system and an admirable one, too, is shown on page .... Here the shutters instead of sliding in grooves on the inside of the wall are arranged to slide in the center of the wall. The necessary pipe work is also carried inside the wall and is reached by removable plates. This makes an extraordinarily neat system and one that cannot easily be tampered with without the knowledge of the projectionist.

But the usual system consist of a long iron pipe extending the entire distance above the shutters and attached to the front wall near the ceiling, and on this pipe, directly above the shutters are placed smooth pins. Ordinarily these pins are horizontal and over them are hooked the cords from the shutters. The pipe is held from turning by the cord leading to the fusible links. Once this latter cord is loosened the pull of the shutters tips the pipe and allows the cords to slip off the pins. Gravity closes the shutters. This is a cheap, and perfectly satisfactory system.

These shutter system should be tested at stated intervals. It is worth while wasting a few fusible links, which do not cost much, in order to satisfy oneself that the shutters are in perfect working order. Altogether too many times have reports from projection room fires stated that "some of the shutters stuck and would not close completely." It is better to be safe.

Whether allowed by regulations or not the projection room proper is no fit place for the motor generator set. As a general rule it requires very little attention and for that reason may be placed in a small room. Thus the argument of lack of space need not receive much consideration.

An ideal arrangement is to have the motor generator set in a room directly adjacent to the projection room and separated from it by a thin fireproof wall. Although this room is generally at one end or the other of the projection room the handiest location is directly back of the machine. This allows the placing of the control switchboard as an integral part of the dividing wall and so arranged that the front of the board is dead.

The controlling switches may be mounted on a piece of slate which is an integral part of the dividing wall. This would give the projectionist handy access to the switches without the annoyance of having the motor generator in the room with the projectors.

The rheostats also should be placed outside of the operating room for the sake of safety as well as of comfort. Rheostats shelves placed up high on the side walls of the motor generator room or special rheostat room with an exhaust fan to carry off the generated heat form the best arrangement.

As a covering for the concrete floor rubber mats are best but at the same time are probably the most expensive. A good substitute is battleship linoleum which besides being easy to work and stand on and noiseless is also a fair electrical insulator. Linoleum is easily applied and cleaned and has a long life if oil is not allowed to soak through it.

In concluding this treatise on the subject of projection rooms some one is sure to notice that up to this point we have gone all around

(*Continued no page* 286.)



How the new Albany Strand appears from the stage. The projection room has been placed in the too usual position near the eaves.

Book Review

AIRPLANE PHOTOGRAPHY
By Herbert E. Ives and published by J. P. Lippincott Co., Philadelphia. $4.00.

Although written from the standpoint of the still camera and the still cameraman this new book by Mr. Ives contains so much of value to the cinema cameraman that a review in these columns is entirely in keeping with the usual subject matter.

Scarcely is a reel of news film released nowadays that does not contain considerable footage of "air stuff." The growth of news reel competition demands at least one thrill a reel and aerial stunts provide one of the most successful means to the end. It is in the relation of photography to this phase of the industry that Airplane Photography finds its appeal.

Of course to a certain extent every detail that affects still photography also affects the work of the cine camera. Although the motion picture cameraman does not have the wide range of speeds in plates or films supplied for the still cameraman, yet the former is not so limited by the limitations of his instrument.

In a review of this book the most helpful chapters would be found to be those on lenses, shutters, characteristics of photographic emulsions, filters and photographic chemicals. These subjects apply to the motion picture camera in practically the same degree that they do to the still camera.

The chapter on shutters, in particular, is well presented. A rather complete symposium of shutter types is given and the testing and calibration of shutters is carefully and clearly explained.

When attempting to photograph above a certain height trouble is experienced with what is known as "ground haze." With ordinary emulsions it is difficult to penetrate this blanket but by employing emulsions of the correct color sensitometry. This book explains the experimental work done in this field and the results finally obtained.

The functions of filters are treated at length with special mention and analysis of those found particularly suitable for aerial work. A number of photographs showing the effects of the use of filters suitable and unsuitable for the work are included in this chapter.

The cameraman who aims to make his library complete in every aspect of his profession will want this book, for while he may not be employed at the present time by news reels or in special air stunts he never knows when he will be given that assignment. As a book of general information it is well worth the price.

Ten Years of Faithful Service

A ten-year record of faithful service is one that an industry should recognize. For ten year The Automatic Ticket Selling and Cash Register Company has rendered really vital service to the motion picture theatre industry.

The electrically operated automaticket register, manufactured by this company, started its career as a humble little machine that was operated by a foot pedal. The fact that some of these machines are still in service shows how sturdily the equipment is built.

When you stop to think that the register issues tickets five times as fast as they can be issued by hand, registers each ticket sold, keeps all ticket under lock and key and gives an exact check on cash receipts for the day, it seems as though it might justly be called a perfect machine, so imagine our surprise in finding an experimental mechanical department at the Automaticket factory.

"Going into a new field," we quite naturally asked. The question was put to Samuel H. De Roy, the genial vice president of the company and to Edgar S. Bowman, its very aggressive sales manager, who have been the active heads of the company since it was started.

Their answer to my question was that the experimental department was trying to beat their present model and what was even more extraordinary was a positive declaration that the next year's model would be a radical improvement over a machine that already does everything but talk. It seems that during all the ten years that the company has been in business this experimental department has been maintained to "beat last year's model."

The Automatic Ticket Selling and Cash Register Company have a most modernly equipped factory right in New York City, 540 West Fifty-eighth street, and maintains a suite of offices on the fourth floor of the Goodrich Building, which is at 1780 Broadway where any exhibitor is welcome to make his office headquarters during a visit to New York.

The manufacturers of the automaticket register incidentally do one of the biggest ticket businesses in the country. In fact, they have set a standard for quality at the price and a pace in rapid deliveries that has won them general recognition as ticket headquarters.

What this company has done in the past ten years is to be eclipsed by even greater facility for service which was given it when its capital was recently increased from $150,000 to $1,000,000. This new capitalization puts the company in a position to realize two great ambitions—one is to put out the remarkable machine that it is now working on and the other is to set a new record for ticket service by constantly adding new printing equipment so as to be in a position to make ten-day to two-week deliveries.

Film Exchange Building for New Haven

WITH the completion of construction work on the new Film Exchange Building, New Haven, Conn., local exchanges of motion picture companies will realize their ambition of many years in having a building of their own.

The new building is located on the corner of South Orange and Meadow streets. The owner is John Kilfeather, who had previously constructed and equipped exchange buildings. For the New Haven building every care has been taken to make the structure absolutely fireproof and one of the most modern buildings in the city.

The building is eight stories high, built of reinforced concrete faced with grey Virginia brick and trimmed with stone. It will be equipped with sprinklers.

Located on a corner and running through to the new boulevard which leads directly from the station to the heart of the city and the center of the theatrical district the building offers a desirable situation for the transaction of motion picture business. Light is provided on three sides with excellent ventilation.

Film exchanges have already flocked to the new gathering place. Famous Players-Lasky Corporation have taken the entire second floor; Universal Film Company the first floor; Metro Pictures Corporation the fourth floor and Pathe Corporation the sixth. Other film corporations with exchanges at New Haven are said to be negotiating for space.

The few details still left to be finished for the complete equipment of the building, will be in order within the next month while it is anticipated that the entire building will be ready for occupancy by February 1, 1921.

Screens Are Making Big Success

According to reports received from the head office of the Mirroroid Screen Company, their list of screens is going strong, especially the newly developed heavyweight type.

Many letters have been received from users of the early Mirroroids telling of their satisfaction and often asking quotations on new ones. One such letter from John H. Gentner, of the Retina theatre at St. Louis, says: "Although I have been using a Mirroroid for seven years it is good yet, but am anxious to try the new." And another letter from E. B. Linck of the Hippodrome theatre at Williamsport, Pa., which said among other things: "Our Mirroroid has been complimented by many exhibitors who say it is the finest screen they have ever seen."

Schoenbaum Has Eye on His Lenses

THE editor of this department has just received a call from M. M. Schoenbaum informing him that he is preparing some interesting data on the latest improvements and processes of manufacture of French lenses and that he in the meantime wishes the NEWS to inform those to whom Mr. Cheney, his former representative loaned lenses that he would like to have them returned.

The lenses which are out on trial are in most cases of those focal lengths which are in greatest demand by what Mr. Schoenbaum describes as "discriminating exhibitors." The editor understands that as a special act of holiday spirit Mr. Schoenbaum will not insist on the return of his lenses if a check is sent him before Christmas Day.

Let those who have been favored with weeks of free use of Mr. Schoenbaum's lenses re- (he would probably consider a money order), (he would probably consider a money order, covering the goods in hand.

Los Angeles Simplex Sales Increase

From E. C. Andrew, Pacific Coast manager of the Los Angeles offices of the Argus Enterprises, comes a report that is particularly pleasing to Simplex officials, inasmuch as it indicates that the well-known Simplex Projector is as much in demand on the West Coast as it is in other parts of the country.

The new office of the Argus Company, located at 836 Olive Street, Los Angeles, is the last word in efficiency and design, and that this branch of the popular Argus Company means business is evidenced by the fact that an entire new building has been specially erected in which to house its activities.

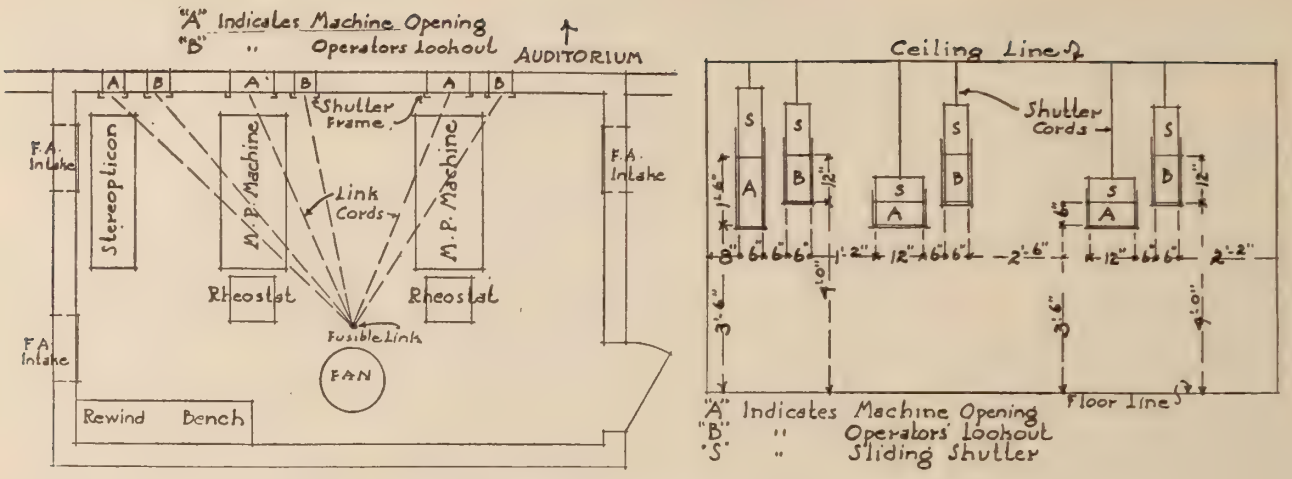
According to the report referred to, the following installations have been effected recently:

1 Type "B" Simplex in Jesse Lasky, Hollywood; the Sunshine theatre, Los Angeles; Hal E. Roach, Culver City, and Cecil B. De Mille, Hollywood.

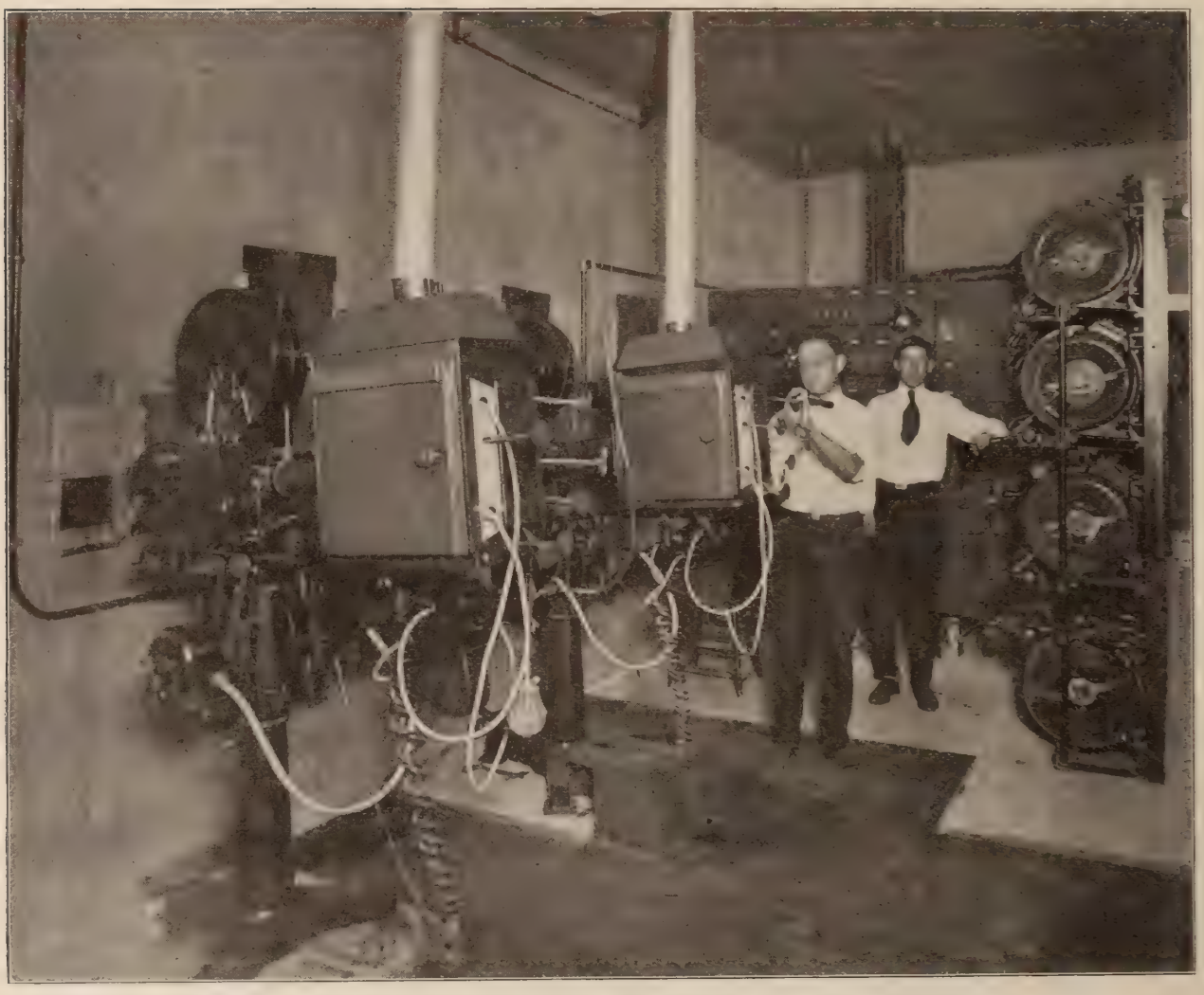
2 Type "S" Simplex, D. W. Griffith, Philharmonic Auditorium, Los Angeles.

1 Type "S" Simplex, Earl C. Anthony, Burlingame.

The Special Projection Room Section in this issue treats the subject in a new manner.



One of the sample layouts furnished architects by the engineers of the Nicholas Power Company



Projection room of Rivoli theatre, La Crosse, Wisc., Charles Larson, chief projectionist in foreground. The Simplex projectors and other equipment was furnished by the Teco Products Mfg. Co., of Minneapolis. With its convenient switchboard and complete set of dimmers this room is one of the finest ever illustrated in the NEWS.



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in two weeks and rush orders in even less time, when required. AUTOMATICKET TICKETS are always high grade and always the best tickets for the money.

We have the equipment to turn out quality tickets and do a volume of business that enables us to sell them at the price of ordinary tickets. Get good tickets, and get them exactly as you order them, and in two weeks, by placing an order for GUARANTEED QUALITY TICKETS.

Ask us to quote on your requirements and let us submit samples.

THE AUTOMATIC TICKET SELLING AND CASH REGISTER COMPANY

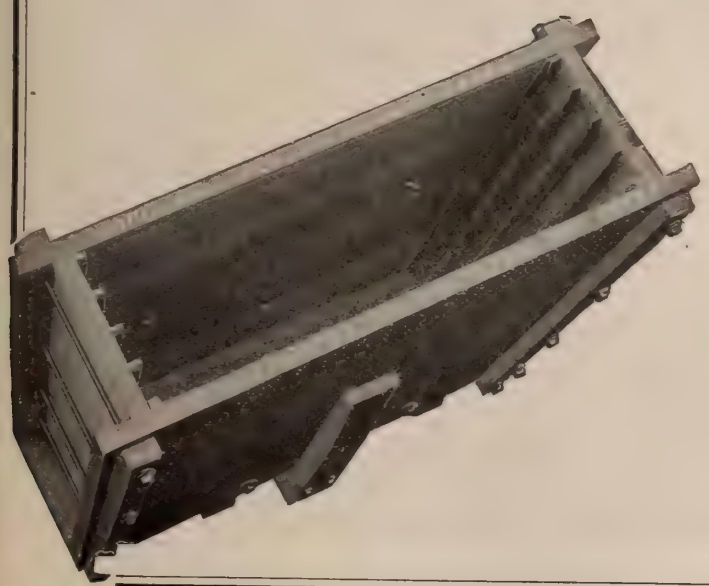
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TELEPHONE MONTGOMERY 238

How to Lay Out a Projection Room

(*Continued from page 282.*)

the projection machines making suggestions but have failed to touch upon those most necessary of machines. In the case of a power house the engine is usually purchased first and then the structure built around it. Perhaps this is the way that projection rooms should be built because an ideal projection room with a pair of poor projectors is money wasted. But on the other hand, the best projectors ever made could not do a satisfactory job in a shaky, shimmying "booth." It appears therefore as if the two items—room and machines—should be considered as a unit.

SELECTION OF PROJECTOR.

"Which projector shall I select" is the question so often received by projection departments. Every man if he has attempted to make a study of the situation has convinced himself what machine he would buy if he had occasion to do so. But a department of this sort cannot express any such opinion. There are three standard machines on the market each one of which has its hearty adherents. The one and only thing to do then is to go around amongst your theatre friends and get their experiences with the projectors they have been using. From here go to the distributors of the several makes and form your opinion of the kind of service each would give for you will surely need service at some time in your career and the right kind of Service will mean the saving of a great many dollars.

These suggestions we realize are meagre enough but they are the only ones to be guided by. If the theatre manager or his projectionist is a natural born mechanic he can tell which machine is constructed best by an examination but not many men can qualify as experts in this line. Past performance is the best clue to projector supremacy.

"Back Testing" the Year of 1920

IT is always a good idea to look back over ones shoulder at the end of a year and form an idea of the successes and failures that have happened. It is also a good idea to take a brief inventory of the accomplishments to see if the year has been worthy of special mention.

Perhaps the most interesting phase to discuss is that of improvements. Of course, it would be still more interesting to discuss the *rumors* of improvements but these have fallen on the air so thick and fast that it would require a volume to give them proper treatment. Actual improvements are worthy of notice for they do act as an indication of the progress of the art.

The principal projectors have made announcements from time to time of improved features and additional devices. These range all the way from larger, more substantial lamp houses to smaller but equally as important refinements of intermittent movements. Such attachments as arc periscopes while small in themselves play a distinct part in helping the projectionist turn out more finished screen pictures.

Carbons which for a time due to war conditions did not have the burning quality of previous years have regained much of this lost ground and as a rule are now found entirely satisfactory for projection purposes. Those faults which showed themselves in uneven consumption, hard and soft spots, and sometimes in the blowing out of the core in the case of cored carbons have been eliminated to a great degree and this has helped in the quality of pictures.

Several new screens have made enviable successes. Most of them have been of the fabric backed type with either a specially prepared paint surface or one of metallic composition.

The question of screens is one that has not had proper study up to this year. But one of the leading research laboratories has made up for this deficiency through a rather complete analysis of commercial screen surfaces. The results of the work were incorporated in a paper delivered before the Society of Motion Picture Engineers and unless signs fail the data contained therein is the beginning of a systematic investigation of screen surfaces as applied to theatres of differing types. At present the selection of the proper surface is too much a matter of judgment on the part of the supply house or salesman. In the future there is every reason to believe that the correct screen may be selected from a chart after making certain measurements such as position of screen and dimensions of theatre.

Along these same lines comes the problem of correct screen intensities. There is very little data for public use but some individuals are now working to gather such information and their labor will go a long ways toward the standardization of screen lighting. There is no more excuse for the screen that is over-bright than for the one that is under illuminated, although the tendency during 1920 seems to be toward that of intense brilliancy.

There are probably more theatres using 60 amperes and upward today than ever before. This is not because of the influx of new and larger houses but is because many of the theatres that have been getting along with 45 amperes have drawn their own conclusions to the effect that the picture will have a greater attraction if it is better lighted. Naturally this is not correct in many cases but it is difficult to combat without definite figures obtained by experts from actual tests.

There is a real tendency also, to improve the working conditions of the projectionist in the theatres that have been built. Seldom is a new theatre found nowadays with a cramped projection room. Although architects still persist in placing the projection room up under the eaves they have seen the value of making the workroom of the machine man large enough for comfort and health.

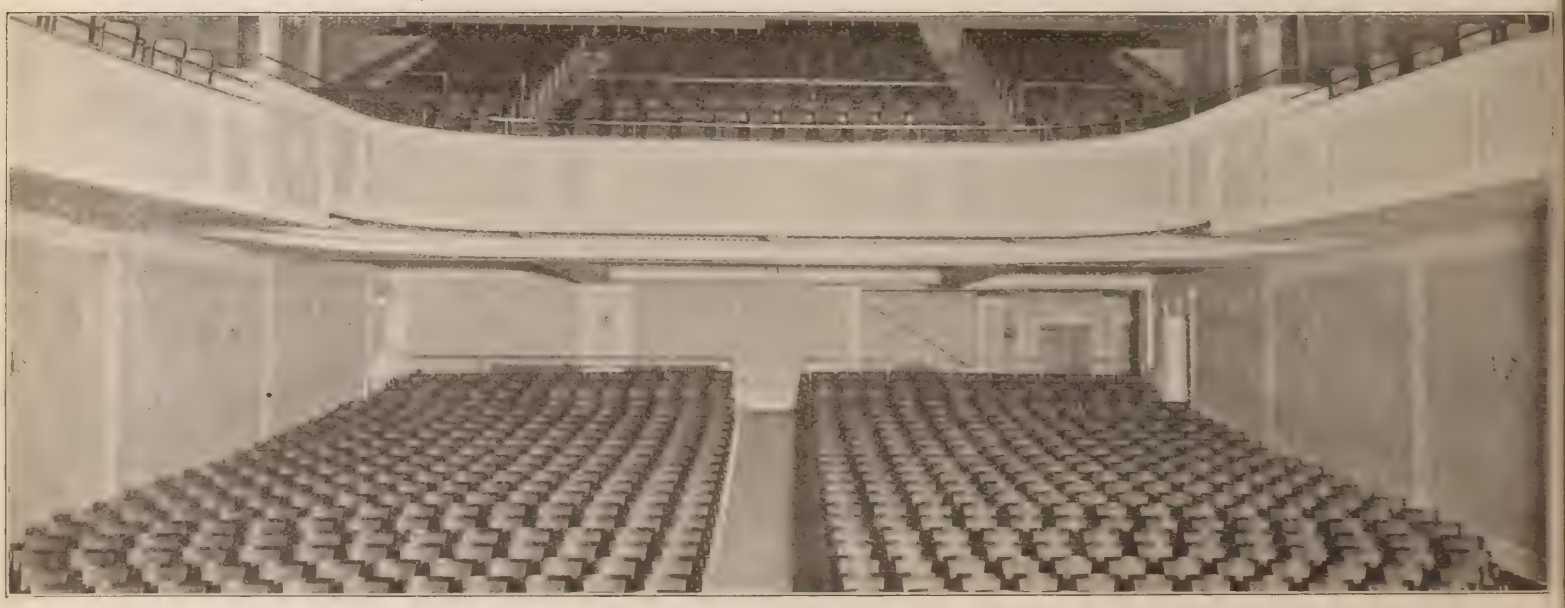
The condition of films supplied to theatres does not seem to have improved throughout the 12 months just passed. In fact there is sometimes reason to believe that films are supplied in worse repair than formerly. This is a matter of Exchange supervision and as has been so often stated in these columns, the real fault can be traced back to the head office of the producer.

Now that manufacturing conditions are getting back to normal it is safe to predict a more rapid advancement of the projection branch during 1921 than has taken place during the last few years. Materials and labor, barring unforseen trouble will be in better shape and equipment manufacturers will feel more willing to undertake excursions into the experimental field.

Peerless Automatic Arc Controls Invade Canada

The Famous Players Canadian Corporation who are opening several new theatres in eastern Canada have equipped the projectors in their new houses with Peerless Automatic Arc Controls manufactured by The J. E. McAuley Mfg. Co., Chicago.

The splendid results obtained with these Controls at the Famous Players Criterion theatre in New York City is said to be responsible for the new installations.



Looking back from the stage of the Community theatre at Catskill, N. Y.

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"I strongly recommend them to all managers and exhibitors who expect perfect results on the screen and are willing to provide the operator with the best 'tools' available."

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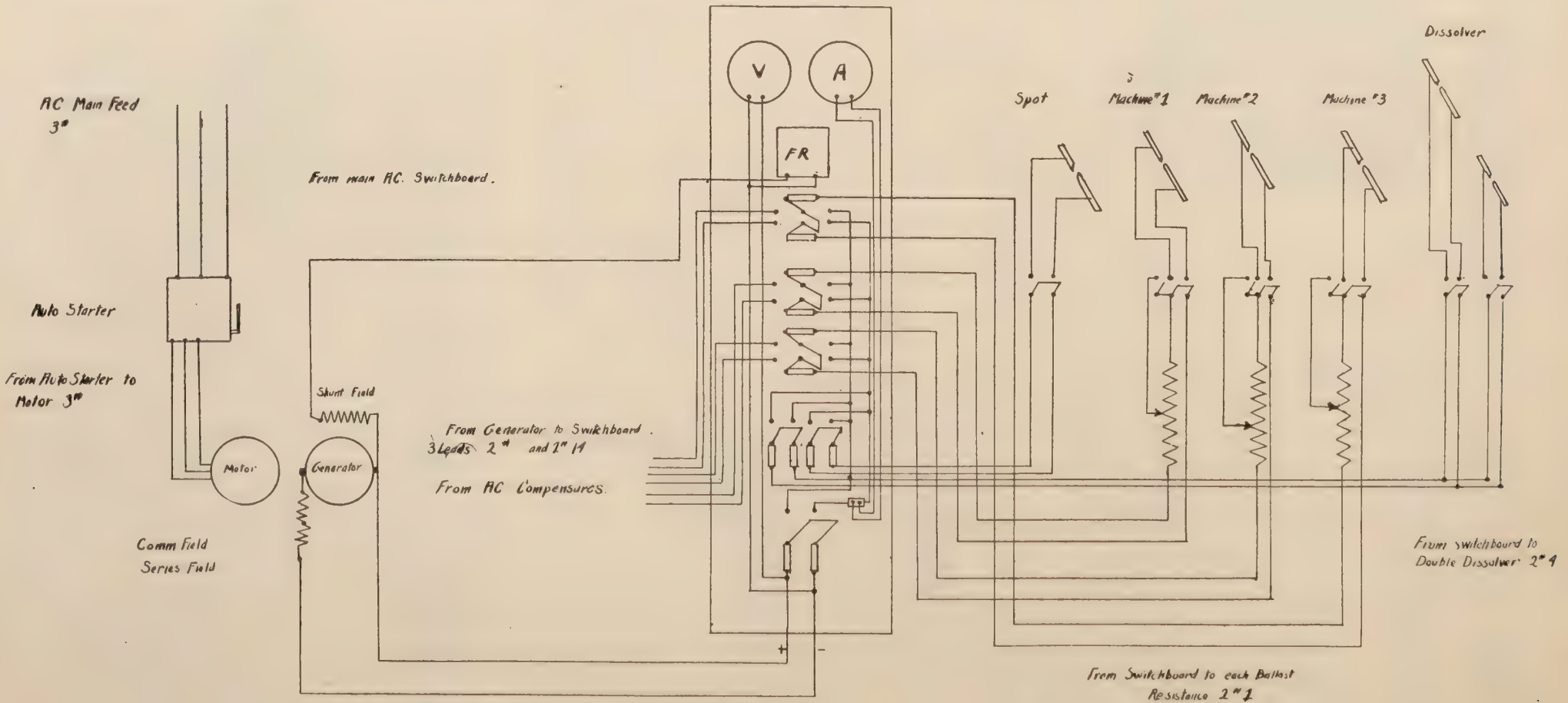
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How to Produce High Class Lighting Effects

A Description of the Use of Dimmer Equipments in Theatres

(Continued)

Refinements of Control — The Slow-Motion Master Hand-Wheel Drive

When dimmer plates are assembled "one high"—that is, in a single row—all of the plates can be made to operate in unison by means of the master lever and the interlocking mechanism already described. When plates are banked in multiple rows—that is, two high, three high, four high or five high—it is customary to install a separate master lever for each row. It sometimes happens, however, that there are reasons for desiring to operate certain plates, or all of the plates, in adjoining rows, by means of a single lever. This condition is provided for by means of bell crank connections between the two shafts.

A still further refinement of control is obtained by the wheel drive. With a dimmer equipped with this feature it is not only possible to dim or brighten any number of lamps at one time, but it is also possible to *dim some and brighten others at the same time.* In addition to this advantage the wheel drive possesses the merit of enabling the operator to obtain a slow, smooth motion, causing the lamps to glow or fade by such imperceptible degrees that dawn, twilight and similar effects can be reproduced on the stage with marvelous fidelity to nature.

With an interlocking equipment w master wheel drive, such as that in the Rialto theatre, any of the following combinations can be obtained:

1. Any single plate can be operated alone by means of an individual lever.

2. All plates in any row can be operated in unison by means of the master lever, shown on extreme end of each row.

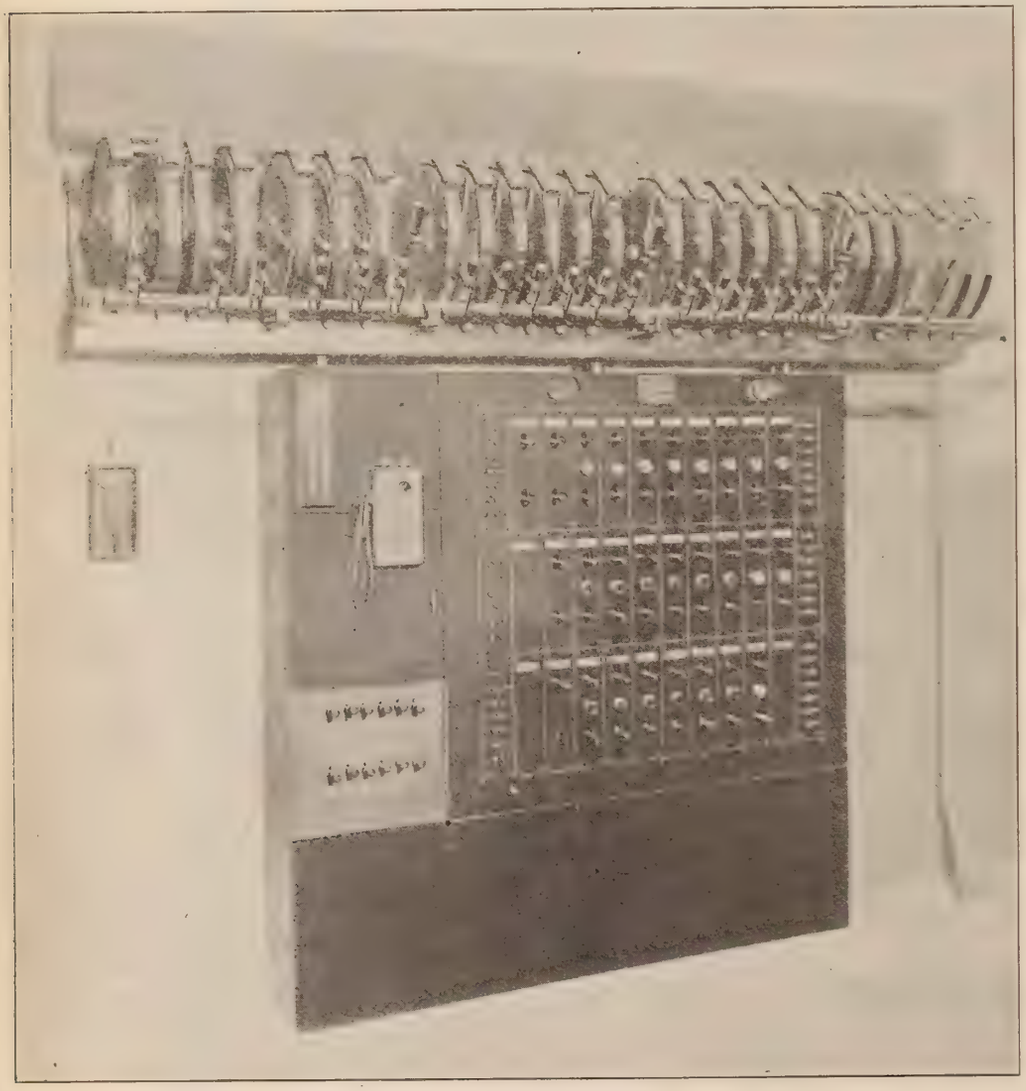
3. Any number of plates in any row can be interlocked and operated in unison by the master lever while other plates in the same row, but not interlocked, remain inoperative.

4. All plates in any two or more rows can be interlocked and operated in unison by the master wheel.

5. Any combination of plates in any two or more rows can be interlocked and operated in unison by the master wheel, while plates not in interlock remain inoperative.

6. By rotating the handle of the master levers, shown on end of each row, shafts may be thrown into or out of interlock with either of the two vertical driving rods, enabling the operator to dim any combination of lamps and at the same time brighten others. For example: White lamps may be dimmed and amber lamps brightened at the same time to stimulate twilight effects. Amber lamps may be dimmed and red lights brightened at the same time for sunset. Red lamps may be dimmed and blue lights brightened for moonlight.

It is well to remember in choosing dimmer equipment that front of switchboard mounting is generally preferred to rear of board mounting because all dimmer plates are in plain sight and easily accessible, making it certain that faulty operation of any plate will be quickly noticed or remedied. Interlock dimmers are, in nearly all cases, to be preferred to the non-interlocking type, because ease of operation and refinement of control is greatly increased, while the difference in first cost is small.



The 25 dimmer plates in the Peoples theatre, Chicago, are mounted conveniently above the switchboard

"T and D" at Stockton Gets New Projectors

The T & D theatre, Stockton, has re-equipped the operating room with two of the latest model roller pin type "E$_2$" Powers Cameragraph with arc controls and automatic dousers. The new equipment has one of the longest throws in the state of California, it being 165 feet from the projection room to the curtain. The picture is 21 by 28 feet. This is the second pair of these new type of machines to be installed in Northern California, the first installation being at the Tivoli Opera House, San Francisco, recently.

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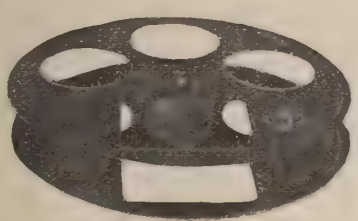
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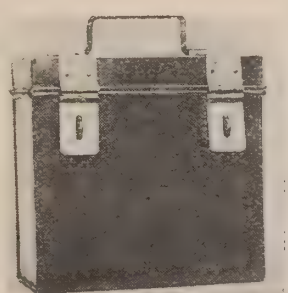
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The Miracle Man
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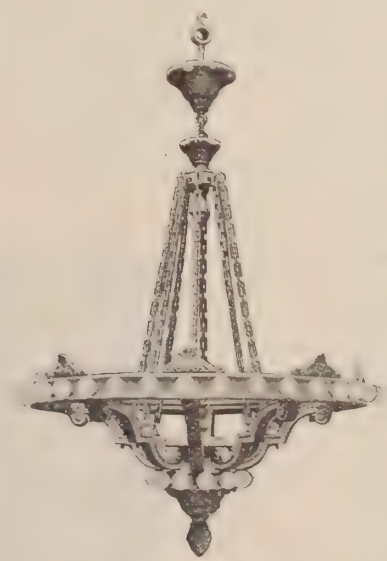


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Manager Spahr Looks Ahead to 1921

MR. O. F. SPAHR, manager of the Enterprise Optical Manufacturing Company, after reviewing his record of sales for the year 1920, states that they are the biggest sales in Motiograph history. During the past two or three months, when so many concerns were complaining that conditions were not the best and that sales were on the decline, Spahr states that the Motiograph sales have kept up very satisfactory. Although, he has noted one special feature of the sales, which is, that the buyers of today are more conservative—that is, they want to be shown, and they check into the quality of an article more carefully than ever before. This is one reason why, he believes, Motiograph sales have been exceedingly large in number.

He further states that since buyers have shown such interest in checking into the matter to find out the real quality of the Motiograph Machine, it has placed more confidence in the Enterprise Optical Manufacturing Company's engineering and manufacturing departments, for they now feel that they are rewarded for the extra time and special pains they have taken to produce a machine of such high quality. They have been given such enthusiasm that they are going into their 1921 year's work by putting into the Motiograph Machine such energy and precision work that will make it a more perfect machine than ever before.

Mr. Spahr is perfectly confident that the demands for well made projectors will be greater in the year 1921 than ever before. He advises that the Enterprise Optical Manufacturing Company is going into the new year's work with increased manufacturing space, more machinery and the best labor it can obtain so as to give all Motiograph purchasers a high class projector.

Mr. Spahr states the Enterprise Optical Manufacturing Company hopes to take care of every order that is given to them during 1921, and advises that it will give each order that same Motiograph service that Enterprise has been preaching and giving in the years gone by. He is confident that with experience of over twenty years in the manufacture of projectors, his company is in a position to do this. To quote him further: "Our whole sales force, office force, in fact every man connected with the organization is working to make this possible."

President Earl Speaks for Powers

When asked for a statement regarding the outlook for 1921, President Earl, of the Nicholas Power Co., said:

"The influence of the motion picture industry is now so fully understood it seems hardly necessary to point out that the viewpoint of this business will have a tremendous effect upon all lines. While it is true a proper attitude of conservatism is wise and necessary, at the present time it would appear the industry should seek to promote reasonable optimism.

"This is a season of the year when we all endeavor to give particular attention to the need for cheerfulness in the affairs of life. It is no exaggeration to state that cheerfulness is made the "serious" business of the nation during the holiday season. This year we have a particular need for such cheerfulness now that business is rapidly getting over the first serious setback it has received since the commencement of the World War. Such re-adjustments have always followed abnormal conditions caused by past wars, and there was every reason to believe we would eventually require such a readjustment after the war which has just ended. The conditions, however, are different in this particular instance as this country certainly has not been impoverished by the war. Furthermore, we have a well organized banking and business system which provides safeguards for just such emergencies.

"Many prominent business men and manufacturers have assured us that there is no need for alarm, and only the men who were extreme in their extravagance during the height of our prosperity see nothing but 'hard times' ahead of us. This country is still short in many important lines, and the world at large will provide a still greater market for our products. It is up to us all now to be wise in our buying, but to cease buying is not a part of wisdom. The penny wise and pound foolish policy is particularly unwise at a time when we have such good reasons for believing that this country is facing another period of prosperity. Perhaps this prosperity will not be so extreme in some directions, but it will be of a far more substantial and permanent nature.

Industry Uses Corcoran Tanks Exclusively

When it is considered that nearly 100 per cent of the studios in the country and probably near the same percentage abroad have installed tanks manufacturered by the A. J. Corcoran, Inc., of Jersey City, one is forced to the conclusion that the product must possess unusual merit. Such an important operation as film development demands that all accessories be of the highest grade, having made a long study of developing tanks and their uses, Cocoran is in a position to apply his knowledge for the benefit of the industry.



Home of Corcoran Tanks

Mr. Cocoran says that many times new buyers of tank equipment consider price first of all but that soon afterwards when they discover how much expensive solution is being lost through cheap and faulty construction they are convinced that the best of tanks is only an investment.



Hallberg Speed Indicator and Recorder

The modern motion picture theatre is a temple of two arts—Drama and Music The highest type of screen presentation now requires close coordination with suitable music to help sway our emotions Expensive organs and symphony orchestras are part of the equipment of the superior photoplayhouses, and yet full harmony between music and pictures is not obtained unless there is made some mechanical arrangement to synchronize the tempo of both.

Just imagine a true instance—a heart rending death scene of a mother mourned by her two little ones so sad that the picture had been interpolated with short contrasting semi-comedy scenes of a dance hall appropriate to a parallel theme in the story. The picture draws to a climax—the action becomes faster—the author cuts these contrasts in four different times each time in shorter lengths of film, so that the changes are only four seconds apart. The music must follow these changes—tense dramatic value would be changed to burlesque should the jazz music of the dance scene overlap into the death scene. Here is where a mechanical synchronizing device furnishes the missing link between the film and music. The director watches the dials of his Hallberg Electric Film Speed Indicator and know:

(*Continued on page 294.*)



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Wishes You A Merry Xmas and Happy New Year



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CAUTION—DO NOT PURCHASE ***REBUILT*** COSMOGRAPH MACHINES OR ANY OTHER KIND AND EXPECT US TO STAND BACK OF THEM, UNLESS PURCHASED DIRECT FROM US OR ONE OF OUR AUTHORIZED DEALERS.

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ATTACHED TO SIMPLEX

The Hallberg Speed Indicator and Recorder

(*Continued from page* 292.)

instantly by prearranged cues exactly when the scene changes are due.

The dual arts—filmusic—require this missing link of high grade theatre equipment without doubt—but there is another use, highly commendable from the standpoint of profits, and that is to move crowds by "speeding" a show. Many managers make a constant practice of rushing films through in order to seat more patrons and thus swell profits, and while this is a practice which cannot be endorsed, it is much more practicable when equipped with speed indicating devices than otherwise.

The Recording device is of inestimable advantage in order to have a thorough and accurate knowledge of film costs and machine costs. It accomplishes the same purpose for phototheatres as speedometers for automobiles. Large corporations now figure their tire costs in miles. Large theatres should figure their film costs the same way. The charts can be entered onto comparative statements to show just what each projection machine is doing, in order to have an accurate knowledge of your business. Circuits of theatres find such information of inestimable benefit for the purpose of comparison between their various theatres, and the performance of each projector of the same or different makes will be recorded, so that it becomes possible for the owner and manager to determine the practical projection value and reliability of each projector installed.

The complete equipment for one projector is diagramatically pictured in the accompanying illustration. The current from the generator is carried to a distributing box mounted on the generator control panel in the projection room, or other convenient location, where it is divided up into three circuits and passed through adjustable resistances for regulating the current to the correct value on the initial setup for the different meters. One of the three circuits connects with an indicating meter having scale readings in feet of film per minute and minutes per 1,000 feet, mounted in the operating room of the control panel, or other location where the operator can readily watch it. The second circuit connects with a second indicating meter mounted in front of the orchestra leader, and the third circuit with the recording instrument in the manager's office. This equipment, with wiring would have to be duplicated for each additional projector. Ordinary bell wire installed as it would be for electric bells is all that is required for making the various connections to the meters.



Composite sketch of Speed Indicator Installation showing connections between projection room, orchestra pit and manager's office.

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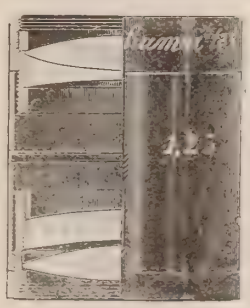
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New Corporation Formed is for the Manufacture of Lobby Frames

Libman-Spanjer Corporation Lays Plans to Invade Field with New Line of Theatre Equipment

Announcement was made several weeks ago that William F. Libman had retired from the Stanley Frame Company and had opened his own offices for the manufacture and sale of Theatrical Lobby Frames and Displays, was only the beginning of a series of events that seem certain to have a very widespread effect on that particular branch of the theatre supply field.

This week the announcement is made that Mr. Libman has joined forces with William H. Spanjer, one of the most important manufacturers of wooden ware in the United States, and under the name of Libman-Spanjer Corporation, these two men are to enter the theatrical lobby display field in a larger way than any other organization has hitherto found possible.

Mr. Spanjer has been identified with theatrical displays for many years. He originated and manufactured the circus wagons, with all their wonderful ornamentation. He manufactured lobby frames for the first motion picture houses in New York and Newark, but the growth of other lines of his manufacture demanded his attention so that for a number of years he has not been as close to the theatrical field as in his earlier days.

With Mr. Libman now to assume the direction of the sale and exploitation of the Libman-Spanjer Corporation, and with Mr. Spanjer himself in charge of the manufacturing end, all the immense facilities of the Spanjer Manufacturing Plants are once more to be turned to the picture theatres.

Mr. Spanjer is the only manufacturer of wood letters in the United States. His two factories, one in Newark, N. J., and the other in Chicago, Ill., turn out a great variety of wood manufactures, but the letter lines are unique and exclusive. A great many people are employed in the Spanjer factories, and with a shipping point for the Eastern trade at Newark and for the Western trade at Chicago, it is felt that the new corporation can give excellent service to the field.

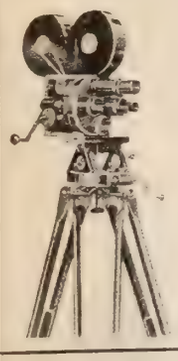
Mr. Libman, who has opened temporary offices at 729 Seventh Avenue, New York City, states that the Libman-Spanjer Corporation is already in full operation with numerous gratifying theatrical contracts under work in the factories. He promises many innovations, both in the manufactured articles and in service, and says that his company is prepared to undertake commissions that up to this time have seemed impossible of accomplishment.



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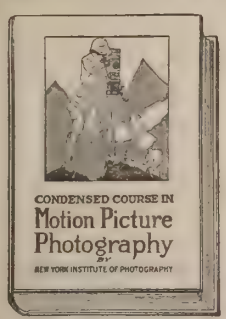
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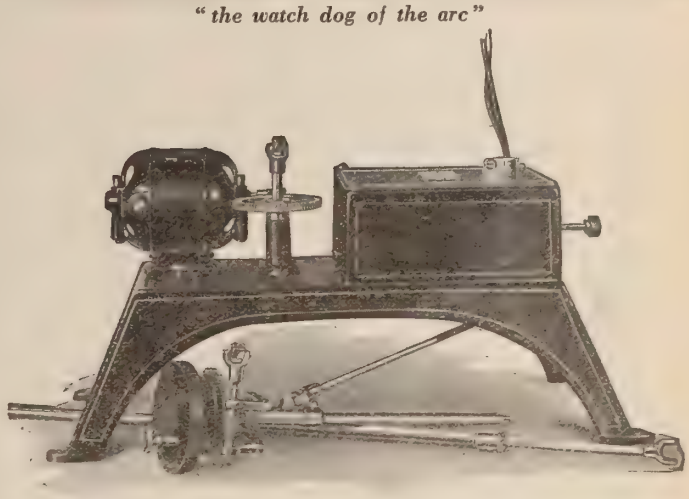
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Dark Red and Peacock Blue for Decorations

On Saturday evening, December 4, Finkelstein and Ruben will formally open the Loring theatre, Minneapolis' newest and most beautifully appointed neighborhood house. This theatre, which will seat 1,280 persons, has been in course of construction for over a year and represents a cost of $500,000. It will be under the management of Chauncey Teoery, former manager of the New Lyndale theatre, another neighborhood house in this city controlled by Finkelstein and Ruben.

The real beauty of the Loring lies in the decorations which are dark red and peacock blue. The peacock design is used throughout the house. The auditorium of the theatre is almost square, while the stage and orchestra pit are patterned after the Capitol theatre in St. Paul. The orchestra pit is oval in form and is so arranged that the orchestra will be almost out of sight.

An eight-piece orchestra and organ will furnish music. Powers 6B projectors have been installed. The policy of the house will be to show second run pictures, splitting with the New Lagoon, another Finkelstein and Ruben neighborhood theatre. The shows will average from eight to ten reels, presenting a very desirable program.

One of the outstanding features of this new theatre is a completely equipped children's playroom where the youngsters may play with sand, blocks, slides and other apparatus of the modern playroom. A matron will be in charge of the playroom at all times.

The location of the Loring is ideal, situated on the principal carlines ten blocks from the center of the city and in a district where five percent of the population of Minneapolis reside.

8,000 Town to Have $100,000 Theatre

What the motion picture theatre means to the town of 8,000 inhabitants in indicated by the announcement last week of the formal opening of the new Liberty theatre, a $100,000 structure at Mexico, Mo. The Liberty is the largest house devoted entirely to motion pictures in any town in America of the size of Mexico. The seating capacity is a trifle over 1,500.

Equipped with an $18,000 pipe organ, silk and tapestried mural ornament, two latest model Simplex machines, marbled foyer, spacious rest rooms for both men and women, and a perfect system of stage lighting and effects, the Liberty stands out as a paragon of not only small town houses but as one to which many theatres in the larger cities might look with envy.

A. H. Whitney, one of the prominent business men of Mexico, has been appointed manager of the theatre, which is backed by interests of the Famous Players-Lasky Corporation. The Liberty will run productions of first run caliber, showing them at the same time that they are being presented in St. Louis and Kansas City.

New Broadway Theatre Danville, Virginia

Monday, November 15th, saw the opening of the new Broadway theatre in Danville, Va. The souvenir issued on the occasion of the opening states that the Broadway is owned and operated by the Southern Amusement Co., with the following officials: C. M. Vanstory, President; John F. Pryor, Vice-President; J. C. Hester, Secretary, and George W. Pryor, Treasurer.

The program also gives credit for the beauty of construction of the new theatre to C. K. Howell, architect; L. B. Flora & Son, contractor; William M. Saling, decorator, and Carmine Vitolo, in charge of stage decorations.

The new Broadway has a seating capacity of 750 and in luxury of appointments is surpassed by no theatre south of the Mason-Dixon Line.

In his opening address Mr. Ken E. Finlay, personal representative of the president of the Southern Amusement Co., reviewed the advancement of the motion picture industry at large and particularly in the city of Danville. For his company he promised to the people of Danville the biggest and best productions and expressed a willingness to spare no expense or cooperation with the producers to bring to the people of Danville the newest and biggest screen productions. The outstanding feature of the opening was the taking by Mr. Ken E. Finlay of a motion picture of the audience. This picture was shown to the audience for the first time at the matinee following the opening.



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Music and the Picture

(*Continued from page* 128)

come to be a time for rejoicing and is glad to hear the music without necessarily thinking about the religious aspects of it.

I should like to take this occasion to present some definite suggestions for the holiday music—compositions which can create the atmosphere of the moment.

Take St. Valentine's Day week: time of lovers, cupid's bows, pink ribbons and proposals. Here are just a few obvious and highly appropriate selections.

Overture, "Romeo and Juliet," Kreisler's "Love's Joy," "Oh Promise Me" of De Koven, "Mikado" chorus, "She's Going to Marry Yum Yum," "Wedding March," Mendelssohn or Wagner, "Angels' Serenade," "Drink to Me Only with Thine Eyes," "Coming Through the Rye," "Barcarolle," "Tales of Hoffman."

When turning further on the calendar, Washington's Birthday, February 22, a time for patriotic celebration:

Medley of America, songs of war and peace, Hopkinson's old songs, imitation of Ben Franklin's musical glasses, bugle calls of the U. S. Army, Schubert's "Marche Militaire," Turkish march from "Ruins of Athens" (Beethoven), "Prelude C Sharp" of Rachmaninoff, "March Slav" of Tschaikovsky.

Going over a few weeks into Easter, when the Lenten business is supposed to drop off, there are opportunities for music which draw those same crowds to church. Here are some of the selections:

"The Palms of Faure," "On Wings of Song," Mendelssohn, Midsummer Night's Dream Overture, "The Holy City," "The Lost Chord," Hallelujah chorus from Handel, "I know that my Redeemer Liveth," Angel's Chorus, "The Heavens are Telling" (Haydn), Gloria from Mozart's Twelfth Mass, "Cujus Animam" from Rossini's Stabat Mater.

At this time I am not attempting to give any detailed list of holiday opportunities. I should just like to touch on different types of suggestions. For instance, as a last example, suppose you were planning on a Hallowe'en week's atmosphere; I am sure you could get it with selections like the following:

Scherezade ballet (Rimsky-Korsakoff), College Songs, Hansel and Gretel Music of Humperdinck, Schumann's Scenes from Childhood (some of them), "Orientale" of Cesar Cui, Afternoon of a Faun (Debussy), Wild's Man Dance (Ornstein), Laughing song, from "Manon."

Don't forget the newly written compositions that are appearing every day. In this connection, I might say that often a new song or instrumental number of the popular variety seems to have no particular and direct value except in a situation which may not arise until many months afterward. It is worth while to *study the new music as it comes along.*

Some Musical Personalities

(Under this head the musical individuals are introduced to the Fraternity. Send in your biographies.)

Harold Price, organist. Have spent twelve years in the business, beginning in the days of the one-reelers. Have made a special study of organ as used in theatres for a good many years, and have played successfully for some of the best houses in the country. At present with the Strand theatre, Greensburg, Pa.

Cady C. Kenney, organist and pianist—thirty-three years old—began study of music at age of nine—concertized as pianist at twelve—held first church position when fifteen years old and has played organ in church continuously since—instruction in organ received principally from Hamlin Hunt (Minneapolis) and W. Middelschulte (Chicago), in piano with Emil Liebling and Allen Spencer (Chicago), and all branches of musical theory with Adolf Weidig (Chicago)—took a two year's post-graduate course in the American Conservatory, Chicago. Held teaching positions in Simpson College, Indianola, Ia., Christian College, Columbia, Mo. (director of music), MacPhail School of Music, Minneapolis, and State University of Wyoming, Laramie, Wyo. At present organist and choirmaster in St. John's Episcopal Church, conducting a private studio for piano and organ students, and is pianist at the Clinton theatre and with a dance orchestra, and substitutes at the Strand theatre (playing organ), Clinton, Ia.—experienced in composing, arranging and orchestrating music, and leading orchestra and band—has good organ library.

Wade Hamilton, organist. A young organist of 24 years of age and has been interested in music all his life, but in the last six years, he has placed a great part of his efforts in moving picture music. Of course he has aspirations of becoming something in the picture music world, and is striving to that end by being constantly on the alert for new ideas.

Mr. Franz Otto, Coach and Conductor of Chorus and Orchestra, Teachers Certificate, Chicago Musical College, 1902 Post Graduate work, Berlin, Sterns Conservatory, 1903, Operatic repertoire, Chorus Conductor, of Student Chorus.

Lortzing Opera, 1907 to 8, Berlin, Musical Director Y. M. C. A. Winnipeg, Manitoba, 1906 to 7, Conductor, Y P Chorus, Dubuque, Ia. 1910 to 18, Conductor Saengerbund and orchestra, Dubuque, Ia. 1915 to 18, Musical Director Dubuque High 1918 to date, third year. Supplied singing specialties for various motion pictures, conducting orchestras, for classic pictures such as Julius Cæser, Richard the Third, Evangeline, David Copperfield, and others. Vocal teacher since 1902.

The Music Forum

(Under this heading the new ideas, queries, suggestions are gathered. This is where the motion picture fraternity gets together on music.)

Dear Editor:

As per request of one of your newspaper representatives here, we are enclosing two of our Musical Scores as used by us during the past week. Any comments or space for these in your paper will be appreciated. —American Theatre, Butte, Montana.

Louise Glaum in "Love Madness." Theme—"On the Trail to Home Sweet Home." Scored to timing 1,000 feet—14 minutes.

No. 1—Screening—Intermede Chinois—Continue until title.

No. 2—T.—Norwood's home at Long Island.—Theme—Chorus only—until.

No. 3—D.—Fade out to den—Seque—Dramatic Rec.

No. 4—T.—The Evening Performance—Madrio - Or fast One-step.

No. 5—D.—At Shot—Finale—Symphonette Sui - Gradual Diminuendo.

No. 6—D.—Flash to Bedroom—Last 16 bars f Theme—Chorus.

No. 7—T.—At Police Headquarters—Sinister Th —Vely.

No. 8—T.—Daddy Knows the Kind—Con.

No. 9—D.—Man Leaves Room—Firefly dance light type. (Biz. Doorbell).

No. 10—T.—We would like to see Mr. Norw alone.—Theme—pp and slow.

No. 11—T.—The morning sunlight.—Con. Them

No. 12—T.—Private office—Dramatic Tension 64—Shepard.

No. 13—D.—Newspaper clipping—Mist.—Dra.

No. 14—T.—Mistake—Starlight—Johnson.

No. 15—T.—October—Tragic Theme—Vely.

No. 16—T.—I'll wait for you—Andante Dra.—Bo

No. 17—T.—Continually encouraging—Theme.

No. 18—D.—She closes door—Seque—Shadows the night—Borch—To action.

No 19—T.—If you're such a coward—Heavy terioso—Levy.

No. 20—D.—Woman takes off mask—Norma o ture—Start at 10th bar.

No. 21—T.—Why so much interest?—Theme.

No. 22—T.—I guess we understand—Adagiett Symphonette Suite—Berge.

No. 23—T.—Eight o'clock—Pathetic Andente—V

No. 24—D.—At door of Chief's room—Frivo. Cupids—Intro. and 4/4 Mod. only.

No. 25—T.—She phoned at six—Myst. Dram Borch.

No. 26—D.—Crook enters room—Dance of Ba deres—No. 2—Rubenstein.

No. 27—T.—My husband—Phone—A B C—Dr No. 23—Luz.

No. 28—T.—Lloyd—Lloyd—Chorus—X.

As arranged by
RHUEL E. MOULTON,
Musical Director,
American Theatr
Butte, Mont

Dear Editor:

I am very much interested in your letter of 24th advising me of the conference of motion pict exhibitors, executives and musical authorities, to held in New York City, January 24th, 25th and 2

I will be very glad to attend this meeting an feel sure that it will be of great service to the vari branches of the industry.

May I suggest that you include in the progr special reference to the music with short subjects. you know very well, a great many of our best th tres are giving a considerable amount of attent to the musical settings which they accord short s jects, and I believe that there is much interest to aroused by inviting some exhibitors to talk on particular subject.—E. W. Hammons, Educational F Exchange, New York.

Dear Editor:

I beg to acknowledge receipt of your favor of 24th instant requesting my attendance at the mot picture musical conference and in answer thereto say that I will either attend the conference in son, or if prevented, will delegate another represe tive of the American Federation of Musicians to do —Joseph N. Weber, President, American Federation Musicians, New York.

Dear Editor:

I received your last article, forwarded from Monterey Hotel and really enjoyed reading it. a peach. That matter of cue sheets is a crime. course, I discarded the cue sheet, as it is, long a but there are hundred of leaders, who are compel to use it, with what results anybody knows. I h fought that cue sheet atrocity for the last four ye with all the means I could command.—N. Mirsk care The Orchestra, Marlborough-Blenheim, Atlar City, N. J.

Dear Editor:

We will be glad to have a representative at y proposed music conference, January 24th, 25th a 26th.

We think it an excellent idea.—C. L. Yearsley, sociated First National Pictures, Inc.

Dear Editor:

We shall hope to be represented in your mu conference by Charles W. Cadman, the famous co poser, who is under contract to write incidental mu for all our Indian films. Mr. Cadman will be fill concert dates in Texas during the middle of J uary and I believe that his bookings will allow h to proceed to New York in time for your conferen —J. C. Wilcox—American Film Co.—Denver, Colo.

My Dear Mr. Isaacson:

I am thoroughly in sympathy with your campa for a better analysis of the relation of music to tion pictures. Mr. Alois Reiser, Conductor of Strand Symphony Orchestra, joins me in express the willingness of the Strand organization to coop ate with you, at any time, when you may so desire

Looking forward to your visit, and trusting it be soon, I am, with kindest personal regards, Edw L. Hyman, Managing Director, Strand, Brooklyn.

My Dear Mr. Isaacson:

I can assure you that I feel that there are trem dous possibilities in the development of music in c nection with the motion picture theatres and I glad that the sentiment is beginning to crystall under such splendid leadership as your own and Freund'u. I have spoken to but one motion ture manager in Akron about the matter—he had installed an especially fine organ in his theatre was eager to see it put to good purpose. I am w

(*Continued on page* 303)



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1—Theme (4 minutes and 10 seconds), until—S: At Screening.
2—"La Petite Duchess" (Melodious Gavotte), by Baron (2 minutes and 15 seconds), until—T: "Cut me off then."
3—Continue to action (30 seconds), until—T: "As a matter of fact."
4—"The Vampire," by Levy (1 minute and 10 seconds), until—T: "Dupont's Island and."
5—"Serenade Lointaine" (6/8 Moderato), by Berge (3 minutes and 20 seconds), until—T: "In the Maitland office."
6—Theme (4 minutes and 50 seconds), until—T: "Filled with sympathy."
7—"Kiss A Miss" (Valse Chantee), by Baron (5 minutes and 33 seconds), until—T: "If that goes we shall be."
8—"That Cat Step," by Breau & Henderson (1 minute and 10 seconds), until—T: "Nor I with you, Miss."

Note to be produced on phonograph.

9—"Cup of Love" (1 minute and 15 seconds), until—S: Maitland stops phonograph.

Note to be produced on phonograph.

10—"The Conspirators" (sinister Misterioso), by Santos (1 minute and 50 seconds), until—S: Phonograph stops.
11—"Dramatic Suspense," by Winkler (4 minutes and 10 seconds), until—T: "Dinner hour at the Varden."

Note: Watch effects of ringing bell.

12—Theme (4 minutes and 15 seconds), until—T: "Well, listen to this, I."
13—"Caprice Joyeux" (Melodious Allegretto), by Seeligson (2 minutes), until—T: "The next morning while."
14—"May Dreams" (And. con moto), by Borch (3 minutes and 20 seconds), until—T: "Meanwhile Captain Harding."
15—"Coronado Land" (Valse Lente), by De Leath (3 minutes and 30 seconds), until—T: "Then comes the formal week."
16—"Capricious Annette" (Moderato), by Borch (2 minutes and 40 seconds), until—T: "I'm going after that."
17—"Love Theme" (For general use), by Lee (2 minutes and 5 seconds), until—T: "Alone in her room."
18—"Hindoo Hop" (A fox trot oddity), by Levy (2 minutes and 50 seconds), until—T: "Lotta's quiet little party."
19—"A La Paree" (Bright one-step), by Verdin (2 minutes and 50 seconds), until—T: "One-half hour has wrought."
20—"Dramatic Recitative" (For heavy dramatic scenes), by Levy (2 minutes), until—T: "Now suppose you tell your."
21—Theme FF (2 minutes and 50 seconds), until—T: "Young man, you must marry."

"ALL TAX FREE MUSIC IN REALART CUES."

THE END.

"OUTLAWED"

Specially Selected and compiled by M. Winkler.
The timing is based on a speed limit of 14 minutes per reel (1,000 ft.).

Theme: "Adagietto" (from Symphonette Suite), Berge

1—Theme (50 seconds), until—S: At Screening.

Note: With ad. lib. railroad effects.

2—"May Dreams," by Borch (and con moto), (2 minutes and 10 seconds), until—T: "So Far Love and Romance."

Note with ad. lib. railroad effects.

3—Galop No. 7, by Minot (to action on pp or ff), (two minutes and 20 seconds), until—S: Hat flies out of train window.
4—"Hurry," by Minot (for pursuit and races), (1 minute and 20 seconds), until—T: "Little Lady, I Didn't Mean."
5—"Theme," (2 minutes and 5 seconds), until—T: "You Took a Snapshot.
6—"Serenade Romantique," by Borch (and. con moto) (1 minute and 45 seconds), until—T: "The Benton Ranch."
7—"Turbulence," by Borch (1 minute and 35 seconds), until—T: "Sierre Madre Had Often."
8.—Theme (2 minutes and 5 seconds), until—T: "Just What the Message That."
9—"Perpetual Motion," by Borch (3 minutes and 45 seconds), until—T: "Men, We're in Luck There."
10—"Dramatic Conflict," by Levy (to action pp or ff), (2 minutes and 10 seconds), until—T: "Daddy I Couldn't Help."
11—"Conspirators," by Santos (sinister misterioso), (55 seconds), until—T: "Didn't You Drop This."
12—Theme (3 minutes and 10 seconds), until T: "As the Days Pass Barbara."
13—"Dramatic Suspense," by Winkler (3 minutes and 50 seconds), until—S: Sheriff Arrests Fleming.
14—Continue ff (45 seconds), until—S: "Sheriff Reading Telegram."
15—"Phantom Visions," by Stevenson (skeleton characteristic), (3 minutes and 50 seconds), until—T: "When the Nightbird's Call."
16—"Sinister Theme," by Veely (2 minutes and 10 seconds), until—T: "Well, Mr. Benton By This."
17—Continue pp, (1 minute), until—T: "Good-Night."
18—"Half Reel Hurry," by Levy (to action pp or ff), (7 minute and 45 seconds), until—T: "The Trap is Set."
19—Dramatic Agitate," by Simons (1 minute and 40 seconds), until—T: "It's Only a Scratch."
20—"Agitate," by Minot (for scenes of tumult), (6 minute), until—T: "The Only Chance."
21—Theme (35 seconds), until—T: "Don't Worry, Bob, You Have."

UNTIL THE END.

"HONOR BOUND"

(Universal)

Specially selected and compiled by M. Winkler
The timing is based on a speed limit of 14 minutes per reel (1,000 ft.)

Theme: "Queen of My Heart" (Sentimental ballad), Baron

1—Theme (50 seconds), until—S: At Screening.
2—"Dramatic Recitative" (for heavy dramatic scenes), by Levy (2 minutes and 30 seconds), until—T: "To the outer world."
3—Continue pp (50 seconds), until—S: Close up of newspaper clipping.
4—"Because You Say Good-Bye," by Levy (3 minutes and 10 seconds), until—T: "That afternoon."
5—Recuerdos" (Mexican Caprice), by Santos (1 minute and 40 seconds), until—T: "Time and environment."
6—"Dramatic Reproach," by Berge (1 minute and 15 seconds), until—T: "While Jim Strong when."
8—"Japoloma" (Modern fox trot), by Sanders & Carlo (40 seconds), until—T: "In this mind of lust."
9—"Dramatic Recitative No. 2," by Levy (2 minutes and 10 seconds), until—T: "I want to speak to you."
10—"Evening Breeze" (characteristic Allegretto), by Langey (4 minutes and 30 seconds), until—T: "Listless days merged into."
11—"Moorish Rose" (fox trot), by Baron (2 minutes and 50 seconds), until—T: "Soft strains of music."
12—Theme (3 minutes and 5 seconds), until—T: "I think it's time for us."
13—"Twilight Reverie" (Andante Dramatic), by Berge (1 minute and 45 seconds), until—T: "Tropic night, silent and."
14—"Dramatic Agitato" (for general use), by Hough (3 minutes and 10 seconds), until—S: Native girl enters Jim's room.
15—"Dramatic Tension" (for general use), by Levy (3 minutes and 20 seconds), until—T: "I think you might at least."
16—"Dramatic Agitato," by Simon (5 minutes and 10 seconds), until—T: "The day brought to Billy."

NOTE: FF during fight.

17—Theme (3 minutes and 10 seconds), until—T: "In honor bound."
18—"Appassionato," by Borch (1 minute and 50 seconds), until—T: "No matter how many faults."
19—"Roses That Die Bloom Again," by Levy (5 minutes and 20 seconds), until—T: "When we in our helplessness."
20—"Capricietta" (Melodious Caprice), by Varley (1 minute and 50 seconds), until—T: "Travelling arm in arm."

THE END

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(Continued from page 300)

dering if the fact that so many theatres are installing organs would suggest an unexplored avenue to many excellent organists who have contented themselves with giving desultory recitals in churches.

I feel, of course, that the biggest thing about the movement is the absolute psychological need for music in motion picture houses. The best talent among authors and artists is gradually being drawn into the service of the movies. The talent, to find its complete expression, is bound to demand the best there is in music or there has got to be something to take the place of the human voice—and even from a purely commercial aspect it behooves the enterprising musician to assemble his forces and say, "Here, I've been studying up on this proposition and I know just what you need."

There is of course a deep seated aversion among managers to anything "high brow," but that difficulty can be pleasantly sugar coated. Indeed I have found from my newspaper experience that men really prefer a woman with brains providing she is willing to powder her nose and fluff up her hair a bit. And it is the same with art.

I shall be glad to receive any further communications concerning the proposed conference, will make any investigation you might desire and will use any propaganda that I can in our paper.—Josephine Van Degrift—The Beacon Journal, Akron, Ohio.

My Dear Mr. Isaacson:

I am heartily in accord with your idea of making the moving picture house a center for music distributions as well.

If the musical accompaniments, which now are generally only an annoyance, can be made to really fit the picture and chosen from the best sources, the result should certainly be an artistic whole, and no doubt the better class of people might be attracted to these theatres. Personally I believe that if even in small centers and raw new towns, such as some of our western cities could be given a gradual diet of some better class singer or cellist or fiddler, even—that eventually we might create a music public that would support the artists when putting on concerts and recitals of the legitimate kind.

I am wondering if the small town movie house couldn't be made the place of giving local talent, of the better art, a chance. Must we necessarily have the Galli-Curcis for consumption at once? Where then is the smaller talent ever going to get its opportunity? I rather hope the conference may take that up favorably—and lend a helping hand to the struggling lesser ones in their final decisions as to whom they shall have as "attraction" for their movies.

Sincerely wish I might attend the conference; it would be very interesting, but away off out here one attends nothing very interesting but just tries to keep up with the everlasting H. C. of L.

Your work for music is wonderful and I follow it all with the greatest of interest. Sorry you were not operating the free concerts when I was a "Manhattanite."

Here's to your success, long and continuous. I'll be interested always in these good movements.—Louise Valdora Kelly, Academy School of Music, Great Falls, Mont.

Making Special Organ Attachments

"NO, those are not coffin cases, for, believe you me, they're just plumb full of action."

So William Wood, organ specialist who cares daily for the five huge unit organs in each of the Portland theatres operated under the banner of Jensen and Von Herberg, stoutly defended his youngest "cheild." William, or "Billie" as he is more generally known, is sometimes described as the organ nursemaid, for it is his duty to see that each of these five organs, constantly in use 12 hours a day, is at all times in perfect order. And not having



William Wood, organ specialist for the Jensen Von-Herberg theatres at work in his shop

enough regular work to keep him busy, William set about to build a pipe organ attachment which in Chicago "F. O. B." to Portland, Ore., would cost in the neighborhood of $1,500. But his latest charge, over which he has toiled constantly—sometimes 18 hours out of the 24—will represent less than $800.

Mr. Wood has just completed a marimba-xylophone attachment. It represents four octaves with 49 notes and the accompanying sharps and flats and is equipped with a reiterator that makes possible a second manner of playing each note. To be properly impressed one must see the two coffin-appearing cases which inclose the notes and the sharps and flats and one must be told of the 1,500 yards of magnet wire, the four dozen hard rubber "toss" balls, the four sheepskins and the 12 fishskins that are neatly fitted about each key. One cannot fail to be impressed by this knowledge, but to the uninitiated musician one may still remain hopelessly ignorant of what it is all about.

"Them things with pipes underneath" is one description that has been given of a marimba-xylophone which real musicians will tell you is only a glorified xylophone with longer and larger metal pipes giving greater resonance and beauty of sound. It is used in connection with unit orchestral organ because the nearest imitation of the harp possible to attain with an organ connection is to be obtained through their flat, wooden keys. Electrical connection readily may be made by elaborate wiring so that certain pressure of the organ keys will play the instrument at the same time notes from the pipe organ proper are sounding.

Very minute magnetic wiring is necessitated because of the 1,500 yards which are used on this comparatively small attachment. Mr. Wood found a large size darning needle the proper tool to use in boring some of the wee chambers for the magnetic wiring.

Four sizes of hard rubber balls, "the kind little girls play jacks with," as Mr. Wood identifies them, will play this instrument, one ball for every note. The balls vary in size, as the higher notes naturally call for a smaller, more delicate touch. The electrical connection will cause these balls to fall on the instrument as the organist touches the keys.

To build organ and organ attachments one must qualify to be a first class dressmaker. Therefore Mr. Wood, already referred to as organ nursemaid, purchased four skins of "Alam-Lamb" sheepskin and carefully cut out the 49 sockets for the 49 keys. Each socket is as nice and particular a piece of dressmaking as any fastidious woman could demand, for edges are all carefully turned in, with no seams showing and with a perfect fit obtained in each of the 49 cases. Inside of the key cases even more discriminating work was done by Mr. Wood, who fitted each of the valves with fish zephyr, which he declares is nothing else than nicely cured fishskin. Incidentally one of the gravest problems Mr. Wood faces in keeping the Jensen and Von Herberg organs perfect is making this zephyr a little less appetizing to mice patrons of the theatres. A part of every organ equipment, he contends, is a mouse trap well baited with cheese.

Three weeks of "extra time" have been put in by Mr. Wood. During the latter



This is the combination marimba and xylophone attachment for an electric organ built by William Wood

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Making Special Organ Attachments

(*Continued from page* 303)

part of the time he was assisted by J. Green. Their workshop has been one of the small dressing rooms of the Liberty theatre, although the apparatus overcrowds out into the hall and the xylophone itself remained in aloof dignity of an entirely separate dressing room. The marimba-xylophone, itself, was not built by Mr. Wood, who has confined his work to the electrical attachment with which its connection to the big organ may be made possible. The instrument was purchased at the cost of $375, which amounts to just about half of the entire cost of the product when ready for the super-organ. Many self-made instruments are to be noted in the dressing-room-work-shop, all of them designed primarily to save time. A sand paper polisher, crudely made of wooden spools to which a small motor may be attached, has been one of the great time savers. "We use that polisher for everything—even for manicures," Mr. Wood solemnly asserts. The same motor used for the sand paper machine is sometimes attached to "just a common garden variety" drill and has saved many moments in that capacity.

Still Another Ascher House Opens

ASCHER BROTHERS' Portage Park theatre was formally opened last Saturday evening. With a seating capacity of 2,500 the Portage Park takes its place as the largest theatre on the northwest side of Chicago, and it was taxed to capacity at its premier performance. Jack Pickford in "Just Out of College" was the opening feature.

In keeping with the chain of representative theatres now operated by this well known organization, the newest link conforms in every way to the high standard set by Ascher Brothers.

Erected at a cost in excess of $500,000, the new structure is one of the finest and best equipped photoplay theatre buildings in the country. Besides the theatre, the building contains eight stores, thirty-four apartments and a beautiful ball room immediately above the lobby and foyers.

The large entrance lobby has the walls finished in marble and paneling in artistic effects, the arched ceiling in white and cream blends in harmony. The decorative scheme of the amphitheatre is blue and salmon trimmed in gold. The seats, which are all located on the main floor, are spacious and designed to assure the comfort of the patrons. An innovation in motion picture theatres is the placing of loges in the rear of the orchestra floor.

Concealed throughout the entire auditorium are thousands of light bulbs of all hues. These lights are controlled by a mammoth remote switchboard. Innovations have been installed in the lighting system which will permit, through the use of an automatic dimmer, soft or brilliant colored lighting effects, which are so used as to synchronize with moonlight, water and other scenes, as the subject is unfolded on the screen.

Special attention was given to the question of ventilation and careful survey was made of the several systems in vogue before the acceptance and installation of the washed air system in use in this theatre. Great fans drive the air through water, purifying it before it is delivered into the auditorium. The temperature of the washed air is regulated to fit the season, by passing over heated coils in the winter and iced coils in the summer months. For every person in the theatre, thirty cubic feet of purified tempered air will be supplied every minute.

Joe Koppel, one of the ablest and most popular theatre men in Chicago, is house manager and George Koehler and his famous orchestra, formerly associated with D. W. Griffith, will furnish the music for the pictures and will also render overtures from jazz to grand opera. The latest type of Moeller pipe organ has been installed to supplement the special orchestra which will interpret the picture plays.

Rest rooms have been provided with every convenience and an attendant in charge to look after the comfort of the patrons.



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in

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It took a picture like the "Mark of Zorro" to do it.

Best wishes and kindest regards.

Yours very truly,

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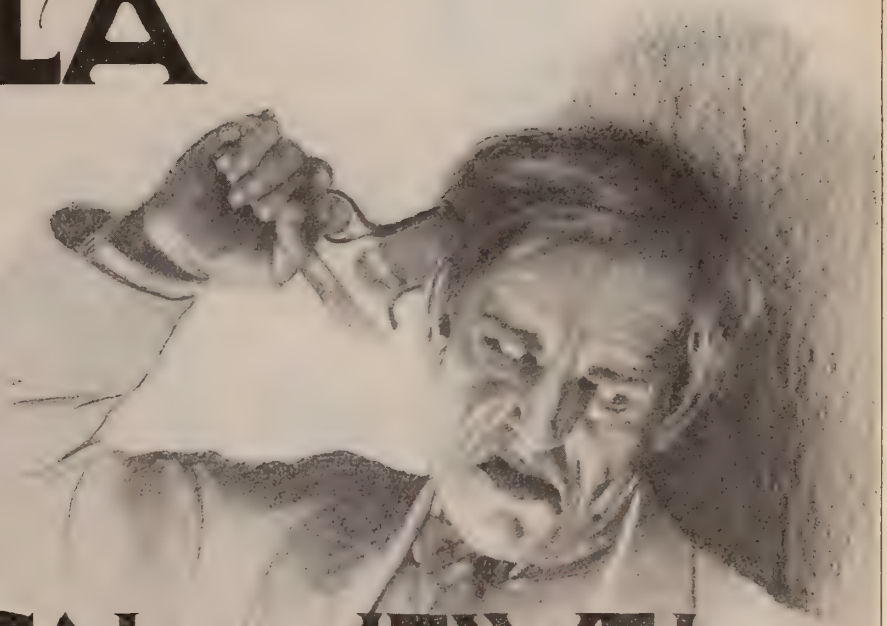


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A WEEKLY FEATURE that you can count on will be the heart and soul of Universal's policy for the year 1921.

A good picture every week for fifty-two straight weeks—a great big slice of your schedule off your mind for a whole year.

And no worry. A production every week in the year that will average higher than any other brand of pictures on the market. Made by a company with bigger assets in past performances, picture-making knowledge and equipment than any other concern in the world.

Sold you at a price that will net you more than anything else you can buy.

Fifty-two good pictures a year. That's all and that's enough.

UNIVERSAL SPECIAL ATTRACTIONS

"ONCE TO EVERY WOMAN"

Starring
DOROTHY PHILLIPS



"Singer a Real Hit!"

"'Once to Every Woman' opened to capacity. Unable to take care of the crowds. 'Ben Bolt' sung by local singer a real hit. Universal deserves great praise for such a production."
(Signed) H. J. DONOVAN, *Mgr.*,
Fuller Thea., Madison, Wis.

"Everything that makes a Real Picture"

"Have just finished playing 'Once to Every Woman' at my Liberty Theatre to capacity business all week. I want to compliment you on this production. It has greatly pleased every man, woman and child who saw this heart-appeal picture. It has everything in it that goes to make a real, big picture."
(Signed) SAM HARDING,
Managing Director,
Liberty Thea., Kansas City.

Without fail—use that Singer!

When you book this picture, get the assistance of your Universal-Jewel Exchange in arranging for the services of a singer to render vocal accompaniment during your showing. Follow the plan of Ascher Brothers of Chicago as given in your Moving Picture Weekly, Issue of December 11th.

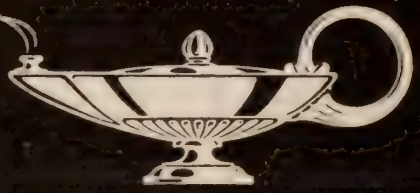
UNIVERSAL-JEWEL

You may have complaints now and then as to your feature pictures, but your International News Reel is a thing you can absolutely count on for satisfaction. That is because International regularly shoots more footage per reel than your most expensive feature. Fifteen feet shot for one foot shown is by no means an unusual effort on our part to give you the most interesting, dependable news reel on the screen today. If you want the best and want it first, you want nothing but

International News

Released thru Universal

Educational Pictures



"THE SPICE OF THE PROGRAM"

THE SIGN OF COMPLETE SERVICE

WHY SHOP AROUND for short subjects to complete your program when you can get the highest type of every kind of picture you need from Educational Film Exchanges, Inc.?

And — you can get whatever you want not only for a single week, but for every week in the year.

Where else but from Educational can you get a choice of three types of scenics and travel pictures, and of six distinct kinds of comedies, plus "specials" —each the leader of its class and obtainable on a basis of two hundred and thirty releases a year?

Where have you ever been able to get such occasional short reel features as Man O' War in "The Race of the Age"—except from Educational?

That is the broad scope of Educational Service which is enabling exhibitors everywhere to plan their programs a year ahead and devote all the rest of their time to running their theatres.

EDUCATIONAL FILM EXCHANGES, INC.
E. W. Hammons, President

Educational Pictures



"THE SPICE OF THE PROGRAM"

THE SIGN OF SUPERLATIVE QUALITY

NO TROUBLE or expense is ever spared which will help to make each Educational Picture the best of its kind.

Educational's success proves that this policy pays.

Audiences don't like any old kind of a scenic, but all audiences like Educational Scenics. Audiences don't like any old kind of a comedy, but all audiences do like Educational Comedies — and so on throughout the Educational Repertoire. They "say it with dollars" at the box office.

Box office dollars are the sincere kind of appreciation which pleases exhibitors. And—Educational Film Exchanges, Inc.

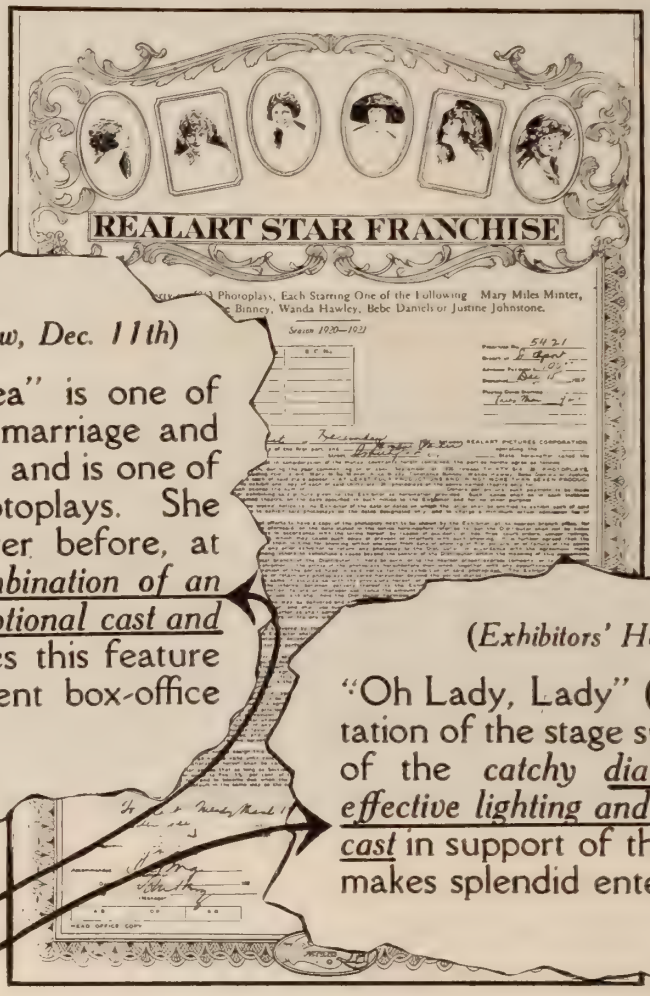
No effort will ever be spared to make Educational Pictures merit such appreciation.

EDUCATIONAL FILM EXCHANGES, INC.

E. W. Hammons, President



Trade Mark Reg. U. S. Pat. Off.



(Exhibitors' Trade Review, Dec. 11th)

"The New York Idea" is one of the best comedies of marriage and divorce on the screen, and is one of Alice Brady's best photoplays. She seems better than ever before, at moments, and *the combination of an excellent story, an exceptional cast and splendid direction* makes this feature loom up as an excellent box-office attraction.

(Exhibitors' Herald, Dec. 25th)

"Oh Lady, Lady" (Realart) is an adaptation of the stage success and by reason of the *catchy dialogue, beautiful sets, effective lighting and practically an all-star cast* in support of the star, Bebe Daniels, makes splendid entertainment.

There you have it again!—"the combination of an excellent story,
an exceptional cast,
splendid direction,
catchy dialogue,
beautiful sets,
effective lighting—"
which distinguishes every Realart production.

The REALART STAR FRANCHISE gives your theatre and your patrons *entertainment insurance* for a whole year!

Sign one TODAY!

REALART PICTURES CORPORATION

469 FIFTH AVENUE, NEW YORK

The Announcement

Associated Exhibitors

Presents

Geraldine Farrar

in

"The Riddle: Woman"

Directed by Edward Jose

The Purpose

A production made for exhibitors by exhibitors with their own money. A production built for the box-office by men of the box-office, men of integrity and standing in every part of the United States.

The Result

The most phenomenal record of really great bookings in respect to the personality of the men who made the bookings ever achieved by a motion picture.

Read on the following page
the list of Theatres in which the picture has been booked.
It is a directory of the best in the country.

Are you looking for information?

The following are some of the Theatres in which "The Riddle: Woman" has been played—

Are you looking for advice?

The fact that the men who run these Theatres booked the picture immediately upon release should be the strongest kind of advice.

Akron—Orpheum
Allentown, Pa.—Hippodrome
Atlantic City—Bijou
Baltimore, Md.—Blue Mouse
Boston—Park, (Lowry)
Boston—Fenway
Boston—St. James
Boston—Broadway
Buffalo—Shea's Hippodrome
Buffalo—Shea's Court
Camden—Grand
Canton—Strand
Chicago—Ziegfeld's Theatre
Chicago—Lubliner & Trinz Circuit
Cincinnati—Ike Libson's Strand
Cleveland—Strand
Cleveland—Metropolitan
Clinton, Iowa—Strand Theatre
Columbus—Grand Theatre
Chester, Pa.—Washington Theatre
Des Moines—Abe Blank's Garden
Dorchester—Codman Stquare
Elizabeth—Capital
Fort Wayne—Jefferson Theatre
Hamilton, O.—Palace
Hartford—Strand
Harrisburg—Regent
Holyoke, Mass.—Strand
Indianapolis — Olsen's Alhambra Theatre
Joplin—Electric Theatre
Kansas City—Sam Harding's Liberty Theatre
Lancaster—Hamilton
Lexington, Ky.—Strand
Lima—Lyric
Little Rock—Saul Harris Theatre
Los Angeles—Symphony
Louisville, Ky.—Majestic
Lowell—Strand
Marionette—Cozy Theatre
Milwaukee—Alhambra Theatre
Muncie—Strand
New York—Strand (Moe Mark)
New York—Proctor's 58th Street
New York—New Atlantic Gardens
New York—Grand Opera House
New York—Moss Coliseum
New York—Proctor's 125th Street
Newark—Newark
Oklahoma City—Coopers Theatre
Omaha—Brandeis Theatre
Oshkosh—Rex
Ottowa, Ill.—Orpheum
Paterson—Lyric
Perth Amboy—Strand
Philadelphia—Comerford Circuit
Philadelphia—Palace (Mastbaum)
Philadelphia—Franklin
Philadelphia—Mammoth
Philadelphia—Colonial
Philadelphia—Locust
Philadelphia—Broadway
Philadelphia—25 neighborhood houses
Plainfield—Plainfield
Portland, Me.—Empire
Providence—Strand (Williams)
Racine—Princess
Reading, Pa.—Colonial
Roanoke, Va.—Rialto
Seattle—Clemmers' Theatre
Sioux City—Plaza Theatre
Spokane—Clemmers' Theatre
Springfield, Mass—Capitol
Springfield—Electric Theatre
Springfield, O.—Princess
St. Joseph—Electric Theatre
St. Louis—Grand Florissant
St. Louis—Juanita Theatre
St. Louis—Novelty
St. Louis—Moffett
St. Louis—Lafayette
St. Louis—Lowell
St. Louis—Arco
St. Louis—Lindell
St. Louis—Shenandoah
(All Owned by Famous Players) Missouri Corporation
St. Louis—Columbia
St. Louis—Webster
St. Louis—Star
St. Louis—Casino
St. Louis—Majestic
St. Louis—Marquette
St. Louis—Congress
St. Louis—The Kings
St. Louis—Gravois
St. Louis—Mikado
Toledo—Temple Theatre (Eddie Zorn)
Trenton—State Street Theatre
Washington, D. C.—Metropolitan Theatre (Harry Crandall)
Washington, D. C.—Knickerbocker
Washington, D. C.—Savoy
Washington, D. C.—Apollo
Washington, D. C.—Avenue Grand
Washington, D. C.—York
Wilmington, Del—Savoy
Youngstown—Liberty (Deible)

Associated Exhibitors

25 West 45th Street, New York

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To the Motion Picture Industry!

and This Means Every Man Jack of You

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Salesmen
Ticket-Sellers
Ticket-Takers
Operators
Ushers
E-V-E-R-Y-B-O-D-Y



Put Your Shoulder to the Wheel!
There's a Task to Be Done!

THIS MESSAGE CALLS FOR ACTION — READ—THEN *SIGN ON THE DOTTED LINE!*

HERBERT HOOVER

Humanitarian, International Statesman,

Has asked the Motion Picture Industry

To Save 250,000 STARVING CHILDREN

THE HON. FRANKLIN K. LANE

Proven Friend of the Motion Picture Industry, Is

TREASURER OF THE HOOVER MOVEMENT

From the fullness of his knowledge, resulting from important service abroad during the late World War, Mr. Hoover is passing on to the American public the grave necessity of stretching out a helping hand to innocent sufferers from the Holocaust of Hate.

He pleads in the name of charity first. Three million, five hundred lives will be snuffed out before another harvest is garnered unless aid is rushed. Ten Dollars will save a life!

The movement is of almost equal importance because of its relation to international affairs. Starving millions on one side of the Atlantic mean disordered millions on the other.

Think of this as a charity of necessity!

THIS MESSAGE CALLS FOR ACTION — READ—THEN *SIGN ON THE DOTTED LINE!*

THE INDUSTRY HAS PLEDGED ITSELF,

The National Association of the Motion Picture Industry
and Motion Picture Theatre Owners of America
Acting as Spokesmen.

JANUARY 26th

Has Been Designated

MOTION PICTURE DAY

NINE BIG WELFARE ORGANIZATIONS

Covering Every Community in the Country

WILL HEARTILY CO-OPERATE

The American Relief Administration, the American Red Cross, the American Friends' Service Committee, the Jewish Joint Distribution Committee, the Federal Council of Churches of Christ in America, the Knights of Columbus, the Young Men's Christian Association, the Young Women's Christian Association, and the Literary Digest Appeal have been enlisted in the tremendous drive for funds which is to be made on Motion Picture Day.

These organizations will work out the details for the work of mercy in conjunction with each and every motion picture man who gets in touch with them.

There will be speakers of prominence to help arouse interest. There will be a general plan of operation suggested in Motion Picture Trade Papers later. Any plan which may be devised to collect plenty of money will be considered a good plan.

There are 250,000 Lives to Save. There Must Be Ten Dollars for Every Life. Our Goal Is Two Million, Five Hundred Thousand Dollars.

**THIS MESSAGE CALLS FOR ACTION —
READ—THEN *SIGN ON THE DOTTED LINE!***

THIS BIG PROJECT DEMANDS YOUR SERIOUS ATTENTION —

The Motion Picture Industry is essentially "of the people"—or of the masses. Figuring only in the most practical and sordid way, it would be good business for the motion picture industry to spend Ten Dollars to save the life of any child. The per capita expenditure for motion pictures these days is a lot higher than Ten Dollars in seventy years, the normal lifetime.

In a higher plane, what industry owes more to the people—and to the children? It's the genuine heart-tug between motion pictures and the people that has resulted in the tremendous development of our business. We're the people's dearest friend—it's their right to come to us for help.

And from still another angle—and you motion picture folks everywhere ought to give this a lot of thought:—The time is at hand when the motion picture industry ought to welcome any opportunity to prove its tremendous strength, either for public welfare or for its own protection.

(Signed) WILLIAM A. BRADY,
President, N. A. M. P. I.

"THE INVISIBLE GUEST"

is an interesting, entertaining, and highly convincing tabloid feature (150 feet in length), which has been prepared for use in motion picture theatres to tell the Starving Children story to the public. Prints are available through the various distributing companies for the territories designated:

COMPANY	DIVISION OF DISTRIBUTION
SELECT	Boston, Indianapolis, Charlotte
PARAMOUNT	New York, Des Moines, Atlanta
ROBERTSON-COLE	Albany, Kansas City, Milwaukee
UNIVERSAL	Los Angeles, Oklahoma City
GOLDWYN	Detroit, Omaha, Denver
VITAGRAPH	Buffalo, Dallas, Salt Lake City
PATHE	Pittsburgh, San Francisco, Portland
METRO	Philadelphia, St. Louis, Washington, D. C.
FOX	Cincinnati, New Haven
REALART	Cleveland, Seattle
FIRST NATIONAL	Chicago, Minneapolis, New Orleans

Emergency Prints at the Following Cities:—Butte, Spokane, Wichita, Sioux Falls, Fort Smith, Memphis—from the Universal Film Mfg. Co.

Get a Print Now and Run It at Every Show From Now Until January 26.

We're with you in the drive for the Starving Children of Europe and the honor of our industry. Count on us for full support.

(Owner or Manager).....

(Theatre).....

(Address).....

Mail this coupon to
Hoover Relief Motion Picture Division
West 49th Street, New York City

HERE'S THE DOTTED LINE—Sign NOW!



Tickets available at 1600 Broadway



STOLL FILM
CORPORATION OF AMERICA

presents

"Mr. WU"

The Play in Which
Walker Whiteside
Starred for One Year
on Broadway

GABLIK STU

"Mr. WU" IS A SHOWMAN'S PICTURE

A father punishes betrayal with death----
the death of his idolized daughter

On the family of the betrayer the revenge of the crafty Oriental is swift, seemingly sure and doubly diabolical

It is founded upon the ages old principle of an Eye for an Eye

A Woman for a Woman

The Mother, trapped, knowing submission to Wu will prevent her son's execution chooses a Spartan death

Mr. Wu, in a moment of serene gallantry takes from the hand of the Mother the poisoned cup of tea that will save her family's honor

If Wu drinks it the tapping of a gong will restore to liberty Mother and son

What does he do ?

Go to the local Pathe Exchange and ask the Stoll manager to show you "Mr Wu", that for yourself you may see this thrilling denouement and the fast-moving action leading up to it. Then we are confident you will agree with us that

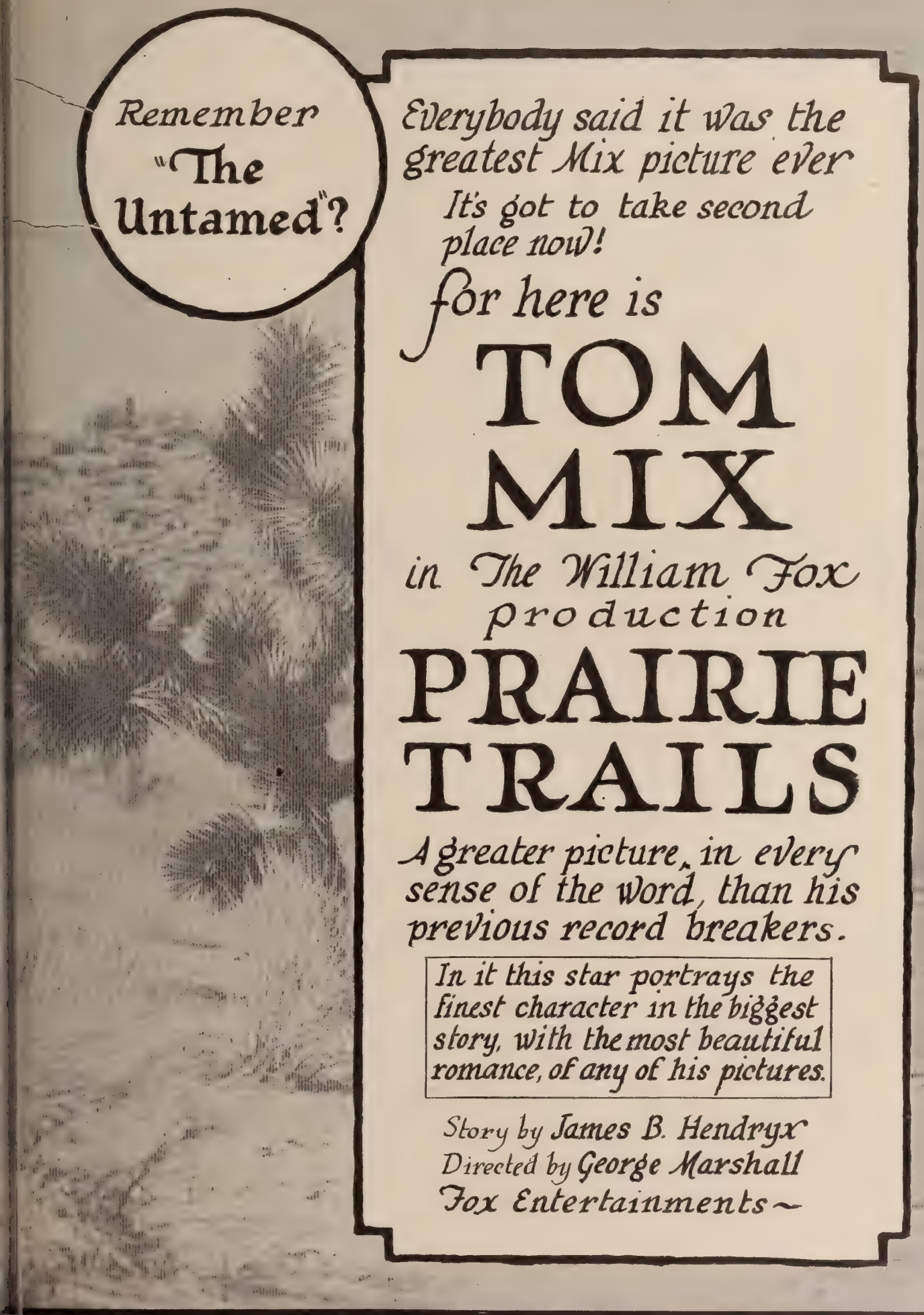
"Mr Wu" Is a Showman's Picture



STOLL FILM
CORPORATION OF AMERICA

GEORGE KING, President
130 West 46th Street, N. Y. C.





Remember "The Untamed"?

Everybody said it was the greatest Mix picture ever

It's got to take second place now!

for here is

TOM MIX

in The William Fox production

PRAIRIE TRAILS

A greater picture, in every sense of the word, than his previous record breakers.

In it this star portrays the finest character in the biggest story, with the most beautiful romance, of any of his pictures.

Story by James B. Hendryx
Directed by George Marshall
Fox Entertainments

J. L. FROTHINGHAM

Announces for 1921

FOUR SPECIALS DIRECTED BY

Edward Sloman

PHOTOGRAPHED BY

Tony Gaudio

THE FIRST OF WHICH IS FROM
NORAH DAVIS'S NOVEL

The Other Woman

WITH AN ALL-STAR CAST INCLUDING

Jane Novak — Helen Jerome Eddy
Joseph J. Dowling — Jerome Patrick
William Conklin — Frankie Lee
Aggie Herring

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W. W. Hodkinson Corporation

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Savini Films - - - Atlanta
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S. T. Stephens Film Dist. Co.
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De Luxe Feature Film Co.
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Royal Pictures, Inc.
Philadelphia, Pa.

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Salt Lake City

Federal Film Service
Washington, D. C.

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For a most prosperous year. We trust that unprecedented prosperity and success will attend your efforts during this new year and that the pictures you have secured from us will be instrumental to this end.

Clark-Cornelius Corporation
117 West Forty-sixth Street, New York City

PRODUCERS! DISTRIBUTORS! EXHIBITORS!

Certain self-appointed individuals and interests at Washington are threatening the existence of, the future, and the stability of the entire motion picture industry by means of legislation to establish what is known as

"BLUE SUNDAY"

To prove that the American people have no desire to eliminate happinesss and legitimate recreation for the one day in seven which is devoted to rest and peace—that the American people have no desire to enter either a mental, spiritual or physical slavery at any man's dictation—we must submit at once a written protest of American citizens who will demand that they be not denied the privileges of the free air of God on the golf course; neither will they be denied the Sunday newspapers and magazines on their own veranda—nor shall any legislation be enacted which will deny them the privilege of silently witnessing a screen production of the master authors or artists of the world.

No legislation will ever enforce or impose

RELIGION or BELIEF

which must and does come from the soul

Personal petition blanks for the forwarding of protests of

16,000,000

law-abiding and respectable citizens to their Congressional representatives in Washington have been prepared and are ready for

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without cost or expense to yourself in forwarding the protest of your patrons to Congress assembled.

WRITE WIRE PHONE

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Betty Compson

THE rapture of first-love; the agony of dis-illusion; the peace that is bred of pain—all these are blended in Betty Compson's marvelous performance of the beautiful Blanche Davis in "Prisoners of Love".

in "Prisoners of Love"

by
Catherine Henry
Personally Produced by
Betty Compson
Directed by
Arthur Rosson

Distributed by
GOLDWYN



BETTY COMPSON

IN

PRISONERS OF LOVE

PERSONALLY PRODUCED BY

BETTY COMPSON

DIRECTED BY

ARTHUR ROSSON

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GOLDWYN



WHAT was the price Blanche Davis paid for her gift of glorious physical beauty.

5 REASONS why a Franchise in SHERMAN PRODUCTIONS CORPORATION means BIG MONEY for the Independent Exchange

Number 1 Each attraction release of Guaranteed Premier Box Office Quality.

Number 2 No Advances or Assessments of any kind required.

Number 3 No Payments to be made by Franchise-holders until positive prints are delivered --- then only pro-rata share of net production cost.

Number 4 Lithographs, lobby display, and all accessories, strictly at cost, with liberal trade paper advertising campaign on all releases paid for by SHERMAN PRODUCTIONS CORPORATION.

Number 5 Reduction of initial cost to all Franchise-holders through participation in profits on sale of foreign rights.

Every day more people say "Sherman is right"

Applications for territory still open, will be considered in the order received.

Wire today--NOW!

to SHERMAN PRODUCTIONS CORPORATION
Fitzgerald Building -1482 Broadway, New York



THE CUTS

ANDY and MIN HAVE GONE OVER BIG

THEY HAVE PROVED TO BE THE BEST OF THEIR KIND ON THE MARKET TO-DAY AND ARE GETTING BETTER WITH EVERY RELEASE—HAVE YOU BOOKED THEM?

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CLAIRE ADAMS

NILES WELCH



J. DOWLING



ROBT. McKIM

A **Benj. B. Hampton** *Production*

"The SPENDERS"

from the novel by

Harry Leon Wilson

With an All Star Cast including

Joseph Dowling - Niles Welch
Claire Adams - Robert Mc Kim

Directed by Jack Conway *Produced by* Great Authors Pictures, *Inc.*

A Splendid Story With A Superlative Cast

Harry Leon Wilson's name is one that will attract many extra admissions to your box-office. And no less strongly appealing is the fact that this,—the greatest of all his sparkling comedies,—is enacted by a superlative cast,—a cast that is more than capable of doing it justice.

Joseph J. Dowling, the man who made "The Miracle Man" famous,—Claire Adams, starred in many past Benj. B. Hampton successes,—Robert McKim, "the best-loved villain on the screen,"—Niles Welch, voted by many the most popular juvenile of the present day,—these stars are a real attraction for your patrons.

Distributed by

W.W. HODKINSON CORPORATION

527 Fifth Avenue, New York City

thru PATHÉ *Exchange, Inc.*

Benj. B. Hampton Productions Now Being Booked Through W. W. Hodkinson Corporation

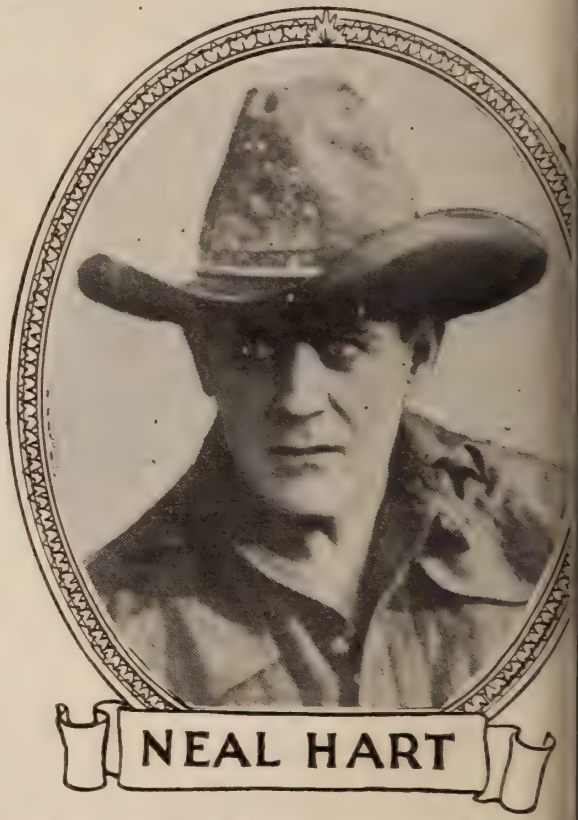
DESERT GOLD — THE SAGEBRUSHER — THE WESTERNERS — RIDERS OF THE DAWN

INDEPENDENT FILMS ASSOCIATION NEWS
PUBLISHED BY THE INDEPENDENT FILMS ASSOCIATION CHICAGO
EDDY ECKELS - GEN MGR
RICHARD ROBERTSON DIRECTOR OF EXPLOITATION
WORLD DISTRIBUTORS EXPLOITATION SECTI

To get the REAL THING in Pictures!



FROM A PHOTOGRAPH OF THE NEAL HART EXPEDITION INTO DEATH VALLEY—*Los Angeles Times.*



Neal Hart's Party Braves Torrid Desolation of Death Valley to Film Desert Scenes for "Danger Valley."

THE Los Angeles Times has just printed a detailed account of Neal Hart's expedition into Death Valley.

"Of the thousands of motor trips made yearly there are never more than two or three which stand out as unusual," says the Times. "The one trip of the thousand was completed recently by a party of twelve motion picture actors, actresses, cameramen and assistants. In two Cadillac touring cars this party of adventurers worked from one end of Death Valley to the other, penetrating to spots in this below-sea-level wilderness that have never before been reached."

The Times goes on to relate that the occasion for the trip was the making of Neal Hart's great story, "Danger Valley," and says, "This experience was a decisive demonstration that everything in the motion picture business is not milk and honey.

"For twelve days these men and women lived on the desert, existing only on the food and water carried in the two trailers attached to the cars.

"No one in the party knew the roads of Death Valley, and when they struck out into this wilderness it was with the one desire of shooting up all unusual and out-of-the-way locations across this one hundred and fifty miles of desolate country.

"The lack of road knowledge, and the policy of following what looked to be the best trail resulted in the party becoming lost for three days. After working back and forth over the hills and through the sinks they found themselves at the very spot they had left three days before. F there they decided to travel by compass, and struck out on a straight line across the desert in the direction in which they hoped to fi town. Two days later they saw across the sagebrush a small settlement which meant they were back to civilization. Four miles t town one of the cars sputtered and died. Not a drop of gasoline in the tank!

"Neal Hart deserves credit for going into that hell hole and exposing himself to such hardships in order to get the real thin pictures.

"When the party reached Los Angeles, covered with dust of Death Valley, they were surrounded by large crowds wherever stopped."

"Danger Valley" is the third picture in the Neal Hart series of eight extraordinary outdoor pictures, and is scheduled for rel throughout the country on January 1.

It is the only authentic Death Valley motion picture ever produced, and aside from its intensely dramatic story value, will pos an irresistible popular appeal on account of the curious dread and horror with which Death Valley has always been regarded by the pu

Exhibitors fortunate enough to have "Danger Valley" on their list of forthcoming attractions should begin now paving the for unusual business on this great film.

THE BEST SHORT REEL THERE IS

CHARLES URBAN'S MOVIE CHATS

Things we read about but seldom see.

An old, old saying that perfectly describes these gems among the *Urban Popular Classics.*

Chapters of art and science, travel and history, all kinds of pictorial beauty and interest from all over the world.

Truly the things your audiences have ofttimes read about, but seldom have seen.

Exhibitors who are building *now* for the *future* are booking

CHARLES URBAN'S MOVIE CHATS

Exhibitors who have not booked "Movie Chats" can secure catalogue and complete information by writing direct to us.

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71 W. Twenty-Third St. — C. Urban PRESIDENT. — New York City

URBAN POPULAR CLASSICS

KINETO COMPANY of AMERICA INC.

PRESTIGE

AT a meeting of the Sales force of the Educational Film Corporation held in New York, December 19th, it was decided to effect a close co-ordination between the advertising and sales departments.

The Advertising Manager submitted, as a basic step to the end, the following plan:

Recognizing the trade paper as the inevitable foundation of any selling campaign, and selecting MOTION PICTURE NEWS not merely because of its comprehensive circulation but particularly on account of its PRESTIGE, a series of announcements have been prepared to appear in this publication.

These announcements will outline and constantly emphasize not only the quality of the product of the Educational Film Corporation but also its volume, stability and regularity of release.

Each salesman is to be instructed to approach the exhibitor by asking for his copy of MOTION PICTURE NEWS and making the advertising announcement therein the basis of each and every sales argument.

We appreciate this proper recognition and this logical use of an effective trade medium.

MOTION PICTURE NEWS

The News Covers the Fiel

C. F. Hancock, Lyric Theatre, Stuart, Fla.
"I have yet to lose money on any Associated First National franchise picture I have played. As for drawing power and quality of prints they lead the field."
—THAT'S ANOTHER REASON WHY

There'll be a Franchise everywhere

"Tense Dramatic Moments!"

—Exhibitor's Trade Review

EMOTIONAL SITUATIONS CONVINCING

"Presented by a clever aggregation of players, 'The Truth About Husbands' registers as an interesting film. The emotional situations are convincingly developed, offering tense dramatic moments. The subject matter is so skilfully handled that nothing offensive is screened.

"Anna Lehr's performance is remarkable for its sincerity and tenderness and May McAvoy gives a well balanced and appealing performance. The work of the company as a whole is of high-grade quality. Beautiful exteriors abound, including exquisite woodland and water views, the interiors are well filmed and good lighting prevails. Kenneth Webb has maintained unbroken continuity and the action moves smoothly throughout."—*Exhibitor's Trade Review.*

A POWERFUL PICTURE

"'The Truth About Husbands' has a comparatively recent theme. A strong situation is reached. The power of it lies in a pure-minded wife's supreme confidence in her husband. A good structure leads up to intense moments, and it is beautified by exquisite settings. May McAvoy is a talented young artist and enacts her part with convincing fidelity. The big effect on a crowded house at the Strand Theatre was that of acting at the high point of this entertaining drama."—*Moving Picture World.*

MISS McAVOY CHARMING

"A bit different. Kenneth Webb has provided a thoroughly satisfactory production for the story and it runs off smoothly. Your patrons are sure to enjoy charming May McAvoy."—*Wids.*

VERY INTERESTING

"A satiric flaying of the double moral code. A careful and expensive production coupled with good acting. It will no doubt prove interesting. The cast is entirely competent even to the bits."—*Motion Picture News.*

Speaking of Whitman Bennett's presentation
of his personally supervised production

THE TRUTH about HUSBANDS

Adapted from "The Profligate"
By Sir Arthur Wing Pinero

Directed by Kenneth Webb

A First National Attraction

Foreign Representative, David P. Howells, Inc.
729 Seventh Ave., New York City

FIRST NATIONAL PICTURES

FIRST NATIONAL PICTURES

P. J. Schlossman,
Schlossman Amusement Co., Muskegon, Mich.
"I took out a franchise because I believe First National can supply me with the best pictures as cheap or cheaper than any other distributing system."—THAT'S ANOTHER REASON WHY

There'll be a Franchise everywhere

A Picture That Will

All New York Astounded By Mighty Epic of Screen

PASSION

presenting the famous continental star

POLA NEGRI

Entire City "Passion" Mad

Broadway Jammed for Blocks
and Traffic Held Up by Throngs
Bent on Seeing the Picture

That's another reason why

There'll be a Franchise everywhere

C. R. Glenn, Queen Theatre, Hendersonville, N. C.
"The First National franchise is a clear, clean-cut proposition and one of the best buys a theatre can make. And I know I am in a company that is not trying to place a theatre in the town against me."—THAT'S ANOTHER REASON WHY

There'll be a Franchise everywhere

Amaze America

Held Over Another Week First Time In Capitol Theatre's History

By special request of the thousands of New Yorkers who were unable to gain admission when sale of seats were stopped daily because of crowds

Capitol seating capacity	5,000
Daily showings	5
Daily capacity	25,000
Number of days played	14
Total capacity	350,000

(Thousands Turned Away)

World's Record Broken

FIRST NATIONAL PICTURES

A First National Special Attraction

John T. Gelgar, Gaiety Theatre Co., Bluffton, Ind.
"We are highly pleased with our franchise, the standard of production has been high, and best of all pleasing to our patrons."—THAT'S ANOTHER REASON WHY

There'll be a Franchise everywhere

Keep Your Eye On This Pictur



While it is playing at the New York Strand next week

We think

It's His Best Picture

So

We'll Tell You How It Goes And What the Critics Say

Arthur S. Kane presents

CHARLES RA

in

"Nineteen and Phyllis"

His Own Picture
From His Own Studio

By Frederick Stowers

Directed by Joseph De Grasse

A First National Attraction

FIRST NATIONAL PICTURES

Foreign Representative, David P. Howells, Inc.
729 Seventh Ave., New York City

Motion Picture News

VOL. XXIII JANUARY 1, 1921 No. II

Opportunity and Duty

HERBERT HOOVER has given the motion picture an opportunity. Herbert Hoover has bestowed on the screen a priceless privilege. Herbert Hoover has enabled the film industry to prove that it is, above all, the mouthpiece of the world's spirit and heart; and, incidentally, a grateful friend to Herbert Hoover.

Elsewhere, in the advertising pages, exhibitors are told of the plea of Herbert Hoover on behalf of Central Europe's starving children; of the steps that have been taken and should be taken to answer that appeal.

It remains only for MOTION PICTURE NEWS to lend its warmest and most personal urging to exhibitors to line up behind Herbert Hoover. We mean this; mean it with every vestige of soul that can be put into words. This is not the trite "has-to-be-done" note of approval.

It would be simple to play upon heart-strings with an appeal on behalf of three million starving children; famished bodies, deadened souls. But, though it seem like a descent to state the facts, the motion picture has practical, almost sordid, reasons for responding to these three million pleading voices.

First, the screen found a valuable friend during the last Administration in Herbert Hoover; and the screen will be fortunate to be able to enlist Herbert Hoover as an ally during the next four years.

Second, by its ability to show quick action and real power in the response to such an appeal, the motion picture will register its strength with a force that cranks and bigots will not ignore.

Third, Herbert Hoover has, with characteristic efficiency, united all creeds and races behind its plea, so that, for once, the motion picture is able to answer a worthy appeal without fear of offending any who support.

The road is clear; the goal is right. Let it not be said that the motion picture has, at one and the same time, turned a deaf ear to both an opportunity and a duty.

* * *

Good Pictures Never Worry

AN independent producer who wants to make "specials"—and who seems well equipped—comes to us in grief and anxiety over the first run situation.

"How am I to get my pictures into these producer controlled theatres?" he asked. "And if not, how can I succeed?"

Our reply was that if he made a picture better than the one that pushed it out of first run representation—then we'd rather be in his shoes than those of the fellow who owned the theatre. In fact we wouldn't accept such a financial risk—as the ownership of such a theatre under such a policy—for any inducement. If, we said, the one or more downtown houses of any city, were bottled up as to their attractions in such a way we believed we could go to the local bankers or any set of good business men and get money for the erection of a theatre to house the better pictures that were kept out; and that proper advertising of the facts to the public would put the new theatre on its feet and knock the props out from under the others.

We furthermore asked him why he laid all stress upon 2% of the picture theatres of the country as against the other 98%; admitting the very large importance of the key city first run, and its effect upon second run prices was it not vastly overrated by the recent and desperate competition for its control; and how about making pictures for the vast majority of houses which all but make up the total number of the country's theatres and which want good pictures just as badly as any other theatre anywhere?

* * *

Where We Can Teach

ONE of the most prominent New York producers of the legitimate was recently discussing with the writer the fact that many of the pronounced successes on Broadway "flopped" dismally when they opened.

We ventured the assertion that they were not properly advertised. The truth of this is self evident. The shows simply had to wait till the public discovered their attraction; the public was not told about them—in the proper way.

We are better advertisers—in the picture field; much better. Just the same, many a picture suffers from inadequate or improper advertising. In these instances, and we have seen them right along, the difference in the actual and possible gross must amount to many thousands of dollars.

It is difficult to overestimate the importance of advertising.

It seems to us at times that where a producer-distributor indicates strikingly his advertising skill and facilities he could well afford to quit producing and build his success upon his ability to put the other fellow's picture over.

As for the exhibitor, does any one know of a prominent one who isn't distinguished by his advertising ability?

WM. A. JOHNSTON

Brady and Cohen Appoint Joint Committees

THE following statement was issued by William A. Brady, president of the National Association of the Motion Picture Industry, and Sydney S. Cohen, president of the Motion Picture Theatre Owners of America.

"At the end of a week's work by the various committees appointed by both organizations to deal with all the problems before the industry, the leaders of the National Association of the Motion Picture Industry and of the Motion Picture Theatre Owners of America feel greatly encouraged by the definite progress that has been made.

"Joint Committees appointed by both organizations have been in frequent session during the week following the first meeting of the representatives of both bodies at the Claridge on December 14.

"All these committees—the Committee on Business Relations, the Committee on Cooperation with Herbert Hoover, and the Committee on Legislation—have reported satisfactory progress. A spirit of harmony and cooperation is in the air and is being reflected in the work of the committees."

Committees of eleven appointed by President Wm. A. Brady of the National Association of the Motion Picture Industry, and Sydney S. Cohen of the Motion Picture Theatre Owners of America, to confer on matters pertaining to both organizations.

National Association of the Motion Picture Industry: William A. Brady, ex-officio; P. L. Waters, R. A. Rowland, E. J. Ludvigh, William Fox, William Wright, A. S. Kirkpatrick, Gabriel L. Hess, Lewis Innerarity, R. H. Cochrane, J. D. Williams, C. C. Pettijohn—Motion Picture Theatre Owners of America; Sydney S. Cohen, ex-officio; G. G. Schmidt, A. W. Steffes, H. H. Lustig, E. T. Peter, A. Julian Brylawski, C. L. O'Reilly, J. H. Rhodes, J. C. Ritter, H. B. Varner, Joseph Hopp, Joseph Mogler.

Committee to act on Hoover Proposition: Oscar A. Price, chairman; William Fox, Carl Laemmle, R. A. Rowland, C. C. Pettijohn, J. E. Brulatour, William Wright, J. R. Quirk, A. S. Friend, H. M. Berman, Lewis Innerarity, Arthur James, Ralph Kohn.—Sydney S. Cohen, chairman; Leo Brecher, C. T. Sears, C. E. Whitehurst, L. Goldman, J. Evans, S. Bullock, S. I. Berman, E. M. Fay.

Committee on Business Relations, Equitable Contracts and Advance Deposits: E. J. Ludvigh, Lewis Innerarity, Gabriel L. Hess, C. C. Pettijohn, Ralph Kohn.—A. W. Steffes, J. Manheimer, Joseph Hopp, E. M. Fay, Joseph Stern, L. J. Dittmar, E. T. Peters, Leo Brecher, Jos. Rhodes, L. Goldman, John Evans.

Committee on Legislation, Censorship, Sunday Opening and Taxation: R. A. Rowland, William Fox, William Wright, Gabriel L. Hess, R. H. Cochrane, J. D. Williams, C. C. Pettijohn, Ralph Kohn.—G. G. Schmidt, M. Pouzzner, C. L. O'Reilly, A. J. Brylawski, H. B. Verner, C. T. Sears, S. I. Berman, H. H. Lustig, J. C. Ritter, Joseph Mogler, Jos. Herman.

Sub-Committee to Act on Hoover Proposition: Oscar A. Price, chairman; C. C. Pettijohn, William Wright, Lewis Innerarity, H. M. Berman, J. R. Quirk, Arthur James, Ralph Kohn.—Sydney S. Cohen, chairman, C. E. Whitehurst, E. M. Fay, C. L. O'Reilly, S. I. Berman.

Censorship Threatened by Mayor of Schenectady

Mayor George R. Lunn of Schenectady, N. Y., in discussing a complaint which some of the ministers of that city have lately made against such pictures as "Up in Mary's Attic," "Sex" and "Regeneration," was emphatic in declaring that unless some of the producers are more careful there will be what Mr. Lunn terms "a real censorship." Mayor Lunn is firm in his belief that many of the producers are making a mistake in not endeavoring to keep their product on a higher plane. A committee was lately named in Schenectady for the purpose of censoring pictures which are shown there on Sundays.

Mayflower to Do "Aphrodite" Early in 1921

ANNOUNCEMENT is made by General Manager John W. McKay of the Mayflower Photoplay Corporation that "Aphrodite" will be one of the early super-features to be made by Mayflower in 1921. Preparatory work is now under way and negotiations for the leading members of the cast in progress, declares Mr. McKay. He also intimates that the director selected for this picture is one of the "cleverest men in the business." To save time, the producing company will be divided into three units, each one working by itself but under the supervision of a director-in-chief.

It is of interest to note in connection with the preceding announcement that the Nazimova production of "Aphrodite" has been postponed, the next vehicle scheduled for the Metro star being "Camille," according to a wire just received from the Coast. It is also known that a French film version of "Aphrodite" will shortly be released on the American market.

New Orleans Investigates Film Conditions There

The new city administration in New Orleans, La., is taking a whirl at the film exchanges.

"With tons of nitro-cellulose motion picture films, an explosive as powerful as nitro-glycerine, stored in a score or more of motion picture exchanges scattered in various sections of the city, New Orleans is in constant peril of probable loss of life through explosions or fires in the exchanges," Fire Commissioner Harry Fitzpatrick and City Architect Christie told the Board of Fire Commissioners last week.

The fire board appointed Mr. Fitzpatrick and another member, Stanley Ray, who is also a city commissioner, as a committee to confer with the city architects, film exchange managers and others to devise some way by which these motion picture films "can be handled at a minimum of danger to life and property."

"There are no ordinances to regulate these exchanges," Mr. Fitzpatrick told the fire board.

It is very probable that such an ordinance will be passed by the new city commission, and it has started on a remedial campaign to remedy some of the defects.

The discussion ended in the appointing of a committee which was ordered to report to the commission council.

McDermott Co-Director

The review of "Dinty," published recently in the Motion Picture News gave full credit for its direction to Marshall Neilan, whereas John McDermott directed the Irish incidents and Mr. Neilan the Chinatown scenes, according to word received by the News.

Would Instruct Aliens by Motion Pictures

FURTHER indications that the motion picture is becoming one of the most powerful agents for social, political and economic advancement were forthcoming this week as a result of the address of U. S. Commissioner of Immigration Frederick Wallis at a luncheon of the Associated Motion Picture Advertisers on Thursday, December 16. In the course of his talk the Commissioner made an earnest plea that embryo-Americans be given a deeper and more sympathetic understanding of American ideals through the medium of the motion picture.

Acting on the Commissioner's statement that a big step in this direction would be made if pictures at present shown to the thousands of immigrants at Ellis Island were titled in Yiddish or Italian or other foreign languages, a committee of the A. M. P. A. has put the proposition before the National Association of the Motion Picture Industry and the Committee on Americanism. It is expected that definite action will be taken immediately by these bodies, not only in the matter of titles, but also along other lines suggested by the Commissioner.

Obtain Injunction Against Use of Airplane Views

Following the public warning to news weeklies by Katherine MacDonald Corporation to the effect that the special airplane pictures shot in Los Angeles for Miss MacDonald's forthcoming Associated First National attraction, "Stranger Than Fiction," must not be used in any way by the news weeklies, an injunction was secured December 16 in the coast city against Pathe News, declares a statement from First National headquarters in New York. The latter is enjoined from using or showing in any way the exclusively made scenes, the shooting of which was arranged privately and carried out in the line of private business, announces the statement. Following this, a further injunction was obtained against International News, it is stated.

Four Companies Launched in New York State

Only four companies intending to engage in the motion picture industry were incorporated in New York State the past week. During the summer it was not uncommon for a score of new companies to be reported in the week.

The four reported are: The Trump Film Company, $10,000, Henry Huber, John J. McNevin and Herman Pollack, directors; The Direct Film Corporation, $25,000, Anton Novotny, Elmer J. Laforme, Flora Nathan, New York; J. W. Film Corporation, $30,000, Joseph and Lillie Weinstock, Jack Devick, New York; Pasha Pictures Corporation, $50,000, Rose Mintz, Harold M. Goldblatt, New York, Wythe T. Bolling, Scranton, Pa.

Picture Men Active as Reform Movements Crop Out

Blue Law Sunday and Censor Advocates to Meet Active Opposition

THAT motion picture interests in all sections of the country realize the importance of fighting the reform movement to their utmost is evident from the reports received on their activities. Both censorship and Sunday closing agitations are cropping out in various sections. Indiana is seeking a strict interpretation of the old Sunday Blue Laws. The censor advocates are coming to the fore in Georgia and the Sunday movie is the vital issue in Ohio.

The campaign of opposition to the strict interpretation of the blue laws in Indiana and the elimination of them as applied to Sunday photoplay exhibitions received impetus in Indianapolis last week when the Central Labor Union, urged by members of the motion picture machine operator's union, adopted resolutions denouncing the Sunday closing movement.

The Republican members of the state legislature, which convenes, January 3 for its biennial session, gathered in Indianapolis last week for preliminary organization purposes. The Republicans have an overwhelming majority in both Senate and House and it is through them that the Indiana motion picture theatre owners must fight to obtain legislation favorable to the industry. President G. G. Smidt of the organization was out of the city most of last week. His return to the city was expected to be followed by renewed activity among the exhibitors. The real battle is not expected to open until the legislature convenes and all the interested parties are on the ground.

The recent action of the Censorship Committee of the National Association of the Motion Picture Industry in appointing a committee to confer with the producers on the subject of better titles for pictures is meeting with approval of officials throughout the country.

The committee intends to wait upon every big producer in the business and urge that more careful attention be given to the subject of titles. In many of the censorship fights it was discovered that opposition to the pictures in many instances was on account of the title and not on account of the picture itself.

J. R. Quirk, chairman of the committee of standards of the censorship committee received a letter from John M. Casey, chief of the licensing division of Boston, in which the action on the part of the producers in taking more care in the selection of titles is highly commended.

The censorship advocates of Georgia are now preparing for the next fight which is due to come off early in the spring.

Jean Paige and Albert E. Smith Are Married

Jean Paige, screen star, and Albert E. Smith, president of the Vitagraph Company of America, were married last Tuesday morning at the home of the bride's parents at Paris, Ill. The wedding was a simple one, and immediately after the ceremony, Mr. and Mrs. Smith left for a two weeks' trip, the itinerary of which was not announced.

Miss Paige was born in Paris, Ill., and upon her graduation from the High School there, came East to college, where she specialized in the study of elocution for about two years. Miss Paige accepted an offer from Vitagraph Company about three years ago to play in the O. Henry series then being produced at the Brooklyn studio of that company. She was advanced to stardom about a year ago and has won a large individual following.

Mr. Smith is one of the pioneers of the motion picture industry. He was one of the founders of the Vitagraph Company, which, established in 1898, now has two of the largest studios in America and several European branches.

The Womens Club is the chief of the "Pro-Censorship Committee," and as the plans now stand, there will be a revenue of twenty thousand dollars a year (approximately) from the censoring of films. Out of this amount, the three censors will be paid salaries of one hundred and twenty-five dollars a month, and the remainder will be used to buy books for the poor and illiterate throughout Georgia.

The exhibitors of Georgia feel that a ray of hope for them is that Governor-Elect Hardwick has come out strongly against censorship, and who was elected on a platform that was fully and completely endorsed by the motion picture industry. An idea of Governor-Elect Hardwick's stand on this subject is given in this letter to Willard C. Patterson. He states that he believes that all states and most cities now have adequate legislation to safeguard the public.

The reformers are active in Ohio. The other day, George Moore, owner and manager of the Lion and Royal theatres in Bellvue, Ohio, was in Cleveland, and passed around the following letter, facsimiles of which have been received by many other exhibitors:

"My Dear Mr. Moore:

"You are hereby notified that the Ministerial Association composed of the protestant pastors of the city of Bellvue, Ohio, by unanimous vote in regular session on Monday, December 13, 1920, authorized and instructed their secretary to duly notify you to close your picture shows in Bellvue, Ohio, on Sunday in accordance with the General Code of the State of Ohio, Section 13049.

"I might say that similar organizations to our own in the following towns have closed Sunday moving picture shows in their towns: Lancaster, Marion, Upper Sandusky, Dunkirk, Findlay, North Baltimore, Payne, Paulding, Wapakoneta, Bryan, Deshler, Van Wert, St. Marys, Sydney, Picqua, Troy, Bellefontaine, Xenia, Portsmouth, and others. Portsmouth and Findlay took the matter into court and were fined and ordered closed by the judge, and informed by him that should they again open, they would be given the full penalty of the law which is one hundred dollars and costs and six months in jail. They have not attempted to open again.

"The Secretary of the Bellvue Ministerial Association was also instructed to say that this notice is final and that immediate action by law would of necessity follow should this request to respect the law be denied.

"Trusting that you will grant the request and notice of your sincere friends to close your Sunday shows and abide by the law of our state without further word or action, we remain as ever,

"Most Cordially Yours,

(Signed) "A. G. Adriance,"

"Secretary, The Bellvue Ministerial Association."

The Ohio Screen League, a state organization formed for the protection of the exhibitors in this state, is actively engaged in offering opposition to this activity on the part of the Ministerial Associations throughout the state, to close the motion picture theatres on Sunday.

From the National Association of the Motion Picture Industry.

The District of Columbia Department of the American Legion have adopted resolutions opposing the Sunday Blue Laws in Washington and have appointed a committee to fight such regulations if a hearing is held before Congress.

The resolution was adopted at the annual meeting of the Department and was approved of by representatives from every American Legion Post in that city.

The entire blue law fight centers on the Temple Bill now before the District of Columbia Committee in Washington which prohibits among other things the showing of motion pictures on Sunday.

FULL PROGRAM OF MUSIC-PICTURE CONFERENCE, January 24-5-6, is published in this issue. See Pages 372

To afford the Motion Picture the utmost in presentation, to give to the screen a spirit in harmony with today in America rather than to be bound by the traditions of opera, symphony and ballet—in fact to Americanize motion picture presentation—were among the high lights in the objectives set forth by S. Barrett McCormick, recently appointed director of presentation for the New Ambassador Theatre which will shortly be opened as an integral part of the Ambassador Hotel, Los Angeles. The occasion was a send-off dinner to Mr. McCormick at the Hotel Astor, New York, on Saturday, December 11th.

The honor of selection for appointment to the Ambassador is regarded in the industry as well merited distinction and as a signal recognition of Mr. McCormick's effective work in connection with the Circle Theatre, Indianapolis, and at the Tivoli, Toledo. In addition to the Ambassador Mr. McCormick will have the management of the big New Kinema now in course of erection in Los Angeles. Both theatres form part of the circuit controlled by Sol Lesser of First National Associated First National.

While qualifying his remarks with the proviso that it would not be possible to make any strictly definite statement of plans at the Ambassador until after his arrival in Los Angeles and a study of possibilities and conditions, Mr. McCormick gave an indication of what was sought to be effected. "The purpose will be to give to Motion Pictures," said the speaker, "the utmost in presentation through all the media that lend themselves and possibly to develop new methods."

Pennsylvania Censors to Pass on "Trailers"

Censorship in Pennsylvania has been extended to "trailer" films, used in advertising coming attractions.

The State Board of Censors announced today that hereafter no trailers can be shown on the screen if they include scenes from film plays that have not yet been passed upon by the censors.

The ruling reads as follows:

"The use of trailers or advertising films not exceeding 150 feet in length will be permitted in advertising only future film attractions, providing that said trailers or advertising films will not be shown prior to the date of approval of the films, reels or views in question, and that the said trailers or advertising films do not contain any scenes or subtitles that have been eliminated by the Board.

"Each company using trailers or advertising films must file a letter in the office of the Board, 1025 Cherry Street, Philadelphia, indicating their willingness to comply with the above regulations."

Seeks Export Delegate at Foreign Trade Meeting

E. W. Kaufman, president of the Inter-Ocean Film Accessories Corp., of Hollywood, Cal., has protested to John S. Drum, president of the American Bankers' Association, against the omission of a delegate to represent the export end of the film industry at the Foreign Trade Convention.

In reply to a request for suggestions, Mr. Kaufman suggested the following: Allotment of part of the money available under the Edge Law for film industry; cooperation of international bankers with industry to give over extended periods, justified credits; issuance of irrevocable letters of credit; exchange of raw materials at accepted cost to finance corporation for films; appointment of a man in charge of film industry export finance department; proposal to department of commerce for appointment of commercial trade attache and to cover foreign field in official capacity in interest of motion picture industry and finance corporation.

England's Biggest House Opened to Public

The Dalston Picture House, which is the largest in Britain, has been opened to the public. It has a seating capacity of 2,500, is decorated in black, gold and white, and luxuriously equipped.

The Mayor of Hackney officiated at the opening ceremony, and Lord Beaverbrook made a short speech, in which he pointed out that the Dalston Picture House was the twenty-first to be opened by the Biocolor Theatres.

Every new device which can make for cinema house comfort has been installed, an orchestra of twenty-five musicians, a restaurant, soda fountains, and the very newest thing in ventilation and heating apparatus.

Censor Board Rulings Are Held Not to Be Law

ACCORDING to an opinion rendered on December 16th by Attorney General Alexander Armstrong of Maryland, the rulings of the board of motion-picture censors of Maryland are held to have no force in law of themselves. The opinion was handed down in connection with the case of Frederick Clement Weber, of the Gertrude McCoy theatre, who was charged by the censor board with having displayed immoral advertising posters.

Some hold that the attorney-general's opinion is applicable to all rulings of the censor board as well as to that affecting the display of alleged immoral posters. This is contested, however, by Marie W. Presstman of the censor board, who declares that while Section 15 of the movie law, prohibiting immoral posters, gives the board no authority for making rules for the enforcement of this particular provision, yet other powers of the board include enforcement provisions.

Mr. Armstrong's statement further asserted that in case of alleged displays of immoral posters, the magistrate or the court trying the case must determine whether or not the poster is immoral or improper and impose penalty accordingly. The rule itself or the violation of the rule is not held to be sufficient on which to base a legal complaint.

In the case in question, Magistrate Chapman in the Northwestern Police Court dismissed the charge against Mr. Weber, because the magistrate declared he saw nothing immoral in the poster complained of.

North Carolina Exhibitors Hold Winter Session

The mid-winter convention of the North Carolina State Exhibitors' League, held fifteen days earlier than their original schedule called for, in order that the assembled exhibitors might attend the Motion Picture Exposition in Atlanta, was an important one, despite the speed with which the business before the League was disposed of.

H. G. Varner, who has just returned from New York and who is one of the most prominent exhibitiors of North Carolina, read an extensive report in which Mr. Varner alleges that he found Famous Players-Lasky still actively interested in the purchase of theatres, despite their protests to the contrary.

Percy G. Wells, president of the League, was in the chair. A fund of five hundred dollars was raised, at a brief session after dinner, for the purpose of beginning a fight against censorship, for it is believed that the coming fight will be the hardest fought that North Carolina has yet seen.

In a resolution adopted, the North Carolina exhibitors extended greetings to the Motion Picture Theatre Owners of America and congratulated that body upon its efforts to bring producers, distributors and exhibitors into better understanding; recommended that Congress be informed of the burdensome Federal taxes borne by exhibitors with a view to secure such modifications as will place exhibitors on a more equal basis with other industries in this respect; urged that the next General Assembly of North Carolina be prevailed upon to enact a deposit law similar to the one adopted in New York; and declared for clean moral programs, opposed the exhibition of any picture of immoral or questionable character, and invited all interested persons and organizations to cooperate with an exhibitors' committee with a view to secure the best possible results along this line.

Harry Urbach on Motion Picture Journal

Lawrence A. (Larry) Urbach, who for the past four years has been associated with the Motion Picture News and the Exhibitors' Trade Review, has been engaged by the Motion Picture Journal as its advertising manager.

"Larry" Urbach made his first entry into the motion-picture industry in 1916 as assistant studio manager for the Solax Film Corporation. He then went to the Motion Picture News to get his first training in the advertising branch of the industry, and when the Exhibitors' Trade Review was founded he joined hands with their advertising staff to further carry on his activities and services to the advertisers. After three and one-half years of faithful services to the "Review," Mr. Urbach left to enter the producing field. Things did not turn out as he expected, and the new year finds him back in the trade paper field.

Southern California Exhibitors in Enthusiastic Convention

Three-Day Session in Los Angeles of Active State Organization

ENTHUSIASM for united action on the part of all exhibitors of Southern California by association and cooperation was the key-note of the Exhibitors' Convention held in Los Angeles December 7th and 8th, under the auspices of the Theatre Owners' Association of Southern California, which is affiliated with the Motion Picture Theatre Owners of America.

It was the most emphatic meeting with theatre men ever held in Los Angeles and members who attended the recent Cleveland Convention likened the two meetings and held that what the Los Angeles meeting lacked in attendance, it made up in pep and enthusiasm.

Those who attended the convention, and they represent practically every theatre in Southern California and Arizona, not only became members of the Association by signing the by-laws and paying the dues, but they also contributed liberally toward a fund to defray expenses of the organization—the total subscriptions of which in cash amounted to more than $11,000. The quota of the Los Angeles organization to the National Association is $2,500, and the fund over and above this amount will be retained in the Southern California Association to meet needs of conditions.

In preparing for the convention a membership drive was inaugurated by the officers and members and by the time of the opening meeting applications for membership had been received from practically every theatre owner and manager in this section.

The first meeting of the convention was that held at 10:30 Tuesday, December 7th, when Hon. Meredith P. Snyder, Mayor of Los Angeles, gave the address of welcome. T. L. Tally, chosen chairman of the convention, Glen Harper, secretary of the convention, and other delegates responded.

The aims and purposes of the organization were outlined by W. L. W. Whitson, proprietor of the Plaza theatre at San Diego. Following this President H. J. Siler of the Southern California Association appointed various committees as follows: Grievance Committee: J. L. Lazarus, C. E. Walker, G. A. Bush, J. Sams, W. A. Williams, D. H. Schuman, Wm. Fahey; Finance Committee: D. B. Van Derlip, G. L. Van Depergh, F. A. Grant, J. M. Young, G. S. Bell; Membership Committee: Pearl Merrill, J. S. Lustig, R. A. Pagenkopf, D. S. McCarty, W. Wyatt; Resolution Committee, W. L. W. Whitson, L. L. Bard, Frank Schaffer, B. H. Lustig, S. W. Anderson; Legislative Committee: Geo. W. Bush, H. B. Breckvedel, F. A. Miller, J. A. Cook, Geo. Cody; Entertainment Committee: J. Sams, C. E. Walker, J. L. Lazarus, J. M. Young, H. J. Siler, L. F. O'Donnell, Pearl Merrill, D. B. Van Derlip, J. L. Lustig, Glen Harper.

A most pleasing feature of the convention was that introduced at noon of the first day when all members and guests were ushered to a banquet room adjoining the halls used for the convention, where luncheon was served by the Los Angeles theatre owners. The same kind of hospitality was repeated on the second day of the convention. First Vice President C. C. Griffin, Oakland, Calif., of the national organization was the first speaker at the afternoon session on Tuesday, when he addressed the meeting on the national organization. Following, Glen Harper, secretary of the Southern California Association and a member of the Executive Committee of the national organization, gave an interesting report of the progress of the National Association.

At the Wednesday session, the last closed one of the convention, reports were made by the various committees and the reports in all instances were adopted as read.

The resolutions prepared under the chairmanship of W. L. W. Whitson of San Diego provided an endorsement for the work of the Cleveland Convention and of President Sidney S. Cohen and the Executive Committee. They opposed advance payment of deposits for a period longer than seven days, urged a uniform deposit system in adherence to the seven-day clause, and went on record as being wholly against the advance payment being made in full. Deposits should be kept in the State, according to another resolution, and the meeting urged the passing of an act similar to that known as the New York State Anti-Deposit Bill. Protest was made against censorship; exchanges renting feature films to be shown in public or semi-public places; against the music tax; and playing films on a percentage basis. The practice of stealing stars was the subject of one resolution, and the exhibitors adopted this with the promise that they would not play films in which such stars appeared.

One of the most important resolutions was that asking for a standard Association contract form in which the salient features of the contract were expressed in bold face type. Such features as length of contract, cancellation clause, New York office cancellation option, and the Star Series contract features to be emphasized.

The movement for "A Little Church Around the Corner" for motion picture people in Hollywood was endorsed and the producers were urged to be more careful in the preparation of titles and subtitles to insure the elimination of spelling and grammatical errors.

The Association adopted the slogan, "An Injury to One Is the Concern of All."

The closing session of the convention was an open one and attended by representatives of the producing colony, exchange managers and others. A number of players were invited to be present and Harry Carey, William Duncan, Carter de-Haven and others responded.

In addition talks were made by Sid Grauman, Sol Lesser, F. J. Bush, business manager Operators' Union; Fred Miller, managing director California theatre; Morris Wolf, retiring Exchange Board of Trade; Joe Goldberg, president Film Exchange Board of Trade; Walter Rand, manager United Artists Exchange, D. L. Markowitz, president San Francisco Exhibitors Association, and others.

Jesse L. Lasky also took advantage of the opportunity to meet the exhibitors and spoke of activities in the producing field.

The final meeting of the convention was a dinner dance given at Ship Cafe, Venice, Calif., on Wednesday evening. This was attended by many celebrities of the producing colony in addition to practically all of the members of the California Association, and their guests, and the evening proved a most pleasant one in every respect.

The register of the convention contains

(*Continued on page 352*)

"Passion" Breaks Records at Capitol, New York

"PASSION'S" phenomenal record at the Capitol theatre in New York for the first week of its run there was illustrated by an announcement from the theatre, made on Saturday. Receipts up to Friday night, the first six days of the run, have equaled the amount drawn into the box office by the best previous attraction on the entire seven days. While actual figures were not given the announcement indicated that this special First National Pictures, Inc., attraction would exceed in receipts the previous record of the theatre by more than 20 per cent in actual money taken in at the box office.

In point of attendance the production had established a world's record for seven days, it is stated, when the last performance of the first week was started on Saturday night. More than 10,000 people had paid admissions to see the attraction during the first seven days of its run, according to a report submitted, and the estimate of the auditor of the theatre was that the final tabulation would show that between 106,000 and 110,000 had actually purchased tickets at the box office during the week.

Studio Engineers to Safeguard Legislation

The interests of the producers against unfair legislation by the California Industrial Accident Commission will be protected by the Electrical Illuminating Engineers' Society, according to action taken at its last meeting.

The society is composed of studio electrical engineers and is relied upon by the producers to defeat proposed legislation which would hamper production without giving additional safety to the workers.

The membership includes F. L. Mills, Lasky; Harry Brown, Universal; Ed Christ, Universal; G. E. McCormack, Charles Ray Productions; T. E. Young, Carter De Haven; W. L. McPheeters, Universal; W. L. Hermon, Gasnier; L. Kolb, Goldwyn; W. T. Strohm, Brunton's; Herbert Sylvester, Ben Wilson Studios; B. Wayne, Douglas Fairbanks; R. E. Hauck, Ince; Harry E. Collins, Clara Kimball Young; F. G. Carpenter, Tourneur; R. F. Daggy, Nell Shipman Productions; E. V. Morris, Hal E. Roach Studios; Ed Brewer, Katherine MacDonald Productions; Frank N. Murphy, Warner Brothers; R. A. Nauman, Louis B. Mayer; Roy Hostatter, Cinema Studio Supply Co.; Al Helvey, Betty Compson Productions, and L. Johnson, Bessie Barriscale.

Metcalfe a Legion Officer

Earl Metcalfe has been elected vice-commander of the Robert Stowe Gill Post of the American Legion, whose membership consists of the members of the theatrical profession in the Lambs' and Players' Club.

Southern California Exhibitors Meet

the following names of Los Angeles exhibitors:

James Chapman, Manchester theatre; W. A. Cory; B. H. Lustig, Dreamland; Sol Lesser, Kinema; J. Lazarus, Palace; William A. Wiliams, La Tosca; W. E. Jones, Superba; John Tully, Elite; H. E. Seber, Globe; E. H. Chapin, Globe; A. B. Gaunault, Rosebud; O. L. Sanborn, La Salle; C. A. Pearce, Olympus; W. Carter St. Andrews; R. C. Vixner, Jefferson; G. F. MacLeary, Arlington; Mrs. Glen Harper, Apollo; R. A. Pagenkoff, Palace; J. L. Swope, Hollywood; Albert E. King, Lincoln; T. L. Tally, Tally's Broadway; L. L. Bard, Bard's; M. Trallis, Hidalgo; Frank Dorner, Sunbeam; K. C. Manny, Meratta; J. M. Young, Apollo; F. A. and L. A. Grant, Windsor; A. L. Gore, Alhambra; H. B. Breckwedel, Symphony; G. Van Debergh, Victoria; J. S. Lustig, Starland; I. Gore, Liberty; M. Gore, Casino; L. I. King, Wigwam.

Out of town exhibitors present were:

Laura O. Perlaton, Culver City, Calif.; S. V. Anderson, Liberty, Brawley, Calif.; James Cook, Palace, El Centro, Calif.; S. Pauros, Rex, Bakersfield, Calif.; Charles Welstead, Garden, La Jolla, Calif.; R. A. McNeil and Wife, New Lyceum, San Francisco; D. B. Vanderlip, Huntington, Huntington Park, Calif.; Pearl Merrell, Culver City; Ed Barron, Gardena, Calif.; C. E. Walker, Princess, Santa Anna, Calif.; D. Markorowitz, San Francisco; A. N. Jackson, San Francisco; George La Plante, Colonial, Upland; Jack Callicott, Bakersfield; Frank Buttolph, Orgonne, Colton, Calif.; Geo. S. Bell, Inglewood; Frank Powell, Gaiety, Santa Monica; Bessie Moniffe, Victory, Burbank; H. W. Hask, Liberty, Azusa; J. C. McVey, Grand, San Diego; C. C. Griffin, New Piedmont, Oakland, Calif.; Frank Levey, Royal, San Francisco; Bert Pettigill Eureka, Calif.; J. L. Manahan, Rialto, Calexico, Calif.; G. A. Bush, Superba, San Diego; J. M. Lenny, Long Beach; S. F. Cody, San Francisco; W. W. Jehitson, Plaza, San Diego; James Sanns, Rosemary, Ocean Park; R. N. Taylor, Lyric, Pomona; C. A. Robinson, Yeager, Watts; C. E. Zimmerman, Majestic, San Pedro; D. H. Shulman, Florence, Pasadena; G. Donldwaito, Lyric, Oxnard; H. W. Warner, Pasadena; H. N. Wolf, Capitol, Redondo.

Penn State Wartime Ruling Rescinded

The war-time suspension of the rule that required operators of motion picture machines to be at least 18 years of age is no longer in force in Pennsylvania, according to a ruling published today by the inspection bureau of the State Department of Labor and Industry.

During the war, when military service drew so heavily on the man power of the nation, the 18-year-old rule for operators was temporarily set aside and boys as young as 16 years were permitted in charge of projectors, after obtaining the necessary state licenses. This is not to be permitted, as explained by John M. Walker, chief of the bureau of inspection of the Labor Department, who issued the following statement on the subject:

"There seems to be some misunderstanding regarding the emergency ruling of the State Industrial Board, permitting the employment of operators on motion picture machines under the age of 18 years. You are, therefore, advised that this ruling was rescinded last spring and no person under the age of 18 is permitted to operate a projection machine. Moreover, all such operators must be licensed from this office.

"In some cases helpers are employed to take care of rewinding, etc., and such helpers must be over the age of 16 and, between the ages of 16 and 18, must be furnished with an apprentice license, and if 18, or over, must have the regular operator's license.

"I wish to impress further upon you that no person under the age of 16 is permitted in a booth or projection room and all persons over that age who are permitted in a projection room must be provided with either an apprentice or operator's license. In other words, no person is permitted in a projection room unless he holds a license issued by this department.

"I trust this point is now clear and will be strictly enforced."

"Ireland in Revolt" for State-Rights Market

A wire just received from Chicago informs that Samuel S. Hutchinson, president of the American Film Corporation, has completed arrangements with the Chicago Tribune to put the Tribune picture, "Ireland in Revolt," on the state-rights market. This picture shows conditions in Ireland as they actually exist at the present time.

The Chicago Tribune sent Captain Edward F. Weigle, the famous war photographer, to the Emerald Isle to secure pictures of prevailing conditions, and he has just returned after a three months' tour, bringing with him some remarkable views of the riots, reprisals and other incidents of terror which are today part of the life in certain portions of Ireland. Weigle is the man who in 1916 brought to this country for the Tribune pictures showing the German side of the war. This proved a big box-office success.

The first showing of "Ireland in Revolt" was held in Chicago last week at the Randolph theatre and proved a good box-office attraction.

A Study in Figures

A NEW YORK exhibitor, who asks that his name and the location of his theatre be withheld, comments as follows on William A. Johnston's editorial, "The Sales Manager's Opportunity," appearing in the November 6th issue of the NEWS:

"WE read with interest your article on page 3519 of your issue of November 6, 1920. If the returns made by the producers to the Collector of Internal Revenue are honestly computed upon the receipts from film rentals, then the small theatre is most assuredly being exploited.

"Our theatre has five hundred seats, shows pictures only, and is located in a city of 12,500 population having few industries and relying largely on a summer business of six weeks to support the inhabitants during the other ten and a half months. There are two other larger theatres, one a combination house and the other showing pictures only. In order to attract attendance it is necessary to offer the best productions and the most popular stars, because the majority of our patrons attend pictures daily and they are thoroughly conversant with production and star and readily know when the best is not being given.

"We believe that we are now paying top prices for our pictures and that we will have to receive substantial reductions before we can make a reasonable profit from our business. Meantime many worthy and commendable productions are being withheld from showing here because larger and impossible prices are not paid. The producers who are supplying us are constantly complaining that we are not paying enough, and most of them attempt to raise our prices on every new contract.

"For your information to assist you in the analysis of the situation which you are attempting to make, we submit our receipts and the cost of film rentals, exclusive of tax, for the months of September and October, 1920, which were better than average.

"September: Receipts, $3,186.93; cost of features, $990; cost of short subs, $262.50; total cost, $1,252.50.

"October: Receipts, $3,250; cost of features, $1,092.50; cost of short subs, $279; total cost, $1,371.50.

"You will note that our film rentals are between 35 and 40 per cent of our receipts. Our prices are 13 cents for the afternoons and 20 cents for the evenings, and we believe that an increase would reduce attendance as these prices are an increase of three and five cents respectively over last year. We also believe that motion picture admissions must remain at popular prices if the photoplay is to continue to remain the foremost amusement of the American public."

All About the Musical Conference

Page 372

All Ready for Chamber of Commerce Ball

Producing and Distributing Concerns Purchase Boxes for Festival at Astor

FOR the Theatre Owners Chamber of Commerce Ball and Festival, which takes place next Wednesday night, every big distributing and producing company has bought boxes and will be represented in full glory.

The following companies are listed as box holders: Universal, First National, Famous Players, Paramount, Fox Film, Vitagraph, Pathe, United Artists, Associated Producers, Hodkinson, Goldwyn, Realart, Select, Commonwealth, Metro, Selznick, Robertson-Cole, Equity, Ernest Shipman, Pioneer Film, Assocated First National Theatres, *Moving Picture World*, MOTION PICTURE NEWS, *Trade Review, Variety, Exhibitors Herald, Dramatic Mirror, Wids, Motion Picture Journal*, Joseph M. Schenck, Jules Broulatour, Arthur S. Kane, Carl Laemmle.

Prominent among the individual ticket purchasers are Marion Davies, Norma and Constance Talmadge, Pearl White, Thomas Meighan, Jean Paige, H. M. Berman, Jos. I. Schnitzer, P. A. Powers, Adolph Zukor, Richard A. Rowland, J. D. Williams, George Arliss, Educational Films, John S. Witty, John Zanft, Harry C. Fields, A. J. Callahan, Arrow Film, Charles Christie, Roscoe Arbuckle, Clyde Cook, Wesley Ruggles, Whitman Bennett, E. K. Lincoln, Robert Vignola, Harry Millards, Mary Carr, F. Ziegfeld, Jr., Billie Burke, Natalie Talmadge, William L. Sherrill, Hope Hampton, Madeline Traverse, Bryant Washburn, Maurice Tourneur, D. W. Griffith, Violet Mersereau, Tod Browning and more than fifteen hundred others.

The vaudeville entertainment will begin at 9:30 under the direction of Marcus Loew, E. F. Albee, with B. S. Moss chairman, and will continue until about 11 o'clock.

Dinner will be served from 9:30 to daylight and ticket of admission will contain a coupon entitling each person to a special elaborate dinner at any time they desire, all of the restaurants on the ground floor of the Hotel Astor being reserved for the persons who attend the affair.

There will be fourteen attractions under the great plaisance. Two bands have been engaged, one a string orchestra of thirty pieces, will render dance music until 2 in the morning, and Whitman's band of the Palais Royal will take up the work until the conclusion.

Probably at midnight the New York *American* will announce the winners of the tremendous memory contest now running in the Hearst papers and will issue $5,000 dollars in prizes to the winners on the ballroom floor.

The committee, headed by Chas. Goldrier, chairman, William Brandt and Louis Blumenthal, have left no stone unturned to make this affair the first of what will become the annual event in the motion picture industry.

Most of the members of the Theatre Owners Chamber of Commerce or incorporated committees, and a number of prominent men not associated with the Theatre Owners Chamber of Commerce will act as side committees.

The ball committee is located at 1600 Broadway.

Aaron Jones Tells of Conditions Abroad

Chicago Man Considers England and France Picture Men Far Behind America

"THERE is not a first-class picture house in London or Paris," declared Aaron J. Jones of Jones, Smick & Shafer, when interviewed regarding motion picture conditions on the continent. Mr. Jones had just returned to Chicago from Europe where he went on pleasure bent but stopped long enough to observe the motion picture industry and its development in Europe.

"In London a restriction has been placed on the building of theatres until the present housing condition has been rectified and settled. They are in much worse conditions for housing facilities in England than we are over here. However, English theatres and music halls were never conspicuous for their exterior beauty. In fact, you could pass by them without knowing they existed because they use no electric light display on the front of theatres or in the lobbys, and positively no billboard or newspaper advertising. In England the admission charged for motion pictures range from two to six shillings, which equals forty cents to a dollar twenty cents in American money. Their pictures are six months to two years old, a condition which is caused by the booking agencies who have an established policy of booking pictures at least a year in advance.

"Of course the night life of London is a thing of the past. All restaurants close at ten o'clock and no liquor is served in the hotels after that hour. Because of the building conditions, Sir Oswald Stoll secured Hammerstein's theatre and is playing a picture policy, changing his pictures twice a week, much like we do at our Orpheum. A full week policy is unknown. Col. Levy of Birmingham, is the first American to invade the London field or motion picture exhibition and is said to have secured the Palace. The Allen Brothers, Canadians, have bid for the Empire. The Famous Players have secured the site upon which the old Tivoli stood and will build when the restrictions are removed.

"I ran up to Glasgow just to see how the Scotch took the pictures. Glasgow has fifteen picture houses, charging an admission fee of from two to four shillings, which equals from forty cents to eighty cents in our money.

"The condition in France is about the same. Picture houses charge a smaller fee, four francs, equalling about twenty-five cents. It is a universal system in France also to charge for programs and to expect tips.

"Both in England and France 98 per cent. of the motion pictures shown are made in America. Their greatest favorites are Mary Pickford and Douglas Fairbanks, although Chaplin is much in demand. We are twenty years ahead of Europe in the making and exhibiting of motion pictures."

Ford Not Planning Blue-Law Sunday Alliance

In refutation of a story recently appearing in a theatrical publication, announcement is made by Henry Ford's motion-picture representatives that the prominent manufacturer has absolutely no intention of attempting a so-called "splurge" in the exhibition of motion-pictures and positively no intention of allying himself with anv Blue Law Sunday campaign.

"Plans are already under way," reads a telegram from Mr. Ford's representatives, "calling for a most aggressive support of the motion-picture theatres of the United States in opposing any blue Sunday legislation or the rabid, paid job of censoring motion pictures in general.

"Relative to any announcement as to future activities of the Ford motion-picture laboratories, the laboratories have been enlarged and equipped in every manner known to the motion-picture industry. Activities will be conducted in keeping with future demands for the continuation of the progress and the enlargement of the present work at hand."

Dwan's Eastern Office Is Moved to Brokaw Building

The Allan Dwan Productions announces the removal of its Eastern office to Room 911, Brokaw Building, 1457 Broadway, New York City. Bert Adler is Mr. Dwan's personal representative.

The News Covers the Field!

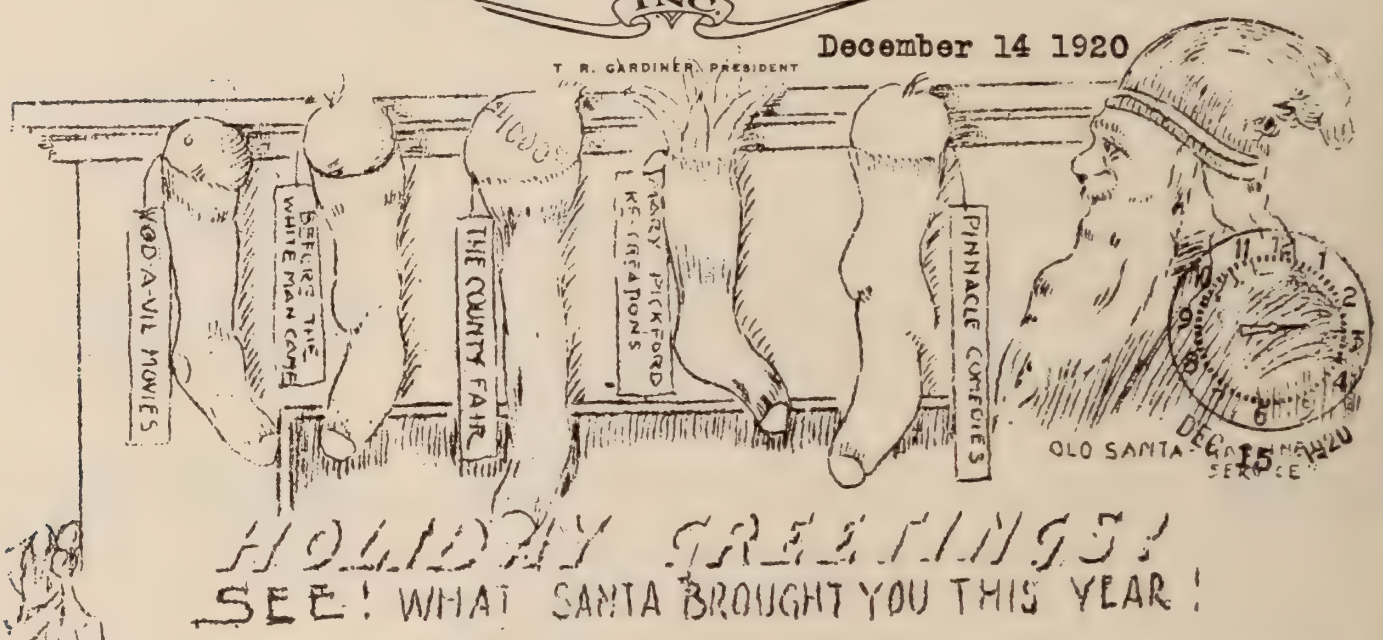
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GARDINER PICTURES INC.

T. R. GARDINER, PRESIDENT

December 14 1920



HOLIDAY GREETINGS!
SEE! WHAT SANTA BROUGHT YOU THIS YEAR!

Motion Picture News
729 Seventh Ave.
New York City

Attem: Mr. W. A. Johnson

Gentlemen:

We want to make mention of the fact that your Issue of December 4th on "THE COUNTY FAIR" was the means of getting this office over three times as many inquirires as we have ever had on any feature.

This is conclusive that your Trade Paper is certainly well distributed throughout New York State and the co-operation extended is well worthy of our consideration.

Very truly yours

GARDINER PICTURES INC.

C. A. Taylor

GENERAL MANAGER
C. A. Taylor

T:O

WHEREVER SHOW SRO

PROGRAMS FOR THE WEEK OF DEC. 25TH

With First Run Theatres

WIRE REPORTS FROM CORRESPONDENTS

LOS ANGELES

Kinema Theatre—
Overture—Raymond.
Current Events—International News.
Vocal—When You and I Were Young Maggie. Solo by Roy Smoot.
Cartoons—Gumps.
Vocal—Sunrise and You. Solo by Katherine Crocker.
Scenic — Business of Camping — Bruce Educational.
Feature—Twin Beds—Carter De Haven.
Presented with a prologue with a special set showing a child's nursery with twin beds on the stage. Marie Weidman and Paul Mack present a singing and dance feature.
Next Week—Love, Honor and Behave.

Grauman's Theatre—
Overture—Selections from "Oh Boy."
Current Events—Pathe News.
Organ—Henry Murtaugh playing "Dreaming About That Great Big Christmas Tree."
Instrumental—Cornet duet by two local newsboys.
Feature—The Charm School—Wallace Reid.
Presented with a prologue showing the interior of a bedroom and the exterior of a doorway with children sleeping. The children's mother in the bedroom sings and the children enter and give a dance. Then a group of carol singers entertain and exit. Santa Claus comes down the chimney and leaves toys for the sleeping children. The children wake and examine the presents. The final act is presented by the Grauman usherettes in a tableau under the itle of "A Merry Christmas."



This one for "The Star Rover" was used last week by Miller's theatre, Los Angeles.



Third of a page for "The Mark of Zorro," by the Washington theatre, Detroit, where the film is running this week

California Theatre—
Overture—"Sanctus Cantus," specially arranged Christmas songs and selections from "Tannhauser" and "Pilgrims Chorus."
Current Events—Fox and Gaumont News.
Organ—Silent Night, Holy Night. Solo by Milton Charles.
Scenic—On the Trek—Prizma.
Special—"A Christmas Dream." Two orphan children fall asleep and have a vision of a toy shop. Dolls come to life and dance and sing. Santa Claus disappears through the shop window into a snowstorm. The effects are achieved with transparency sets.
Feature—What Happened to Rosa—Mabel Normand.
Comedy—The Sportsman—Vitagraph.
Next Week—The Guile of Women.

Miller's Theatre—
Second week of Godless Men.
Next—Special showing of Connecticut Yankee in King Arthur's Court.

Auditorium Theatre—
Eighth week of 'Way Down East.

Grauman's Rialto Theatre—
Second week of Heliotrope and Lloyd's comedy Number Please.

Mission Theatre—
Third week of The Mark of Zorro.

Tally's Theatre—
Opening—Screen Snap Shots.
Current Events—International News.
Feature—The Misleading Lady—Bert Lytell.
Current Events—International News.
Feature—Two Kinds of Love—Reeves Eason.

Clune's Broadway—
Current Events—Fox News.
Novelty—Movie Chats—Kineto.
Feature—Little Miss Rebellion.
Next Week—Oh, Lady, Lady.

Symphony Theatre—
Overture—"Tick Tock" from "The Man of Oz."
Current Events—Fox News.
Cartoon—Home Brew—Mutt and Jeff.
Comedy—Kiss Me Quick—Fox.
Feature—The Scuttlers—William Farnum. Presented with a prologue showing a stage setting representing the hold of a ship with two actors playing the parts of sailors and presenting a sequence from the feature.
Next Week—Prairie Trails.

SAN FRANCISCO

Strand Theatre—
Comedy—A Rare Bird—Consolidated.
Special—Blanche Hertz's Kiddies.
Cartoon—Mutt and Jeff—Fox.
Feature—A Child For Sale—Abranson.
Next Week—The Untamed.

California Theatre—
Overture—"Rose."
Current Events—Pathe News.
Orchestra—Kammenio Ostrow—"Old Pal Why don't You Answer Me" and "It's a Beautiful World Cause You're Here."
Novelty—Topics of the Day—Pathe.
Organ—"Some Little Bird."
Special—Baby Boynton, five year old organist, at the world's largest organ, offering "Berceuse."
Feature—The Life of the Party—Roscoe Arbuckle.
Next Week—The Scarecrow.

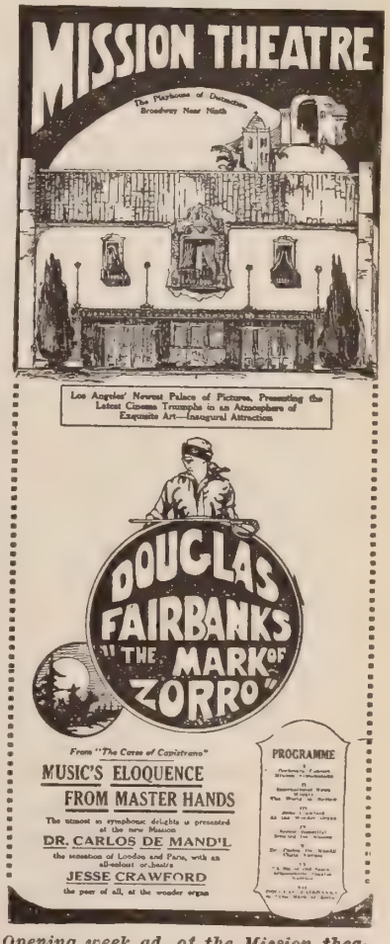
Imperial Theatre—
Overture—"I Love You Sunday."
Current Events—Imperial Screen News.
Orchestra—Special selections under the title of "Old Masters vs. Jazz," and extracts from "La Bohme" and "Don't Take Those Blues Away."
Educational—Screen Snapshots.
Scenic—They Forgot the Town—Bruce Educational.
Feature—The County Fair—David Butler.
Butler is making a personal appearance and introducing the feature.
Next Week—Idols of Clay.

Tivoli Theatre—
Orchestra—"Babes in Toyland."
Vocal—"The Trumpeter" and "The Holly City."
Sung by Prince Lei Lani.
Feature—The Heart of a Fool—First National.
Parlor, Bedroom and Bath—May Allison.
Next Week—Twin Beds.

Rialto Theatre—
Current Events—Rialto Review.
Educational—Bray Pictograph—Goldwyn.
Orchestra—"Northern Rhapsody." "In Old Manila."
Special—Forty-five minute musical revue. Twenty entertainers headed by Doris De Fiddes, present a dancing and singing act.
Feature—Out of the Snows.
Next Week—Everybody's Sweetheart.

SEATTLE

Seattle—
Overture—"Old Pal."
Instrumental—"My Regards." Xylophone solo.
Current Events—Fox News.
Scenic—Waters of Destiny.
Feature—Occasionally Yours—Lew Cody.
Next Week—The Mark of Zorro.



Opening week ad. of the Mission theatre, Los Angeles, with "The Mark of Zorro" the feature picture



"Goodless Men" display by the California theatre, Los Angeles

Liberty Theatre—
Overture—"American Patrol."
Current Events—Pathe News No. 99 and local views.
Comedy—Fickle Fancy.
Scenic—Tropical Nights.
Feature—An Old Fashioned Boy—Charles Ray.
Next Week—The Life of the Party—Roscoe Arbuckle.

DENVER

Winter Garden Theatre—
Theme—"After the Ball Was Over."
Current Events—Fox News.
Comedy—One Week—Metro.
Feature—Blackmail—Viola Dana.
Next Week—The Mark of Zorro.

America Theatre—
Vocal—"Anna Belle Lee." Baritone Solo by Henry Klotz.
Current Events—International News.
Comedy—Neighbors—Metro.
Feature—Hold Your Horses—Tom Moore.
Next Week—Just Out of College.

Rialto Theatre—
Current Events—Pathe News.
Novelty—Topics of the Day—Pathe.
Comedy—Fireside Brewers—Sennett.
Feature—The Charm School—Wallace Reid.
Next Week—The Furnace.

Rivoli Theatre—
Overture—"Head Over Heels."
Current Events—Fox News.
Vocal—"Sahara Rose." Tenor solo by Harry Harper.
Cartoon—Hard Luck Santa Claus—Mutt and Jeff.
Feature—Go and Get It—Marshall Neilan.
Comedy—Pals and Petticoats—Vitagraph.
Next Week—Peaceful Valley.

Tabor Theatre—
Overture—Indiana Moon.
Educational—Universal Screen Magazine.
Feature—Out of the Snows—Ralph Ince.
Comedy—High and Dizzy—Pathe.
Current Events—Kinograms.
Next Week—Something Different.

NEW YORK CITY

Rivoli Theatre—
Overture—"La Forza Del Destino," by the Rivoli Orchestra.
Current Events—Rivoli Pictorial.
Musical—Violin Duet by Willy Stahl and Joseph Waldman.
Feature—To Please One Woman—Lois Weber.
Solo—Prologue to "Pagliacci," sung by Edorardo Albano, Baritone.
Comedy—Shuffle the Queens—Christie.
Organ Solo—Played by Firmin Swinnen.

Rialto Theatre—
Overture—"Overture Triumphale," by Rialto Orchestra.
Scenic—The Royal Family of Swaziland—Prizma.
Vocal—Solo by Carl Rollins, Baritone.
Current Events—Rialto Magazine.
Vocal—Solo by Gladys Rice, Soprano.
Feature—Oh, Lady, Lady.
Comedy—A Fireside Brewer—Mack Sennett.
Organ Solo.

Strand Theatre—
Overture—"Babes in Toyland," by Strand Symphony Orchestra.
Current Events—Strand Review.
Vocal—Prologue sung by the Strand Quartette.
Scenic—To the Trail's End—Prizma.
Feature—Isobel, or the Trail's End.
Comedy—High and Dry—Mermaid.
Organ Solo.

Capitol Theatre—
Same as last week. Second week for Passion.

MINNEAPOLIS

New Garrick Theatre—
Current Events—Cinema Periodical.
Scenic—Crowning King Blizzard—Chester Outing.
Overture—"Christmas Carols and Sleighbells" played by New Garrick Symphony Orchestra, William Warvelle Nelson, conducting.
Comedy—Edgar's Little Saw—Booth Tarkington.
Vocal—"Asleep in the Deep" and "Annie Laurie" by Charles Laird, Basso.
Feature—Oh, Lady, Lady—Bebe Daniels. During presentation



"Heliotrope" ad, by Frank Burns, publicity director for the Phillips theatre, Orlando, Fla.



This one for "Dinty," a third of a page, is the work of the New Lyric theatre, Minneapolis

following numbers will be played by Orchestra: Popular Melodies from "Oh, Lady, Lady" (a) Pierrot, (b) Pierrette; Waltz — Intermezzo "Marigold"; "Gardenia"; "En Tr'acte"; Ballet Music from "Carmen."
Organ Solo—"Fanfare" played by Frederic Egener.
Next week — Civilan Clothes — Thomas Meighan.

New Lyric Theatre—
Scenic—New Lyric Pictorial Review.
Comedy—"The Breath of a Nation"—Judge Rummy—Cartoon.
Current Events—New Lyric Screen Journal.
Vocal—Prison scene from "Faust." Interpreted by Nat Coster as Faust, Florence Clements as Marguerite, and M. Provinson as Mephistopheles.
Feature—Behold My Wife.
Next Week—The Furnace—Agnes Ayres.

ST. PAUL

Capitol Theatre—
Overture—"Dance of the Hours," from "La Gioconda," played by Capitol Symphony Orchestra, Oscar F. Baum, conducting.
Current Events—Capitol Digest.
Special—A Toyland Adventure—"Do You Believe in Santa Claus?" sung by Lillian Crossman; Dance by Gail Bidleman and Elsa Lauritzen; "Toyland," sung by Walter Pontius; Eccentric dance by the Jacks-in-the-box, Jane Roth and Harriet Hauch; The Talking Doll, Dorothy Toplay; Dance by Anna Ruth Tuttle and Dorothy Lawler; Dance by the Christmas Tree, Roberta Kendrick; Dance by Hans and Gretchen, Helen Thian and Eleanor Chapman; "Nursery Rhymes," sung by Lillian Crossman, Walter Pontius, and Toys; The March of the Toys.
Comedy—Edgar's Little Saw—Booth Tarkington.
Vocal—"The Passage Bird's Farewell," sung by Lillian Crossman, soprano and Walter Pontius, tenor.
Feature—Civilian Clothes—Thomas Meighan.
Organ Solo—"Hallelujah Chorus," from "The Messiah," played by Arthur Depew.

BOSTON

Beacon Theatre—
Weekly News—Two issues.
Comedy.
Features—"The Misleading Lady" Bert Lytell—"The Star Rover"—All star.
Next Week—"Something Different" — Constance Binny — "Cinderella Twins" — Viola Dana. "The Cure"—Chaplin re-issue.

Park Theatre—
Overture—Park Symphony Orchestra.
Weekly News—Two issues.
Features—"A Thousand to One" —Hobart Bosworth. "Fixed by George"—Lyons & Moran.
Next Week—"The Sin that was His"—William Faversham.

ST. LOUIS

New Grand Central Theatre—
Overture—Special musical program by Gene Rodemich's orchestra.
Scenic—Universal film.
Musical—Violin solo.
Current Occurrences—Selznick News.
Presentation and Prologue.
Feature—Constance Talmadge in Dangerous Business.
Organ Solo—Theme: "Just Like a Rose."
Comedy—Mermaid Special April Fool.

William Fox Liberty Theatre—
Overture — Egmont—Beethoven—Hochman's orchestra.
Gurrent News—Fox reel.
Cartoon Feature—Mutt and Jeff in Parlor Bolshevists.
Serial—Bride Thirteen—Episode 15.
Musical—Organ solo. Theme: "Love Nest"—Walter Parker.
First Feature—H. B. Warner, Lillian Rich and Rosemary Theby in "Dice of Destiny."
Second serial—First episode of Phantomas.
Musical—Violin solo. Popular selections by orchestra.
Second Feature—Up in Mary's Attic"—Eva Novak, St. Louis star.

Missouri Theatre—
Overture—"Tumble In"—Antoi Sarli's orchestra.
World Happenings—Medley of various event films.
Travelogue—Burton Holmes' Trip Abroad.
Presentation No. 1—In Arcadia—

Children dancing with scenic and lighting effects.
Scenic.
Presentation No. 2—Barcarole from Tales of Hoffman—Duet by Misses Morrill and Pielke.
Comedy—Mack-Sennett Paramount.
Presentation No. 3—Novelty Human Phonograph. Special Scenic effects.
Vocal—"The Lost Chord," by Missouri Vocalists. Base solo by Giovanni Petrucci.
Feature—Thomas Meighan in Conrad in Quest of His Youth.
Presentations under supervision of Charles Dahl, late of Carroll's Lady of the Lamp.

Del Monte Theatre—
Overture—Selections from Robin Hood.
Topical—Literary Digests, Topics of the Day.
Scenic—Travelogue.
Presentation Feature.
Concert by Glee and Mandolin Clubs of Washington University, St. Louis. Songs: Old College melodies. Musical: "Japanese Sandman," "Love Nest," "Just Like the Rose," "Wandering," and "Whispering."
Comedy—Sunshine Special.
Feature—Mabel Normand in What Happened to Rosa.



Here is a twelve-inch by four column display for "The Devil's Garder," playing this week at the Knickerbocker theatre of Cleveland

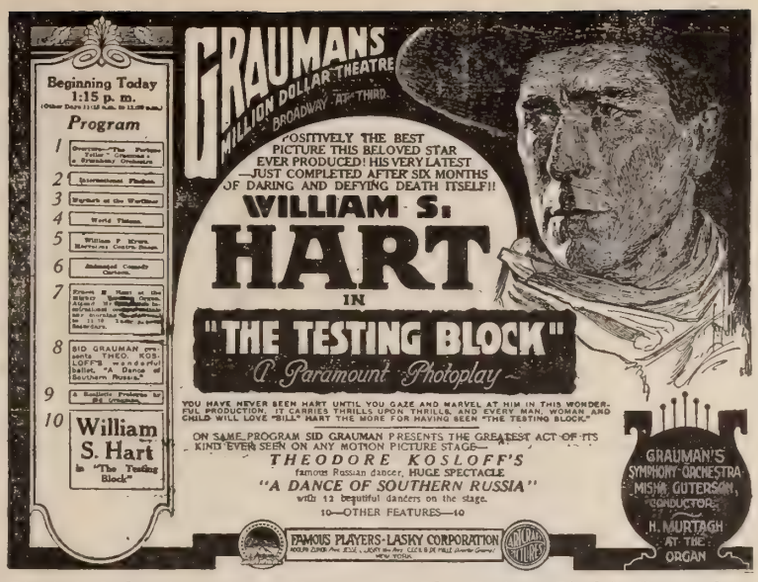
CINCINNATI

Walnut—
Current Events—Pathe 99.
Literary Digest—85.
Comedy—The One Best Bet—Chester.
Feature—Behold My Wife
Next Week—Dinty.

Strand—
Current Events—Pathe 100.
Comedy—One Week—Buster Keaton.
Feature—Nomads of the North.
Next Week—Curtain.

Gifts—
Current Events—Fox 76.
Special Pictures Comedy.
Feature—Oh, Lady, Lady.
Next Week—Ali Baba and the 40 Thieves.

Palace—
Current Events—Kinograms.



Eight inch by five column display on "The Testing Block," the work of Grauman's theatre, Los Angeles

Literary Digest—85.
Feature—Children of Destiny.
Next Week—The Scuttlers.

CLEVELAND

Stillman—
Overture—Dance of the Hours, from La Giaconda.
Theme—Since I Just Met Wonderful You, from The Kiss Burglar.
Current Events—Pathe News and Literary Digest.
Scenic—Explorers—Educational Film.
Comedy—Don't Weaken—Mack Sennett comedy.
Feature—The Life of the Party—Roscoe Arbuckle.
Next Week—Thomas Meighan in Conrad in Quest of His Youth.

Euclid—
Overture—Popular Phantasies, arranged by Director J. Sofer.
Theme—When You're in Love.
Current Events—Pathe News.
Comedy—April Fool—Lloyd Hamilton.
Feature—Idols of Clay, with Mae Murray and David Powell.
Next Week—Kismet, with Otis Skinner.

Strand—
Overture—Tickle Me.
Theme—The Beauty Spot.
Current Events—Literary Digest.
Comedy—The Skipper's Narrow Escape," a Toonerville comedy.
Feature—Old Dad, with Mildred Harris.
Next Week—Dinty, featuring Wesley Barry.

Metropolitan—
Overture—Capricco Italian.
Theme—Hello, America.
Current Events—Selznick News.
Educational—Bray Pictograph.
Comedy—The Skipper's Narrow Escape"—Toonerville Trolley comedy.
Feature—Old Dad, with Mildred Harris.
Next Week—Dinty—Wesley Barry.

Alhambra—
Overture—Il Trovatore, featuring the Miserere as a cornet and trombone duet by Messrs. Pollak and Powers.
Theme—I Love You.
Current Events—Literary Digest—Loew's Up-to-Date News Events.
Comedy—Wedding Blues—Christie Comedy.
Feature—Panthea—Norma Talmadge.
Next Week—Justine Johnson in Blackbirds.

Knickerbocker—
Overture—Selections from "The Poor Little Ritz Girl."
Theme—It Happened in Normandy.
Current Events—Ford Weekly, Christmas Greetings.
Comedy—The Hard Boiled Yegg, with Chester Conklin.
Feature—A Thousand to One—Hobert Bosworth.
Next Week—Will Rogers in Honest Hutch.

Hoffman-Palace—
Overture—Blue Adeline Waltz.
Theme—Sometime.
Current Events—International News.



Here is one of the displays used by the Missouri theatre, St. Louis, to advertise "To Please One Woman"

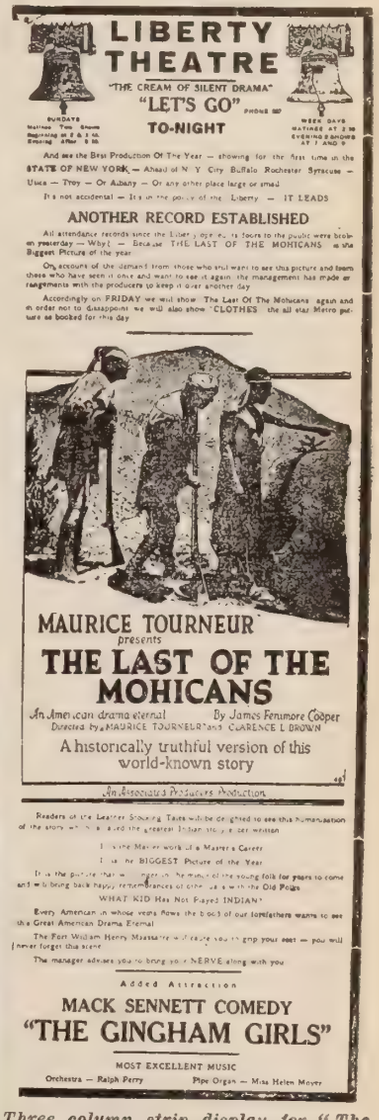
Comedy—Betty Romeo Hero.
Specialty—Myrtle Schlehr, soprano, offering popular and classic selections.
Feature—The Broadway Bubble with Corinne Griffith.
Next Week—The Money Changers.

PHILADELPHIA

Stanton Theatre—
Overture—Babes in Toyland—Victor Herbert—Stanton Symphony Orchestra.
Feature—Conrad in Quest of His Youth—Paramount.
Comedy—Toonerville Trolley Meets All Trains—First National.
Stanton News—Special selection from first presentations of all the weeklies of the world, together with local events, compiled by the Stanton cameraman.
Topics of the Day—Literary Digest.
Cartoon—A Hard Luck Santa Claus—Mutt and Jeff.
Scenic—If.
Next Week—The Mark of Zorro—United Artists.

Arcadia Theatre—
Same as last week.
Next Week—To Please One Woman.

Victoria—
Feature—The North Wind's Malice.



Three column strip display for "The Last of the Mohicans," the work of the Liberty theatre, Herkimer, N. Y.

Comedy—The Simp.
Current Events—Pathe News.
Next Week—A Slave of Vanity.

Palace—
Feature—Always Audacious—Paramount.
Comedy—Edgar's Little Saw—Goldwyn.
Current Events—Pathe News.
Topics of the Day—Literary Digest.
Next Week—The Testing Block—Paramount.

Regent—
Feature—The Amateur Devil—Paramount.
Current Events—Fox News.
Cartoon—Hard Luck Santa Claus—Mutt and Jeff.
Scenic—The Quaint Isle of Marken—Educational.
Next Week—Flying Pat—Paramount.

Capitol—
Feature—Stop Thief—Goldwyn.
Comedy—Wedding Blues.
Topics of the Day—Literary Digest.
Current Events—Select News.
Next Week—Behold My Wife—Paramount.

BUFFALO

Shea's Hippodrome—
Overture—Children's Toy Symphony. Excellently rendered by Hippodrome Symphony Orchestra.
Stage Setting—One of the most elaborate sets ever seen in this theatre, depicting a Christmas scene of unusual brilliancy. A mammoth electrically lighted and vari-colored Christmas tree. A small village in the valley. Across the sky leaps Santa Claus and his reindeer train. The whole strikingly colored and illuminated.
Vocal—"Gypsy Love Song." Sung by Ralph Brainard.
Feature—Conrad in Search of His Youth—Thomas Meighan.
Comedy—A Dixie Madcap—Jane Katherine Lee.
Current Events—Hippodrome Review, consisting of excerpts from the leading news weeklies, a Pathe hand-colored subjects and Topics of the Day.
Next Week—"An Old-Fashioned Boy"—Charles Ray.

Shea's Criterion—
Overture—Christmas Fantasie—Lake.
Vocal—Waltz song from Romeo and Juliet.
Sung by Charlotte Pardee.
Feature—Deep Waters—Maurice Tourneur production.
Comedy—Pals and Petticoats—Sunshine.
Current Events—Criterion Pictorial.
Next Week—Midsummer Madness.

Mark-Strand—
Overture—Tickle Me.
Current Events—Latest Pathe News.
Feature—The Wonderful Chance—Eugene O'Brien.
Comedy—Betty Sets the Pace—Muriel Ostriche.
Next Week—Otis Skinner in Kismet.

Palace—
Feature—Food for Scandal—Wanda Hawley.

Empire—
Feature—The Woman Untamed—Doraldina.



This one, eleven inches by three columns for "Her First Elopement," is the work of the Alhambra theatre of Indianapolis

CHICAGO

Woodlawn Theatre—
Organ Offertory—"Seranota."
Woodlawn News and Views.
Woodlawn's Brighter Side of Life.
Comedy—"The Big Show."
Overture—"Gems from the Manhattan Opera House."
Feature—"To Please One Woman."
Intermission—"The Laughing Hyena."
Coming feature—"The North Wind's Malice."

Barbee's Loop Theatre—
Ford Weekly.
International News.
Comedy—"Shuffle the Queens."
Feature—"The Song of the Soul."
Coming feature—"The Great Lover."

Riviera Theatre—
Literary Digest.
Weekly.
Scenic.
Overture—"Light Cavalry."
Feature—"Nomads of the North."
Specialty—"Yuletide Greetings."
Comedy—"Edgar's Christmas."
Coming feature—"Dinty."

Ziegfeld Theatre—
Organ selections.
Comedy—"Watch Your Husband."
Scenic—"Arizona Grand Canyon."
Feature—Douglas Fairbanks in "The Mark of Zorro."
Coming feature—"The Riddle Woman."

Randolph Theatre—
Organ selections.
Comedy—"A Train Full of Trouble."
Feature—"Ireland in Revolt."
Coming feature—Wallace Reid in "The Charm School."

ATLANTA

Howard—
Overture—"Linger Longer, Letty"—Enrico Leide, conductor.
Howard News and Views.
Alma Doria, soprano, in selections from "So Long, Letty,
Feature—"So Long, Letty—(Robertson-Cole.)
Solo—Herbert Waterous, basso, singing "The Lost Chord"—Sullivan.
Comedy—Selected.

Criterion—
Overture—Prologue, arranged by Dave Love—"A Toy Symphony," called "The Night Before Christmas," with Baby Aileen Stevens.
Topics of the Day.
Pathe Review.
Feature—Marshall Neilan's "Dinty"—First National.
Comedy—"Edgar's Little Saw"—Goldwyn.

Forsyth—
Overture—Special, arranged by H. E. Bodiford, leader.
Forsyth Screen Magazine.
Feature—E. K. Lincoln in "The Inner Voice"—American Cinema.
Comedy—Eddie Boland and Vanity Fair Girls in "The Sleepyhead"—Pathe.

Grand—
Overture.
Hallroom Boys Comedy.
Loew-Metro Screen News.
Gaumont Pictorial Life.
Feature—May Allison in "Are All Men Alike"?—Metro.
Comedy—Buster Keaton in "One Week"—Metro.

Rialto—
Overture.
Paramount Burton Holmes Travelogue.
Feature.
Comedy—"A Trayful of Trouble"—Chester.

DETROIT

Adams—
Overture—"The Messiah."
Current Events—Adams Topical Review.
Educational—Selected Scenic.
Vocal—Emmons and Colvin "Grieving for You," "Timbuctoo."
Comedy—Edgar's Christmas Saw.
Feature—The Cradle of Courage—William S. Hart.
Next Week—Charles Ray in An Old Fashioned Boy.

Broadway Strand—
Current Events—Broadway Strand Bits and Shots.
Educational—In the Land of Temples, Music in the Air.
Comedy—Fay Tincher in Striking Models.
Orchestra—"Around the Christmas Tree."
Vocal—Billy Priest, tenor, Sue Rathburn, soprano, Wilma Leininger, contralto.
Feature—The Jucklins—Mabel Julienne Scott and Monte Blue.
Next Week—Midsummer Madness.

Madison—
Overture—"Light Opera Potpourri."
Current Events—Madison Topical Review.
Educational—Selected Scenic.
Comedy—Selected.
Vocal—Ruth Chase, "The Voice of the Chimes," "Thank God for a Garden."
Feature—The Truth About Husbands.
Next Week—Nazimova in Billions.

Washington—
Overture—"Vanamericana."
Current Events—Washington Animated Review.
Educational—Isle of Desire.
Comedies—Pals and Petticoats.
Mutt and Jeff in A Hard Luck Santa Claus.
Vocal—Penfold and MacGrath.
Feature—The Plunger—George Walsh.
Next Week—Tom Mix in Prairie Trails.

BALTIMORE

New Theatre—
Overture—Christmas Carols.
Current Events—Pathe Weekly.
Comedy—The Big Show.
Feature—Madonnas and Men.

Parkway Theatre—
Overture—Christmas Carols.
Setting: Lobby decorated with evergreens, wreaths and colored lights. Stage decorated with a huge wreath over center and evergreens on each side.
Current Events—Pathe Weekly.
Comedy—The Tent Boy.
Feature—Idols of Clay.

Wizard Theatre—
Current Events—Topics of the Day.
Feature—Idols of Clay.

BROOKLYN

Strand Theatre—
Overture—1. "O, Come All Ye Faithful." 2. "Pilgrims Chorus from Tannhauser. (b) Strand Choristers in holiday carols. 1. "Silent Night." 2. "O, Come All Ye Faithful." Set for "b" was interior of church, effect being that of audience looking through a small aperture into church chancel.
Strand's Christmas Greeting—Short film showing latest inventions in mechanical toys and ending with Christmas pastoral scene and greeting from management.
The World's Christmas—Film showing of holiday events as selected by Managing Director E. L. Hyman from Fox, Pathe News, etc.
Musical Instruments Christmas Party—Handel's "Largo" played by Strand String Section of orchestra with organ accompaniment.
Christmas Novelty.—The Waltzing Doll (Poldini). "Lullaby" (Stout). Kathryn James, contralto, singing lullaby before fireplace in mellow light. Followed this with Mlle. Sylvia in pantomime dance, attired as Christmas doll.
A Christmas Trip—Prizma Film "Niagara Mighty Thunderer."
Vocal—"Ave Maria" (Gounod.) Grace Bernadette, soprano; Grace Mergelin, harpist; A. Debruille, violinist.
Feature—"The Truth About Husbands."
Vocal—"Thine Alone" from "Eileen" (Herbert) sung by Henry Moeller, tenor. "The Kerry Dance" (Molloy) sung by Walter Smith, basso; Kathryn James, contralto; Grace Bernadette, soprano; Henry Moeller, tenor.
Comedy—Buster Keaton in "Convict 13."
Organ Solo—"Hallelujah Chorus" from Handel's "The Messiah" Edward Napier and John Hammond, organists.
Next week—Charles Ray in "Nineteen and Phyllis."

EXHIBITORS' REPORTS ON NEW RELEASES

What the Big Houses Say

EARLY RETURNS FROM WEEK RUN THEATERS

FAMOUS PLAYERS

Romantic Adventuress—
Little better than average business. Well liked by patrons who said Miss Dalton's work was very good. Good supporting cast. Well directed and photographed. (West)

A fair picture which opened with average business but did not draw well at the end of the week. (West.)

The Life of the Party—
Fine picture. Splendid business. Excellent entertainment. The kind of show it's a pleasure to run. Everybody comes into the theatre expecting to have a good time and go out happy. (Middle West.)

The Restless Sex—
Went over very well. Fair picture. Business good. (East.)

Deep Waters—
About average business. Fine production of its kind but with little for exploitation except author's name and original story. Photography, cast and direction all very good. (West.)

Behold My Wife—
One of the best pictures of the year. Went big all week. (Middle West.)

Conrad in Quest of His Youth—
Average picture with about usual business. (West.)

The Testing Block—
Certainly a fine picture and a sure-fire box office attraction. Picture seemed to please and went fine all week. (West.)

Heliotrope—
Did well and held over second week. Like most second-weekers here unless they are far above the average or highly advertised it petered out. (East.)

An excellent picture in every respect and business grew all week. (Middle West.)

Idols of Clay—
Big business second week. Thrilling. Gorgeous sets and sensational title are big attractions. (Middle West.)

A good picture filled with sex appeal that did a good business. (East.)

Opened up extra big and continued so during week run. (Middle West.)

This picture brought very good business and people seemed attracted to it because of title. (West.)

An Old Fashioned Boy—
An amusing farce, but not quite up to some of Ray's recent efforts. A good box office attraction, however. (Middle West.)

METRO

Billions—
Picture proved a frost here. It is "not much" and my audiences were below normal. Many thought it the poorest film Nazimova has ever played in. (East.)

The Saphead—
Broke no records but it drew fairly good crowds throughout the week. As a picture it was "fair." (East.)

Polly With a Past—
Only fair. The picture is entertaining but lacks pep. (East.)

Madame Peacock—
Poor picture, business fair. Believe Nazimova is falling back in her stories. If she keeps this up she's liable to lose her popularity. (East.)

Clothes—
A light feature, more of a woman's picture than anything else. Business fair. (East.)

The Misfit Wife—
Mediocre picture. Business not up to standard. (East.)

A Chorus Girl's Romance—
Good feature which brought more than usual business. (West.)

Best of Luck—
Fair picture. Did not seem to draw well. Business about average. (West.)

FIRST NATIONAL

Dinty—
Big business all week. The public wants plays of this kind. (Middle West.)

Picture proved very average drawing card. Work of Wesley Barry considered very good but story as a whole failed to please. Almost too melodramatic. (Middle West.)

Old Dad—
Only fair picture. It received only fair patronage. Mildred Harris is not a drawing card out here. (Middle West.)

Dangerous Business—
Fine production which seemed to please and brought fine business. (West.)

Married Life—
Despite its length, this comedy keeps up the interest throughout, and was a good laugh-producer. (Middle West.)

In the Heart of a Fool—
A rather complicated theme which kept up the suspense until the end. However, a bit too melodramatic in spots. (Middle West.)

The Love Flower—
Excellently produced Griffith picture that attracted very good business, part of which, however, must be attributed to the Buster Keaton comedy on the bill. (East.)

Unseen Forces—
Not the best title in the world and of minor value from a box office standpoint. Picture pleased. (Middle West.)

Truth About Husbands—
Opened to good business. Audience seemed delighted with it. (East.)

FOX

The Thief—
Thoroughly pleased audiences with result that picture got good box office play. Pearl White feature our audiences liked. (Middle West.)

The Tiger's Cub—
Very entertaining picture and went well with my patrons. (West.)

If I Were King—
Only brought average business. Fair attraction. (West.)

GOLDWYN

The Branding Iron—
Brought a normal business, something unusual for pre-Christmas days. (Middle West.)

The Girl with the Jazz Heart—
Fine production. Box office receipts heavier than usual. (West.)

ASSOCIATED PRODUCERS

A Thousand to One—
A good picture. Virile. Interesting. Steady business all week in spite of proximity to Christmas. (Middle West.)

Homespun Folks—
Probably the best picture of the week in this city. Was well liked and a good box office attraction. (Middle West.)

UNIVERSAL

The Devil's Pass Key—
A very good melodrama which played to very good business. (East.)

Once to Every Woman—
A poor attraction, very little to redeem it. Business far below normal. (West.)

REALART

Her First Elopement—
Drew well for first two days but did not hold up for the rest of the week. Fair. (East.)

Husband's Friend—
A decidedly poor box office attraction. Has no entertaining value. (West.)

ROBERTSON-COLE

Big Happiness—
Dustin Farnum, who has not been seen on the screen in a long while in Buffalo, returns with an entertaining vehicle in which he does some good character work in a dual role. Held up well, despite holiday season slump. (East.)

VITAGRAPH

The Broadway Bubble—
Opened big and kept up big all week. A picture that pleased everybody because it is logical (Middle West.)

SELZNICK

The Wonderful Chance—
The best story O'Brien has had for some time. Business fair. (East.)

UNITED ARTISTS

The Love Flower—
A sure fine production. Went over big all week. Patrons seemed well pleased, which was echoed by the box office. (West.)

STATES RIGHTS

Honeymoon Ranch—
Played to standing room. Strong posters pulled in crowds. Allene Ray pleasing as star. Picture very well received. Best Western shown here for long time. Patrons asked for others like it. Full of action and suspense and the kind that draws crowds back to see more of the same kind. (West.)



This hand drawn display for "The Last of the Mohicans," is the work of William M. Strong, publicity director of the Rialto theatre, Providence, R. I.



Stage setting and male quartette appearing in Joseph Plunkett's prologue for "Iscbel," or "The Trail's End," the current week's bill at the New York Strand. Description of the prologue appears on the opposite page

Thomas D. Soriero, Strand theatres, Lowell.
Chas. H. Williams, Strand theatre, Providence, R. I.
Harold B. Franklin, Shea's Hippodrome, Buffalo.
George J. Schade, Schade theatre, Sandusky.
H. C. Horater, Alhambra theatre, Toledo.
Mark Gates, Dayton theatre, Dayton, O.
Edward L. Hyman, Strand theatre, Brooklyn.
Theo. L. Hays, New Garrick theatre, St. Paul.
A. J. Moeller, Theatre de Luxe, Detroit.
Sid Laurence, Alhambra theatre, Detroit.
Leo A. Landau, Butterfly theatre, Milwaukee.
Jack Kuhn, Loew theatres, Cleveland.
Julius L. Johnson, New Garrick theatre, Minneapolis.
Paul Gusdanovic, Strand, Cleveland, O.
C. Edgar Nomand, Strand theatre, Flint, Mich.
Charles C. Perry, Strand theatre, Minneapolis.
S. Banet McCormick, Gen. Mgr. Rivoli theatre, Toledo, O.

Advisory Board
Exhibitors' Service Bureau

W. S. McLaren, Majestic and Colonial theatres, Jackson, Mich.
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Arthur G. Stolte, Des Moines theatre, Des Moines, Iowa.

Lowell W. Calvert, Managing Director, Capitol Theatre, St. Paul, Minn.
W. C. Quimby, Managing Director, Strand and Jefferson theatres, Fort Wayne, Ind.
H. M. Thomas, Strand theatre, Omaha.
A. H. Hilton, Paramount theatre, Lewiston, Idaho.
George E. Carpenter, Paramount-Empress theatre, Salt Lake.
E. J. Myrick, Rialto theatre, Butte.
Eugene H. Roth, California theatre, San Francisco.
J. A. Partington, Imperial theatre, San Francisco.
Sidney Grauman, Grauman's theatre, Los Angeles.
Louis K. Sidney, Managing Director, William Fox theatres, Denver.
Phil. Gersdorf, Arcade theatre, Jacksonville, Fla.

More "What's Your Hurry?" Exploitation

Incident to the showing of Wallace Reid in "What's Your Hurry," Manager Dwight L. Hill of the Pickwick theatre in San Diego, Cal., used several good stunts which "went over" in good shape. On October 27th he had tags put out over the city, these being attached to all the automobiles found on the streets, bearing on one side suggestions as coming from the Police Department, while on the other side was the announcement of the presentation of "What's Your Hurry?" at the Pickwick.

The signature of Mayor Louis J. Wilde was secured to a proclamation designating Wednesday, October 27, as "Safety First Day," with the suggestion that the slogan be, "What's Your Hurry—Safety First!" This was given publicity through the daily papers.

A third stunt was arranged by Manager Hill, who secured the co-operation of the circulation men of the local papers who have charge of the street "newsies," to the end that between 5 and 6 o'clock on Wednesday evening every newsboy on the street was calling out, "What's Your Hurry?"

Shanberg Puts Over "Peaceful Valley"

For the showing of "Peaceful Valley" at the Midland theatre, Hutchinson, Kansas, of which M. B. Shanberg is manager, some unusually effective exploitation was employed.

Out in front was an old board sign which directs the way to "Peaceful Valley." The lobby was decorated with corn, pumpkins and other rural articles, even to the old mail box, and the entire setting showed a lane leading to "Peaceful Valley."

Plunket Stages Fine Prologue for "Isobel"

THE only presentation feature of note this week, except that at the Capitol in connection with "Passion," described in last week's issue, is a prologue number for "Isobel," staged by Manager Jos. Plunkett of the Strand.

With the house lights dimmed, the stage disclosed a Northland scene, with the aurora borealis shedding a gentle light over all. In the foreground were the members of the Strand Male Quartette, dressed in the Northern costume of the Royal Northwest Mounted Police—heavy fur coats, caps and heavy boots. They were grouped on a dog sledge, which was made to order for the occasion. With the lights still dim, the four sang two selections, "Winter," by Bullard, and "Absent," by Metcalfe.

As they reached the last refrain of the second song, the lights gradually grew dimmer, until in almost total darkness, a heavy snowfall effect enveloped the entire stage. Through the snow, cabins in the valley behind the singers slowly lighted up.

The singers stand around dog sledges in front of the drop. On the encore number the set is lighted a bit from the sides with blue floods and snow falls gently, glistening in the light as it drops. In the distance lights twinkle as if some other Arctic dwellers' homes were situated a few miles away.

The stage was set as a farm yard. The old well, and the old time walking plow and an old farmer sitting on a tree stump, whittling a pine stick and smoking an old time pipe, gave the scene reality.

At the other side of the stage a country maiden was in deep conversation with Charles Ray, who was leaning over the side of the well. Clever lighting effects by stage manager Wornner aided in putting over the presentation.

Carroll Works Novelty Exploitation Stunt

It was a beaver board booth surrounding the box-office of the Standard theatre, Cleveland, and painted in life sized proportions was Harry Carey's head and shoulders, in a miner's costume, just as he appears in his picture, "West is West," just above Carey's picture the words EMPLOYMENT AGENCY stood out with clearness. Below the picture of Carey were posters saying "Miners Wanted, $75.00 Dollars a Month and Board," "HELP WANTED" and "Wanted Miners."

But over two hunderd passersby failed to notice the connection between the advertisement and the theatre, and thought it was real, bona fide employment agency. Tom Carroll, manager of the Standard theatre, said he was swamped with applicants. They came into his office, and said they wanted a job as miner. They wanted to apply for the positions advertised out front. It took some explaining on Carroll's part, to make these fellows understand that this was motion picture exploitation, and that the jobs didn't really exist. After Carroll had laboriously explained the state of affairs to one big burly "cullud" gentleman, the applicant turned on Carroll and said disgustingly, "That's a H——— of a way to fool a poor nigger."

But that's the penalty for using realism in exploitation. Just a little beaver board, some paint and a couple of signs judiciously placed, created an atmosphere entirely foreign to the natural location of the theatre, and although the Standard theatre is placed right in the heart of the business section, he transplanted the passerby into another land and caught the attention immediately.



Characters who appeared in the prologue for "Kismet" staged by Will D. Harris, manager of the Grand theatre, Columbus, O.



"Once to Every Woman" lobby decorations used by the Holman theatre, Montreal, Canada

Horn Uses Big Town Method

Jewel Theatre, Fremont, O., Sets Fast Pace in Small Town Exploitation

S. G. HORN, manager of the Jewel theatre, Fremont, Ohio, is setting a fast pace for small town exhibitors of his state and giving his patrons regular city shows.

Mr. Horn is only lately a convert to the theory of exploitation. He did not believe in extensive newspaper campaigns, mailing lists, etc., for the small town theatre. Then came a time when he began to doubt that the old methods were the best methods and he was induced to spend some money to buy a real feature and to exploit it properly. The result was enough for Mr. Horn. He climbed on the exploitation bandwagon and is making better profits with big shows at top prices than he ever did with cheap shows at small prices.

At the time this was written Mr. Horn was planning his campaign for "The Round-up," the showing to be a premiere for his section of the state. Following is Mr. Horn's own account of how he put over the picture:

"We started our newspaper advertising one week before we opened with the picture. We began with small two-inch teaser ads in the daily papers. These teasers were snappy captions from spicy subtitles. Each day these teaser ads increased in size until the end of the week, when we came out with a big announcement of the show. We had special window cards made, and distributed a hundred of them. Heralds were also generously distributed. Then we inaugurated a rural mailing list. Hundreds of announcements went out in all directions, for miles around, and judging from the dusty vehicles that were lined up in front of the Jewel theatre the day of our opening, most every one of those rural announcements were answered in person.

And we are making more money than we ever did before. The answer is, keep up with the cities. We can't always keep ahead of the cities as we did with "The Round-Up," but at least we can keep up with 'em, and in these days of photoplay magazines, when the neighbor from Squedunk knows all about the newest pictures, it's the exhibitor who sells the newest and the biggest entertainments in the picture field, who wins the confidence of his patrons, and who cashes in on that confidence."

Wendt Gives Newspaper Men Special Show

When the Rivoli theatre of Toledo showed "The Law of the Yukon," Harold Wendt, advertising and exploitation man for the Rivoli, got the theatre's best friends—the newspaper men—out boosting for the picture in advance. Robert W. Service is, as most everyone knows, the newspaper man's poet and the story of the picture was of the experiences of an American newspaper man who went to Alaska to start a daily.

Wendt had some invitations printed which stated that Morgan Kleath (the newspaper man in the story) invited the Toledo press to see the pictures of his adventures in Alaska. The result was that the special party was well attended and the papers the following week carried great accounts of this film, scoring another victory for Wendt in the way of packing the theatre all week.

Palace Theatre, Schenectady, Effects Tie-up for "Suds"

The Palace theatre, at Schenectady, N. Y., took advantage of the exploitation possibilities of Mary Pickford's "Suds" and staged an attractive tie-up with the Adirondack Light and Power Corporation of that city for the week preceding the picture. Two young women, one a blonde and quite closely resembling the original Mary, and a brunette were used in putting the stunt over. The imitation "Mary" labored at a washing machine and wringer while her companion held up cards from time to time, telling the crowd outside the window that "Suds" would be the attraction at the Palace during the week of December 12. The two girls wore blue denim overalls. There was hardly an hour during the day that the sidewalk outside was not jammed to the gutters.



Window display arranged by the Palace theatre, Schenectady, N. Y., for the run of "Suds"



Showing a window display tie-up which the Metropolitan theatre, Circleville, O., obtained for its showing of "Why Change Your Wife?"

Titus Has Censorship Board of His Own

Florida Exhibitor Allows His Daughters to Pick the Shows

CENSORSHIP may have its uses, and Judge Henry M. Titus, owner of three prosperous theatres in Florida, declares that a considerable part of his success as an exhibitor is due to his policy of referring all productions under consideration for booking in any of his houses to a double board of censors. Although the two boards are made up entirely of members of his personal family, he declares that business has shown continuous improvement ever since he adopted the censorship method; in fact, his success has been so marked that he has already purchased a site and an architect is now preparing the plans for a new theatre larger than any of the three he now owns.

One of the Titus boards of censors has but one permanent member; that is Mrs. Titus. The second and final board is composed of two daughters of the exhibitor, one fourteen and the other twelve.

"Children are the greatest motion picture judges to be found," declares Judge Titus. "If they can't understand the action it is a safe bet that many adults won't be able to understand it. If they find it entertaining, then it is clear that any adult will find it equally so, for there is nothing highbrow about children. They are utterly guileless and do not express appreciation simply because it is the work of some director with a big name, or some actor or actress with a great reputation. Children are frank, and if they say they don't like a picture the chances are that no theatre audience will."

Judge Titus and Mrs. Titus first established censorship when their daughters insisted on going to matinees as a regular daily occurrence. Sometimes there were pictures in the theatres which were not regarded as especially suitable for growing girls' consumption, and Judge Titus decided that very likely he was no more particular than a lot of other fathers and mothers in this respect, and that perhaps the showing of such pictures was keeping patrons away. That was when the mothers' board of censorship came into being.

The two daughters began attending the theatres regularly, and it was seldom but what they saw every picture that was shown at the three theatres. They expressed their likes and dislikes very frankly, and Judge Titus noticed that they seldom differed in opinions and that usually the pictures they liked were the ones that drew the big audiences where the ones they didn't like were the ones that didn't draw.

"Then I started getting their opinions on pictures before deciding on the length of time I would run them in the three theatres," continued Judge Titus, "and since that time regular patronage has shown a continuous increase. Two of the three theatres I own—the Lyric at Daytona Beach and the Crystal at Daytona—run the year around, while the New Daytona at Daytona Beach is open only for the six months beginning in November, when the big winter season opens.

"I think it would be a mighty good plan for exhibitors to make a special play for children at a special performance as soon as they can receive a print of their bookings. If the kiddies enjoy it it will go over big. If they turn their thumbs down turn off the foyer lights to aid in cutting down expenses."

Smith Gets Results with Atmospheric Prologue

F. L. Smith, manager of the Rialto theatre, Newark, N. J., believes that atmospheric presentation is a big part of the battle in popularizing a picture. Whenever a picture offers the slightest opportunity for prologue adaptation Smith takes full advantage of it.

He recently won considerable praise from his patrons because of a Japanese prologue that he put on with his last week's run of "The Breath of the Gods."

The prologue was built up around the popular ballad, "The Japanese Sandman," which was sung by a coloratura soprano in Japanese costume. The presentation proved a valuable asset to the picture, which is one of the most realistic reproductions of Japanese scenes, life and customs ever screened.



Another of the Metropolitan theatre, Circleville, O., window displays for the showing of "Why Change Your Wife?"



Some of Fred S. Meyer's exploitation for "Get Out and Get Under" when this picture played the Palace theatre, Hamilton, O.
The large cut is self explanatory. The insert shows a window display obtained by Mr. Meyer

Mission Theatre Exploitation

New Los Angeles House Gives "The Mark of Zorro" Novel Exploitation

A DISTINCT type of excellent exploitation was carried out by Managing Director Robert E. Wells, for the opening of the New Mission theatre of Los Angeles, Cal., for which occasion "The Mark of Zorro" was chosen as the feature picture.

The whole theatre fairly breathed the atmosphere of the "Golden Age of California." Upon alighting from your car, there met you two footmen, in the "bandit" costume that "Doug" wears as Zorro in the picture, and ushering you to the door, you were greeted by Spanish flower girls with huge baskets of dewy violets, who distributed them to the ladies together with fans and mantillas. Great bouquets of flowers decorated the lobby and the interior of the theatre. The ushers were colorfully costumed in velvet trousers and crimson sashes of the Caballeros of the old Spanish days. The atmosphere of it all was harmoniously carried on in the lighted flower-wreathed Spanish balconies, built in the walls, and the twin fountains that splashed on each side of the stage, together with the magic of color splashes here and there, that accentuated the marvelous simplicity of design.

A few doors away from the theatre was the store of the Western Costume Company that designed and executed the costumes worn by the company in "The Mark of Zorro." There they had a display of the costume, on the floor of which, in attractive design, were the stills from the production.

One day was set aside by the management for the old Spanish families of Los Angeles.

School children were interested in the picture and the theatre through the conduction of an essay contest on the history of California during the days of the period when such incidents as shown in "The Mark of Zorro" took place.

The opening night was a gala one for even Los Angeles.

Small Town Man Strong for Mailing List Exploitation

Harry E. Davis, owner and manager of the Bijou Dream theatre, Milton, Pa., declares that a neat announcement of the week's attractions mailed direct to the home of possible patrons is the best exploitation device that a small town manager can employ.

Mr. Davis has been the owner and manager of the same theatre since 1906. Other theatres have started in competition, but Mr. Davis has always more than held his own and at the present time he is practically without opposition. He lays his strong position chiefly to the weekly announcement which he mails to an extensive list which includes nearly every householder in Milton.

The history of the Bijou Dream has been one of almost continuous renovation and remodeling. Practically nothing remains of the original theatre except the site and the name; and at the present time the Bijou Dream is one of the most up-to-date theatres in Pa. Each one of the improvements has been duly heralded to the patrons of the theatre through the weekly announcement which is sent out.

The result is that the Bijou Dream has become a Milton institution. The Milton public is vitally interested in it and most of them know the year when each new improvement was added, and all is laid to the house's weekly announcements.

"I have always mailed them," says Mr. Davis speaking of the announcements. "Theatres that go to the trouble of making up a weekly program and then distributing it at the theatre are wasting time. They are trying to make a repeat out of a person who has already seen announcements of coming attractions and are entirely neglecting the person who doesn't happen to be in the theatre at the time the programs are distributed. Mail them every week to as big a list as possible.



Window display for "The Mark of Zorro" at the Mission theatre, Los Angeles, showing in which the costume that Doug used in the picture was placed on exhibit as shown and stills from the picture displayed



Two views of the lobby display for "The North Wind's Malice" designed by Geo. W. Turner, manager of the Everett theatre, Everett, Wash.

Turner Builds A Novel Lobby Display

"North Wind's Malice" Exploitation at Everett, Wash., Makes Big Box-Office Receipts

OUT in the state of Washington, in a city called Everett, the Star Amusement Company operates seven theatres in a way that deserves commendation. Exploitation and presentation are more than names to the Star people, and many a novel stunt is put over for the attractions that are booked for the various houses.

Recently George M. Turner, exploitation representative for the Star Company, put over a campaign for "The North Wind's Malice," playing at the Everett, the leading Star house, that is worthy of emulation by a big city theatre. The major part of the campaign was centered in a lobby display, a cut of which appears above.

The entire front was built to resemble an Alaskan snow scene. Starting with the marquee—large icicles were hung around the entire border, fir boughs being used to break the corners. The tops of the cases were hung with smaller icicles and draped with artificial snow. The box office was transformed into a miniature log cabin. On either side of the lobby were immense snow scenes covering the entire walls. The face of the lobby was made into a larger cabin the doors of which led to the foyer. A row of small fir trees were lined across the entire face of the building. Blue and green lights were used throughout. To lend atmosphere the door-girl was dressed in an Alaskan fur coat, cap and boots. According to the thermometer in the box-office window she needed them, for it registered 20 degrees below zero. Nothing unusual was attempted in the line of newspaper displays.

The presentation of the feature was in keeping with the exploitation campaign. Berthold Lindgren, organist, played a special musical prologue to the feature, his first number being "Shadows Will Fade Away," used as the love theme throughout the picture, followed by Rachmaninoff's Prelude in C sharp minor, used as the theme of malice. The latter number being played as the snow scenes at the first of the feature went on the screen.

Another of Mr. Turner's campaigns was for "It's a Great Life." This campaign was featured by tie-ups with local merchants.

Following are a few of the stunts put over:

Tie-ups with three restaurants for window display cards reading: "Sure 'It's A Great Life' at the Orpheum." He also arranged to put small cards on their menus, these bearing the legend: "Eat, Drink and be Merry. Sure 'It's A Great Life' at the Orpheum."

Tie-ups with two confectionery stores for window displays. The cards read: "'It's A Great Life,' but our candy will make yours sweeter."

A tie-up with one music store for a window display, the cards reading: "We'll say that 'It's A Great Life' and music makes it even greater—come in and hear the latest records." The other bore the same slogan with the theatre name and the dates.



Reproduction of a four-color page display run in a recent issue of the Nashville Tennessean by the Elite theatre of Nashville

Extra Fine Three Color Ad. Used in Nashville Paper

Southern exhibitors and moving picture advertisers recently were astounded by the success with which the management of the Elite theatre, of Nashville, Tenn., made use of their color displays in the local morning newspaper.

When "The Devil's Pass Key" was booked for the Elite it was decided to seek the unusual in announcing its coming to the local moving picture fans. Accordingly, a full page was taken in the Nashville *Tennesseean* for the Sunday issue preceding the showing.

A full-page layout was made up from punchful scenes of the picture, and after considerable dickering with the publishers, printed in four flashing colors. The page was the talk of Nashville. It since has aroused much favorable comment on the part of publishers and advertisers in all parts of the country, being classed as one of the most perfect newspaper color jobs ever seen.



One of the recent artistic stage settings used for a specialty number at the Circle theatre, Indianapolis, Ind.

Patrons Write Display Copy

Atlanta Showman Put Over Novel Stunt in Interest of "The Furnace"

SOMETHING a little out of the ordinary run of "contests" was tried out, with flattering success, in Atlanta recently, when Frank H. Hammond, publicity manager of the S. A. Lynch Enterprises, and Ralph de Bruler, manager of the Lynch houses, carried out a well-planned advertising campaign on "The Furnace," which resulted in packed houses for the entire week's run at the Rialto theatre.

The picture was booked to play the Rialto the week of November 7th, so Mr. Hammond prepared his advertising. A display ad was written announcing that the Rialto management thought the production so good that the ad men did not think they were capable of writing advertising that was equal in merit to the picture and had therefore decided to allow the public to prepare the display copy suitable prizes in free tickets to be awarded to the winners.

This announcement was carried on Sunday, November 1st, advertising that the picture would play week of November 8th, and that the contest would close November 4th. The time was a little short—and then, on Monday, much to his chagrin, Mr. Hammond discovered that the booking-clerk had "slipped up" and that the picture was being held over, somewhere in the territory, for a second week, and that nothing on the face of the globe—as the booker expressed it—could bring that picture before the week of the 15th. So, with a heavy heart, Mr. Hammond approached the offices of the Atlanta *Georgian*, the newspaper that had agreed to run the contest, and prepared another special ad, explaining the situation, and giving another week on the contest. A brief and humorous "reader" was given, also, and, after all, the contest was somewhat strengthened by the unexpected delay, allowing more time to encourage the timid.

The ads poured in—most of them very bad, some few of them fairly good, and one that was really excellent. The winner of the first prize carried, at the top, in big letters, "Rialto"; beneath, "all this week," and then came the cut, flanked on one side by the catchline, "Marriage is like a furnace—it either destroys or it purifies. So watch your step on your way to the altar"; on the other side, "If you are contemplating matrimony—wait! Before you take the plunge, see this picture. It may open your eyes." Over the cut itself, which depicted the marriage of Folly and her millionaire, were the lines, "She said 'I will'—but she wouldn't. And she didn't." Then followed, in letters slightly smaller than the name of the theatre, the name of the picture, with the sub-caption, "The Story of a Millionaire Who Married an Actress." Followed a very brief synopsis, headed "A Careless Jest Started the Trouble." The last few inches of the ad gave more catch-lines—but as the Rialto had booked, at the last minute, the new Harold Lloyd comedy, "High and Dizzy," the prize-winner's consent was secured to dropping the catch-lines and substituting the ad of the comedy.

This prize-winning ad was used on Sunday preceding the opening of the picture.

Brooklyn Strand Features Scenic Subject

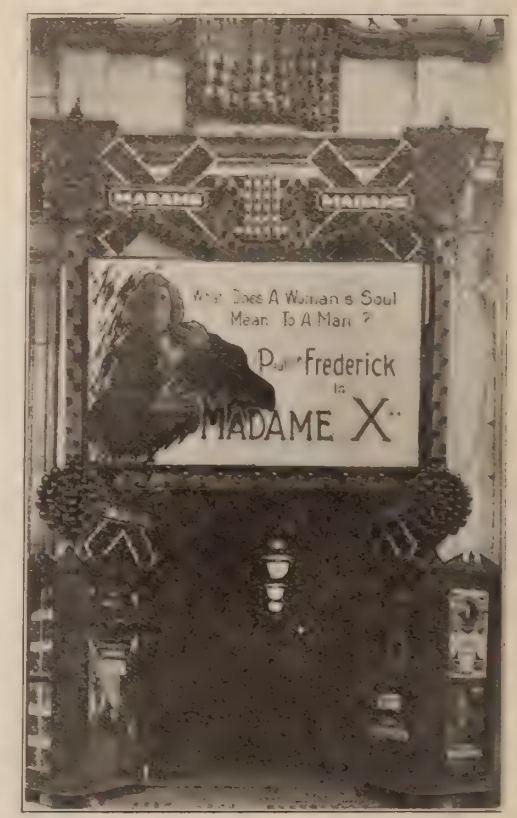
Surprise ideas had full play in connection with the showing of Kineto's nature scenic short subject, "The Hunting Ground of Hiawatha," when it was exhibited at the Brooklyn Strand theatre.

Manager Edward L. Hyman used for his presentation an elaborate prologue, invisible soloists, a widely known quartette and the Strand Symphony Orchestra. Almost every foot of development of the theme of the film, which virtually tells the story of Longfellow's "Hiawatha" was interpreted by music. In fact, Mr. Hyman put on a programme of music ostensibly for "The Hunting Ground of Hiawatha."

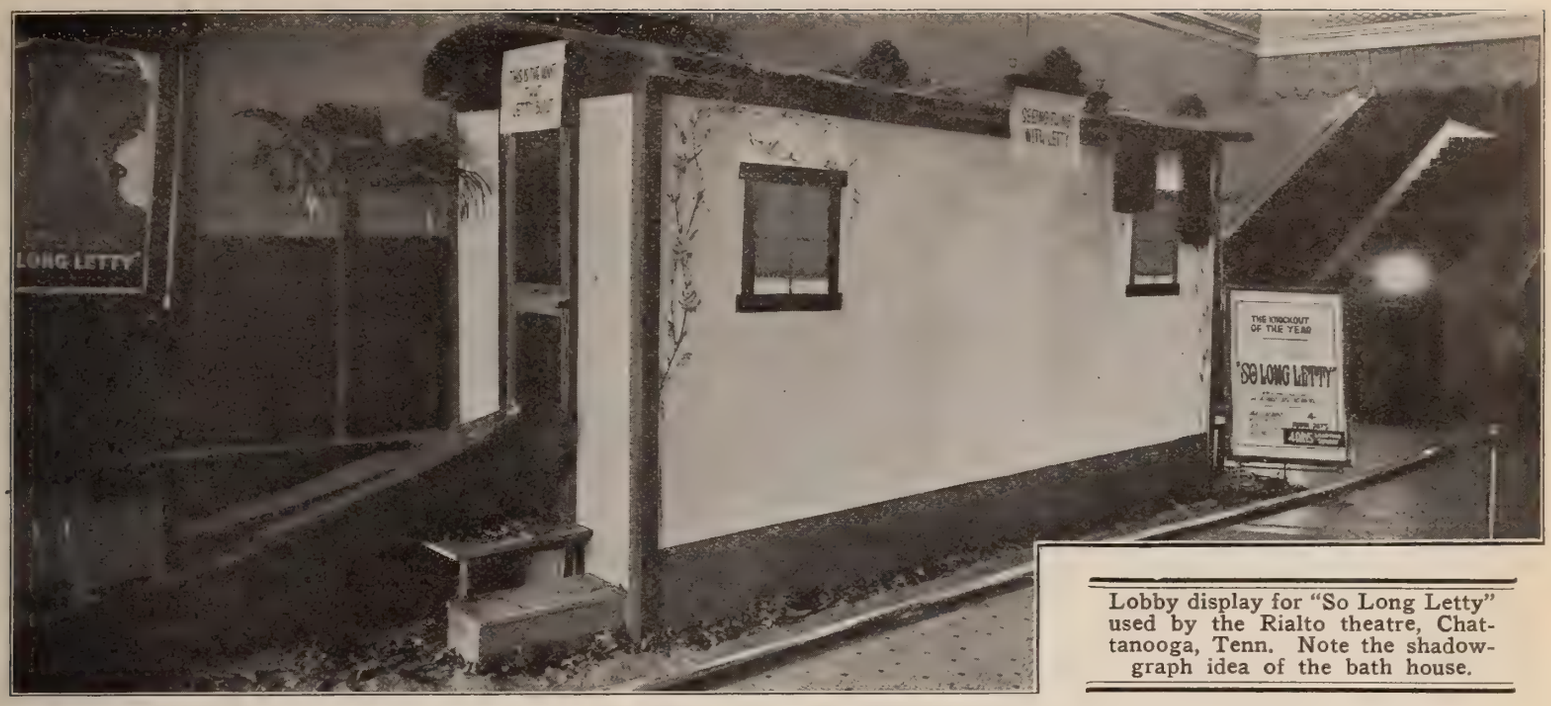
First, he introduced the scenic with a prologue which showed a fringe of trees on the bank of a stream. An Indian wigwag stood between the trees and under neath the high pine boughs Jackson C. Kinsey, baritone, attired in chieftain's war paint and feathers, sang Woodman's "The Wigwam," a colorful solo. This paved the way for the actual showing of the film, which revealed Indian life and the natural animal wonders of the forest.

As the film showed rushing and placid waters, Kathryn James, contralto, from back stage, sang "Cavaness," "By the Waters of Minnetonka." Then as a young Indian brave rode through a forest trail the Strand orchestra played the catchy "Na-jo," by Wiedoeft. The final scenes had action lent to them by the singing by the Mendelssohn Quartette of "Land of the Sky Blue Waters."

The scenic opened and ended with music and action.



"Madame X" decorations during the run of this picture at the Third Street theatre, Easton, Pa.



Lobby display for "So Long Letty" used by the Rialto theatre, Chattanooga, Tenn. Note the shadowgraph idea of the bath house.

Personal Endorsement Ideas

Harry Crandall Adopts This Plan in Exploiting "Nomads of the North"

NELSON B. BELL, in charge of advertising and publicity for the Crandall theatres in Washington, D. C., and vicinity, put over a capacity week at Crandall's Metropolitan theatre in the capital with "Nomads of the North" as the feature by reversing the usual method of procedure.

The Metropolitan has frequently cashed in by virtue of clever teaser campaigns conducted prior to the opening of the run, with with "Nomads of the North" it was felt that an unusual twist was needed to match the many novel elements made part of the drama in Mr. Curwood's picturization of his story of "God's Country." With this thought in mind, Mr. Bell began the Monday before the Sunday opening of the "Nomads" engagement to run 50-line double column ads in all of the Washington papers. These took the form of personal, signed endorsements of the picture by Harry M. Crandall, owner of the theatre, who was made to appear for the first time in his career as an exhibitor of silent drama to take the feature of one of his bills out of the hands of his publicity department. These "talking ads" were continued for four consecutive days —or in other words through Thursday— each day's argument being the exposition of a new feature of superiority in "Nomads." The advertisements signed by Harry M. Crandall were not kept up a single day after the four legitimately distinctive aspects of the picture had been covered. As long as Mr. Crandall had anything important to say, he appeared to say it.

On Friday and Saturday, instead of continuing ads heavy with type, Mr. Bell resorted to what, had it been used first, would have been his teaser campaign— simply a line of bear tracks running diagonally across a 50-line double-column space, with the title of the picture in the upper left hand corner in small type and the name of the house in the lower right hand corner.

On Saturday a display ad 120-lines deep across three columns was run in the motion picture section of the Washington Times, a day before the opening of the picture. The same ad was run in the Washington Post on the Sunday of opening, in the Herald on Tuesday morning after opening and in the Star the Thursday afternoon of the week's run. The result of this reversal of the usual advance procedure and the spreading of the display over four days instead of shooting it all the Sunday of the opening, as is the usual Washington custom, was to open "Nomads" to the Metropolitan's absolute capacity and put it over for a week of standing room patronage.

Chicago Theatre's Presentation Elaborate

The music used in filming "Once to Every Woman," Ben Bolt, and The Flower Song from Faust, was the motif around which very charming presentation of this feature was built at the Stratford theatre, Chicago.

In the third reel of "Once to Every Woman" Miss Phillips makes her début as an opera star singing Marguerite in Faust. At this point the film was stopped while a soprano soloist sang the Jewel Song, after which the picture was resumed immediately, Miss Phillips taking the encore on the screen.

The impression conveyed to the audience was that Miss Phillips had stepped out of the screen to sing the aria, as the artist was costumed exactly as Miss Phillips was in the picture, and was seen stepping forward between heavy blue velvet curtains when the spot was thrown on her.

Near the end of the picture Ben Bolt was sung from the wings during the time Miss Phillips was supposed to be singing it in the picture.

The effect was very pleasing.



California theatre, San Diego, Cal., lobby display for the showing of "Under Crimson Skies"



Stage setting for "The Jucklins," used last week at the Rivoli theatre, New York. Also showing the Rivoli orchestra with Managing Director Riesenfeld at right center front

Here Is a New "Yellow Typhoon" Idea

How Manager Fisher Put Over Some Clever Teaser Exploitation

J. CLYDE FISHER, manager of the Temple theatre, St. Marys, Pa., recently introduced that city to a unique exploitation campaign, the chief feature of which led local people to believe that a cyclone was going to hit St. Marys.

The promotion was originated in the interests of "The Yellow Typhoon."

In the Monday edition of the *Daily Press,* the town's only daily paper, there appeared on the front page, among the local news, a short item headed:

"Storm Signals Are Out." The body of the item was as follows: "St. Marys is booked for a big storm, a Typhoon, on Thursday and Friday of this week. Typhoons are a little out of our line, but this is going to be a regular one, a Yellow one at that, so you'd better be on the lookout. We received word a little too late to go into the matter fully today, but will tell you much more about it tomorrow, for we want to read up a little on Typhoons in general, and Yellow ones in particular."

This was the leader, and was all that was said in the paper that day, care being taken to keep all knowledge of the picture from the public in order to keep the readers from considering the item as an advertisement. That night, on all sides, there was talk of the storm that was coming this way, and would hit about Thursday. He had the entire town believing that it was a bona-fide news item. Not a soul was told of the real facts and all took the supposed prophesy for what it seemed.

All Monday night and Tuesday up to the time the paper got on the streets, people were talking about the approaching storm. Then Tuesday's paper came out and carried a follow-up under the caption: "What Is a Typhoon, a Yellow One?" The article read as follows:

"Regarding the storm that will visit this city on Thursday and Friday The Typhoon, the Yellow one, we mentioned in yesterday's paper, we looked in several dictionaries and an encyclopedia, but couldn't find out exactly what a Typhoon, a Yellow one, is. We are inclined to believe, however, that we didn't look far enough, so will hand the problem over to our readers, especially those who still attend school and have access to Webster, Worcester or the New American. We want every one of our readers to answer the question, but will not give any details until tomorrow. Look up the word Typhoon, the Yellow variety, find out its meaning, derivation, antonyms and synonyms, and anything else that may lead to a better understanding of the word. Ask your mother-in-law, the policeman—oh, the dickens, ask anybody and everybody about a Yellow Typhoon and then jot down what you have learned. For the best definition we will give the very best thing a person in St. Marys can get, namely a—no, not today! Tomorrow we will tell you what the prize will be for the best definition of a Yellow Typhoon. Remember, it will be a thing that is prized highly by everybody in town, see if it isn't. Get busy now—look up Yellow Typhoon."

Then the juveniles started talking, for they were beginning to scent a "movie." They became interested, and many an adult was asked about typhoons. They asked their teachers and they spoke about typhoons at home and at play. The holding back of the intelligence concerning the premium was another stunt that kept them guessing, and talking all the more about The Yellow Typhoon, a thing which surely every advertising man values highly.

On Wednesday came the big exposé, as will be seen by this clipping from Wednesday's *Press:*

HAVE YOU LOOKED UP "THE YELLOW TYPHOON"?

Tomorrow is the day set for the big storm, the Yellow Typhoon, and we are very anxious to learn all about such "animals," so ask the people of St. Marys to send in their definitions of the word. As the *Press* will not published tomorrow we'll have to tell you all about it today.

Now, in regard to the prizes, we said yesterday that they would be the best that we could give, and so they are. For the definition of the word which the committee considers the best we will give twelve, a whole dozen, tickets to the Temple, good on night that pictures are shown; for the second best, six tickets, and for the third best, three tickets.

Now, then, get this right: Write a definition of less than 25 words on "Yellow Typhoon" and bring or send it to the Temple before 1 o'clock, P. M., Friday, November 26th. If it is bound to be the best definition received you get a dozen tickets to the Temple—enough to attend the pictures two whole weeks—if second you get six tickets, and if third, three. Get busy.

P. S.—If you can't find a good definition to the word, visit the Temple tomorrow afternoon or evening, when Anita Stewart will appear in the great First National release, "The Yellow Typhoon," in six big long reels. She will give you a good idea of what is meant by Yellow Typhoon, and you will have lots of time to write your definition and have it in the hands of the committee in ample time to compete for the desirable prizes.



Here is the way A. A. Bruce, assistant manager of the Peoples theatre, Portland, Ore., decorated the lobby for the showing of "Good References"

Miniature Stages in Lobby

Peoples Theatre, Portland, Ore., Has Novelty Lobby Display Idea

TWO miniature stages depicting scenes from the picture next to be featured, have proved to be the newest method of doing advance advertising by the Peoples theatre, Portland, Oregon.

The small scenes are in gold frames designed similarly to the stage of a regular theatre, having pillars at either side, an ornate arch at the top and minute drawn curtains. The interior of the frames, which are steel lined and electrically equipped, is 16½ inches by 17½ inches high. The exterior measurements are 17½ by 19½ inches. Cut-out figures are used and as the stages are two inches in depth added realism is attained by clever light effects not unlike those attained by regular foot lights.

For the engagement of "Good References," a recent attraction at the Peoples, on one side of the foyer a miniature stage showed Constance in voluminous, jaunty attire, strongly suggestive of Vogue's or Vanity Fair's extreme styles, standing, showing her references to a prim old maid, as quaint and conservative as the other was modish. A landscape or two on the wall, a grandfather's clock, lamp and stand added to the completeness of the scene. The other stage contained a picture of a merry, winking moon just setting behind the horizon of blue sea which intervened between the deck of "S. S. Peoples," on which Constance was contentedly sitting on the lap of a man busily engaged in kissing her. Again she was portrayed in attractive, but fantastic evening gown with great fullness of skirt and appreviated bodice.

The miniature stages with their clever scenes, are thought by Portland film men to be decidedly more decorative than the usual advance one-sheets or made-to-order cards. They possess the added feature for the Peoples theatre which has a proportionately small foyer, of consuming no standing space and because of their elevated position being visible to all at all times.

Cost of the original stages was $8.50 apiece. This included the rather intricate wiring which enables various lighting effects and makes possible a wider range of scenes. Art work of changing them each time amounts to approximately $2.50 a piece.

Write Fillers for the Editor, Says Wendt

Here's a hot tip for some of those exhibitors who are continually "crabbing" to the newspapers because they don't get enough publicity—but who never go any further out of their way than to possibly furnish their editors with press sheets and stills. "Try and be of real assistance to your editors," says Harold Wendt, advertising and exploitation man for the Rivoli theatre of Toledo. "One little thing which can easily be done and which will probably be appreciated by your editors and still get you some additional space will be found in writing them some "fillers," using dope on advance bookings for your subject matter. But make them short—just two or three lines in type. The editors will have them set up and laid aside in their galleys, using them quite occasionally for filling out their columns in their movie page, instead of other matter.



Two miniature stage settings hung in the foyer of Peoples theatre, Portland, Ore., which advertised "Good References" as told in the above story

Freak Ad. Idea for "The Untamed"

Another instance of the freak classified "ad" bringing great amount of news publicity for a picture has been recorded at Toledo, Ohio, when the Rivoli theatre was showing "The Untamed."

Harold Wendt, advertising director for the Rivoli, inserted the following "ad" in the classified columns of a leading Toledo daily:

"Wanted—A left-handed horse; one that is accustomed to doing everything just backwards; but do not want a jack; one with some intelligence that can be taught tricks preferred."

When the foreman of the composing room saw the "ad" he thought it such an unusual one that he called the attention of the editor to it, and the result was a story on page one to the effect that some one had sought the ——— want ad columns in an effort to obtain "the scarcest thing in the world." This got the necessary comment and then Wendt submitted his story—one to the effect that Tom Mix had the only left-handed horse in the world in his newest picture, "The Untamed." The editor thought the latter so good that it was given a good position in the news section as well.

Boston Gets Some Novel Exploitation Stunts

A unique tie-up was recently put over in Boston on the occasion of the release in that territory of "A Prohibition Monkey," in which "Joe Martin" is featured.

It happened that Patrick Walshe, known in theatrical circles as the best "monkey-man" in the impersonation field, was appearing in Boston at the time. Walshe is less than four feet tall, and has a make-up with which he claims to have fooled many circus simians. He also has made a study of monkey-talk and is an authority on their modes of expression.

Asher arranged a trade showing, and then the simultaneous appearance of "A Prohibition Monkey" in three of the leading theatres, the Beacon, Loew's Orpheum, and the Modern. At the same time he planted an eight-column spread in the magazine section of the Boston *Sunday Post,* comparing Walshe and Joe Martin, with pictures and interviews of each. The publicity story caused much amused comment in Boston and assured crowded houses for the three theatres.



The New York Strand male quartette and the stage setting used for a prologue number for last week's run of "The Truth About Husbands"

Glee Clubs Appear in St. Louis Theatre

During the past three years the Mandolin and Glee Clubs of Washington University, St. Louis, have gained considerable public favor by virtue of their annual concerts. Because of the fact that the members of both musical organizations are sons of prominent local families their presence is often demanded at various musical and entertainment gatherings.

To tie up his program for the week of December 12 with some popular movement, as is the custom of Manager Schwartz of the Del Monte theatre, arrangements were made whereby the two university clubs might appear as a special feature. The program was so made as to give the impression that this was the annual public concert and that it was being given as a part of the picture program. The crowds that were attracted by this unusual bit of exploitation elevated the box-office receipts to a considerable extent.

Novelty Post Cards Advertise "Oh Lady Lady"

A deluge of post cards was the novel form of exploitation used by Myers Brothers when "Oh Lady Lady" was booked for the Majestic theatre, Chillicothe, Ohio.

The cards were unusual in that, although they were personal, they bore no names. They were sent to "Oh Lady Lady," the street address of prospective patrons following. In this manner it was possible to get the messages into practically all of the homes in the city without the use of names, and at the same time to present the attraction "Oh Lady Lady" in a most effective way.

On the reverse side of the "Oh Lady Lady" cards was the announcement of the production, some of the principal players, where it would be shown, and when.



Above are shown four original lobby display cards by Edward H. Robson, scenic artist for the Crescent theatre, Syracuse, N. Y.

INFORMATION ABOUT CURRENT RELEASES

Popular Pictures Index

SELF EXPLANATORY PAGE FOR SHOWMEN

THE JACK KNIFE MAN

Produced by King Vidor Productions.
Distributed by First National.
Star—Fred Turner.
Director—King Vidor.
Producers Ads—Issues of Aug. 21st, Sept. 4th.
Prologue Descriptions — Page 1692, issue of Aug. 28th.
"First Run" Showings—Page 1337, issue of Aug. 14th—1692 of Aug. 28th—1873 of Sept. 4th—2411 of Sept. 25th—3703 of Nov. 13th—4229 of Dec. 4th.
Exploitation—Page 1691, issue of Aug. 28th—3188 of Oct. 23rd—4072 of Nov. 27th.

NEWS Review Resume—Human interest story, rich in characterization, humor and atmosphere.

Exhibitors Box Office Reports—A fine picture. Exhibitors say so. Critics say so, but the public is slow to appreciate it. Unusual, different from what is generally seen on the screen.

WHAT'S YOUR HURRY?

Produced by Famous Players.
Distributed by Famous Players.
Star—Wallace Reid.
Director—Sam Wood.
Review—Issue of Aug. 28th, page 1757.
Producers Ads—Issues of July 3rd and Aug. 7th.
Lobby Displays—Issue of Oct. 16th, page 2988—Nov. 6th, 3540.
"First Run" Showings — Page 953, issue of July 31st—1338 of Aug. 14th—1689 of Aug. 28th—1871 of Sept. 4th—2050 of Sept. 11th—2232-2 of Sept. 18th—2595-6 of Oct. 2nd—3884 of Nov. 20th—4229 of Dec. 4th.
Exploitation—Page 1692, issue of Aug. 28th—1862 of Sept. 4th—2223-38 of Sept. 18th—2988 of Oct. 16th—3191-2 of Oct. 23rd—3540 of Nov. 6th—3717 of Nov. 13th—3895 of Nov. 20th—4073 of Nov. 27th—4238 of Dec. 4th.

NEWS Review Resume—Wally Reid and motor truck shine in this one.

Exhibitors Box Office Reports—A very good production to extra big and big business for two days.—The best picture Reid has turned out this year. Just packed them in. Looks like some fine advertising was slipped over in this one for a certain brand of truck. Local dealers capitalized on it by putting one of the trucks on the street.

NOTORIOUS MISS LISLE

Produced by Katherine McDonald Pictures Corp.
Star—Katherine McDonald.
Director—James Young.
Review—Page 1755, issue of Aug. 28th.
Producers Ads—Issues of July 31st, Aug. 14th and Aug. 28th.
Lobby Displays—Page 4071, issue of Nov. 27th.
Prologue Descriptions — Page 2990, issue of Oct. 16th.
"First Run" Showings—Page 1689-92, issue of Aug. 28th—1871-3 of Sept. 4th—2051 of Sept. 11th—2230 of Sept. 18th—2411-13 of Sept. 25th—3174 of Oct. 23rd—3702 of Nov. 13th.
Exploitation—Page 1513, issue of Aug. 21st—3715 of Nov. 13th.

NEWS Review Resume—Katherine McDonald in drama of divorce scandal.

Exhibitors Box Office Reports—Average picture with well liked star. Played to average business three days.—Good picture bringing more than usual business.—Only fair picture, but is drawing good.

SOUL OF YOUTH

Produced by Realart Pictures.
Distributed by Realart Pictures.
Star—All-Star.
Director—W. D. Taylor.
Review—Issue of Aug. 28th, page 1753.
Producers Ads—Issues of Aug. 21st, Aug. 28th and Sept. 4th.
Lobby Displays—Page 3359, issue of Oct. 30th.
Music Cues—Page 1231, issue of Aug. 7th.
"First Run" Showings—Page 1689, issue of Aug. 28th—2801 of Oct. 9th—4227 of Dec. 4th.
Exploitation—Page 3887, issue of Nov. 20th.

NEWS Review Resume—Lewis Sargent duplicates success of "Huckleberry Finn."

Exhibitors Box Office Reports—A fine production. Business better than usual during run.—Plot of picture good. Good houses entire week.—Given a bit of exploitation, this will go over big. Gave special free showing for school children and "mopped up" on regular showing. Broke all house attendance records for Saturday show.

STOP THIEF

Produced by Goldwyn.
Distributed by Goldwyn.
Star—Tom Moore.
Director—Henry Beaumont.
Review—Page 1753, issue of Aug. 28th.
Producers Ads—Issues of July 10th and 24th.
Music Cues—Page 1939, issue of Sept. 4th.
"First Run" Showings—Page 1689, issue of Aug. 28th—1871 of Sept. 4th—2412 of Sept. 25th—2597 of Oct. 2nd—2978 of Oct. 16th—3174 of Oct. 23rd—3532 of Nov. 6th.
Exploitation—Page 1873, issue of Sept. 4th—3530 of Nov. 6th.

NEWS Review Resume—Faithful and intelligent adaptation of famous stage success.

Exhibitors Box Office Reports—Nothing extra either in business or quality of picture.—This is an entertaining feature and seemed to please the audiences. Business was good during run.

CHORUS GIRL'S ROMANCE

Produced by Metro.
Distributed by Metro.
Star—Viola Dana.
Director—Wm. P. Dowlan.
Review—Page 1751, issue of Aug. 28th.
Producers Ads—Issues of July 10th and 31st.
Lobby Displays—Page 4237, issue of Dec. 4th.
Prologue Descriptions — Page 1871, issue of Sept. 4th.
"First Run" Showings—Page 1691, issue of Aug. 28th—1871 of Sept. 4th—2050 of Sept. 11th—2596 of Oct. 2nd—3702 of Nov. 13th—3883 of Nov. 20th.
Exploitation—Page 2050, issue of Sept. 11th—3348 of Oct. 30th—4237 of Dec. 4th.

NEWS Review Resume—The best light comedy of the year.

Exhibitors Box Office Reports—Drew well all week. Excellent picture. Viola Dana is an especial favorite.—Fair picture. Drew average audiences.—Fair picture to average business.—Picture fair; business no better.—Good picture. Lots of interesting situations well done by star and capable company. Opened to nice business and held public interest all week.—Big box-office attraction, a good title, pleasing picture and a well liked star who does a good "shimmy."—Two days to big and average business.—Everyone voted this the best Dana picture they ever saw.—This picture went over big. A pleasing story, well liked by my audiences.

A CUMBERLAND ROMANCE

Produced by Realart.
Distributed by Realart.
Star—Mary Miles Minter.
Director—Chas. Maigne.
Review—Issue of Aug. 21st, page 1579.
Producers Ads—Page 178, issue of July 3rd.
Music Cues—Page 307, issue of July 3rd.
"First Run" Showings—Page 761, issue of July 24th—954 of July 31st—1124 of Aug. 7th—1511 of Aug. 21st—1873 of Sept. 4th—3174 of Oct. 23rd.
Exploitation—Page 1125, issue of Aug. 7th—1513 of Aug. 21st—1690 of Aug. 28th.

NEWS Review Resume—M. M. Minter's best—a real picture.

Exhibitors Box Office Reports—A very good picture which pleased and did good business for one week.—Played it two days to average business.—Did well with this, though Mary Miles Minter's popularity has dropped a bit because of her persistently saccharine roles. This is as good as her best and pleased.

WHAT WOMEN LOVE

Produced by Sol Lesser.
Distributed by First National.
Star—Annette Kellermann.
Director—Nate Watt.
Review—Page 1577, issue of Aug. 21st.
Producers Ads—Issues of July 31st, Aug. 14th and Sept. 4th.
Prologue Descriptions — Page 1493, issue of Aug. 21st—1872 of Sept. 4th—4246 of Dec. 4th.
"First Run" Showings—Page 1511, issue of Aug. 21st—1872 of Sept. 4th—2412 of Sept. 25th—2595 of Oct. 2nd—2803 of Oct. 9th—3531 of Nov. 6th—3884 of Nov. 20th—4062 of Nov. 27th.
Exploitation—Page 1689, issue of Aug. 28th—1857 of Sept. 4th—2231 of Sept. 18th—4070 of Nov. 27th.

NEWS Review Resume—Kellermann in thrilling water feats—good comedy—unusual undersea stuff.

Exhibitors Box Office Reports—Annette Kellermann great favorite here. Picture drew well.—A very entertaining and interesting picture which brought more than usual business.—Interesting picture.

The above page inaugurates a new service designed to save exhibitors a great deal of labor and to make the filing of information on certain pictures easy. The selections for the page are automatic—those pictures which in the course of sixteen weeks receive the greatest amount of exploitation so far as the News has been able to relate.

Music and The Picture

A Mighty Crowd of Picture Musicians

By Charles D. Isaacson

I HEAR two cries coming up from the field.

On the one hand is the theatre manager or owner bemoaning the fact that he cannot put his hands on the right kind of musicians for his pictures.

On the other hand I am besieged by hundreds of musicians of the most worthy advantages seeking to find the outlet for their abilities.

Whenever a theater manager asks for the name of a man to take complete charge of his musical programs, organize his orchestra, of a hundred or one, I am happy to be able to send a list of half a dozen musicians in his section of the country with an assurance that the individuals represented are gifted with the right experience and the right point of view.

When a musician writes to us, however, it is impossible for THE NEWS to make any special effort for immediate action: the right theatrical request must be received first before an introduction can be effected.

The situation, which only three or four months ago was scarcely worth noticing, is today becoming a serious matter, and calls for a special discussion.

This department, it is clearly demonstrated, is being followed not only by managers and owners of theatres, not only by musicians now securely placed in houses where they are able to do their best—but also by many who are *not yet placed* in theatres or not yet placed in the *right* theatres.

To these latter gentlemen and ladies I should first like to speak.

I must confess that many (perhaps one out of every three) who write to me seeking a place in the motion picture field are not *ready*, and I wouldn't under any circumstances send their names to a theatre.

The fact that you can play well or that you have had the most serious kind of musical education in universities and conservatories, that you were with this or that famous European maestro, doesn't make any difference. What is your knowledge of pictures? *Just because you have attended a picture show doesn't make you a fit candidate to take charge of the music!*

Don't expect to be put in charge of a big picture palace at once when you present your card. Go out and get acquainted with picture technique. Playing picture music is something very different to playing just music, playing symphonies, or opera. You must reconstruct your entire musical understanding to make an appropriate man in a picture show. If you were ambitious to become the conductor of the Boston Symphony Orchestra, you wouldn't make an application to the directors before you had risen in the ranks, would you? Get into the smallest house you can find, and work for as little as they are willing to pay you. It's a case of experimenting on the dog, to be sure—pity the audience in the little house when you get started. Or better than that, try to get into the orchestra of a successful conductor, and study what he does. Take the last row of the second violins, and watch what is being done—and why, why, why!

A great organist writes me: "I am one of the most successful men in my profession; now, to fill in on some spare time, I am willing to take a place in a picture house of the highest standards if they will pay my price." What this gentleman says is right. He is one of the most successful recital and church organists. But he never had anything to do with motion pictures, and I wrote him that I couldn't conscientiously name him to any of my corresponding theatres. He was indignant—then he calmed down a bit, and asked what I would suggest. I said: "Spend your spare time this season going to picture theatres and hearing what the organist does. Then get in a little place, and after you've made good to your own satisfaction, I don't think you'll have any trouble landing the biggest jobs. Your name will do that for you, anyway. If it doesn't seem worth while for you to do all that, then forget pictures—or, rather, leave it to those people who are willing to concentrate on this field alone."

And of that description there are hundreds who are seriously preparing themselves. Every day I receive letters from men and women who have studied and analyzed conditions and are willing to go through all the developments to perfect themselves. They are certainly a whole lot better equipped than conservative old musicians who will not make concessions to the needs of the motion picture field. A whole lot better, I say, than the best artists who sneer at the picture public and cannot see the reason for considering that public first—not themselves and their traditions first.

WATCH FOR NEXT WEEK'S MUSIC DEPARTMENT

It will contain the program of the Musical Picture Convention. See how much you get for your three days in New York, January 23-4-5

Less than a Month for the Big Musical-Picture Conference, New York City January 24-5-6 Hotel Astor. Send reservations to Hotel Astor and News.

THE NEWS has certainly drawn all kinds of musicians into its musical department. We never would have believed it possible that in so short a time so many hundreds of picture musicians, prospective and actual, would lay their problems and ambitions in our hands.

Having indicated these facts, it then becomes a very simple matter to criticize the managers of theatres who are going on about their music business with the wrong kind of assistance. Why is it necessary to do it? Why have poor musicians when the woods are full of the good?

You say you haven't met the best musicians. Well, that's because you never had a place to meet before. Now you have. It's this department, and THE NEWS has authorized me to freely and gratuitously serve as a committee of introduction; to bring together worth-while theatre managers with the kind of musicians they seek. The classified department of THE NEWS is wide open. Now, I have no special desire to turn this column of mine into a solicitation for advertising. Those who follow what I say will notice that I do not adhere to the trade paper custom of using a lot of publicity matter and calling it an editorial department! So when I say that the classified columns of THE NEWS are open to the musicians who are seeking theatres, and the theatres which are seeking musicians, I want you to understand that I am giving you the same advice I would give myself, knowing the conditions as I do.

This does not alter or interfere with the promised cooperation of this department to assist without charge any musician or theatre manager in getting together. But the number of musicians who are placing their names with us is growing to such proportions that it becomes more and more difficult to be of quick assistance to any individual.

Yet many musicians now enjoying a good berth in motion picture theatres have been placed through this department and are continuing to be placed!

The purpose of the present article is to make THE NEWS stand perfectly clear to all the present picture musicians, prospective picture musicians who are in correspondence with the music editor.

Also it is hoped that this statement will encourage *more* theatre managers and owners who are struggling with the problem of *finding the right musicians*—to put the problem up to THE NEWS Music Department.

(Place your request by letter, telegraph, telephone to Music Editor, Motion Picture News, New York City. State just what you are looking for. NO CHARGE.)

(*Continued on page* 434)

NEWSY BRIEFS FROM CENTRAL FILM BELT

Chicago and the Mid-West

L. H. MASON, REPRESENTATIVE, 220 SO. STATE ST.

Eddy Eckels, president and general manager of Independent Films Association, is recovering from an attack of pneumonia that confined him to his home for ten days.

Exploitation plans that will strike an entirely new angle in the film industry were completed by Harry Rice, business manager of the Independent Films Association, on his recent trip east. Rice has just returned to the home office of his company in Chicago. "Because I'm a publicity man, some folks may think I'm exaggerating when I assert that this deal I've made is the biggest scoop ever put over in the advertising end of the film business," said Mr. Rice. "As a matter of fact, it is so new and so big that when we announce it there will be a nation-wide sensation. Nothing whatever like it has ever been attempted." Eddy Eckels and Dick Robertson are enthusiastic over Mr. Rice's coup, and full announcement is promised within two weeks.

Bert Isaacson, well known in Chicago film circles is now covering the northside of the city for Celebrated Players Film Corporation.

An unusually large crowd of exhibitors witnessed the first showing of a Stoll Film Corporation picture in Chicago last week when "Squandered Wives" was thrown on the screen in Universal's projection room. Manager Ben Beadell was host at the showing and provided a fine musical setting for the picture. Very favorable comments on this production were heard and the quality of the picture made those who viewed it predict that Stoll Film Corporation will be successful in the Chicago district if their other pictures are up the mark set by this one.

Gollos and Gollos Film Company, exclusive Illinois distributors of "The Sacred Flame," the picture starring Emily Stevens, report heavy bookings throughout the territory. In Chicago Lubliner & Trinz will show the picture at a number of their houses and the Bijou Dream will be the place where it will have its downtown showing.

Watterson R. Rothacker made a short visit to New York, returning so as to be home Christmas Eve. D. D. Rothacker, manager of the Industrial Division, is on a vacation in North Carolina. H. J. Aldous, Rothacker treasurer, is doing a rushing holiday baby business. Carl Coverdale, a laboratory developer, claimed the $50.00 reward which Watterson R. Rothacker offers for babies born to workers. It's a girl —Virginia. "You've got nothing on me," smiled W. H. Strafford, as he put in a claim for Enid Adair Strafford.

Aaron J. Jones has reached Chicago after a tour of Europe and resumed his duties at the head of Jones, Linick & Schaefer firm at the beginning of the week. Mr. Jones' trip has caused a flurry of excitement among members of his staff. After what he said about Paris, Sig Faller, manager of the Bijou Dream, immediately engaged passage for April. Norman Field, the general manager, began yearning for London and is said to have declared himself. He will sail next Fall for a sojourn in Europe—not forgetting Paris, where once he held forth as general manager for the interests of J. Calvin Brown.

Ralph T. Kettering has written a new play called "When It Strikes Home." The stock company at the Shubert theatre, Milwaukee, are playing it this week.

H. A. R. Dutton, president and general manager of the Exhibitors' Supply Company of Chicago, left Sunday for Texas with his family, on a much needed vacation. For six years Mr. Dutton has assiduously kept himself at the helm of the company, and now that it has reached the point of being one of the largest in the supply business of the industry, he feels that he and his family can spend a greater part of the winter in the warmth of the San Antonio, Texas, sun.

The Exhibitors' Supply Company this week, on the first day of a thirty day sales drive on Peerless Automatic Arc Controls, sold the Lubliner & Trinz chain of theatres thirty-four of the Arc Controls. This makes the Lubliner & Trinz chain 100% on this article. They are installing them in every one of the theatres they now operate, and have also ordered them for the new 4,650 seat theatre nearing completion at Kedzie and Madison streets.

All evidence received at the offices of the Capital Film Company indicates that "Lone Hand Wilson" is receiving a superabundance of good advertising. Wherever the picture is shown, a flood of twenty-four sheets precedes its coming.

Following is a partial list of the towns that have fallen in line on the twenty-four sheet poster campaign: Kansas City, Milwaukee, Cleveland, Los Angeles, Utica, Minneapolis and Des Moines.

"Lone Hand Wilson," from its showing some weeks ago, has stepped into the front ranks of recent Western releases and Cuneo in his first stellar picture has elbowed his way into the inner circle of Western stars.

The second of the Cuneo series, "The Ranger and the Law," now is being photographed at the Doubleday Studios at the coast. It will be ready around the first of the year.

The twenty-four sheet advertising campaign on "Lone Hand Wilson" is probably the first campaign of its kind on a state right picture of this nature.

Publicity Representative W. L. Hill, of Universal, has started a presentation scrap book in which appear clippings from MOTION PICTURE NEWS showing how theatres all over the country have put on important productions and he finds the book of great value in assisting the exhibitors to increase the value of pictures being shown at their house by proper presentation.

Salesmen from all parts of the Chicago territory met with Manager Lesserman of Universal's Chicago exchange last week for their regular bi-weekly conference and report business holding up well in theatres throughout the territory, except in a few manufacturing centers where there is a slight slump noticed. Salesmen, generally, reported that managers who are putting forth real efforts to exploit and advertise pictures properly as well as presenting them in an adequate manner, have no complaints as to business.

Manager Bradford Bradon of the Majestic theatre, Streator, Illinois, forgot all about the traditional holiday slump and went in on a big advertising campaign on "Once to Every Woman" with the result that all house records were broken during the days he played this picture. A soprano soloist was used in the presentation, singing Ben Bolt and the Jewel Song from "Faust" during the time the picture was running. Mr. Bradon is making plans to remodel and enlarge the house as he feels the need of more seats. The theatre, when remodeled, will be one of the most beautiful houses in this district.

Manager C. A. Robb of the Luna theatre, Kankakee, recently has put in all his spare time visiting successful moving picture houses throughout the state and finding out for himself why they are money makers. As the result of his investigation he has decided that the secret of their success lies in adequate presentation of pictures and will apply that theory at his house. He has reached the conclusion that good advertising must be backed up by good presentation.

Manager McGorly, of the Beverly Theatre, Woodstock, Illinois, is planning far ahead for the presentation of "Once to Every Woman," which goes into his theaatre in January. He. already has engaged the services of a splendid soprano soloist to lend atmosphere to the picture through her vocal numbers, and plans a presentation which will be unique for a town of less than five thousand people.

Manager Lesserman, of Universalsal, reports that "Once to Every Woman" is one of the most successful pictures from a box office standpoint ever released in the Chicago territory, and that bookings are very heavy, one hundred and seventy-two theatres in Chicago and suburbs already having made playing dates and a large number which have booked the picture are waiting their turns for the prints.

A new wage scale to become effective on January 1 was agreed upon by representatives of the Allied Amusement Association of Chicago and of the motion picture operators of the city at a meeting held last week. Under the agreement, which is a compromise of the demands made by the union for a larger advance, a thirty-three and a third increase in wages is granted, bringing the scale to $1.50 per hour instead of $1.12½ as at present.

President Joe Hopp of the Illinois Exhibitors Alliance left Sunday night for New York, where he will attend the meeting of the N. A. M. P. I. and M. F. T. O. of A. as a representative of the Illinois exhibitors. W. A. Steffes of Minneapolis, president of the Minnesota Alliance, accompanied Mr. Hopp East after spending Saturday and Sunday in Chicago conferring with various officials of the Illinois organization.

W. D. Burford of Aurora left for California Monday, accompanied by Mrs. Burford, and expects to spend several weeks on the Coast resting up after a strenuous winter's work.

The transfer of the Neal Hart features unit and the Leo White comedy unit from their Glendale studio to the Balshoffer studio, Hollywood, California, caused considerable speculation as to whether Pinnacle would retain the Glendale studio or not. Ollie Moore and Frank Messenger, however, settled the question with the following statement: "Yep, we'll keep Glendale. The outdoor sets and streets in Glendale in particular will be used constantly, as well as the splendid locations which are numerous in the Verdugo Hills surrounding Glendale."

TERRITORIAL SALES AND PURCHASES

In the Independent Field

STATE RIGHT AND EXPORT NEWS AND VIEWS

"Woman Untamed" Booked Heavily in Illinois

Illinois exhibitors are quick to book "The Woman Untamed," featuring Doraldina, the dancer, according to a statement from Harry Weiss, president of the Superior Screen Service of Chicago, who controls the rights on this picture for the State of Illinois. Bookings are coming in very fast and the keen interest that exhibitors are showing towards the picture forecasts a new booking record in that territory.

Byron Morgan to Continue with Famous

Byron Morgan, well-known magazine writer, has signed a new contract whereby he will continue for a term of years to write original stories and scenarios for Paramount, according to an announcement from the Hollywood office of Jesse L. Lasky.

Mr. Morgan is probably best known for his *Saturday Evening Post* stories, notably a collection of tales of motoring called "The Roaring Road." Several of these have been produced by Paramount with Wallace Reid as the star, including "The Roaring Road," "Excuse My Dust" and "What's Your Hurry?"

Levey Completes Fifth of "Aladdin" Series

"His Magic Lamp," the fifth episode of "The Modern Aladdin" series on electricity which the Harry Levey Service Corporation is producing, depicts the evolution of light from the sun's rays to present day incandescent lamps. All forms of lighting are to be depicted, and many difficult and heretofore unattempted photographic feats will be accomplished, it is stated.

Fine Sets for Elsie Ferguson Vehicle

When Elsie Ferguson began work at the Lasky studio, Hollywood, on "Sacred and Profane Love," a William D. Taylor production in which she is to star for Paramount, she found some of the most exquisite sets imaginable awaiting her. One of these sets represents a mid-Victorian home and garden in England. The exterior shows a typically English garden. The interior is a big living room, quaintly and strikingly decorated. Other big sets represent the concert hall and boudoirs.

New Company Enters Field

Dominant Pictures Announces Two Series of Short Subjects

ANNOUNCEMENT is made this week of the formation of the Dominant Pictures Corporation, a new entrant into the independent field. The announcement comes simultaneously with the resignation of Jacques Kopfstein as general sales manager of the Victor Kremer Enterprises, who has resigned to assume the general managership of the new company. Offices have been rented at 135 West 44th street, and according to Mr. Kopfstein, the new company will be well prepared to take care of the manifold requirements of the independent exchangeman and the state rights operator.

The company will specialize in the production and distribution of high-grade independent offerings, which will embrace, it is said, everything from a one-reel subject to a five-reel spectacle. In this connection, a number of special productions have already been secured.

A series of twenty two-reel Western subjects to be released as the "Western Star Dramas" is announced for distribution by the Dominant Pictures Corporation according to Mr. Kopfstein. The first of the series is "The Cowboy's Sweetheart" which features Art Acord and Edythe Sterling.

Dominant Pictures Corporation also announce for ready release in the state rights market a series of twelve one-reel comedies featuring Rosemary Theby, which are to be known as "The Newlywed Series."

"Mr. Wu," Stoll Film, Ready

Production Based on Stage Play with Lang Again in Leading Role

A FORTHCOMING release of the Stoll Film Corporation on its one-a-week schedule will be "Mr. Wu," a photodrama based on the speaking stage success of that title by H. M. Vernon and Harold Owen, in which Matheson Lang made so pronounced a hit. The screen version was directed by Maurice Elvey from a scenario by Frederick Blatchford. The art direction was by Barry Barnard.

Critics who have had previews of "Mr. Wu" pronounce it a remarkable picture, in every way sustaining the deserved vogue of the spoken version. The Asian atmosphere which was so marked an element in the success of the latter has been very successfully caught by Mr. Elvey, it is said. The scenic effects are especially attractive, particularly that portraying Mr. Wu's garden, a riot of exotic growths.

The star role is taken by Matheson Lang, the same actor whose success in the spoken role is one of the most discussed in connection with modern drama. Supporting Mr. Lang are Meggie Albanesi, Teddy Arundel, Lillah McCarthy and Roy Royston, all sterling performers of the stage and screen.

G. H. Hamilton Enters Field

Well Known Showman to Market Three Features to Independents

GEORGE H. HAMILTON, one of the oldest showmen in the picture business, who was responsible for the selling of "The Son of Tarzan" for David P. Howells, has started in business for himself with offices at 729 Seventh avenue.

Because of the rapid manner in which he disposed of the states rights for "The Son of Tarzan," selling the entire United States in a period of six weeks, the owners of the three pictures which he is now handling, who had been watching his smoke, induced him to handle their product.

The three pictures for which he has taken over the distribution, offering them on the states rights market are "Kazan," by James Oliver Curwood, starring Jane Novak; "The Mask," by Eugene Hornblow, starring Hedda Nova, Jack Holt and Mickey Moore, the greatest child actor on the screen, and a rip roaring five-reel comedy called "Hey Rube."

New Negatives for Kineto

Charles Urban has just received one of his chief scientists, F. Percy Smith, of London, a condon, a consignment of new negatives that will go into his Movie Chats and Kineto Reviews. These pictures are said to constitute an entirely new endeavor in motion picture making.

Mr. Urban is himself editing and titling the negatives. Their release will mean, Kineto states, that the motion picture will be performing the same service and function that such magazines as Popular Science, Popular Mechanics, Science and Invention, Scientific American and other such journals are performing.

The pictures will be released under the general title of "Science in the Home," and they will illustrate the possibilities of experiments at home in the same way that these weekly and monthly magazines do.

The advantage to the exhibitor is at once apparent. In the average, his price of admission is seldom as much as the cost of any one of these magazines and the lesson in the film is so much clearer than it is in the magazine. The materials employed in all of the "Science in the Home" Series are such as are to be found in any home.

Union Film Company Busy on Coast

For some time past rumors about the Union Film Company or a company similar in name have been rife around the film circles in the West, but the first to bear fruit is the one concerning the Union Film Company's actual producing activities and the announcement that the first two pictures are ready. Alexander Alt is president of the company, Miss Helen Howell, secretary and treasurer, and J. T. Whitlaw, general manager. It is said that the new concern is amply financed and able to carry out its plans, which at first call for the completion of twelve two-reel comedies starring Alexander Alt and Helen Howell. These pictures are to be completed at the rate of two every month. Distribution plans have not been made public.

The studio is located out at Sherman, California, coastward from Hollywood. The executive offices, which until recently were located in the California Building in Los Angeles, have been moved temporarily to a downtown place in Sherman. This was for the purpose of keeping in closer touch with the producing forces, which was found necessary when production commenced. As soon as the administration building, now under construction, is completed these offices will adjoin the studio. Much building and rebuilding is going on at the studio.

"Ireland in Revolt," the Chicago Tribune's picture, which shows conditions in the Emerald Isle as they actually exist today, was given its premier American showing at Jones, Linick & Schaefer's Randolph theatre in the Chicago Loop last week. The material for these films was collected by Capt. Edward F. Weigle, famous war photographer of the Chicago Tribune, and the man who took, brought to this country and successfully exhibited the films entitled "The German Side of War" in 1916.

He has just returned from a three months' tour of Ireland, where he was sent by his paper, and has brought with him a remarkable series of moving pictures of raids, riots, reprisals, burning buildings and all the horrors which are today a part of Ireland's daily life.

The Tribune has not yet announced its distribution plans, but it is rumored that "Ireland in Revolt" will be put on the state right market, as was the war picture released by the Tribune some time ago.

"The Parish Priest" Has Record Opening

Herman J. Garfield returned from Wilkes-Barre recently, where his special production of the old stage success, "The Parish Priest," had its out-of-town tryout, with accounts of a stampeded box-office for three days with three thousand people crowding into a twenty-five hundred capacity theatre to see the last performance. While the picture version of Daniel L. Hart's drama was not opened in Wilkes-Barre with any thought of the financial returns but was rather one of the stages in the preparation of the picture for its New York premier, all records for theatre attendance in the city were said to have been broken.

Special Paper Prepared on Sport Pictorials

Arrow officials call attention to the unusual posters which they are supplying on their short subjects and call particular attention to posters on Sport Pictorials, a series of one-reel productions produced by Town and Country Films under the editorship of Grantland Rice. As much care and attention is given to the preparation of these posters as any special feature production.

These posters are made by the Ritchey Lithograph Company.

Mollie King Feature to be Completed Soon

Work on "Her Majesty," American Cinema Corporation's newest production, starring Mollie King, is rapidly nearing completion at the Victor studio. George Irving is the director in charge.

Stress has been laid upon the elaboration of scenic background promised, two famous "show places" owned by wealthy New Yorkers having been utilized for exterior scenes.

A Systemized Organization

Independent Films, of Chicago, Branching Out Rapidly

THE rapid progress being made in the independent or state right branch of the film industry is exemplified in the expansion just announced by the Independent Films Association, of Chicago.

The Association was organized last July by Eddy Eckels, long identified with the state right field and well known in the sales and exploitation end of the film business. Associated with Eckels at the inception of the enterprise were N. A. Woody, H. E. Belford and Dick Robertson.

Pioneering their way forward, these men were able to announce by September a list of member exchanges covering all distributing centers in the United States. From these exchanges there grew a demand for series releases six times as great as the Association was able to supply. So steps were taken to procure the right sort of productions to meet this demand. And in this, the Association found itself confronting a serious problem.

The search for releasing material was continued. Single pictures were not sought. The demand of the theatres, reflected through the state right exchanges, was for pictures in series, with stars of established box office value, so that continuous advertising could be maintained with cumulative effect.

It became evident that in order to procure the desired material, the Association would have to take up production work itself or else organize producing units that would co-operate with the Association in the manufacture of pictures that could be handled successfully by the member exchanges.

The latter course was decided upon, and to carry out the great diversity of activities that would be involved, the executives of the Association found it necessary to branch out from a two or three man concern.

Five new executives were allied with the company, and a plan of re-organization was put into effect last week by which nine separate and distinct departments were established with a responsible head in charge of each, vested with full initiative.

Department of Office Routine—Includes management, accounting and purchasing. Howard Robertson, manager; Jack Willis, M. B. Raub, advisory.

Department of Production—Considers all matters pertaining to present active production; also takes over new production matters from Department of Expansion at point where casting begins. Eddy Eckels, manager; Floyd Williams, Frank Messenger, Richard Robertson, Roy B. Dickson, advisory.

Department of Advertising—Includes publicity and exploitation; also preparation of lithos, photos, press books, cuts, slides, etc. Richard Robertson, manager; Harry Rice, E. A. Barrymore, Charles Olberg, J. R. Mahon, advisory.

Department of Sales—Harry Rice, manager; H. E. Belford, Howard Robertson (foreign), R. W. French, advisory.

Department of Finance—Eddy Eckels, manager; Nathan Woody, A. D. Jenkins, Floyd Williams, advisory.

Department of Service—Has active handling of service to exchanges and exhibitors. Howard Robertson, manager; M. B. Raub, advisory.

Department of Exchanges—Considers problems arising from exchanges after sale of territory; co-operates with exploitation factors in stimulating activity, creating interest, adjusting differences, etc. Harry Rice, manager; Arthur Lowy, R. W. French, advisory.

Department of Expansion—Initiates all movements to broaden scope of operations of Independent Films Association; analyzes markets and demand; provides for supply; develops possibilities for new producing units, new stars, etc. Richard Robertson, manager; Eddy Eckels, Harry Rice, advisory.

Department of Promotion—Primarily intended to provide funds for new enterprises or producing units initiated by Department of Expansion. E. A. Barrymore, manager; Harry Rice, Richard Robertson, R. W. French, advisory.

To Boost Cleaner Pictures

George Beban to Make "Cleaner Films" Part of His Tour Talks

"THE day for better and cleaner photoplays has arrived. Public demontration has more than proved this." So claims no less an authority than George Beban, who is about to begin a Coast to Coast tour making personal appearance in connection with his new picture, "One Man in a Million" and who, during his talk from the stages of the biggest silent drama edifices, will make a plea for the uplift of pictures and the curtailment of sex and vice productions.

Advance publicity on the sexless film product which Mr. Beban has derived has caused no little stir throughout not only film circles but men and women in private life who, with their children, are regular patrons of motion picture theatres.

During the booking tour that Mr. Beban and Sol Lesser made which extended from Los Angeles to New York, they screened Beban's latest film product, "One Man in a Million" for the benefit of local exhibitors. In nearly every instance, local censor representatives were present during the advance exhibition and Mr. Beban claims that in no manner, during the entire tour, was mention made of any suggestiveness or the possibility of any eliminations throughout the entire fifty six hundred feet of footage that makes up the feature.

And to further prove that a clean wholesome love story will "get over" with the so-called "hard-boiled" exhibitors as well as the general moving picture public, Beban further claims that they arrived in New York City with a full 100 per cent booking record, all exhibitors claiming that a human heart interest clean and wholesome photoproduction was the thing they wanted—and got, insofar as the Beban product was concerned.

Mr. Beban wishes to announce that he is showman enough to govern his routine of talk and advance exploitation and publicity on sane as to erase any signs of so-called "preaching to the public"



William Desmond appearing in "The Parish Priest," adapted for pictures from Dan Sully's famous play by Herman J. Garfield

Launch New Distributing Plan

Chatburn Enterprises Backs Road-Show Booking Plan

ANNOUNCEMENT made from the West Coast this week tells of a new distributing plan by a new organization of national breadth which is to become effective shortly after the first of the year, under the title of T. W. Chatburn Enterprises.

"The motion picture industry since its inception, and like most lines of business, has followed the line of least resistance," is the statement made by T. W. Chatburn in announcing his plans. "Many capable and able men connected with the industry today have gone with this line of resistance, thinking that the moving picture business was something different from the legitimate theatrical enterprises. The writer believes, and conceived the idea some seven years since, that the motion picture industry is nothing more nor less than a progressive state of the legitimate theatrical business. If the prominent characters of the legitimate stage performances were in a position to successfully amuse the public by speaking dramas, from a showmanship standpoint, the same should apply whereby these people are in a position to amuse the public successfully through the motion picture medium, applying the same principle only in a progressive form.

"T. W. Chatburn Enterprises is a newcomer in the field to the theatrical man, but not a newcomer to the industry as a whole. T. W. Chatburn personally founded the plan of distribution which will be put in effect by the Enterprises under his command and which will be operated along the absolute lines of road show booking offices, handling only the largest and best product, few subjects, supreme quality, booking on a percentage basis in any and all cities throughout the entire country. Any exhibitor throughout the United States will be in a position to book a road show from T. W. Chatburn Enterprises with its presentation equipment, publicity, representatives, etc., on an equitable percentage arrangement which will guarantee that the production must stand on its merits together with both exhibitor and distributor gambling with unforeseen difficulties which have heretofore placed the burden upon the exhibitor.

"The theory is advanced that this plan of booking will dominate the motion picture field in the future, and T. W. Chatburn Enterprises is the first concern to advance the plan in its entirety. Do not understand this plan to mean that a unit show is being formed whereby the exhibitor must take comedy, drama, scenic, feature, etc., locked up and is forced to play it according to the ideas of others, but compare the booking arrangement of motion picture road shows with the identical idea of the old legitimate traveling speaking productions, and you have the policy of T. W. Chatburn Enterprises. There will be one heavy directed road show two a day unit, traveled, operated, and owned by T. W. Chatburn throughout the United States, per year, which unit is in addition to the regular road shows to be booked by the exhibitors. This heavy road show will have open time to book with progressive exhibitors after its initial exhibition run in ten large cities. The whole plan is a progressive, cooperative, showmanship idea put forth by proper operative heads, and it is believed that it will be beneficial to the entire industry both in a financial and cooperative way."

The time is now come and is at hand, declares Mr. Chatburn, when any traveling amusement production shipped in tin cans, with a small working staff accompanying it, should be so booked and routed as to be of benefit to all exhibitors and theatres where it is handled, to the extent that as long as the theatre now has chosen to accept the heaviest end of the operating expenses of motion picture exhibition, the production with its staff being the smaller end, satisfactory percentage booking arrangements should and must be put in effect.

T. W. Chatburn Enterprises will have a limited amount of shows to distribute, it is stated, but the quality of production that will be presented by them, together with the booking arrangements with the exhibitor, in addition to the tremendous overhead cost of film footage and paper tonnage eliminated, the production booking department of the industry will have a new phase injected into it which we might say is not new, but as stated before the progressive idea of the legitimate traveling road shows. T. W. Chatburn Enterprises will welcome any and all exhibitors to visit their branches located in Los Angeles, San Francisco, Seattle, Denver, Kansas City, Chicago, Pittsburgh, Philadelphia, Boston and New York and thoroughly go into the matter of booking arrangements which will be gladly outlined to them. The company declares that it wants to satisfy a something that does not exist at this time and hopes that it has the plan to accomplish this purpose.

Victor Kremer, president of Victor Kremer Feature Films, Inc., announces that the name of his first special production has been changed from "Hearts and Saddle" to "The Handicap." Mr. Kremer discovered that the title "Hearts and Saddle" had been used some time ago by a program company.

A special showing of the feature is being planned for the near future, and the production is now being titled. An elaborate press book is now being prepared in which will be contained a line of heralds, throwaways, exploitation, stunts and other helps.

Harry Sherman Moves New York Office

Anticipating the widening of their producing and releasing activities Sherman Productions Corporation this week moved their New York office from the Longacre Building to larger headquarters in the Fitzgerald Building, 1482 Broadway.

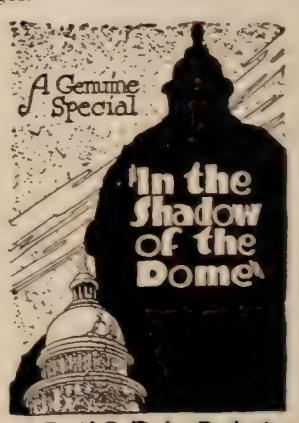
With all but a few of the territories in the United States and Canada disposed of, only a few details remain to be completed before they will be ready to release the initial attraction.

The first of these pictures, "Man and Woman," written and directed by Charles A. Logue, will probably be the premier Sherman release although another now in process of production may be selected, if it fulfills its present promises as a box office attraction.

A New Method in Art Titles Developed

The Harry Levey Service Corporation announces that T. B. Messick, staff artist, has developed a new method in art titles. Working in a new medium he has discovered a pigment he makes himself which has just the proper photographic qualities for making art title backgrounds and reproductions in such a way that the full illustration is visible without in any way interfering with the legibility of the work, it is stated.

These titles are being used in connection with the Truth production "The Porcelain Lamp" showing scenes in the evolution of travel, the camel pack, the Chinese using the first brake, and other stages.



A David G. Fischer Production

Billy West Is Popular in East

Six Weeks Show Many Bookings of Joan's Comedy Series

THE Joan Films Sales Co. established what it considers to be a new record for comedy bookings in the independent field on its new series of Billy West comedies. In the period of six weeks, a total of four hundred and eighty bookings have been reported from three territories of the East—the only section of the country that has thus far released the West series.

The districts represented in Joan's report cover Ben Amsterdam's territory—Eastern Pennsylvania and Southern New Jersey; Western Pennsylvania operated by Joe Skirboll of Pittsburgh; and Maryland, Delaware, Washington, D. C. and West Virginia, for which Peter Oletsky of Baltimore controls the distribution rights of the West comedies. In addition to the four hundred and eighty bookings secured by these three exchanges, there are over three hundred thus far reported by Sam Zierler of New York, who is distributing the comedies for New York State and Northern New Jersey.

This number of showings is considered a flattering compliment and substantiate Joan's claims that Billy West's effort in his Joan series of two-reelers are new to the industry and the public. States-rights distributors are now making anxious inquiry for his third release it is said. Thus far, the territories that have released the West comedies haxe exhibited his first two subjects only: "Sweethearts" and "Service Stripes." Joan is therefore making every effort to speed up the production of West's releases.

In surveying the report of the bookings above mentioned, Joan states that about two-thirds of the bookings were placed in first-run houses.

The originality of West's brand of fun was said to be the source of most praise, and naturally responsible for the great number of bookings. The many devices and get-ups that this individual makes use of to promote laughter were emphasized in explaining his success. The fact that West, in his new Joan series, makes no attempt to imitate Chaplin, but introduces his own style of humor was the occasion of pleasant surprise among exhibitors, states Joan. The comedies were described as having an atmosphere of freshness and novelty that made frivolity contagious from the very start.

Among the items of approval in the West comedies were the lobby displays, posters and accessories prepared by Nat Rothstein of the Joan force, on "Sweethearts" and "Service Stripes." These are in rotogravure, and show a scene from the comedy and a full-length photograph of Billy West alongside, with high hat and cane. As the lobby display and posters are the chief "bait" used by exhibitors, the profitable box-office record achieved by exhibitors of West's subjects were ascribed to the advertising aids.

Ben Wilson on Coast

Ben Wilson, who is producing a series of five-reel western features starring Jack Hoxie for the Arrow Film Corporation, returned to the Coast this week after having completed several important deals.

Bert Lubin Back from Successful Tour

Bert Lubin, who recently went on a tour of the independent exchanges in the interests of "Honeymoon Ranch," and to make preliminary marketing arrangements for the release of a series of western features, returned to New York this week very optimistic as to the future of the independent field.

"I only want to reiterate what I said before. The bad business talk as regards moving picture theatre patronage is pure unadulterated 'hokum.' The mere fact that the Capitol and the Strand are chalking up new attendance records every week proves that. And the photoplay houses everywhere are doing the same thing. Evidently the people are cutting out the more expensive forms of amusements and attending the movies instead. And if the exhibitor has no reason for complaint then no one has, for the exhibitor is the real backbone of the industry and his demand for pictures is not lessening. There must be supply to meet demand, and as the big distributors are cutting production it only spells added business for the independents."

Scenarios Sought for "Gasoline Alley"

Russell-Greiver-Russell, who recently completed a contract by which they become producer of "Gasoline Alley," Frank King's widely known automobile cartoon, are making a search for scenarios to fit "Gasoline Alley." The scenario must be along automobile lines featuring "Walt" the fat boy in the "Gasoline Alley" strip, and must contain humorous situations. The animation will run between four hundred fifty and five hundred fifty feet in length. Special attention should be paid to the animation possibilities of all scripts. Information regarding scenarios can be obtained from the Scenario Editor of Russell-Greiver-Russell, 2nd floor Consumers Building, Chicago.

Frothingham Picture Is Re-Titled

The second J. L. Frothingham production was made under the working title of "The Living Child." This title has since been changed after a conference with the officials of the W. W. Hodkinson Corporation, to "The Breaking Point," a title which is perfectly suited to the story.

"The Breaking Point" is tentatively scheduled for release beneath the Hodkinson banner early in February.

Western Star Sales Manager of Tour

The Western Star Productions, who are producing and releasing on the State Right market, twelve William Fairbanks, five-reel Western features, announce through Phil Goldstone, that they will absolutely refuse to sell an exchange without having them first see what they are going to buy. Sales Manager Hyman is now completing a tour of the country.

Stevenson Novel Is Filmed

Arrow's "The Tame Cat" is Picturization of "Rajah's Diamond"

WITH the completion of filming of "The Tame Cat" by Director Will Bradley, an announcement is made by the Arrow Film Corporation that this picture, about which so much secrecy has been maintained, is a picturization of the novel, "The Rajah's Diamond," by the world famous author, Robert Louis Stevenson.

"The Rajah's Diamond" is perhaps one of the best known works this author has given to literature. Many producers in the past are said to have contemplated filming this story but have abandoned the idea owing to the apparently insurmountable difficulties which stood in the way of transforming this remarkable story to the screen. Director Bradley, however, had the courage of his convictions and has quietly gone about the producing of the picture.

Arrow officials are most enthusiastic over this production and state that in offering it to the State Rights buyers they are giving them a production absolutely different from anything heretofore offered on the independent market. "The Tame Cat" is a novelty and it is believed by Arrow that it will prove a remarkably attractive production for independent exchangemen and exhibitors. They point out the fact that it is possessed of unusual advertising possibilities and that the value of the author's name is evident. Stevenson is probably one of the most widely read authors of the past century, and he has a host of followers who will be interested in seeing the screen version of this story. In addition to this the unusual title of the story permit of wide advertising and exploitation possibilities which will be fully covered in the press book now being prepared.

Franklyn Farnum Popular

Canyon's Westerns Are Well Received by Independent Exchanges

REPORTS from the independent exchanges throughout the country holding franchises for the six five-reel productions starring Franklyn Farnum, report that these pictures are among the biggest money-getters that have ever been offered by state rights exchanges, state Canyon Pictures.

The De Luxe Film Company of Philadelphia is reported to be booking them to the biggest first-run houses, while the Exhibitors' Film Exchange of Washington, D. C., says that they are among the most successful released that they have handled for years.

Substantially, the same reports were received by Canyon from the Greater Production Company of Des Moines, Walter A. Baier Film Company of Milwaukee, and the Specialty Film Company of Dallas.

Tucker Bros. of Oklahoma City have ordered additional prints in order to take care of the large volume of business, while the Enterprise Distributing Corporation of Atlanta has put a force of special salesmen on the road who handle first-runs exclusively, according to Canyon.

The Pittsburgh territory, which is handled by the Columbia Film Service, is among the exchanges which has placed orders for double the amount of prints anticipated, while D. M. Vandewalker, Jr., of Doll-Van Film Corporation of Chicago states that the Franklyn Farnum pictures are today the strongest independent offering in this territory. The Enterprise Distributing Corporation of New Orleans launched a big campaign in advance of the release dates of these pictures, with the result that the prospect in Louisiana and Mississippi is expected to be one of the biggest successes in recent years.

Rollo's Successful Trip

Many Sales of Clark Cornelius Product Are Result of Sales Tour

WHAT is claimed to be one of the most successful sales expeditions in recent months in the state rights field was consummated by S. J. Rollo, secretary of the Clark-Cornelius Corporation, who who just returned from a sales trip, during which he closed with ten territories for his production, "The Devil's Angel," starring Helen Gardner. Mr. Rollo was out for two weeks. In the majority of these territories he also sold "Love's Battle" and "The Fourth Face." A great many of the exchanges also purchased the Tom Moore dramas and the Wallace Coburn Westerns.

The names of the exchanges purchasing these pictures will be found listed in this issue of the MOTION PICTURE NEWS.

According to a report from Clark-Cornelius, indications are that the entire country will be sold on "The Devil's Angel" within the next few weeks. In addition to Miss Gardner as the star, this production also has Miss Peggy O'Neill, the art model; Lejaren a' Hiller, the noted illustrator, whose works appear in the *Saturday Evening Post* and other magazines; C. D. Williams, another well known painter; Marc Connolly, a well known writer, and Templar Saxe, who has appeared in a great number of successful productions.

This picture was taken under the personal supervision of Lejaren a' Hiller. All of the interiors were taken in his studio and lighting and arc effects were originated by him.

First Mesco Picture Nearing Completion

"Jesse James Under the Black Flag," the first of the super-productions being made by Mesco Pictures Corporation of Kansas City, is practically complete and the last interiors at present are being shot at the Rothacker Studios in Chicago, all of the exteriors already having been taken.

The distribution arrangements have not yet been announced, but it is probable that the series of pictures planned by the Mesco Pictures Corporation will be released through the state rights market.

Arrow Sells Foreign Rights to Pictures

The activity of the foreign buyers is indicated in a statement issued by the Arrow Film Corporation in which Guy R. Hammond, general export manager, states that the following pictures, four special five-reel features starring Jack Hoxie, the first of which is "A Man From Nowhere," and "The Deceiver" were purchased by Neus-Hesslin & Company for Argentine, Uruguay, Paraguay, Chili, Peru, Bolivia and Ecuador.

New Script Writer for Whitman Bennett

Dorothy Farnum has been secured as scenario writer for the Whitman Bennett productions for release through Associated First National Pictures, Inc., by a special arrangement between Mr. Bennett and Joseph M. Schenck. Mr. Schenck has Miss Farnum under contract but through the arrangement which has been made, Miss Farnum will give whole time to the Whitman Bennett productions in the preparation of the scenarios and continuities. Miss Farnum will prepare the script for "Salvation Nell," the second Whitman Bennett production scheduled for release by Associated First National Pictures.

New Edition for Novel "The Tiger's Coat"

The Bobbs-Merrill Company, publishers of Elizabeth DeJean's novel, "The Tiger's Coat" from which the Dial Film Company made their production of the same name, have announced their intention of publishing a special motion picture edition of this book, which edition will consist of one-half million copies.

This, of course, offers to the exhibitors throughout the United States who play this picture a great possibility for a tie-up between bookstore and theatre, which will benefit both parties.

The book will be illustrated by scene stills from the production.

Wm. Fairbanks Western is Completed

The Western Star Productions have just finished shooting on "Bill of the B O Ranch." In this production William Fairbanks, the star, does some wonderful stunts, and it will be hailed with delight by the patrons who like big strong action productions.

Reelcraft Exchange in Kansas City

The Reelcraft Pictures Corporation has established a branch office and exchange for the distribution of its exclusive Short Subject program, at 928 Main Street, in Kansas City, Missouri. This is the seventh city to house an exclusive Short Subject exchange of Reelcraft, the other cities where offices have already been established are New York City, Chicago, Cleveland, Milwaukee, Indianapolis and Minneapolis.

Reelcraft is also represented in every other important distributing center of the United States by Independent Allied Exchanges.

"We have been compelled to open our own exchange in these cities," says President R C. Cropper, "to care for our rapidly growing business. Several other cities are also under consideration for the installation of Reelcraft offices, and announcement concerning them will be made early in the new year."

The Kansas City Branch will be under the jurisdiction of Carl Harthill, district manager of the Central States for Reelcraft. The exchange manager will be announced later.

New Exchange Opens at Charleston, W. Va.

The Southern Film Exchange announces that it has opened offices in Charleston, W. Va., and will distribute high-class State Right attractions in the West Virginia territory. General Manager E. R. Custer, formerly Paramount sales representative and manager of Metro's Cincinnati exchange for two years, will have have executive charge of the company's activities.

Spacious quarters have been secured in the Kanawha County Bank Building and a model exchange outfitted. Several productions of unusual merit have already been contracted for. However, General Manager Custer intends paying New York film row a flying visit to line up a few more unusual independent releases.

Pat F. Liddy, manager of the Plaza theatre, Charleston, and Phil C. Jacks, prominent local capitalist, are associated in the enterprise

"Keep to the Right" to Open in Mid-West

The new year will see the opening of Equity's five-reel feature, "Keep to the Right," starring Edith Taliaferro, in Iowa and Nebraska under the auspices of the Reelcraft Film Co., of Davenport, Iowa.

One of the interesting novelties in connection with the exploitation of "Keep to the Right" will be the use of artistic advertising, designed and worded in the holiday mood, carrying a New Year greeting and following with an invitation to see "Keep to the Right." Arrangements are also being made to prepare handsome window-cards for display in store-windows, extending the compliments of the season to patrons and inviting them to see "Keep to the Right." Among these is a circular holly-wreath, with the enchanting smile of Edith Taliaferro in the center. Herald, throwaways, etc., are now being completed for Mr. Bridwell's, of Reelcraft, exhibitors.

The Following Sales Are Reported on the Independent Market

"Madonnas and Men" (Jans Pictures, Inc.) to F. Goldfarb, of Climax Film Corp., for Greater New York.

"Madonnas and Men" to George Jacobs of Masterpiece Pictures, of Cleveland, for Ohio.

"Madonnas and Men" to Jans Film Service, Inc., for Northern New Jersey.

"Dangerous Love" (C. B. C. Film Sales Corp.) to the Independent Film Service of Dallas, Texas.

"The Victim" (C. B. C. Film Sales Corp.) to the Independent Film Service of Dallas, Texas.

Joy Comedies (Aywon Film Corp.) to Matthew Teplitz of the Penn Film Service, of Pittsburgh.

Joy Comedies to Quality Film Service of Atlanta, Ga.

15 Mary Pickford Two Reelers (Aywon Film Corp.) to Penn Film Service, of Pittsburgh.

Success Series of 15 two reelers (Aywon Film Corp.) to Penn Film Service, of Pittsburgh.

"The Man of Courage" (Aywon Film Corp.) to Penn Film Service, of Pittsburgh.

"The Woman of Mystery" (Aywon Film Corp.) to Penn Film Service, of Pittsburgh.

"The Woman of Mystery" to the Lyric Film and Supply Co., for Indiana.

"When Quackerl Did Hide" (Aywon Film Corp.) to Penn Film Service, of Pittsburgh.

"When Quackerl Did Hide" to the Lyric Film and Supply Co., for Indiana.

"The Evolution of Man" (Aywon Film Corp.) to Penn Film Service, of Pittsburgh.

"The Evolution of Man" to the Lyric Film and Supply Co., for Indiana.

"Oh, Louise!" "The Midnight Girl," "My Girl Suzanne," three comedies (Aywon Film Corp.) to Penn Film Service, of Pittsburgh.

15 Mary Pickford Two Reelers to Gardiner Syndicate, of Buffalo, for Northern New York.

"Screen Snapshots" (C. B. C. Film Sales Corp.) to Fontenelle Features Films for Omaha and Nebraska.

Mack Swain Comedies (Herald Productions, Inc.) to S. and S. Film and Supply Co., of Pittsburgh, for Western Pennsylvania and West Virginia.

Mack Swain Comedies to Southeastern Pictures Corp., of Atlanta, Ga., for North and South Carolina, Georgia, Florida, Mississippi, Louisiana and Alabama.

Mack Swain Comedies to Mentor Motion Pictures Co., of New York, for Northern New Jersey and New York State.

"Cowboy Jazz" (S. and E. Enterprises) to Ben Fitzer Productions, of Buffalo, N. Y., for Northern New York.

"Cowboy Jazz" to First National Exhibitors Circuit of Louisville, Ky., for Kentucky and Tennessee.

"Cowboy Jazz" to the Reliance Film Exchange, of Washington, D. C., for Maryland, Delaware, Virginia and District of Columbia.

"The Devil's Angel" (Clark Cornelius Corp.) to Boston Photoplays Co., for New England States.

"The Devil's Angel" to Merit Films, Inc., of Detroit, Mich., for Michigan.

"The Devil's Angel" to Middle West Film Amusement Co., of Cincinnati, for Ohio and Kentucky.

"The Devil's Angel" to Pearce Films, New Orleans, for Louisiana and Mississippi.

"The Devil's Angel" to Wassman and Stephens, of Atlanta, Ga., for North and South Carolina, Georgia, Florida, Alabama and Tennessee.

"The Devil's Angel" to Empire Film Co., of Chicago, for Northern Illinois.

"The Devil's Angel" to Wayne Film Service, of Indianapolis, for Indiana.

"The Devil's Angel" to Royal Pictures, Inc., of Philadelphia, for Eastern Pennsylvania.

"The Fourth Face" (Clark Cornelius) to Boston Photoplays Co., of Boston, for New England.

"The Fourth Face" to W. I. Film Service, of Indianapolis, for Indiana.

"The Fourth Face" to Famous Pictures Sales Co., of Buffalo, for Upper New York.

"Love's Battle" (Clark Cornelius) to Boston Phototoplay Co., for New England States.

"Love's Battle" to W. I. Film Service, of Indianapolis, for Indiana.

"Love's Battle" to Famous Pictures Sales Co., of Buffalo, for Upper New York State.

Tom Moore Dramas (Clark Cornelius) to W. I. Film Service, for Indiana.

Wallace Coburn Western (Clark Cornelius) to W. I. Film Service, of Indianapolis, for Indiana

EVERYBODY KNOWS "The HALLROOM BOYS"

Sunrise Prepares for Big Publicity Drive

The New York sales force of Sunrise Pictures Corp. is practically complete, it is announced, and will commence its big drive simultaneously with the publicity and exploitation drive on "The Price of Silence," the Peggy Hyland features, which Sunrise recently announced as its first release.

Winifred F. Kelley, general manager of the company, who left recently on a selling trip will assure state right buyers of an extensive publicity campaign conducted both from the New York office and by a personal visit to several of the exchanges by Nat Dorfman, Director of Advertising and Publicity of Sunrise Pictures Corporation. Mr. Dorfman plans to get teasers started in every state and will also arrange for a book store tie-up on the novel, "At the Mercy of Tiberius" from which the "Price of Silence" has been adapted.

Star of "The Victim" in Broadway Success

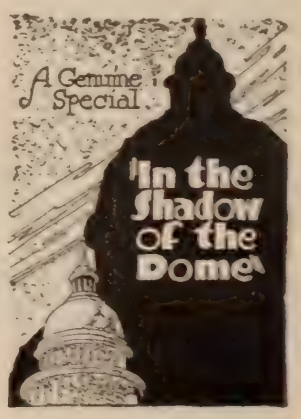
Robert T. Haines, featured player in "The Victim" the super feature offered the independent market by C B C Film Sales Corporation of New York has scored another dramatic hit with Ben Ami in "Samson and Delilah" the sensational success in New York theatricals now playing the 39th Street theatre.

Mr. Haines has also recently completed a principal part in "The Foreigner" a First National release. He has been credited by the critics for years as being one of America's cleverest and most talented dramatic actors and his work in motion pictures is a valuable acquisition to the screen.

Cast of Warner Serial Is Announced

Among those who will be seen in the massive animal serial that Col. William N. Selig is now producing for Warner Brothers are Irene Wallace, Genevieve Berts, Mrs. G. E. McCormack, Hen Haggery, Al Ferguson, Wilbur Higby, Frederic Peters and John George.

According to reports from the Coast, no expense is being spared to make this serial a worthy successor to "The Lost City," Warner Brothers' first big animal serial.





Peggy Hyland, who returns to the screen after a considerable absence in "The Price of Silence," a forthcoming Sunrise Pictures Corp. release

Falkner of Newark to Run Jans Special

Fred Falkner, seeking an attraction to combat the opening of the two big new theatres of Newark, N. J., has arranged for "Madonnas and Men," the big super-special produced by Jans Fictures, Inc., to be shown at his Strand theatre the week of January 9.

Mr. Falkner was enabled to get valuable first hand information from the run of "Madonnas and Men" in Detroit where his people, who live in that city, saw this picture at Kunsky's Madison Theatre and guided by the report which he received from them, Mr. Faulkner immediately secured this super-special for his Strand theatre.

5,000 Exhibitors Sign for World, Says Kelley

Nearly five thousand exhibitors have signed up for the World News Pictures, and are awaiting the first release, according to an announcement of "Smiling Jimmy" Kelley, general sales manager of the company. "Our exchanges are now ready to open their doors," stated Mr. Kelley, "and branch managers have been appointed in twenty-five important cities throughout the United States. Each department of our corporation is working night and day in order to further the success of the organization and its undertakings."

Hank Mann Comedies Are Sold Abroad

Hank Mann's popularity as a comedian among the foreign film fans is attested by the number of sales closed for the Arrow-Hank Mann Comedies during the past week. Guy R. Hammond, general export manager, announces that the entire series of twenty-six two-reel Hank Mann Comedies were sold for the following territory: Mr. Suzuki, of the International Motion Picture Company, bought the series for Japan; Mr. Diaz, representing Gonzales of Porto Rico, for Porto Rico, Santo Domingo and Haiti, and Mr. Joseph K. Lamy, for Cuba.

Interest in Sunrise Film

First Announcement of Peggy Hyland Feature Brings Inquiries

IN response to the trade paper advertising sent out by the Sunrise Pictures Corporation, No. 220 West Forty-second street, last week, in connection with its super-independent special, Peggy Hyland, "In the Price of Silence," scores of inquiries from every part of the country have come in from state right buyers. This rush to close on the picture for the different territories, Sunrise points out, is indicative of the great popularity that is Peggy Hyland's.

Winfield F. Kelley, general sales manager of the company, left yesterday for Philadelphia as a first step on his swing around the country. He took with him dozens of inquiries and telegrams and will arrange to show the picture while on tour. He is also arrayed with literature and publicity compiled by Nat Dorfman, director of advertising and publicity for the Sunrise concern.

One of Mr. Kelley's prime objects will be to sign up state right buyers for all future productions to be released by Sunrise. Strong exploitation and advertising co-operation goes with the deal and a special campaign has been formulated by Mr. Dorfman along these lines.

Another feature will be a book store tie-up on the novel, "At the Mercy of Tiberius," from which "The Price of Silence" was adapted. This famous novel of Miss Wilson's has gone into seven editions with a circulation totalling more than a million.

Burnstein Back from Tour

Canyon Salesman Returns from Long Trip Through Film Centers

JULES BURNSTEIN, who has been on the road for the last eight weeks for the Canyon Pictures Corporation, has returned to New York after a tour which brought him to every important center from the Atlantic to the Pacific.

As a result of the efforts of the home office of the Canyon Pictures Corporation in New York and Mr. Burnstein's tour, more than sixty per cent of the United States and Canada has been sold on the entire series of six five-reel features starring Franklyn Farnum. It is expected that through the missionary work done by Mr. Burnstein, the remaining territory will shortly be entirely disposed of.

Mr. Burnstein, who is a keen observer of business conditions as well as one of the best known figures in the motion picture activities, brought back many impressions of conditions which cannot but be of interest to all those engaged in the production or marketing of pictures.

"In the first place," said Mr. Burnstein, "it is up to the independent exhibitor to 'watch his step,' for unless he takes every step possible to protect himself against the inroads of those companies operating on Wall Street money, he will find that he will either be driven out of business by merciless competition, or forced to sell his theatre at a sacrifice. The second point by which I was impressed was the necessity of producers making not only better and cleaner pictures, but of getting one hundred cents value for every dollar that they invested in production work. In the past, entirely too much money has been spent on pictres for which there was absolutely no return in finished product. If the producer wishes to allow his directors and stars to waste money for him, he will have to stand the entire loss himself."

"Hush" Gets Big Welcome

New Clara Kimball Young Picture Winning Advance Bookings

ONE of the significant features in connection with the advance dates scheduled on "Hush," Equity's new Clara Kimball Young feature, is the representation of new theatres, announces Equity. It appears that many new theatres are desirous of housing this Young feature.

"Among the subjects of praise," says an Equity statement, "is the distinguished authorship of "Hush." The reputation of Sada Cowen as one of the nation's ranking screen-writers was generously demonstrated and probably responsible to a great extent for the record number of inquiries received. The title of this fifth Young production was also the cause of much favorable comment. It was unanimously declared to be fetching and mysterious enough to arouse keen interest in the picture itself. It might be stated that the title is Miss Cowen's while the clever, witty sub-titling is also the result of her effort."

Early first runs are booked in San Francisco and Los Angeles on the Coast; in Chicago, Minneapolis, Milwaukee, Cincinnati and Cleveland in the Middle West; Baltimore, Washington, D. C., Philadelphia and Newark in the East, and Atlanta and New Orleans in the South.

EVERYBODY KNOWS "The HALLROOM BOYS"

Russell-Greiver-Russell, the Chicago film organization, have completed negotiations with a well known Coast producer for the production of pictures to be distributed nationally by the Russell-Greiver-Russell organization, according to reports reaching Chicago from the Coast. Five reel features, special productions, comedies and other films are affected. It is understood that this move brings under Russell-Greiver-Russell control the work of several of the most prominent directors, stars, and technical experts on the west coast.

Bernard D. Russell, the coast representative of Russell-Greiver-Russell, makes the following statement:

"It is a fact that such a combination has been completed. I will say that the producing organization is second to none on the coast, and has long been known for the pictures it puts out. Work of several of the popular and better known stars comes to us through the step we are taking."

At the Chicago office of Russell-Greiver-Russell, W. D. Russell stated that the combination already has been effected, and work has been going on for some time.

Aywon Has Reissues with Popular Stars

Nathan Hirsh, president of Aywon, has in preparation for release fifteen two-reel pictures to be called the Success Series of Short Subjects which have been specially selected from the two-reel films in which many of the most famous stars first came into fame and fortune.

In the Success Series of Short Subjects such big stars as Henry B. Walthall, Mae Marsh, Dorothy Gish, Lionel Barrymore, Lillian Gish and others equally as prominent appear.

Plans have been carefully laid for the release and proper presentation of both the Success Series and the fifteen two-reel Mary Pickford pictures. Press material and exploitation ideas of real value have been compiled together with excellent paper and numberless stunts by which the enterprising exhibitor can get much extra money into the box office by playing these interesting pictures.

State Rights territory on both series is being snapped up quickly and the biggest circuits of theatres are booking the subjects.

First Celebrated Comedy December 27

"Jazz and Jesters" is the title of the first Celebrated Comedy, which will be released December 27 by Celebrated Players Film Corporation, Chicago. It is the first of a series of Celebrated Comedies directed by Jay Hunt.

ADVANCE VIEWS OF COMING ATTRACTIONS

Live News From Producers

WHAT THE MAKERS SAY ABOUT PICTURES



J. L. Frothingham

Lloyd Comedy Feature of Atlanta Opening

Singular tribute to the drawing power of Harold Lloyd, and to his popularity with the American public, was paid by the management of the New Howard theatre, which threw its doors open to the people of Atlanta, for the first time on Monday, December 13th.

On the opening bill of the New Howard, Harold Lloyd in his latest Pathe comedy special, "Number, Please?" was awarded a leading position. In all the advertising material, Lloyd was prominently mentioned as "The screen's most popular comedian."

"Man of the Forest" Is Zane Grey Novel

In an article which appeared in the various trade publications issue of December 25th, mention was made of "The Man of the Forest" a forthcoming Benj. B. Hampton release which was alluded to as an Irving Bacheller story. This was in error, "The Man of the Forest" is a Zane Grey novel.

Cleveland Beauty in Levey Picture

June Fuller, winner of the Cleveland Beauty Competition held last August by a moving picture concern for the prettiest girl for a part in their first production, posed in a Harry Levey Service Corporation Truth production entitled "A Chat with Ida Bailey Allen."

She plays the part of one of Mrs. Allen's students at the Cooking School, where some scenes of "A Chat with Ida Bailey Allen" are taken.

Laemmle Sees Dean Film

Universal Chief Back From Coast Enthused Over "Outside the Law"

CARL LAEMMLE, president of the Universal Film Manufacturing Company, arrived in New York City from Los Angeles last week, expressing great enthusiasm over "Outside the Law" the new big Priscilla Dean picture, written and directed by Tod Browning. The Universal chief acclaims it as the greatest piece of work Miss Dean has ever done for the screen, and predicts it will rank among the few great pictures of film history.

"Outside the Law" will have its premier showing at the Superba theatre, Los Angeles, during the week of December 26. Arrangements for this pre-release showing were made by appeal to Mr. Laemmle himself, during his recent stay at Universal City. The showing will be accompanied by unusual exploitation and presentation, including personal appearances by Miss Dean as well as by Lon Chaney, who supported her in the underworld picture.

No release date has been set for the big Universal-Jewel production, but Mr. Laemmle has promised his exchange managers that a first run print of the picture will be in each exchange January 2. This has necessitated a departure in the usual methods of Universal print distribution. Positive prints of Universal pictures ordinarily are made at the Universal factory at Fort Lee, N. J.

To expedite the distribution of first run prints, for this special feature, Mr. Laemmle ordered that the first run positives be made at Universal City, immediately upon the completion of the cutting and editing of the film. This was done, and the film now is being speeded to the fifty-odd Universal exchanges throughout the United States and Canada.

It is expected that the picture will be shown simultaneously in many places, early in January. Arrangements are being completed for a theatre on Broadway, in which to give the picture an indefinite run. So confident is Mr. Laemmle that the picture will be the sensation of the season, Universal already has under way an exploitation campaign for the metropolitan district projected for extension well into the Spring. A similar campaign has been inaugurated in other parts of the country, for the purpose of giving Universal exhibitors extensive aid in "selling" the picture to the public.

Goldwyn Selects 4 Titles

Four Pictures Now in Production Are Permanently Titled

FOLLOWING its policy of carefully selecting titles, Goldwyn Pictures Corporation last week decided upon the permanent titles for four of its big pictures now in production.

Rupert Hughes' comedy drama of American domestic life which went into production under the working title of "Mr. and Miserable Jones" will be permanently known as "Dangerous Curve Ahead." The title selected for Gouverneur Morris' first original screen story is "A Tale of Two Worlds," which replaces the working title of "The Water Lily." This is a tale of Oriental life in China which becomes intermingled with Western life in California. It will be a Frank Lloyd Producton. The leading roles are being played by Leatrice Joy, Wallace Beery, J. Frank Glendon and Jack Abee.

"Don't Neglect Your Wife" is the title by which Gertrude Atherton's original scenario will be known instead of by the temporary title of "Noblesse Oblige," which she attached to her manuscript. It is a tale of San Francisco domestic life in the late sixties, with one episode taking place in New York's famous "Five Points" section, an exact replica of which was built on the Goldwyn lot. Lewis S. Stone and Mabel Julienne Scott head the cast of "Don't Neglect Your Wife." Other players include Kate Lester, R. D. MacLean, Arthur Hoyt, Charles Clary, Josephine Crowell and Jane Atherton. Wallace Worsley is directing the production.

The picturized version of Katherine Newlin Burt's new novel of adventure, now running serially in the Red Book Magazine under the title of "Snow Blind," will be known as "The Magnificent Liar." It will be a Reginald Barker Production and the company is now in Banff, Canada, where most of the action takes place, shooting exteriors. Russel Simpson heads the cast of "The Magnificent Liar," with Cullen Landis, Mary Alden and Pauline Starke in the other roles.



Latest photograph of Clara Kimball Young, star of "Hush," a new Equity release

Statement Issued by Abraham Lehr

The following statement has been issued by Abraham Lehr, vice president of the Goldwyn organization, regarding the Goldwyn production policy for 1921:

"In the new year we shall bend all our efforts to the making of photoplays with strong, human, appealing stories, acted by well-rounded casts of competent players. Our goal will be fewer and better pictures. We have learned that the public wants logical, sensible plots that appeal to intelligent people. Shakespeare said, 'The play's the thing.' That's just as true today as it was the day he uttered it."

Lewis King Directing Star Ranch Western

A Star Ranch Western for early release, announces C. B. C. Film Sales Corporation of New York, is being directed by Lewis King, formerly of American and William Fox Studios. The working title of the picture is "The Gun Runners," starring C. Edward Hatton and his co-star, Frances Parks, who has appeared in Griffith pictures for the past two years and who played a prominent part in Allen Holubar's latest picture. Other members of the cast include Ray Flohre.

"Snowy" Baker to Star

"Snowy" Baker, former Olympic hero and millionaire sportsman of Australia, has succumbed to the lure of the screen and will shortly be seen as the star of a series of five and six reel pictures to be known as Snowy Baker productions.

"For the exhibitor to adopt a policy of wide retrenchment at the present time," says the heads of the Canyon Pictures, "is to court smaller returns and ultimate disaster."

Both Joseph M. Goldstein and Jack Weinberg are of the opinion that when business falls off, is the time to make every effort to attract people, who would with an added inducement stay at home, to frequent the theatre.

"This inducement must be in the form of better pictures, and exchanges must ask a higher price for better productions.

"The theatre manager who is not frightened by a slight drop in business, and who puts worth while attractions on his screen, encourages his people to stand by him. But to cut in the quality of his offering or to make drastic reductions in his musical program will drive many more dollars from his theatre than he will save.

Fairy Tale at End of Ballin's Production

With the completion of "East Lynn" a matter of days, Hugo Ballin is devoting his time to the most important of the several surprising innovations in the production. This is the interpolation of a glowing fairy tale of the moyenage in which Mabel Ballin and Edward Earle appear, produced in an impressionistic manner. Scarlet walls and blue doors vie with purple skies and golden trees, and costumes of startling originality. Nor will their effect on the screen, according to the plan worked out by Hugo Ballin, be altogether lost or even transmuted to black and white altogether. The result promises to be a revelation, according to the few who have seen the first "takes."

11 Reelcraft Pictures Are Completed

Eleven completed productions have been received during the past week by the Reelcraft Pictures Corporation for its exclusive Short Subject program.

The Hollywood Studio of Reelcraft completed and shipped four single-reel comedies featuring Billy Franey under the direction of Glover Jones, "The Hunter," and "The New Member." The single-reel comedy unit in which George Clarke is featuring, also working on the Reelcraft lot in Hollywood, completed and shipped "The General" and "The Instructor."

In the Bud and His Buddies series, featuring Bud Duncan, "Puppy Love," "The General Store-General," and "Chicken Hunting" have been received by the general office.

For the Royal Comedy series, "All Balled Up" and "The Palm Missed" in which William and Gordon Dooley are featured have been finally cut and edited.

"The Devil" Booked for Strand

Plan Elaborate Presentation Week of January 16th

ASSOCIATED EXHIBITORS announce that "The Devil," starring George Arliss, to be distributed by Pathe Exchange, has been booked by Mr. Moe Mark for a pre-release showing at the Strand theatre in New York City, and that he has also closed contracts insuring presentation of the picture in several other houses in which he is interested.

The world premiere of the picture will take place at the Strand theatre beginning the week of January 16th and plans have been completed by Mr. Joseph Plunkett, the Managing Director, for its presentation on a magnificent scale.

One of the most elaborate prologues ever arranged for the Strand has been put into rehearsal by Mr. Plunkett and a special exploitation and advertising campaign is being arranged by the management.

Both Mr. Mark and Mr. Plunkett are enthusiastic about the picture and their opinion is shared by the few big exhibitors who have been permitted to view the production.

"It is not the policy of the Strand theatre to indulge in extravagant claims for any picture before it has been shown to its clientele and has had its approval registered at the box office," said Mr. Mark, in signing the contract, "but in the case of 'The Devil' I want to say that I regard this picture as the very finest photo dramatic triumph of the year. That is just exactly what the Associated Exhibitors have achieved. They have succeeded in turning out the very best piece of dramatic entertainment which it has been my privilege to see this season. I am absolutely certain that it will be one of the biggest public favorites. The work of Mr. Arliss is wonderful. His portrayal on the screen of the character in which he appeared for so long a time on the stage is a masterpiece in dramatic art.

"I am glad to congratulate the Associated Exhibitors on this exceptionally fine production."

Mr. Mark is giving his personal attention to the forthcoming presentation at the Strand.

Mr. Plunkett, the managing director, is equally enthusiastic, and promises the New York public a great surprise and a real treat in the prologue and musical introduction and accompaniment to the picture. He is of the firm belief that the photoplay will equal, if not eclipse the tremendous success of the stage play in which Mr. Arliss enjoyed one of the longest runs in theatrical history.

In New York City the stage play enjoyed the unique distinction of being produced simultaneously by rival managers and played to crowded houses in two theatres all winter. Harrison Grey Fiske and Henry Savage both bought rights from the author, or his agent, only to find that the play had not been copyrighted in the United States and neither had any special privileges over the other.

Fiske's version of the play ran at the Belasco theatre with Mr. Arliss starring and Savage's presentation was at the Garden theatre with Edwin Stevens playing THE DEVIL.

In addition to the Strand showing, special arrangements are being made for exceptional presentation of the picture at Shea's Hippodrome at Buffalo, at the Kansas City theatres of Sam Harding, at J. H. Cooper's magnificent new house in Oklahoma City and at a house to be selected by Mr. Libson in Cincinnati. Negotiations are under way for its exhibition in several other leading theatres and in several cities long runs are planned for the picture. It will go from the Strand theatre in New York to the Strand theatre in Brooklyn.

Variety in Educational Output

Out to Acquaint the Exhibs With Its Film Service

WITH the adoption of the slogan, "the spice of the program," Educational Film Exchanges, Inc., has started an intensive campaign through all of its exchanges to impress upon exhibitors that it does not stand in the position of an organization able to supply this or that brand of short subjects, but that it can supply every portion of the program except the feature and the news weekly every week in the year.

This plan has been adopted since it was found that some exhibitors have not realized the great growth that the organization has had in the past year and the immense increase in the product that it has handled. Rather than an effort to make immediate sales the exchange men throughout the United States and Canada will be instructed to devote their time to explaining to exhibitors the variety and the volume of pictures that it is now handling.

In the two-reel comedy field Educational is now releasing a Christie every two weeks and a Chester, a Mermaid and a Torchy comedy every month. In the single reel comedies it now has a weekly release, the Vanity and Gayety series alternating. The Bruce Scenics Beautiful and the Chester Outings will hereafter alternate, affording a weekly release. In addition there will be a number of other scenic pictures, while the company will continue its policy of announcing specials in one or two reels whenever a picture is held to possess the highest degree of box office power. Other special features such as the Rufus Steele two-reel dramas will be distributed.

In addition to this Educational claims to have the largest library of any short subject organization and in many territories a large share of these have not been shown, while leading theatres, such as the Rialto, Rivoli and Capitol, often call upon this collection for pictures that have been exhibited, but which are deemed worthy of repeating.

"We are doing this," says President E. W. Hammons, "to bring home to the exhibitor realization of the fact that he has in us an organization that supplies everything he needs except the feature and the news weekly. We believe that we have now firmly established the quality of every one of our releases, but at the same time it is true that exhibitors have gotten in the habit of shopping around for their various productions without realizing that they can get them all in one exchange, in exchanges that specialize in this particular field and that can furnish them better product for all their needs and better service with it than any other organization.

"Most exhibitors do not realize that we are now working on a basis of 230 releases a year, certainly an impressive record in this field. We mean to bring home to the showman who makes money on this or that brand of two-reel comedies that our other product means as much to this theatre. To do this we have had to maintain the same high standard of product, and we feel confident that we have done that.

"The business that Educational has done since opening its own exchanges would be amazing to those who have not studied this particular field. Before more than a few months have passed we believe that exhibitors everywhere will realize that Educational is the short subject headquarters for every theatre that wants to present the best in film entertainment."

Leonce Perret, the French director who recently completed "The Empire of Diamonds" which Pathe is releasing, is making preparations for a super special to be called "A Race for Millions."

The new picture will be produced with an American cast and the distinguished French actors, Eugene Breon, greatest of Gallic stage "villains" and the comedian, Will Bourbon. Marcya Capri, a Spanish beauty, will also be seen in the new Perret production.

While abroad recently making the exteriors for "The Empire of Diamonds" M. Perret closed a five-year contract with the Stoll Film Company of London for the exclusive handling of his productions, in Great Britain.

Work on "The Race for Millions" will be begun as soon as the script, on which M. Perret is now working, is completed.

First Nat'l Paid High Tribute

A SERVICE that should be of interest to every exhibitor in the country has been instituted by the National Board of Review of Motion Pictures, in the publication each month of a bulletin containing an unbiased criticism of photoplays which merit the distinguishing title of "exceptional." The board reviews about 99 per cent of all photoplays published from a moral standpoint and in the announcement of the new service, the object is explained in these words:

"The National Board of Review has for some time been convinced that it could properly undertake a critique of the best of the photodrama along with its work of reviewing pictures on a moral basis. The time now seems ripe for attempting to establish an order of more serious critical appraisal of motion pictures than it has been within the policy of the trade or the press to bestow. With this in view the National Board has organized a special committee on critique whose function it is to examine those film productions which seem to have unusual qualifications and to make selections from among these for a list of exceptional pictures. Generally stated, pictures considered for this list must have outstanding dramatic, artistic, pictorial and instructive entertainment quality."

No less than two productions distributed by Associated First National Pictures, Inc., obtained a place among the first four selected by the board as exceptional photoplays. "Passion," starring the European emotional actress Pola Negri and the Whitman Bennett production of "The Devil's Garden," starring Lionel Barrymore, are the two pictures of this one distributing company that are selected as worthy for places in the list.

The November bulletin of "Exceptional Photoplays" has this to say about the Whitman Bennett production:

"This is a photodrama that is faihful to the spirit and treatment of the novel it picturizes. In these days when so much fiction, popular and otherwise, is distorted and relabelled for the screen, for no other apparent reason than that picture makers are obsessed with the idea that photoplay action necessitates the switching around of situations, of emotional currents, of characters, and of author's purposes alike, it is encouraging to be confronted with a picture that does not do any one of these things, but seems to say: This story was chosen for its merits as it originally stands."

Classifying "Passion" as an extraordinary production, the reasons for selecting it as an exceptional photoplay include the following:

"Du Barry's story unfolds approximately against the background of fading glory which marked the decline of royalty in France. To the producer it presents the opportunity to work with bold strokes upon an historical canvas on which the whole culture of a period can be reflected. It calls for fidelity to detail in costume and manners and for authentic historical setting.

"It is very gratifying to find that this first foreign picture of importance to be shown in this country since the war sets a standard of which our best producers may well be envious. The appointments of the interior are made with a care that will bring delight to the student of the Louis XV period of decoration, while the formal garden exteriors that represent Versailles recall the works of Watteau.

"When the story plunges into the events of the French Revolution, Mr. Lubitsch shows a skill in crowd composition and the dramatic clash of massed groups which proves that he knows how to get his effects without overloading his scene. He achieves a maximum effect with an economy of means which never leads him in exaggeration."

Metro Arranges Ads for Exhibators

TO assist exhibitors everywhere in the exploitation of "Polly with a Past," the David Belasco play by George Middleton and Guy Bolton, starring Ina Claire, Metro has devoted a considerable portion to the press book supplied with the super-special to stunts and various advertising features that should achieve remarkable results. The preparation of the plan and promotion book disclosed to Metro experts in charge of devising the effective stunts that "Polly with a Past" lends itself to exploitation with perhaps greater facility than nine-tenths of big feature films on the market now, or at times previously, announces a statement from the Pathe headquarters.

Metro's publicity department has outlined two score or more special advertising features, including tie-ups with merchants, with the newspapers, etc., that should put the picture across with a bang. These were selected and are explained in detail in the Metro press book; but the very nature of the title and story of the Ina Claire production is such that when the exhibitor may have exhausted the material prepared by Metro, or in case it should not fit in with his scheme of advertising, it will be an easy matter for him to devise his own.

Of all the stunt suggestions offered to exhibitors by Metro in connection with their showing of "Polly with a Past," perhaps the most novel is the use of a parrot figure — parrots generally being known as "Polly"—in any number of interesting ways. It so happens that the Metro trade-mark is a parrot, and the employment of this feathered talker in a variety of stunts will fulfill the dual purpose of advertising not only the picture, but the company responsible for its production.

Goldwyn Has "Greatest Dozen"

THE dozen pictures for current showing released by Goldwyn are put forth by that producing organization as the strongest group of releases in its history. Several of the pictures are held to be in advance even of Goldwyn's previous highest achievements in distinctive qualities which make for great pictures.

Heading the list is "Godless Men," a Reginald Barker production based upon Ben Ames Williams' novel of adventure on the sea, "Black Pawl." This production has been seen in Los Angeles. Its success at the large California theatre was so pronounced and the demand for further showings so great that at the end of the week it was transferred to Miller's theatre where Goldwyn's "Earthbound" had its long run in Los Angeles.

Another Reginald Barker Production is included in the twelve, a picturization of Graham Moffatt's Scotch comedy, "Bunty Pulls the Strings." In the east are Leatrice Joy, Russell Simpson, Cullen Landis, Casson Ferguson, Raymond Hatton, Josephine Crowell and Edythe Chapman.

In the list is Betty Compson's first production in which she first appears as a star and her first picture since her success in "The Miracle Man." Supporting Miss Compson in "Prisoners of Love" are Roy Stewart, Emory Johnson, Ralph Lewis, Clara Horton, Claire McDowell and Kate Toncray.

Miss Rogers is represented by "Guile of Women" from a story by Peter Clark MacFarlane and directed by Clarence G. Badger. In this production Rogers is seen as a Swedish sailor and gives a character portrayal entirely different from any picture in which he has previously appeared. In the cast with him are Mary Warren, Doris Pawn, Bert Sprotte, Nick Cogley, Lionel Belmore and others.

Mabel Normand is seen in "What Happened to Rosa," from a short story in the *Metropolitan*. The picture was directed by Victor Schertzinger. Hugh Thompson plays opposite her. Doris Pawn, Tully Marshall and Eugenie Besserer have important roles.

Tom Moore's picture is from a story by Rupert Hughes and is called "Hold Your Horses." Naomi Childers, Sylvia Ashton, and Sydney Ainsworth have prominent parts. It was directed by E. Mason Hopper.

Frank Lloyd is represented by two productions—"A Voice in the Dark," from Ralph E. Dyar's stage murder mystery, and "The Great Lover," a picturization of Leo Ditrichstein's stage success, written by himself and the Hattons.

"The Concert" is an all-star production of Hermann Bahr's stage comedy in which David Belasco starred Leo Ditrichstein. It was directed by Victor Schertzinger. Lewis S. Stone and Mabel Julienne Scott have the leading roles. In the cast are Myrtle Stedman, Raymond Hatton, Gertrude Astor, Russ Powell, Frances Hall and Lydia Yeamans Titus.

":Song of the Soul" in Steady Demand

Reports from Goldwyn exchanges in all parts of the country show a steady demand for "The Song of the Soul," the first of the Messmore Kendall-Robert W. Chambers productions starring Vivian Martin. In many instances this picture has been backed by special exploitation in which Robert W. Chambers, the author, has figured prominently.



Here is pretty Madge Kennedy as she appears in her latest Goldwyn picture, "The Girl With the Jazz Heart"

Kremer Optimistic On 1921 Outlook

Commenting recently on the outlook for 1921, Victor Kremer, president of Victor Kremer Film Features, summarized the situation as having reached the dividing line where exhibitor and producer must choose between heavy losses, as the result of wild speculation, or a continuance of profitable business as the reward of conservative business methods.

"That perennial question, 'What does the coming year hold for me?' was never more applicable to the motion picture industry than it is this year," said Mr. Kremer.

"During the great readjustment, now being brought about in all lines of endeavor, the exhibitor and producer have their selection to make now, not later when the time may be too late.

The speculator seeking immense profits, earned easily through adopting the theory that the public must accept such as he offers, I am afraid will find his illusion early dispelled and instead discover himself taking his reward from Pandora's Box. The level-headed man who bows to conditions as they present themselves may not hope for the gifts that come as the answer to an Aladdin's wand, but he may rest assured that independent of the possible upheaval in the business world his business will prosper and as 1921 gives way to 1922 his books will balance greatly in his favor.

"Moonshine", Mermaid Comedy Finished

"Moonshine" is the quite un-Volstedian title of the latest Mermaid Comedy, starring Lloyd Hamilton which is just being completed at Glendale, Cal., studios under the supervision of Jack White. According to advices to Educational from the Coast the picture will prove Hamilton's greatest effort to date.

In this picture Hamilton has the role of a young moonshiner and as the ignorant but successful youth he supplies a number of unique comedy situations. Beatrice Monson plays opposite. "Moonshine" will be a January release, "High and Dry," featuring Jimmie Adams, being the Mermaid for December.

Box Office Reports and Advance Releases appear in this issue.

"Kismet" Reports Favorable

First-Run Houses Send Fine Reports on the Business Done

"KISMET," the Robertson-Cole super-special, starring Otis Skinner, continues in its nation-wide record-breaking sweep among American first run houses, declares a statement from the Robertson-Cole headquarters. From displays in Eastern theatres where records were broken in such houses as the Strand theatres, of New York City and Brooklyn, the Goodwin theatre, Newark, and Moore's Rialto theatre, Washington, the trend has been westward, but the results have continued uniformly the same, says the statement.

The most congratulatory messages of all sorts continue to flow into the Robertson-Cole offices from all parts of the United States on "Kismet." Clemmer and James, managers of the Winter Garden theatre, Seattle, at the close of their record-breaking week at this new house, wired Robertson-Cole as follows:

"Kindly accept our fullest appreciation of your fair treatment to us from your home office and your branch management here, also our unlimited praise for 'Kismet' which to date has no equal. We feel that nothing could have been more satisfactory for opening the Winter Garden. An immense business far beyond capacity is our reward."

As an evidence of the business which is being done in the Middle West by "Kismet," O. R. Hanson, supervisor for Robertson-Cole, reported from Milwaukee on last Monday that he saw in front of the Strand theatre, crowds awaiting admittance to a "Kismet" showing, which were so large that two policemen had to work continuously to keep space open so that people may use the sidewalks.

Coming further East, J. M. Flynn, manager of the Robertson-Cole exchange at Albany, New York, received from George W. Davids, manager of the Stratford theatre, Poughkeepsie, New York, an excellent wire of praise regarding "Kismet." In his letter he said:

"Just a line to let you know that 'Kismet' broke all holiday records at our Stratford theatre, Poughkeepsie, New York, on Thanksgiving Day. It is a first-class picture and was received with most favorable comment by our thousands of patrons."

As an aftermath to the showing of "Kismet" at the Audubon theatre, New York City, Robertson-Cole has received from Manager Ben E. Jacksen the following letter:

"It affords me great pleasure to attest the tremendous drawing power of 'Kismet' which we regard as an unusually brilliant attraction. It has proven its box office value during its run at this house on upper Broadway. Otis Skinner, already an acknowledged legitimate artist, proved even more wonderful as a screen star.

"Our attendance was big, both matinees and evenings, and we had the S. R. O. sign out practically all the time."

One of the most enthusiastic exhibitors in the whole country on the Robertson-Cole super-special "Kismet," starring Otis Skinner, is Will D. Harris, of the Grand theatre, Columbus, Ohio, who showed "Kismet" successfully after one of the biggest exploitation campaigns ever put on in the country. Mr. Harris who wired Robertson-Cole gratulations on the feature as soon as he had screened it several weeks ago, wired during the week when the picture was shown, saying that he had broken his house records for Monday by $200.

Mr. Harris made the showing of "Kismet" at the Grand theatre, Columbus, an event long to be remembered there. Not only did he exhibit the picture to the public but enabled a number of lights of the show world to get their first glimpse of it. For instance, one night during the week he put on a special midnight performance for Ed Wynn and his company, who were playing at the Hartman theatre. Mr. Wynn and his associates staid up until 2 o'clock in the morning to see "Kismet" and went away very enthusiastic over it.

English Conditions Improving

So Says Pathe Executive Here for Big Conference

THE next two months will see England safely through her period of financial and industrial depression is the prediction voiced by Major A. P. Holt, chairman of Pathe Freres Cinema, Limited, who arrived from London last week for personal conference with Paul Brunet on matters intimately affecting the film situation at the present time on both sides of the Atlantic.

"The speedy return of normal financial conditions in England—which cannot be delayed beyond another eight weeks—" said Major Holt, "makes us hopeful soon of effecting some much needed reforms in our methods of film distribution, which are a hold-over from the time of the beginning of the war. I refer to our pernicious system of booking attractions eighteen months in advance. When the war broke out, British exhibitors became frightened, foreseeing, if not a film famine, at least costly delay in securing the class of product that would keep their patrons satisfied. So they ordered long in advance of needed delivery—and the practice has continued.

"This is especially hard on the distributor, who frequently sees no return for product ordered and sold until many months afterward. In the meantime many of these attractions have become passé, which decreases their value to the exhibitor through the natural dissatisfaction of his patrons. It also postpones action on fresh product. All around, the money loss has been considerable. I have gone into the subject exhaustively with Mr. Brunet and also with Elmer Pearson, Director of Exchanges, and have hopes of restoring the practical basis of distribution to English exhibitors which prevailed before the war—together with improvements which progress in the industry has brought about in America."

Major Holt also is a director of Provincial Cinematograph Theatres, Limited, a corporation owning and operating a large number of the leading picture houses in England outside of London. He declared himself as impressed with the number and palatial character of picture houses in New York City.



Three scenes from "Two Kinds of Love," a forthcoming Universal special production with an all-star cast



The one and only Mary in her role in her forthcoming United Artist picture, "The Love Light"

Drive on "Love" Is Started

Series of "Louise Glaum Tag Days" Expected to Obtain Big Results

A PROMOTION propaganda for "Love," the Louise Glaum special being published nationally by Associated Producers December 5, which promises to have the support of the Hearst newspapers throughout the United States as well as the cooperation of the Newspaper Enterprise Association, has been launched by J. Parker Read, Jr., the producer, announces Sig Schlager.

A series of "Louise Glaum Tag Days" are the basis for the promotion. Five hundred thousand Louise Glaum tags are being distributed to Associated Producers exchanges under the direction of F. B. Warren, general manager of distribution. These tags will be disseminated in downtown districts the day previous to first run—and subsequent—showings of "Love" by clubwomen, society buds and schoolfolk to aid local charity or in such communities where the "Community Chest" or other charity is arranged for at Christmastide the tags will merely be distributed—that is, people will be "tagged"—the suggestion embodied in the heart-enclosed portrait of Miss Glaum underlined with the star's name and the line—"In the name of 'Love'"—being inescapable and therefore constituting an ace of an exploitation stunt.

Jack Smith, of the New York American Christmas Fund, has pledged his cooperation and proceeds of the tag day or days to be held in New York will go to the American Christmas Fund.

Foreign Cast for Pickford

Miss Pickford's Latest Vehicle Shows Foreign Talent in Support

WHAT is described to be a decidedly unusual, yet particularly clever, cast of players will support Mary Pickford in her next United Artists' production, "The Love Light," which has been announced for release by Hiram Abrams, president of the corporation, for January 9th.

Entirely new faces will be introduced to motion picture fans, for in this thrilling production which had its locale in Italy, Miss Pickford was so particular about the characters to be portrayed that she chose practically all of the principal members of her cast while abroad, having them transported to Hollywood, especially for this one production.

Raymond Bloomer, Miss Pickford's leading man, although he has played many roles in America, was secured by Miss Pickford in France. Mr. Bloomer had just returned from playing an engagement in one of the leading theatres in Rome.

Fred Thompson is one of the two Americans appearing in the picture and will be remembered as the chaplain of the 143d Field Artillery, of which Miss Pickford was godmother.

Jean De Briac, who plays Antonio Carlotti, was born in Paris and for two years was leading man for Sarah Bernhardt. Albert Prisco was born in Italy and has spent practically all his life on the stage. Mr. Prisco has been in pictures for some time, but recently appeared on the stage with Louis Weller in "Discovering America," and with Blanche Bates and Robert Edeson.

Evelyn Dumo, who plays the role of Maria in "The Love Light," was brought up on the stage in Italy, and for a number of years was the best known Madonna type for artists in Italy. She appeared with Miss Pickford in "Poor Little Pepina."

To Film New Chester Story

Vitagraph to Do Sequel to "Get-Rich-Quick Wallingford" Stories

COLLIER'S WEEKLY is the magazine successful in a large field of competitors in bidding for George Randolph Chester's new story, "The Son of Wallingford," which will deal with the adventures of the son of the notorious "Get-Rich-Quick Wallingford." The new story will be run in four installments in Collier's, the final chapters appearng early in May of the coming year. In its "To Be Continued" form it will be somewhat abridged in order that it may be printed within the four-week period.

The story also will be published in book form under the title of "Get-Rich-Quick Wallingford's Son," which is the title it will bear in Collier's pages.

Active work by Vitagraph on the screen version will begin immediately after the Christmas holidays under the personal direction of the author. While it is expected that some of the scenes, particularly the interiors, will be made on location in the East and at Vitagraph's Eastern studios at Brooklyn, the bulk of the picture will be made in a small city in the West or Middle West. Mrs. Lillian Chester, who collaborated with her husband on the new story, will accompany the all-star cast when it goes West on location.

"The Son of Wallingford" is not to be confused with Mr. Chester's earlier stories recounting the adventures of J. Rufus Wallingford of "get-rich-quick" fame, although the father is one of the most important characters. It deals rather with his son, James R. the fight in his nature between the good influence of his mother and the questionable instincts and practices of his father. The story is replete with thrills and excitement and affords opportunities for a most spectacular production, declares Vitagraph.

Pathe Signs Up New Series

Two-Reelers Based on Holman Day Stories; Edgar Jones as the Star

MILLIONS of American readers of out-door, red-blooded stories, who for years have read "Down East," written by Holman Day, the Maine bard and literateur, will soon see his works re-created upon the motion picture screen.

This will be accomplished through a contract just arranged by Pathe Exchange, Inc., which, in its first announcement of the New Year, tells of the acquisition of "The Holman Day Series." This series is to be composed of two-reel productions starring Edgar Jones, and will be based upon the famous stories written by Mr. Day around his experiences in the Maine woods.

Every one of the Holman Day series of two-reelers will be produced in the actual country wherein the author found his atmosphere and his characters. The Edgar Jones Productions, Inc., has established headquarters at Augusta, Me., from where they can readily enter the country Mr. Day centered his stories in.

Of the pictures that have been completed, such nationally known places were used for location, as Moose Head Lake, Dead River, Lake Umbogog, the Upper Penobscot, and the Kennebec River. Mr. Day's readers are as familiar with this country, virtually, as the author himself, so vividly did he draw his pen pictures of the localities.

Edgar Jones, who is starred in these productions, is known for his striking characterization of manly heroes. He makes an ideal portrayer of the principal characters around whom Mr. Day wove his romances and his adventures.

"The Furnace" Wins Favor

Reports to Realart's Home-Office Say Picture is Scoring Everywhere

"THE best drama of real life I have ever seen." This is what motion picture patrons had to say about Realart's William D. Taylor production, "The Furnace" when it opened the Garrick theatre in St. Paul—and packed the house during the entire run.

"For opening attraction at Garrick theatre, St. Paul, we selected 'The Furnace' because we knew it would bring them in," says a telegram to Realart from Finkelstein and Rubin, Minneapolis, December 15. "It exceeded expectations. Have done capacity business. Heard patrons say best drama of real life I ever saw. Greatest emotional acting ever seen here. Exceedingly pleased with showing and look forward to wonderful business soon in Minneapolis. Congratulations."

From other sections of the country where the super special is being shown come similar reports. Inclement weather and the Christmas shopping season proved poor opposition when "The Furnace" was shown at the Palace theatre, Buffalo, N. Y.

"'Furnace' making wonderful run here in spite of bad weather and shopping season," wires Manager Howard J. Smith of that theatre. "Everyone well pleased. Several came back second time to see it."

Further evidence of the strength of the picture as a box office attraction is found in the flood of bookings coming in on the special

Newspaper reviews and comments have also been unusually favorable.



Childhood and age, with all the Years between, will take delight in this fantastic, bright romance of a wonder girl and her wonder night..



VIOLA DANA

in LUTHER REED'S

CINDERELLA'S TWIN

Directed by DALLAS M. FITZGERALD

METRO PICTURES CORPORATION

JURY IMPERIAL PICTURES Ltd., Exclusive Distributors throughout Gt. Britain.
Sir William Jury, Managing Director.

UNANIMOUS



EXCERPTS ON

MORNING TELEGRAPH

"There should be a place for Polly in every theatre where comedies of the better class are in demand"...

MOVING PICTURE WORLD

"Her interpretation in facial expression, dress, movement & poise is perfection, a marvel of it's kind"

WID'S

"She not only gives a splendid characterization, but the screen version allows her opportunities to display her ability as a mimic and also as a dancer. And she does them both splendidly."

JURY IMPERIAL PICTURES Ltd., Exclusive Distributors throughout Great Britain.
Sir William Jury, Managing Director.

OPINION ~

"POLLY WITH A PAST"

EXHIBITORS TRADE REVIEW

"Metro also has given the famous David Belasco production a lavish presentation. Judged from every aspect 'Polly With a Past' will prove one of the strongest box-office attractions of the year." - - - - -

MOTION PICTURE NEWS

"A finer flash of comedy talent has never been witnessed upon the screen. Miss Claire brings to the film public a rare art, a vivid & vital personality & a wholesomeness & charm-qualities which should take her to the highest peak of popularity." - - - -

BOOK IT AND REAP THE PROFITS THIS BIG SUPER SPECIAL INSURES YOU - - -

IT RAN FOR 2 YEARS IN NEW YORK AND IS DESTINED TO DUPLICATE THIS SUCCESS ON THE SCREEN

METRO ANNOUNCES

THE SUPER SPECIAL

DAVID BELASCO'S

POLLY ~WITH A~ PAST

starring

INA CLAIRE

Adapted by JUNE MATHIS *from* GEORGE MIDDLETON'S *and* GUY BOLTON'S *play*

Directed by - MAXWELL KARGER

METRO

Melodrama Given Good Production and Well Acted

"HEARTS ARE TRUMPS"

Metro

DIRECTOR ..... Rex Ingram
AUTHOR ..... Cecil Raleigh
SCENARIO BY ..... June Mathis
CAMERAMAN ..... John Seitz
AS A WHOLE....More English melodrama; makes satisfactory offering altogether; interest lags several times
STORY.....Plenty of material but has been given a rather choppy continuity
DIRECTION.....Usually very good; climax effective
PHOTOGRAPHY.....Good except in attempts at soft focus
LIGHTINGS .....
CAMERA WORK .....Satisfactory
PLAYERS.....Well selected ... Good ... handles roles in thorough ... cast, the ... factory manner
EXTERIORS .....
INTERIORS .....
DETAIL .....
CHARACTER OF STORY .....A ... Altcar ... nobleman who risk ... daughter's life by se... her game-keeper ... husband out ... her dif...
LENGTH OF PRODUCTION ... 6,0... feet

There seems to be a ... the picture business ... English mood ... Cecil Raleigh ... tro has ... are Trumps." ... under the title ... factory despite ... the offering ... stances. The ... it slows ... several in- ... and ... of material ... tained in ... out ... difficult to get it all together ... breaks. The ... sags badly ... that ... place. ... a techni... stand ... the product ... been ... given ... equate ... attention. The climax ... artist ... place ... and shows an ava... probably ... work but ... ful ... ed that the most alert ... ld is trapped by Burford. Eventually the villain dies and everything ends happily.

... to be the real thing. It is quite ... what can be done along this li...

The direction is gen... very ... all players fulfill requiremen... in ... Winter Hall dies early, but ... carried on ... Francelia Billington, who ... grow older with the ... twenty years ... Brownlee ... husband, ... Kilgour ... Sha... a character ... Brinsley ... Bull Mont... well. Some com... the picture a... Kate ... doesn't ... there is one ... where ... out the ... instead ... the fade-should ... appears as the ... This ... played heavily ... lost until ... went ... so ... accept Lord ... offer ... play for ... won but ... Altcar told his ... she was ... already ... Lord she confessed ... married to Michael Waine a game-keeper ... father's estate. ... Altcar had Wain ... years ... Winifred, ... Altcar was dead and ... card ... was at ... her father's taste ... same ... end of her ... resources. At this ... card"— ... daughter by ... from a con... Switzerland and ... wealthy ... to avenge himself ... the wo... no effort to save him ... her f... Somehow or other Wain ... her daug... and puts Lady Winfred and ... There is ... affair between the daughter and villain Burford again enters the story in an attempt to get the daughter for himself. The ... switches to the Alps where the girl has fled ...

Spectacular Cl... Will Please. Play Up the Story

Box Office Analysis for the Exhibitor

The ... the ... "Hearts are Trumps" had ... with and under the circum... have ... to wade through it in a satisfactory and ... pensive fashion. Bill it as a melodrama containing **plenty of action and a variety** of scenery. Say that the action is laid in England and Switzerland. A rather successful attempt has been made to inject the proper Swiss atmosphere.

Francelia Billington is probably the best known in the cast and you might also mention Winter Hall although he has a small part. You could say that Cecil Raleigh is the author and use the lines: "You have read of the recent avalanche on Mount Blanc. See 'Hearts is Trumps' and see for yourself what an avalanche is and the destruction it causes."

President Wilson thought so highly of this big special that he asked to have it shown at the White House

METRO
Pictures Corporation

Author Cooperates with Director

Calvin Johnston, the "Saturday Evening Post" author, has arrived in New York in order to work with George D. Baker in the production of Mr. Johnston's story, "Temple Dusk," which Sawyer and Lubin are presenting as a special George D. Baker Production. Mr. Johnston refused seven other offers for his great story, because he especially desired that "Temple Dusk" should be directed by Mr. Baker, whose reputation as a director of power and vision, best qualified him for the task.

The first thing that Mr. Johnston did upon arriving in New York, from his home in Kansas City, was to congratulate Mr. Baker upon his continuity of the story, which greatly elaborated upon the fiction version as published in short story form.

Mr. Johnston has long been an admirer of the work of Anna Q. Nilsson and Robert Frazier, and after seeing them work in "Temple Dusk" he has decided to write a novel in which they will figure as the principal characters.

Mr. Baker is using the studio night and day, in order to finish the feature before Christmas. After Mr. Baker has cut and assembled the film, it will be tried out before a city audience, in order that its audience appeal may be correctly gauged. Sawyer and Lubin believe that by testing their features in this way, they will be able to release only productions that are one hundred per cent box-office attractions.

"The Silver Lining" Is Based on Fact

According to a statement from the Metro headquarters in New York, the story unfolded in the production, "The Silver Lining," is based on truth despite the unusual character of the tale. "It is a slice of real life," states Metro, "as observed personally by Mr. West, who penned the original story and then directed the picture." The heroine is a girl who is projected from the life of a small town into the giddy whirl of the life of the demi-monde, and who after many thrilling adventures, becomes a matron of high social standing unsuspected by her associates as to the true character of her earlier life.

C. L. Chester at Coast After Trip East

C. L. Chester, head of the C. L. Chester Productions, Inc., creators of the Chester Outing Scenics and two-reel Chester Comedies, released through Educational Exchanges, reached his home in Los Angeles just in time for Christmas after a trip to New York for consultation with E. W. Hammons, president of the Educational Film Exchanges, Inc.

Mr. Chester was reported as delighted with the booking reports that he was shown and further definite plans for both the comedies and the Chester Outings were laid. "Beat It," the comedy for January release, is already in the New York offices and a supply of Outings sufficient for the next six months have been completed.



Take a peek at two of Realart's ingenue stars and at their current Realart pictures: Left—Bebe Daniels in "She Couldn't Help It." Right—Constance Binney in "Something Different"

Rothacker Returns from Coast

WHEN Watterson R. Rothacker returned to Chicago after a fortnight upon the Coast, he brought with him the contractor's promise to have the Hollywood laboratory completed in January. The formal opening is planned for sometime in February. Mr. Rothacker and members of the executive staff will attend.

"While in Los Angeles I saw Al Kaufman's super-feature, 'Man, Woman, Marriage,' which is one of the most expensive and portentous pictures of the year and which will play an important part on the First National program of 1921," said Mr. Rothacker. "This picture was directed by Allan Holubar with Dorothy Phillips in the leading role.

"I was among the those present crowd at a delightful dinner given by Arthur S. Kane in honor of Charles Ray, at the Beverly Hill Hotel. The dinner was marked by wonderfully enthusiastic predictions concerning the future of First National and Associated First National. We will begin printing Ray's coming production, "The Old Swimming Hole," in the Chicago laboratory the first of the year.

"I found Mr. and Mrs. Carter De Haven hard at work at the Chaplin studios finishing their next First National release. Louis B. Mayer is particularly enthusiastic about Anita Stewart's picture, 'Sowing the Wind,' which soon will be published thru First National. At the Mayer studios Edwin Carewe was making progress on, 'The Tornado,' starring Anita Stewart. When I left the coast Mr. Mayer was completing arrangements to receive Mildred Harris on her return to the Coast to start another Mayer-made feature.

"Mr. Fineman, of the Katharine McDonald Company, told me that Miss McDonald's next First National picture will be the biggest ever, replete with thrills and big moments.

"I was a guest at a delightful dinner party given by Gloria Swanson, on the occasion of the birthday of her husband, Herbert Sonborn. The toast of the evening was to the hostess' little daughter, who, by common consent, was acknowledged to be the most wonderful and beautiful baby in California, if not in all the world. The guests at Miss Swanson's home included Eileen Percy, Elliott Dexter, Ann Forrest, Mr. and Mrs. Al Kaufman and Major Levy of aquazone fame. Later in the evening we adjourned, for dancing, at the Alexandria Hotel, where we were joined by Adolph Zucker and Sid Grauman.

"It was my good fortune to be at the Ray studios to see the big prize fight scene which will be the punch in Ray's 'Scrap Iron.' Things are humming on the Christie lot, King Vidor is nearing the completion of 'The Sky Pilot' for Catharine Curtis Corporation. Miss Curtis and her executive staff were in consultation with a big coast producer in regards to a wonderful super-special which Miss Curtis predicts will be the box office leader of 1921.

"While there has been a bit of a lull on the Coast since the departure of Colonel Fred Levy of Louisville, it was the general opinion that conditions are rapidly returning to normal and will start up with a bang again as soon as the Colonel again favors the Coast with his presence."

Statement from Benj. Hampton

THE general economic and financial readjustment as it affects the motion-picture industry is discussed in a statement just issued by Benjamin B. Hampton, the motion-picture producer. Mr. Hampton says:

"There is the same settling down process in motion pictures as in all other lines of industry today. We have been engaged in a grand financial and industrial orgy—and this is the "morning after." I suspect that the exhibition, distribution and production of motion pictures is suffering less from the general reorganization than most industries, due largely to the cash system under which the industry operates. That is to say, the manufacturing and distributing branches of this industry do business on a cash basis. No extensive lines of bank credits have ever been available to picture producers, excepting, of course, the largest corporations which are allied with Wall Street. Although these large corporations dominate the industry, the largest number of people in the industry are employed by the several scores of corporations not allied with Wall Street, and the practice of their concerns is to function without extensive bank credits.

"Consequently the moving picture business, as a whole, is practically a cash business, and when a period of financial contraction occurs there are no extensive readjustments because of enormous bank credits.

"One may say with safety that pessimism in regard to this industry is ill-founded. No one who studied the workings of the industry in the winter of 1918-19 can be alarmed by present conditions. Early in November, 1918, the armistice was signed with the result that war pictures immediately became unsalable. Then came the third great blow—the nation wide epidemic of influenza.

"Consider for a moment the meaning of these statements. Consider an industry injured by the armistice, as all industries were injured, and then think of that industry having ninety-five per cent of its outlet closed for nearly two months. What other industry could have endured such conditions and come through in the spring of 1919 in a healthy condition? Ninety-five per cent of the outlet for pictures was closed, and yet by the spring of 1919 the industry was back to normal, and by the summer of 1919 was in a highly flourishing condition.

"This present settling down experience is unpleasant, of course, but it is merely a temporary annoyance.



Daisy Robinson, playing a lead in Irwin V. Willat's "Partners of the Tide." Release by Hodkinson

"Movie Mad" Set for January Release

"Movie Mad," a two-reel Christie Comedy which will be released through Educational Exchanges early in January, is said to be the first comedy ever made that is really based on "kidding" film comedies. It is based on the admiration of a visiting young woman in Los Angeles for a comedian and the desperate means to which her sweetheart resorts to cure her of the infatuation. Dorothy Devore and Neal Burns are the featured players.

Edward Lewis to Star Gladys Brockwell

A melodramatic romance of the Pacific Coast is the latest contribution to the Pathe feature schedule from Edgar Lewis, whose elaborate production of "The Sage Hen" is to be released by Pathe on January 23.

The title role is played by Gladys Brockwell. The remainder of the cast is made up of Lillian Rich, seen with H. B. Warner in several of his Pathe vehicles; Wallace MacDonald, Alfred Aller, Arthur Morrison, James Mason and Helen Case.

Gambling Resort Used as Metro Setting

All of the famous racing and gambling resorts of Tia Juana, Mexico, below the southern boundary of California, have been converted into a gigantic picture setting to be seen as one of the unique spectacles of Metro's special production of "Sorrentina," the photo-drama by Donn Byrne in which Viola Dana is now engaged at Metro's West Coast studios in Hollywood.

Under special arrangement with the authorities at the Mexican Monte Carlo, special races were scheduled, all of the well-known characters of the tracks and gaming resorts were prevailed upon to appear before the camera, and a scene such as never attempted before has been "shot" for the screen, declares Metro.

Chester Series Announced

Educational to Release Shortly New Scenic and Adventure Series

EDUCATIONAL is soon to announce the release of what is described to be one of the most unique series of scenic and adventure pictures ever made, as the result of a trip just completed by Fred White of the Chester Outing Camera staff made on a cruise of "The Bear," U. S. Coast Guard, on its annual trip to the northernmost point of the American Continent. It is said to be the first time that a camera man has enjoyed such a privilege and that the pictures that resulted more than justified the five months' time expended.

"The Bear" has fought the Arctic ice pack for nearly fifty years. It sprang into fame in the early eighties when it was given by England to this country for a relief expedition to find General Greely. Its annual voyages begin at Seattle with the route lying through the Behring Sea to Cape Barrow. On this last cruise, which has just been ended, there were many thrilling experiences in the ice floes which the camera has recorded, far north of the route of any other vessel.

The releases will include the complete story of the seal from pup to fur coat taken on Pribiloff Islands; another gold mining near Nome, a third a trip across the Arctic ocean, flavored with Eskimo life and polar bears, another life in the Aleutian islands, a fifth the story of the King Islanders who cross Behring Strait with their wives and families in skin boats to work in the Nome mines. There is a strong touch of the international situation in another picture which tells of the trip of "The Bear" across the Behring Sea to Siberia where it sent a landing party ashore at Anadyr to relieve an American trading post which had been captured by the Bolsheviki.

Showing the score of the Chester Camera work it was at the same time that White was making the trip on "The Bear" that another cameraman was at the very southernmost tip of the world, south of Punta Arenas, making another series of Chester-Outing Educationals.

Larkin to Leave Mayflower

Will Go to Coast to Handle Publicity for Pickford and Fairbanks



Mark Larkin, who is leaving Mayflower to take charge of publicity for Fairbanks and Pickford

ANNOUNCEMENT was made today from the office of the Mayflower Photoplay Corporation that Mark Larkin who for the past year has been director of publicity and advertising for that organization will leave for the Coast shortly after the first of the year to take active charge of publicity for Mary Pickford and Douglas Fairbanks.

Up until the time Larkin assumed charge of Mayflower's press and advertising department, he was in the employ of Miss Pickford as her personal publicity representative; so in making this change he feels that he is going back home.

Larkin will probably return to Coast immediately after the first of the year along with Hiram Abrams, head of the United Artists, and Dennis F. O'Brien, of the firm of O'Brien, Malevinsky and Driscoll, who handles the legal affairs of both Mr. Fairbanks and Miss Pickford.

The post of publicity director for these two stars is considered to be one of the most important positions of its kind in the entire industry. Never before has the task of handling personal publicity for two stars of their magnitude been undertaken by one man, but because of his previous experience in the Pickford organization and his wide acquaintanceship in the Fourth Estate. Larkin is believed to be fully qualified to fill the place.

"We regret very much to lose Mr. Larkin," said John W. McKay, general manager of the Mayflower organization, "because we consider him the best man in his line in the business. It was because of his excellent record with Miss Pickford, during which he designed the famous Pickford Liberty Loan poster and was responsible for making Our Mary 'America's Honorary Ace' and 'Little Sister of the Navy' that he was engaged by Mayflower. While with our concern he continued his splendid work by putting over the National Salesgirl Beauty Contest."

Pathe to Release "The Killer" January 30

The Benjamin B. Hampton production of "The Killer," which Pathe has announced for release January 30th, will bring to the screen another work from the pen of Stewart Edward White, one of the foremost modern writers of American outdoor life. Frank Campeau, Jack Conway, Clair Adams, Frank Haynes, Zack Williams, Frankie Lee, and for the role of the jockey that most famous of all racing saddle experts, Tod Sloan, are members of the cast.



Dorothy Phillips, star of "Man, Woman and Marriage," a forthcoming First National release

Cleveland's many admirers of Mary Miles Minter, Realart star, were recently given an unusual opportunity to see their favorite on the screen. The occasion was the week of November 24, when six different theatres presented Miss Minter in Realart productions.

At the Mall and Alhambra she appeared in her latest picture, "Eyes of the Heart." She was also seen in "Jennie, Be Good" at the Lake View Tuesday and Wednesday. In "Sweet Lavender" she came to the Nemo Tuesday and Wednesday, to the Union on Thursday and Friday, and to the Denison Square on Thursday. "A Cumberland Romance," another of Miss Minter's Realart pictures, was shown at the New Palace.

"White Moll" Scores Again in Indiana

The Indianapolis branch of the Fox organization reported to the home office under date of December 10 that Manager Charles Sweeton, of the Northside theatre, Evansville, Ind., had expressed his delight at Pearl White's triumph in "The White Moll," as follows:

"Pearl White in 'The White Moll' opened to record breaking business. At night traffic was blocked for three hours. Wonderful story, wonderful star, wonderful picture. Congratulations to Fox Film Corporation on producing a feature of such merit."

Russell Smith Joins Celebrated Players

Russell G. Smith, after three and one-half years as service manager for Universal's Chicago office, has resigned to take up new duties with J. L. Friedman, president of the Celebrated Players Film Corporation at Chicago. He is considered one of the squarest, most conscientious and efficient executives in the film business.



Three of William Fox's new pictures are shown above: Left—William Russell in "The Cheater Reformed." Center—Buck Jones in "Two Moons." Right—Pearl White in "The Mountain Woman"

Pathe announces that January 16th has been set for the release of the Jesse D. Hampton production, "When We Were Twenty-one," starring H. B. Warner. The picture is based on the former stage success of the same title, in which Nat Goodwin and Maxine Elliott scored notable triumphs in London in 1901 and later in New York. Mr. Warner is seen in the role of Richard Carewe played by Nat Goodwin in the spoken version.

All the aids at the disposal of the picture producer have been incorporated into the screen version of the former stage play to emphasize the dramatic effects of the situations, declares a statement from the Pathe headquarters. Rich settings, fine photography and a judiciously selected cast are some of the features of the new Jesse D. Hampton production, according to the Pathe statement.

In the cast besides Mr. Warner will be seen James Morrison, Christine Mayo, Claire Anderson, Minna Grey and Claude Payton.

First Seitz Feature Is Set for December 26

Produced on a lavish and spectacular scale, "Rogues and Romance," which will head the Pathe schedule of releases on December 26th, will be sure-fire box-office insurance, declare Pathe officials. George B. Seitz has produced this, his first feature, with the many thrills and suspense of a serial, in addition to a close fidelity to correct detail and atmosphere.

Agnes Johnstone Will Write for Metro

"Home Stuff," an original story by Agnes Johnston and Frank Dazey, has been purchased by Metro as Viola Dana's next starring production following the completion of "Sorrentina." Coincident with this announcement came the statement that Miss Johnston has signed a contract with Metro to write a series of stories.
and scenario by Jules G. Furthman

Fox Lists January Attractions

Strong Schedule With Leading Fox Stars Announced

THE provision William Fox has made for supplying picture showmen with attractions during the first month of 1921 presents an attractive array of offerings with some of the most popular Fox stars featured. There is a definite release date set for the William Russell, Shirley Mason, Louise Lovely, Eileen Percy, Buck Jones and Pearl White attractions, with dates still to be selected for Tom Mix and George Walsh offerings that are completed and ready for exhibition.

Following the release of Buck Jones in "Two Moons," on December 19, the next feature introducing that new star in the Fox constellation will be "The Big Punch," originally announced as "Fighting Back"—a photoplay written by Jules G. Furthman who also made the scenario. The date to "The Big Punch" is January 30. In the organization Jones will be Barbara Bedford, his new leading lady; George Seigmann, Jennie Lee and others. Jack Ford directed this one with Frank Good as cameraman.

George Walsh got under way across the screens with "Number 17" in the week ending December 18, and preparations are active for presentation of the athletic Fox star in "Dynamite Allen" as follow-up, although a definite release date has not been fixed. The story and scenario of "Dynamite Allen" were furnished by Thomas F. Fallon, with Dell Henderson directing and Charles E. Gilson as cameraman. There will be an uncommonly large company presented in support of Walsh, with Edna Murphy, Dorothy Allen, Carola Parsons, Mrs. Lottie Ford and Nellie Parker Spaulding in prominent roles. Bryon Douglas, F. Thornton Baston and Brigham Royce will lead among supporting males.

Louise Lovely starts the New Year for Fox star, presenting on January 2 "Partner of Fate," a picture made from a story by Stephen Chalmers. Bernard Durning directed Miss Lovely in this offering from a scenario by Robert Dillon with Glen MacWilliams cameraman.

On January 9 William Russell will start his rounds with "The Cheater Reformed," a photoplay which was directed by Scott Dunlap. Seena Owen is Mr. Russell's leading lady in this offering, with Sam De Grasse as the villain in the case. Ruth King and Jack Brammall enact roles that are secondary only in interest to the leads.

Eileen Percy's January date is the 16th, and the play she will present carries the questioning title, "Why Trust Your Husband?" George E. Marshall, who directed Miss Percy in this offering, shares honors with Paul Cazeneuve in credit for the story. Lucian Androit was the cameraman. In support of Miss Percy the lead employs Harry Meyers, with Hayward Macks, the trouble-making villain. Milla Davenport, Janes Miller and Bess True have prominent supporting roles.

Tom Mix presented "Prairie Trails" under releasing date of December 26—as the liveliest of holiday offerings—his following attraction will be "The Road Demon," for which a definite date has not as yet been provided. As it will be offered at latest early in the second month of the year it seems fitting to mention "The Road Demon" among the coming events. This feature was written and directed by Lynn F. Reynolds, and will show Claire Anderson as Mix's leading lady, with George Hernandez in a prominent role.

Shirley Mason in "Wing Toy" is the Fox release January 20. This feature, directed by Howard M. Mitchell, was made from Pearl Dole Bell's story, with scenario by Thomas Dixon, Jr. Edward Dodds acted as assistant to Director Mitchell, and the cameraman was Glen MacWilliams. Raymond McKee is Miss Mason's leading man, with Harry Northrop the heavy and Betty Schade playing second lead.

Mention of Pearl White's January release completes the list for that month. Miss White's "The Thief" has been reported as rounding out big audiences for exhibitors ever since its release on November 29, and a sufficient time will elapse to give showmen every advantage of Miss White's popularity in "The Thief" before January 23 brings "The Mountain Woman." This feature was adapted from Charles Neville Buck's story, "A Pagan of the Hills."

Ray No Longer "Hayseed"

Plays the Village Dude in His New Story "Nineteen and Phyllis"

CHARLES RAY has added another characterization to his repertoire in "Nineteen and Phyllis," which will be released by Associated First National Pictures, Inc., and according to report, the new role is a justification of the theory that he would be permitted to get away from the "country boy" role. In his forthcoming release, the third from his own studios, he enacts the role of the small town dude and his trials are tribulations in trying to hold his own in the clothes and entertainments line on a salary of $18 a week against his rival who is the only son of the village magnate, is said to be the most humorous series of incidents that the young actor has ever had the opportunity of portraying.

It is significant that the second production that takes Mr. Ray out of the role that made him one of he most popular stars on the screen is also the second one to be directed by Joseph De Grasse. It is understood that the procuring of Mr. De Grasse as a director of Charles Ray productions was accomplished through the wishes of the star himself because the director held the same thought as did Mr. Ray—that the actor was versatile enough to gain fame in other roles than that of a "farmer boy."

The success which has greeted "Forty-five Minutes from Broadway" in which Mr. Ray portrays the part of Kid Burns, a character far removed from a "hayseed" and in "Nineteen and Phyllis," shows the actor's ability in these roles.



Scene from "The Broken Gate," a Frothingham production for W. W. Hodkinson release

"Slave of Vanity" Scoring

Robertson-Cole's Special Plays to Big Business in All Sections

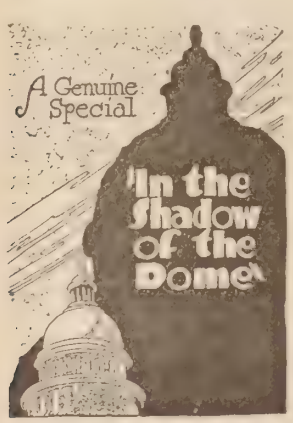
THE success of "A Slave of Vanity," the Robertson-Cole super-special, starring Pauline Frederick, is hailed by the releasing organization as another proof of the warm welcome which is being given the English dramatist in America. There is a vogue evident for the plays of Sir Arthur Wing Pinero, from whose "Iris," "A Slave of Vanity" was adapted, as screen vehicles. None being shown is enjoying a greater measure of success than the Pauline Frederick production, declare Robertson-Cole officials. Released late in the fall season, this attraction has played in first run houses all over the country to big business.

Besides the list of houses recently made public which played "A Slave of Vanity" first run, many additional theatres have shown it, the newspaper reviews and the business both paying high tribute to the production. On a long list of houses which recently have shown "A Slave of Vanity" are:

The McCoy, Baltimore; The Republic, Jacksonville, Fla.; The Pantages, Toronto, Can.; The Ideal, Columbia, S. C.; The Allen, Akron, O.; The Grand, Columbus, Ga.; The T and D theatre, San Jose, Cal.; The Playhouse, Wilmington, Del.; The Lyric, Miami, Ariz.; The City Square theatre, Atlantic City; The Liberty, Houston, Tex.; The Plaza, Salem, Mass.; The Apollo, Tacoma, Wash.; The Orpheum, Wilkesbarre, Pa.

A perusal of this list will show that the first Pauline Frederick production for Robertson-Cole has played from one extremity of the country to another, having been the choice of most discriminating exhibitors, and having pleased all sorts of audiences.

The success of "A Slave of Vanity" is based directly upon its fitness as a story for Miss Frederick, the extraordinary opportunities which it gives her for emotional acting, and the sumptuous and colorful way in which it was put on the screen. Laid in England, its action shifts to Italy, and then back to the slums and fashionable streets of London.



A David G. Fischer Production

The following New Year's greeting to authors is extended by Samuel Goldwyn, president of Goldwyn Pictures:

"We want our authors to give the same time and care to their photoplays that they give to their books and spoken plays. Progressive writers have come to realize that the screen furnishes a distinct medium of artistic expression as varied and powerful as that of the written page or the spoken play. In order to get the close supervision by the authors over their stories we are willing to pay handsomely and to give their scenarios an artistry of production of which they will be proud."

New Americanization Plan

Rothacker Would Show Films in Steerage on Transatlantic Trip

IN the steerage of every ship that brings immigrants to these shores Watterson R. Rothacker would like to see motion pictures projected which would give the newcomers the right start in America.

"Last time I was in New York I had occasion to visit Ellis Island," said Mr. Rothacker. "I was impressed with the urgent need of planting seeds of Americanism among the immigrants.

"Newcomers are pouring into the Port of New York by the thousands. The melting pot will melt some of these, others will turn out to be undesirable. We should start the fire under the melting pot before the immigrants step foot on the land of great opportunity.

"Let's show them motion pictures on the way over so that when they pass the Statue of Liberty they will be on the right track toward later regarding that statue as a symbol to be preserved rather than something to be torn down.

"Let's get in the first word with these people—tell them our message of Americanism before they fall into the hands of the professional sowers of discontent.

"The conditions would be most propitious for the seeds thus sown to bear fruit. The immigrants are in the critical period of their lives as the ship plows her way over the Atlantic. They are starting life anew. Their minds are open to impressions. The slightest influence at such a time would have great bearing upon the future of these. America should waste no time in making sure that the first influences are for good.

"It would not be necessary to produce new films. There are a wealth of pictures already on hand which could be diverted to this purpose merely by retitling.

"Let's take these people into our confidence. Tell them about ourselves, our country and our ideals. Among other things tell them in advance that New York, Philadelphia and Chicago are not all there is to America—show them films of rural America where men are needed to till the soil. In the few days before they come to us let's give them a helping hand to become one of us."

Pioneer Will Exploit Seria

Reports Elaborate Preparations Under Way for "The Mystery Mind"

ELABORATE preparations are said to be under way by the Pioneer Film Corporation in connection with the release, in the very near future, of "The Mystery Mind," a serial production, written by Arthur B. Reeve, the author of the famous Craig Kennedy stories, and the man who is responsible for many successful serials.

"The Mystery Mind" will be released nationally under the Pioneer banner, under greater auspices than any serial Pioneer has distributed in the past, according to a statement emanating from Pioneer headquarters, signed by President A. E. Lefcourt.

One of the outstanding features announced in connection with the release of "The Mystery Mind" will be the far-reaching and country-wide exploitation campaig which will be tackled by expert under the personal supervision c General Manager M. H. Hoffma General Manager, M. H. Hoffma whose experience in this connectio dates back to the production of th first serial offered the exhibitors i America—quite a few years ago.

J. Robert Pauline, the well know hypnotist who has amused patron of the vaudeville houses with h uncanny skill, is the star in "Th Mystery Mind." The Supreme Pi tures, Inc., the enterprise r sponsible for the production of th 15-episode serial, has surrounde Mr. Pauline with an all-star cast i cluding Violet MacMillan, Peg Shanor, Paul Panzer and others equal prominence, giving this seria features which are rarely seen productions of the better kind.

Select Alice Lake as Sta

Scenes for "Uncharted Seas" to Be "Shot" in Pacific Ice Fields

ALICE LAKE has been selected by Metro to star in the special production of "Uncharted Seas," conceded to be the best story ever written by John Fleming Wilson. The production will be directed by Wesley Ruggles, who joined Metro's directorial staff to handle the megaphone for Miss Lake's current production, "Mother Love." Filming of the Wilson story will be started at the company's West Coast studios in Hollywood, within a few days, according to an announcement just made by Bayard Veiller, dire tor of productions.

The Wilson story is a story the sea. But it is not one that de with sea-faring men as they ge erally are known. It is a tale which human emotions are p mitted full play. Incidentally, so of the most remarkable pho graphic effects ever attempted w be sought in the ice fields of t Northern Pacific.

Mr. Veiller has not yet announc members of the cast for the p picture.

Realart Wins Their Confidence



Eileen Sedgwick appearing in Universal's latest serial, "The Diamond Queen"

"Two Moons" Due Dec. 19; Jones Starred

William Fox will release Buck Jones in "Two Moons" on December 19. This offering follows closely upon "Just Pals," a photoplay that was declared to possess the benefits of a most human tale, cleverly directed and pictured in a manner to bring praise from showmen, the press and theatregoers throughout the land. "Two Moons" promises to outrank its popular predecessor in the Buck Jones series.

Besides Buck Jones, the star, and Carol Holloway, the leading woman, the cast assembled for "Two Moons" includes such favorites as Gus Seville, Bert Sprotte, Slim Padgett, William Ellingford, Louis Fitz Roy, Eleanor Gawne, May Foster, Dick La Reno, Jim O'Neill, Edward Peil and William Wallingford. Edward J. Le Saint directed.

Globe Trotter Among Metro's Writers

Some of the most remote corners of the world are destined to find their way to the screen in future Metro productions through the acquisition by that company of original film contributions by John Russell, author, globe trotter and former representative of the United States abroad.

Mr. Russell is one of the noted writers acquired by Bayard Veiller, director of productions for Metro's West Coast studios, during his recent visit to New York. Among the other additions to the company's growing staff of story producers are Montague Glass, Arthur Somers Roche and Gene Buck.

No Rest for Keaton Co. between Pictures

Buster Keaton and his company of fun-makers, who are making a series of two-reel comedies for Joseph M. Schenck, which are being released through Metro, do not believe in hesitating long between pictures. "The Haunted House," the fifth Keaton comedy, was completed one day last week and the following morning witnessed the start of number six. This latest picture as yet has no title.

Skeptical Exhibitors Now Welcome "Play-and-Pay-After"

"THIS play-and-pay afterward plan of marketing the big Mayflower specials makes a fascinating study from a dozen different trade angles."

The speaker was John S. Woody, general manager of Realart and the remark was called forth by a letter he had just received from an exhibitor who had just played the productions under the new plan. This man admitted frankly that he had been skeptical about Realart's sincerity at the outset. But he comes back handsomely, by paying a glowing tribute to the plan itself, closing with the significent remark that in the future he will know what to expect because he realizes now that "Realart is on the square."

"This man's letter is typical," continued Mr. Woody. "I do not know how it is in other industries, but in ours, whenever any radical departure in selling method is made the burden of proof is put right up to the producer; the exhibitor must be shown.

"With any move so revolutionary as the play-and-pay afterward plan it was squarely up to Realart to back up its preliminary statements with the goods themselves. That, of course, we were prepared to do. The reception of this plan, for us, is one of the highlights of the closing year. It has opened up new avenues of thought and I am sure its influence will be felt in our own sales policies of the future—and perhaps in the sales policies of many other concerns.

"At first the average exhibitor who received our proposition was dazed. It was too good to be true. He strung along with the old farmer who declared on seeing a giraffe for the first time: There ain't no such animal!' He kept looking for the joker in the deck. Finally he wrote in (dozens of him): 'Well, I'll bite. What's your game? Let's have your proposition — I want to take it apart and hunt for the catch in it.'

"But there wasn't any catch and when this simple truth sunk into the understanding of the exhibitor he was frank and square enough to play the game and sign up for the five specials.

"The exhibitor who wrote this letter touches on this very point. His first impressions probably have been used by many others. He says: 'When we read your letter stating that we could have these films at our own price it was such an unusual offer that we thought it must be a gag of some kind.'

"This man is now determined to make amends for his former lack of confidence. And to show his good faith he books other pictures.

"He is glad of our faith in him and other exhibitors and he decides then and there that he will trust Realart not only because it pays, but because honor begets honor. To quote his exact words: 'Next time we get a letter from you we will sit up and take notice because we know now that you are on the square.'

"This is only one from scores of letters, but in them all is the same fine response—and the honest desire to deal as squarely with Realart as Realart deals with exhibitors.

"There are five productions released under Realart's Mayflower Specials plan and they are opening up fields that promise great things in the future. Realart, I am confident, has inaugurated that the honor system *is* an honor system and that we are acting in good faith —just as we expect them to act in good faith.

"At length the exhibitor takes the pictures. He gives them a fair trial, advertises them properly and the pictures do the rest. He discovers that the offer was all Realart claimed for it. He learns that the pictures are really strong features. 'Imagine our surprise,' says the writer of this letter, 'to find every one of these films genuine features and in first class condition.'

"Yet somehow he feels that doesn't quite settle the matter. There's an explanation due, and he adds, significantly: 'Your offer was so unusual that we couldn't believe it was straight.'

"The fact that Realart puts him on his honor—and trusts him—impresses him tremendously. He wants to show us that he is ready to respond to such an appeal. He is honest and he proves it — and right here I want to say that this is one quality that keeps cropping out among exhibitors everywhere in this Mayflower pictures campaign. They are all inherently honest."

Big Cut in Production Noted

J. D. Williams Speaks of Decrease in 1921 Output

IN a statement just issued, J. D. Williams, manager of the Associated First National Pictures, Inc., discusses the proposed decrease in production for 1921 as announced in recent statements from some of the principal production centers of the industry. Mr. Williams says:

"From thirty-five reels a week to eighteen reels a year is a far drop, but they are taking it.

"That, to exhibitors, is the result of producer's desire for independence, and this evolution of ideas, methods, and ambitions for personal accomplishment by the independent stars and directors reaching to every producing plant in the industry has a very important meaning to the independent theatre owner.

"Where two years ago the trade commonly accepted statements that such and such centralized producing units would provide a total of from twenty-eight to thirty-five reels of film a week, we now find the majority of producers, stars and directors making plans for 1921 with an average output per unit of eighteen reels a year.

"This is probably the most drastic and complete change in production policy that the industry has ever witnessed in a single season. It opens to debate and prediction a score of vital and purse-hitting questions of what the result will be to exhibitors and to the producers themselves.

"It is a big step forward in the evolution of the industry, and one which has been anticipated and discussed for more than a year.

"Production standards have reached the point where the method best known as 'supervised by' is no longer safe and successful.

"As recently as two years ago a number of popular stars and directors, whose pictures today are in greater demand than ever before, made and released an average of eight attractions a year.

"Now we find their schedules of activity for 1921 literally cut in half with plans for three and not more than four pictures to be made in the coming twelve months. Compare this new rate of production with that of five years ago. It is very significant. It means that each release from the capable, recognized production leaders will receive more time, more thought, more attention to detail, and far more care in the actual course of production, with the result that the finished attractions are bound to reveal on screen examination an unprecedented degree of entertainment quality as the result of an amazing curtailment in production volume with an equally amazing increase in production quality.

"Mr. Joseph M. Schenck will produce but four pictures next year in which Norma Talmadge will be starred, and but four pictures in which Constance Talmadge will be starred, in contrast to six productions from each of the girls during 1920.

"Charles Ray will make not more than four pictures during 1921, whereas previously he has made as many as eight releases a year.

"Marshall Neilan is perhaps one of the greatest present-day exponents of limited volume and quality results. He has made but four pictures in 1920, and it is neither exaggeration nor inappropriate publicity to say that there is no director who as a producer giving his personal attention to every detail of every release for which he is responsible has forged ahead more rapidly or has risen to greater heights in the estimation of exhibitors and public than the man who directed 'The River's End,' 'Don't Ever Marry,' 'Go and Get It' and 'Dinty.'

"Mr. Louis B. Mayer is another producer who has deserted the folds of the six and eight year adherents and who is going to limit his productions for 1921 to not more than four pictures, because he cannot give his personal attention to more than that number."

Box Office Reports and Releases appear in this issue



"They pack them in wherever 'Thoughtless Women' is played," says Pioneer, and this cut proves their contention so far as the Majestic theatre, New York, is concerned

Vitagraph's New Serial

"Purple Riders" to Be Released Soon, to Have Thrilling Action

DESIGNED to be a classic of the West that was, "The Purple Riders," Vitagraph's new Western serial, scheduled for release shortly after the new year, will, it is claimed, delight millions of Americans and meet the new public demand for this colorful and exciting type of production. Joe Ryan, one of the few real cowboys in pictures, and a star of note, not only plays the lead in the new chapter-play, but is directing it. Associated with him are a group of the wildest riders and ropers the West can offer, men with whom he rode the plains before any of them had heard of motion pictures.

The horse riding fetes alone of the "Purple Riders" will delight thrill-seeking spectators, says Vitagraph. There are no better riders anywhere, it is asserted, than in the cast of this picture, and the star is renowned as one of the greatest horsemen in the world. Expert lariat work, and gun play with real ammunition, introduced into tense situations, make this serial one that will keep the spectators out of their seats.

"The Purple Riders," in the language of the cowboys in it, is going to be a rip-roarin' story of the old frontier and because Vitagraph has ordered them to give the public the West at its wildest, they are taking unusual chances for stunts to make the pictures thrilling.

Albert E. Smith and Cleveland Moffett wrote the story of "The Purple Riders," and have expressed themselves as well pleased with the filming of their creation. Seven episodes have already been seen at Vitagraph's Eastern Executive Offices.

Morosco Sees Big Advance

Stage Producer, Making Pictures, Forsees Fewer and Better Films

"FEWER and better pictures. All-star casts instead of individual luminaries being featured. More intelligent discrimination in the selection of the basic story. Greater attention to details in the orderly pyramiding of dramatic effect."

Looking into the future of the motion picture industry, says Oliver Morosco, these are some of the certain developments that are seen. They will come for film productions are to advance, and to advance there are certain definite rules that must be followed, according to Mr. Morosco.

"Camera cranks have been turning like machine guns," said Mr. Morosco. "The footage has been astounding, statistically speaking. Of course, the result must be obvious. Quantity production. There have been good pictures and the silver screen has produced genuine genius. But the day of fewer and better pictures is here.

"I so firmly believe this that while we are starting with enough proved stories and material to keep our cameras turning for at least three years, we will produce only four pictures in our first twelve months. Each of our productions will be a 'feature' for we have gone into this with the determination that each picture must measure up to our own very critical standards before being released.

"We have started our first picture, "The Half Breed," after months of careful preparation. It is my idea to achieve realism without the stilted effects. For instance, our cameraman worked for three weeks in New Mexico with 2,500 head of range before catching a certain required effect."

British Film Leader Here

Arthur Clozenberg Visits America to Confer With Universal's Chiefs

MR. ARTHUR CLOZENBERG, managing director of the Film Booking Offices, Ltd., of London, arrived in New York aboard the Olympic Dec. 23rd last, for an extended visit. This is the British film man's first visit to the United States in more than a year.

Shortly after Christmas, he will be the guest of honor at a dinner given in the Waldorf-Astoria by Mr. Carl Laemmle, president of Universal. Mr. Laemmle and the British film magnate are warm personal friends, and were together much during the Universal chief's recent visit to England.

Mr. Clozenberg is one of the pioneers in the British film world. He formerly was connected with the Ruffels organization remembered in this country for its gigantic exploitation campaign throughout Great Britain for "My Four Years in Germany," the Ambassador Gerard film. Systematic exploitation is one of Clozenberg's hobbies. The F. B. O. now is waging an energetic publicity and advertising campaign in behalf of "Broken Blossoms" and "Blind Husbands."

Since his last trip to America, Mr. Clozenberg has contracted with Universal to handle the entire Universal output for distribution in England, Scotland, Wales and Ireland. The F. B. O. is one of the largest film distributing corporations in the United Kingdom, and has nine agencies, located in the following cities: Liverpool, Manchester, Glasgow, Sheffield, Birmingham, Newcastle, Cardiff, Leeds and Dublin, besides the main office in London. This arrangement to distribute Universal pictures was personally arrived at by Mr. Clozenberg and Mr. Laemmle, shortly after the Universal executive's arrival in England last summer. It assures British exhibitors of a steady supply of Universal pictures under booking arrangements not unlike those prevailing in the United States.

It is for the main purpose of becoming acquainted with the personnel of the Universal organization, in its production and distributing branches as well as in its executive section, that the Englishman has come to these shores. He will spend considerable time in New York making a first hand study of Universal methods and conferring with the officials of that company as to the kind of films wanted by the British public.

New Distributors for Ford

Federated to Handle Educational Weekly: Laboratory is Enlarged

FITZPATRICK and McElroy, representatives of Ford Motion Picture Laboratories, announce that on and after January 9, 1921, Federated Film Exchanges of America, Inc. will be the exclusive distributing agency of the Ford Educational Weekly products throughout the entire United States.

The demand for the products of the Ford Motion Picture Laboratories and its activities of the future will, it is believed, be such that it has been considered advisable to establish distribution points in a great many cities which have not heretofore been covered by national distributing organizations.

Laboratory facilities have been enlarged and every known device for the proper production and perfection of motion pictures has been installed and the future product of Ford Educational Weekly and Ford Educational Library will be of a standard which can only be attained by the best artists and the finest equipment. Eastern offices have also been opened in the Candler Building, 220 W. 42nd Street, New York City.

Executive offices will stilll be maintained in Chicago at the Century Building, Adams and State Streets, with B. W. Alberts, General Manager, in charge.



SUDWORTH FRASIER
Tenor

Twenty-five Weeks at The Capitol!

Now at the B'way Strand, Detroit

Where is he going next?

That's up to you, Mr. Exhibitor

Write to

New York Concert League
1664 Broadway, New York City



Three scenes from the Renco special production, "Lavender and Old Lace

An important shift in the sales force personnel of the Universal Film Exchanges, Inc., has just been announced by Mr. Harry M. Berman, general manager of exchanges for Universal. Herman Stern, who for two years has been manager of Universal's Pittsburg office, has been promoted to the position of district manager and will be in charge of the Canadian territory, with branches from Coast to Coast.

Stern's new district will embrace the Canadian-Universal offices in Toronto, Montreal, St. John, Vancouver, Winnipeg and Calgary. The principal Canadian-Universal film branch is in Toronto, and is personally supervised by Clair Hague, general manager of the Canadian Film Exchanges, Ltd. Stern's headquarters also will be in Toronto.

Stern's successor in Pittsburg is A. R. Cherry, formerly the leading salesman in that territory.



Herman Stern, new distribution manager for Canada for the Universal Film Corp.

"Mammoth" Neilan Production

Based on Randall Parrish Story; 2,000 in Some Scenes

NEWS of a production described to be a mammoth film, in which over 2,000 persons appear and which has been going on quietly for the past four months, is disclosed in the initial announcement concerning this film, issued by Marshall Neilan. Although no information concerning it has been given out, work on this film has been in progress simultaneously with the production of "Dinty" and "Not A Drum Was Heard," and its announcement accounts for the great activity that has been evident at the Neilan studio during the past few months.

The production, which is now nearing completion under Mr. Neilan's personal direction, presents a visualization of "Bob Hampton of Placer," conceded to be the best work of Randall Parrish, whose many popular books have placed him among the foremost writers of Western stories. Among his other well known works are "When Wilderness Was King"; "My Lady of the North"; "Sword of the Old Frontier," etc. Marion Fairfax prepared the script.

Laid in Montana and Wyoming in 1876 shortly after the close of the Civil War when the Indian uprisings startled the entire country, this subject offers Mr. Neilan the biggest production he has ever attempted to portray on the screen.

One of the great dramatic features of the story and which serves as a spectacularly thrilling climax to the picture, is the famous last stand of General Custer against the Sioux. In planning the reproduction of this historic episode, it was Mr. Neilan's ambition to stage a screen version of the famous massacre so that it would stand out at all times as a genuine accomplishment in motion pictures and serve as a striking tribute to the American frontiersmen. Scouts were sent to all parts of the West to obtain data involving locations and photographic tests and months of advance preparations were made before a single scene had been "shot." Arrangements for the engagement and handling of thousands of persons to, on and from distant locations and plans for the transportation of several carloads of technical apparatus in addition to thousands of uniforms, supplies, horses, ammunition, immense generators for night photography and other paraphernalia took much time and labor, especially in view of the unpopulated plains and mountain locations with difficult approaches.

The use of a dirigible "blimp" in photographing the big scenes for this picture proved a great help in overcoming the problem of obtaining the desired effects for the screen in wild country. Two camera men in this airship were enabled to secure "shots" in a half hour that would have taken weeks of preparation to get through other methods. The advantages of taking these views from a "blimp" rather than the aeroplane are many. The slow speed at which a dirigible travels allows for greater detail than would be possible in "shooting" from a plane. In cases where continuous action at one point was desired, the blimp was anchored to the ground at the height desired, saving the erection of platforms and the climbing of difficult natural heights in search of the proper view.

Another feature of the exceptional merits of this picture, it is pointed out, is the cast. James Kirkwood, in the title role; Wesley "Freckles" Barry in a part specially written into the scenario; Marjorie Daw, Pat O'Malley and Tom Gallery are among the players.

Sub-Titles Featured by Fox

Reports Special Care in Preparation of Sub-titles for Special

WRITERS in the William Fox publicity department, when shown "Blind Wives," in its completed and ready-to-release form in the projection room of Fox Film Corporation, discovered in the subtitles an element of deftness and clearness that give the key to each of the episodes which comprise the Edward Knoblock story of woman's vanity. Those titles were, for the most part, taken from lines used on the stage when "Blind Wives" was presented in its original form as "My Lady's Dress."

These titles have been carefully phrased and distributed throughout the changing incidents in the action and in a way to emphasize the intensely dramatic nature of the photoplay, explains a statement from the William Fox headquarters. It is to be remembered that "Blind Wives" is similar in form of construction—and only thus similar to "While New York Sleeps," the Fox photodrama Mr. Brabin earlier directed with the same principal players as are employed in "Blind Wives."

The dress of a woman of fashion is basis for the entire action. The story complete in scores of scenes and minor episodes, carries as the burden of its narrative the main classifications of a gown in its material, its trimming and its making. The fur, the silk and the flowers that go toward feminine adornment provide the text for tragic episodes each unto itself. Then there is the life of a manikin to be reflected as a gripping episode, with the dream of a fashionable woman—vain, selfish and extravagant—whom is disclosed the tragedy that attends her possession of fine adornment; carrying the thread of the main story and connecting up the several episodes.

The fashion scenes will be of striking interest to women theatregoers. Director Brabin took his company into the Fifth avenue district to picture the scenes that call for a fashionable atmosphere. The most famous dressmaking shop in America was used as settings for the fashion show. Lucile's (Lady Duff-Gordon) establishment was thrown open to Director Brabin and Lucile's own models wore the Duff-Gordon creations that are shown in the Fox presentation.

Educational Starts Drive

Sales Drive Throughout U. S. and Canada Expected to Bring Results

JUST six months after the first of its exchanges opened, Educational Film Exchanges, Inc., this week announced a sales drive through the United States and Canada to bring every office up to the fullest possibilities of its territory.

Because of the necessity of meeting conditions in the various territories and through delay in obtaining just exactly the men who were desired, various exchanges were opened during the first four months that followed the first bookings, Denver, New Orleans and Dallas being the last sections to be represented.

Although many of the territories have already exceeded their original quotas in bookings, a new mark is being set for them in the present drive and at the same time special effort is being put into those exchanges that opened at a later date. It is reported that first run bookings now total almost a hundred per cent of the possibilities and that the second and third runs make only a slightly smaller showing, so that the new effort will now be centered on the smaller theatres and on individual series that in certain territories have not equalled the average.

Educational's product now includes four series of two-reel comedies: Christie, released every two weeks, and the Torchy, Mermaid and Chester series, each one a month. In addition there are weekly releases of single-reel comedies which have just been started, the Vanity and Gayety series alternating. The Bruce Scenics Beautiful and the Chester Outings are the chief representatives in the scenic field with other special miscellaneous pictures from time to time and specials released whenever the officials of the company believe is exceptional from points of view of box office value and audience appeal.

Director Paul Powell has begun active work on his first production for the Famous Players-Lasky British Producers, at their London studios. The story of the play is provided by E. Phillips Oppenheim, author of some fifty successful novels.

The story has been adapted for the screen by Margaret Turnbull under the title, "The Mystery Road," and a strong cast has been engaged for the production, including Marion May, a brilliant young Russo-Italian star, who has won marked distinction in Italy for her work in several of the Bernini films; David Powell, Mary Glynn, Percy Standing, Ruby Miller and other well-known British players.

WESTERN
STAR DRAMAS
TWO-REELERS

Twenty Productions Ready

A full line of advertising, including startling six, three, and one sheets on each release.

First Release—*Call of the West*

A splendid cast, including Art Acord, Edythe Sterling, Pete Morrison, in an exciting virile drama.

Other titles are "The Cowboy's Sweetheart," "The Vulture of the West," "Western Nerve," "The Fiddler of Big Horn," and "Ranch and Range," which will be among the first released.

DOMINAT PICTURES CORPORATION
135 West 44th Street, New York City



Helen Gardner, featured player in "The Devil's Angel," a Clark Cornelius Corporation production for the States Rights market

Special Music for Xmas

Nathaniel Finston Arranges Holiday Program for Concert League

AS a result of a recent conference that the executives of the New York Concert League had with Nathaniel Finston, formerly conductor at the Rialto and musical director of the Capitol, New York City, this music-master has been added to its staff of experts. By this arrangement, exhibitors will be supplied with special orchestrations, music lead sheets and music scenarios to fit the size of their respective orchestras and to coincide with the theme of every picture they present, it is announced.

To mark its affiliation of Mr. Finston, the New York Concert League prepared a Christmas program arranged by Mr. Finston, offering a rich variety of selections for the holiday week. This program is being distributed to Exhibitors gratis. A choice of one out of four is allowed in each unit. The program begins with overture selections which include the Raymond Overture, the Dance of the Hours, etc. A light plot follows, giving directions of stage illumination. The second unit suggests the presentation of a scenic or of an educational subject, showing scenes from the Holy Land. Organ and orchestral accompaniment is also given. The third unit offers a marionette novelty, a kiddie dance or a toy specialty, with complete details and directions.

The fourth item deals with the news weekly or magazine; the fifth comprises the solo numbers rendered by soprano or tenor, or quartet. The feature picture comes next, after which the seventh unit, embracing Christmas divertissements follow. This calls for an operetta of short duration. The action is based on Santa Claus and covers a small plot with typical Christmas setting. Singing and dancing accompany the action, while pantomime also figures effectively.

Any exhibitor who has failed to receive the Christmas program can secure it gratis by addressing the New York Concert League at its headquarters, 1664 Broadway, New York City.

On the eve of the new year, J. Parker Read, Jr., member of the Associated Producers, Inc., and producer of the Louise Glaum specials, greets the dawn of 1921 with the following credo:

"I believe the producer and the exhibitor are the joint guardians of the greatest medium known to the world for influencing the thought of people, the motion-picture.

"I believe that this guardianship should be held as an expression of national confidence and that we are able to give a worthy account always of that trust reposed in us.

"I believe that everything in life that is sincere and worthy merits our most earnest efforts of portrayal.

"I believe that the screen through its universal humanity should be made to reach and speak to all men and all nations.

"I believe that since the world is our stage, we should be unhampered by narrow prejudices.

"I believe that our creative horizon expands so rapidly that what has been done in the past but faintly foreshadows the possibilities of the future.

"I believe that with the co-operation of the people, both exhibitor and producer will give to the world greater and more uplifting benefits that will contribute to the realization of the great ideal of the screen."



Harry Garson Presents

Clara Kimball Young

In

Nada Cowan's daring drama,
dedictated to all women who
tell their husbands too much.
And the title of the picture is—


HU

SH



To Theatres playing "HUSH"

* * *

Your announcement and presentation of "HUSH" should be done along lines that characterize and indicate it as "unusually brilliant" . . . a screenplay of caste, "an expose" of the high lights of modern Society . . . "something ultra smart" of delicacy, charm and high dramatic power. . . .

* * *

Never has Clara Kimball Young appeared to such rare advantage, never so beautiful in any former picture, never so chic and so stunning. Never has Sada Cowan written a smarter story and never have the artistic and dramatic possibilities of any story been brought out with finer "finesse" than presented in "HUSH."

* * *

Distributed by Equity Pictures Corporation, New York

BAKER



A wise old owl, sat in an oak,
The more he saw, the less he spoke,
The less he spoke, the more he heard,
Why can't we all be like that bird.

A silly poll sat in an oak
Whate'er he saw, he always spoke,
His speech was often dangerous gush,
Why don't he learn the wise word—

"Hush"

"Hush" is now being booked through all Equity Franchise Holders. Communicate with your nearest Franchise Holder or with

Equity Pictures Corporation
Aeolian Hall, New York



Trade Mark Placed on Educational Product

Educational Film Exchanges, Inc., this week announced that it had adopted a trade-mark that would hereafter appear on all of its films and in its advertising. For the design the Greek lamp which has been identified with Educational has been retained. In case of titles on the films themselves these will be animated with the smoke spelling out the words "Educational Pictures."

All of the posters, lobby photos, etc., will also bear the same design and a campaign will be conducted through the trade papers to familiarize exhibitors with the new trade-mark.

With this ha. been adopted a slogan, "The Spice of the Program."

Since Educational confines its releases to one and two-reel subjects, it takes the position that it can supply the exhibitor with every portion of his program except the feature and the news weekly and this fact will be emphasized in all future exploitation.

Madlaine Traverse Is Seeking Stories

Before beginning work on "The Ivory Disc," from the novel by Percy Brebnef which will be the first of a series of special productions with her own company Madlaine Traverse is in search of at least three more stories of a similar caliber.

There will be at least four of the Madlaine Traverse Photoplays made during 1921, and the star is desirous of securing the stories now so as to avoid any delays in production.

Each of these productions will be elaborately staged and presented and will be based upon stories especially selected with a view to giving Miss Traverse the widest range for her talents, it is announced.

Little Rock Exhibitors Signed for Hodkinson

Hodkinson representative, S. A. Arnold, of the Little Rock territory, made what at first appeared to be a very rash pledge when he said that he would sell every exhibitor whom he called on during the Hodkinson Anniversary Month. But Mr. Arnold made good on his promise. Last week he covered thirteen towns, sold twelve of them, and has a most excellent chance of closing the thirteenth.





Two scenes from the Metro special production, "Hearts Are Trumps"

Unique Arrangement by Metro

Selection of Armory as Studio Marks Novel Step

IN acquiring the use of the Eighth Coast Defense Armory at Kingsbridge Road and Jerome avenue, New York City, for the construction of the special London street scene in the forthcoming Maxwell Karger production, "A Message from Mars," starring Bert Lytell, Metro Pictures Corporation feels that it has done something not only unique in the history of screen production, but of such permanent value to the industry itself as possibly to modify all future production work in the East.

The decision on the part of Metro officials to utilize one of the city's big armories for the building of the street setting for "A Message from Mars" resulted from a suggestion by Richard A. Rowland, president of Metro. The problem presented by the scenic requirements of the first Maxwell Karger Production starring Bert Lytell was brought to Mr. Rowland's attention, for the difficulties attending the construction of a suitable set were manifold and various.

The scenes of the photoplay called for the building of a street in the heart of the city of London, which would present all phases of metropolitan life, and be shown after dark with the ground covered with snow, for the story of the drama is supposed to transpire at night between the hours of eight and eleven. The difficulties, therefore, of building the set on any out-of-door location were manifest, owing to the necessity of working only at night under artificial light and the hazard of inclement weather which would destroy the structures as well as the snow effects.

Metro's New York studios in West Sixty-first street were carefully considered in the quest for a suitable interior, but the floor space of Metro's eastern production plant was deemed inadequate for the large proportions on which the street set was planned. Any exterior location was out of the question, owing to weather uncertainty and the necessity for working only at night. Mr. Rowland suggested the use of one of the city's huge armories as a solution of the difficulty.

In such a plan, it was determined, the set could be completely constructed on a scale corresponding exactly to the dimensions of the real street itself, and the snow effect created without disturbanec by the elements. Metro officials were quick to act upon President Rowland's suggestion, and the search for a suitable armory began at once. Not only was an armory needed, it was recognized, but one sufficiently large enough to accommodate the elaborate plans of M. P. Staulcup, Metro's art director, who has designed the set in the most realistic fashion.

After a survey of the armories strictly within the city's limits and the discovery that none of them were really spacious enough to permit of the construction Metro contemplated, the Eighth Coast Defense Armory at Kingsbridge Road and Jerome avenue was suggested by N. R. Nanczy, assistant to Mr. Staulcup. Investigation of the Eighth Coast Defense Armory followed, resulting in the rental of the huge military institution for the period of weeks which would occupy the screening of the exterior scenes of "A Message from Mars."

Two Paramounts in December

Lois Weber and Washburn Pictures to Be Released

DECEMBER 19 is the release date of Lois Weber's first production for Paramount, "To Please One Woman," which shares its place on the Paramount schedule with Bryant Washburn in "An Amateur Devil."

The title of Miss Weber's production, the story of which she herself wrote, epitomizes the theme. It is a drama of American life and the scenes are laid in a california seaside town and surrounding country.

The woman in this particular case is one of those dainty, selfish creatures for whom lots of otherwise sensible men give up everything to please. The man is a young country doctor who is loved by a fine girl, but he gives her up when the adventuress comes to town; the shattered romance is just one sample of the selfish woman's influence. Others are vividly given, but in the end, of course, true love wins out.

A beautiful California seaside home is the background for much of the action. The mansion stands on the famous beach at Santa Monica and is the property of a wealthty retired Californian. In making many of the interior scenes, Miss Weber embellished the already sumptuous furnishings with many of her own personal treasures worth thousands of dollars.

Miss Weber long has been known as a discoverer of stars—Mildred Harris is one of them—and in "To Please One Woman" the leading feminine role is played by Claire Windsor, her latest "find," who is both a beautiful blonde and a capable actress. Mona Lisa, she of the beautiful black eyes, is the "vamp," and others in the cast are Edward Burns, formerly leading man for Alice Brady and Elsie Ferguson and seen recently in Wallace Reid's "The Love Burglar" and Cecil B. DeMille's "Male and Female;" George Hackathrone, prominent juvenile and seen last with Bryant Washburn in "Too Much Johnson;" L. C. Shumway and Howard Gay.

"An Amateur Devil" is characterized by Paramount as a typical Bryant Washburn picture. Scenarized by Douglas Bronston from the story "Wanted a Blemish," by Jesse Henderson and Henry J. Buxton, the production was directed by Maurice Campbell.

Ann May plays opposite Mr. Washburn, and others in support are Charles Wyngate, Christine Mayo, Sidney Bracey, Norris Johnson, Graham Petty and Anna Hernandez.

Hart Hears of Success of "Testing Block"

News that his latest Paramount picture, "The Testing Block," had broken all Sunday records on the opening day of its engagement at the New York Rivoli was received by William S. Hart while the producer-star was on location at Victorville, Cal. And what made the occasion doubly pleasing for Mr. Hart was the fact that the message, which was sent by one of the Paramount home office executives, came on his birthday.

"The Testing Block" also marks the debut, as Mr. Hart's leading woman, of Eva Novak, who is a younger sister of Jane Novak, who will be remembered as playing opposite the star in "The Silent Man," "Wagon Tracks" and other pictures. Eva had not been on the screen a great while prior to her engagement with Mr. Hart, but she seemed to take naturally to the work, and in the role of Nellie Grey, the demure little maiden who plays the violin with a band of nomadic players in the Far West, she is said to have scored a genuine success.

Donald Crisp Finishes Knoblock Photoplay

The studios of the Famous Players-Lasky British Producers at Islington, have entered on a brief period of comparative quiet. Donald Grisp has just concluded work on his production of Edward Knoblock's photoplay, "Appearances," and from all that one can hear, the film promises to be particularly interesting. The theme is one which is of special significance in these days when democratic feeling is well nigh universal, declares Paramount.

The story deals with the struggle of a rising, clever, but reckless young architect to keep up appearances under that outworn system of living beyond one's income.

The cast includes Mary Glynne, Langhorne Burton, Percy Standing, Marjorie Hume and many well known British players.

Week's Vacation for Christie Forces

So far ahead of schedule is the Christie Film Company on its one and two-reel comedies released through Educational Exchanges that Al Christie, director general, has decided to give every member of his companies a unique Christmas present—a full week's vacation at full pay. Following the customary Christmas tree festivities at the studio, the doors will be closed for business until January 3.

Rogers Rises in Favor in 1920

Goldwyn is proud of what the year of 1920 brought to their star, Will Rogers. Each of his pictures has been well received and he is one of the few whose names frolic in electric lights above the largest theatres. In commercial terms, Goldwyn believes, this means that Will Rogers has become a sure fire financial investment for the theatre that books his pictures.



Anders Randolph, Marion Davies and her director, George D. Baker, completing "Buried Treasure," a January Cosmopolitan-Paramount release

Elsie Ferguson Begins Work

Star Resumes Work on "Sacred and Profane Love"; Taylor is Director

AFTER six months of restful travel in Europe and the Orient, Elsie Ferguson has resumed work before the camera. Immediately after her arrival in Los Angeles she started in the star role of "Sacred and Profane Love," from Arnold Bennett's tremendous play. It is a William D. Taylor production for Paramount, with scenario prepared by Julie Crawford Ivers.

Miss Ferguson is enthusiastic over the screen version of the play in which she scored such a remarkable stage success. Rested and revived by her long vacation, the emotional artist started work in the new offering with a strength and fire betokening that the tremendous dramatic situations of "Sacred and Profane Love" will be portrayed as only Elsie Ferguson can do them, declares a statement from the Paramount headquarters.

William D. Taylor has selected his cast with a full appreciation of the production's importance, it is stated. Playing the leading male role of Emilio Diaz is Conrad Nagel, the one-time Broadway matinee idol. Thomas Holding, leading man for Olga Petrova and a score of other stars, has been chosen for the difficult role of Ispenlove, the man whose weak infatuation for Carlotta starts most of the tremendous dramatic situations.

Helen Dunbar appears as the narrow, ignorant but lovable mid-Victorian aunt of Carlotta. The "nosey" Mrs. Sardis is interpreted by Clarissa Selwyn.

The settings of the production have been arranged with the most careful attention to details. Especially noteworthy is said to be the mid-Victorian home and garden of Carlotta and her aunt. Behind its brick walls the bower of forget-menots, larkspur, hollyhocks, bachelor's buttons and roses bloom beautifully in the neat, well-ordered fashion of the period indicated.

2 Hodkinsons in January

"The Spenders," by Harry Leon Wilson, and "The Truant Husband"

TWO productions scheduled for release by Hodkinson during the first month of 1921. The first picture will be "The Spenders," a comedy drama from the pen of Harry Leon Wilson, author of "Ruggles of Red Gap," "Bunker Bean" and in "Ma Pettingill." To the production of "The Spenders" Benj. B. Hampton has given great care, as a result of which he has succeeded in turning out production, perfectly balanced, and with a cast of favorites. To Claire Adams has been entrusted the leading feminine role, while opposite her is seen Niles Welch. Robert McKim contributes a character study. Joseph J. Dowling is seen as "Uncle Peter Bines," a character.

The production which will follow "The Spenders" is to be "The Truant Husband," made by the Rockett Film Company from the Cosmopolitan Magazine story of the same name, written by Albert Payson Terhune.

Pantages Theatre Books "The Broken Gate"

The New Orleans office of the W. W. Hodkinson Corporation reports that "The Broken Gate" has been booked by Pantages big new Louisiana theatre for a seven day engagement beginning December 19th.

Tom Terriss in Third Year with Film

Tom Terriss, director of Tom Terriss Productions for Vitagraph, started his affiliation with the Vitagraph Company three years ago, first directing Alice Joyce, Corinne Griffith and Earl Williams. Since then he has been awarded his own producing company under his name. With Miss Joyce he made such pictures as "The Lion and the Mouse," "The Third Degree," "The Vengeance of Durand," and "The Cambric Mask." With Miss Griffith, "The Climbers," and with Earle Williams "The Fortune Hunter."

The first picture he made with his own producing company was "Trumpet Island," written by Gouveneur Morris. Trade papers, newspapers and fan magazines were unanimous in their praise of the production. Following this, Mr. Terriss has presented the industry with another product of his company in "Dead Men Tell No Tales," the R. W. Hornung mystery story.

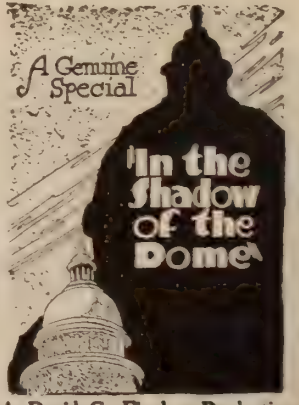
Forman to Finish "The Quarry" on Coast

Tom Forman is back at the Lasky studio after spending two months at the Long Island studio of Famous Players-Lasky, directing Thomas Meighan in "The Quarry," from the story by John Moroso. Paul Everton and George MacQuarrie, both well known character actors who have important roles in the production, returned with Mr. Forman.

Mr. Meighan has also returned to Los Angeles, and work was scheduled to be resumed on the picture at the Lasky studio without delay. Lois Wilson is playing the leading feminine role.

Lynch House Opens to Atlanta Public

A party of Famous Players-Lasky executives attended the opening on Monday, December 3, of the Howard theatre, S. A. Lynch's new house in Atlanta, Ga. The formal opening ceremonies included addresses by Governor Hugh Dorsey, Mayor Key and other prominent Atlanta men, all of whom paid glowing tributes to the enterprise of S. A. Lynch and Troup Howard, the Southern financier for whom the theatre was named and who was largely instrumental in its financing.



A David G. Fischer Production

Elaborate Press Book for Marsh Vehicle

To herald to American exhibitors the return to the screen of Mae Marsh in "The Little 'Fraid Lady," which is a super-special production, Robertson-Cole has published a press book which is designed to give each exhibitor who books this picture a complete and comprehensive campaign for the presentation of "The Little 'Fraid Lady" in the most elaborate manner. The press book shows the artistic posters which have been conceived and executed for the outdoor exploitation of "The Little 'Fraid Lady," by Robertson-Cole experts. The largest of them, the 24-sheet, sets forth the fact that this production is based on "The Girl Who Lived in the Woods," a famous Marjorie Benton Cooke story, and that it was directed by John G. Adolfi. On the next page, A. S. Kirkpatrick, vice president and general manager of the Robertson-Cole Distributing Corporation, gives a selling talk on "Human Interest Stuff."

There follows, in addition to the other features, a list of accessories, including the special accessories which Robertson-Cole is publishing in conjunction with the Reeland Publishing Company, 723 Seventh avenue, New York City, by which the exhibitor may advertise the picture.

Clyde Cook Is Scoring Under Fox Banner

Clyde Cook, who until a few months ago was little known outside of his accomplishments as principal clown and pantomimist at the New York Hippodrome, is rapidly achieving, under the William Fox banner, the much coveted distinction as "the funniest man on the screen," declare officials of the Fox organization.

"The Huntsman," Cook's current picture, according to reports from the Fox offices, is doing a tremendous business throughout the country. "All Wrong," to be released January 9, promises to be even a greater success than "Don't Tickle" or "The Huntsman."

Ethel Clayton Returns to California

Ethel Clayton, star of Paramount Pictures, returns to California shortly before Christmas, according to report and after the holidays will begin work under the direction of Joseph Henabery, on "Sham," adapted from the play by Elmer Harris and Geraldine Bonner.





New studio building at 10th avenue and 54th street, New York, leased by William Fox

Fox Leases Another Building

New Fireproof Plant Leased by Fox for Twenty Years

TO MEET the needs of his rapidly expanding production interests, William Fox has leased, for a term of twenty years the four-story and basement fireproof structure lately completed by the Kelly-Springfield Tire Company at Tenth Avenue and Fifty-fourth street, New York. This announcement follows closely upon the expenditure of more than a million dollars in expanding and beautifying the Fox Studios in Hollywood, Cal., the details of which were printed a fortnight ago in the tradepapers.

Also included in the immediate enlargements of the Fox establishment is the new construction at the Southeast corner of Tenth Avenue and Fifty-sixth Street, where Mr. Fox lately purchased a four-story building, demolished it and is now erecting an addition to his main studio building, which (with this addition) extends an entire block on Tenth Avenue, from Fifty-fifth to Fifty-sixth Streets, and runs back on both numbered thoroughfares—275 feet along Fifty-fifth Street and 150 feet on Fifty-sixth.

At the time the Fox New York studio was constructed it was presumed that its 150,000 square feet of floor space in what is declared to be the largest building in the world devoted exclusively to photoplay production and distribution, would be ample to accommodate the Fox activities for some time to come. When the building was officially dedicated, on May 24, of this year, it had been already demonstrated, in the three months it had been occupied, that much more room was imperatively needed.

Built to encompass the activities of 5,000 employees, the Fox studio never has been able to hold all the units of the organization. The scenario department, for one, has not been able to find shelter in the main building; the paint and sign shop is another, and in scattered buildings around town are various other departments that remain to be concentrated under the home roof.

Mr. Fox has so rapidly developed his production and the attendant distribution of films, and found his organization still so cramped for room, that he eagerly availed himself of an opportunity to lease the Kelly-Springfield building, only one block south on Tenth Avenue from the main plant. He has taken this modern fireproof structure, occupying a site 100 x 175 feet, and containing more than 50,000 square feet of floor space, on lease for twenty years at an annual rental of $47,000; the gross sum involved in the lease totalling practically $1,000,000.

The new construction at Tenth Avenue and Fifty-sixth street will provide further accommodation for the expansion of the Fox interests, and will completely fill the Tenth Avenue frontage for an entire block. At the time the original purchase of the site for the Fox building was negotiated there was a hitch in securing the one lot where Mr. Fox is now building. Rather than delay construction of the original building Mr. Fox decided to build around the property then in dispute, and is now filling in the "job" with fireproof construction to match the rest of the building to its full height of four stories.

Work is being rushed night and day to prepare the "Annex" at Tenth Avenue and Fifty-fourth Street for occupancy as soon as possible. Indeed, some of the space has already been taken over by certain sections of the various departments that will ultimately be sheltered in the newly acquired Kelly-Springfield building. As this structure provides 50,000 square feet of additional space in its four floors and basement, it means that a mighty good-sized film plant is added to the Fox New York equipment plant, a stroke of rare good fortune, as its location, only one block down Tenth Avenue, makes the "Annex" conveniently accessible to all the workers in the main plant.

Completing 'Three Sevens'

Antonio Moreno Filming Final Scenes on New Vitagraph Release

ANTONIO MORENO is nearing the end of production of "Three Sevens," his new feature, and the picture will be complete within another two weeks. Director Chester Bennett is making the most of Perley Poore Sheehan's psychology in his famous novel of prison life and the picture has really worked out beyond expectations in film form.

The picture carries a thread of prison reform throughout, but is essentially a melodrama with a beautiful love story.

The exteriors were taken at Florence, Ariz., where the Governor of the State gave the Vitagraph players every privilege. Three hundred convicts were permitted to be turned loose outside the walls in a daring escape for the picture, declares a statement from the Vitagraph headquarters. These scenes, therefore, are as realistic as could be imagined, it is stated.

Tony really has two leading women in the picture as both Jean Calhoun and Beatrice Burnham have played leads alone with the principal men stars in pictures. "Bull" Montana, who played such a terror inspiring gorilla in Marshall Neilan's "Go and Get It," takes the role of a harsh character in "Three Sevens." Emma King, Dewitt C. Jennings, Edwin J. Brady, Thomas Jefferson and Hector V. Sarno, all well known actors on the screen, have the other chief supporting roles. Starke Patterson, Virginia Nightingale and Jeffery Webb are also in the cast.

The company will finish a train robbery scene at Newhall, in California's San Fernando Valley, this week and return to the studio to finish the picture. An excellent prison set was constructed at the studio to match the interior of the Arizona penitentiary. The interiors would have been taken at the actual prison, but it was impossible to light the corridors sufficiently for photography.



Mabel Taliaferro, who will be seen in "Sentimental Tommy," a forthcoming Paramount picture

Press Hails "813" as Best Mystery Story

Robertson-Cole announces that the daily press throughout the country is hailing its production of the Arsene Lupin story, "813," as the best detective-interest and mystery production of the year. The picture is now playing at first-run houses all over the country. The following opinion from the Atlanta American is submitted as typical of the reception accorded by the press:

"There have been mystery stories and detective stories for years, but it has been many a blue moon's age since one has reached the silver screen with as much suspense, interest and human appeal as '813,' one of the best stories Maurice Le Blanc, internationally famous as the creator of the 'Arsene Lupin' stories, ever wrote."

Heavy Booking for the "Double Adventure"

The announcement of January 23 as a definite release date for "Double Adventure," the Brunton-produced serial starring Charles Hutchison, has elicited from exhibitors a response the measure of which may be gauged by early bookings, which are reported to be unusually large, declares Pathe. "Double Adventure" has made a promising start and in the opening days of the sales campaign is living up to the best records made by Pathe serials during 1920 insofar as it is adding new theatres to the list of serial show houses.

Good Reports Received on "The Scuttlers"

On pre-release showings and the early reports following its regular issue, December 12, William Farnum seems to have scored again for William Fox in his newest photo-drama "The Scuttlers." Incidental to the narrative, the scenes present vistas of San Francisco Harbor as well as numerous "shots" and locations at Catalina Island, where some of the more dramatic incidents were pictured. J. Gordon Edwards directed "The Scuttlers" and provided Mr. Farnum with a capable supporting company.

Kane Returns from Coast

Sees "No Cause for Worry" in the Future; New Houses Being Erected

ARTHUR S. KANE, president of Arthur S. Kane Pictures Corporation, has just returned to New York from a trip of more than six weeks which took him to the Pacific Coast and back. Mrs. Kane accompanied him. In Los Angeles he conferred with Charles Ray and other stars in whose activities he and his company are interested, and with numerous business associates. En route, he stopped in Chicago, Omaha, Salt Lake City, San Francisco, Santa Cruz, Topeka, Kansas City and other cities, talking with exhibitors, exchange managers and business men generally.

"I face the future with entire confidence," said Mr. Kane, in summing up the results of his observations. "The present slight slackening is merely the let-up that comes inevitably in the theatrical and picture industries just before the holidays. Harder work may be required next year to achieve as good results as have been attained in the last three years, but men with deserving enterprises and who act with good judgment have no cause for worry.

"In San Francisco two huge picture theatres are now being erected and two or three are being built in Los Angeles. In every part of the country, indeed, fine new houses are either being projected or constructed. Exhibitors generally, far from anticipating reverses, are preparing for a business expansion. These activities, justified, from all appearances, by present conditions, assuredly give no ground for pessimism."

Charles Ray, with whom Mr. Kane in in close personal affiliation, and whom he is presenting in all his newer productions, positively will pay his long-promised initial visit to New York Cty late this winter or early in the coming spring, Mr. Kane declared. Speaking of this player's activities, Mr. Kane said:

"Mr. Ray started his career as an independent star March 1, 1920. His contract with First Natonal calls for twelve pictures in two years, six each year. Already he has finished five and the sixth will be completed a month or more before the expiration of the first year."

Ford Makes Xmas Picture

"Christmas Thought" Will Be Released During Holiday Season

THE Ford Motion Picture Laboratories have produced a special Christmas film for release during the holidays. This is unlike the usual Ford Education Weeklies in that it is a one-reel drama portrayed by actors. The film is entitled "Christmas Thoughts."

This film is released so that it can be used in the theatres of the country during the holidays, and the pathetic little story it tells will preach a sermon to many. "Christmas Thoughts" is the contribution of the Ford Motion Picture Laboratories and Fitzpatrick & McElroy of Chicago, representatives, to the Good Fellow movement of the holidays.

The story of the picture tells of a club of bachelors who, gathered in their comfortable club, decide they should share some of their comfort and pleasure with those who have none. They go to the Good Fellow's headquarters and get the names of the needy families. Then we are taken to the homes of one of these needy families living in a forlorn basement tenement. The father is just getting over an illness which has kept him away from work for three months and there is no money for food let alone toys for the three children. The kiddies, however, have faith, Santa Claus will not forget them, and the poor mother wipes the tears from her eyes as they insist upon hanging up their little stockings on Christmas Eve.

Hodkinson Starts on Trip

Executive Leaves for Tour of Field for First Time in 3 Years

W. W. HODKINSON is making his first trip in the field since the founding of his present organization three years ago. Conditions have been such heretofore that Mr. Hodkinson has been unable to get away, but as matters stand now, as he explained in a statement made before his departure, he feels that his organization is so welded together that for the time being at least they can dispense with his actual presence.

And so he is taking this opportunity of meeting the various component parts of his organization, who would not otherwise be given a chance to know the type of man for whom they are working.

That his trip may be considered in every sense of the word a successful one is best evidenced by expressions of opinion concerning Mr. Hodkinson which have come into the Home Office of the organization from men who have met him for the first time.

Goldwyn's "Bunty" Opens in St. Louis December 26

The first screening of Reginald Barker's production of "Bunty Pulls the Strings," the Scotch comedy from Graham Moffatt's successful stage play, will take place at the Missouri theatre, St. Louis, Sunday, December 26, followed by "Godless Men," another Reginald Barker Goldwyn production, on January 3. The Missouri theatre is a Paramount house and up to the present time that theatre has booked but Paramount attractions, according to Goldwyn.

Leatrice Joy plays the leading role and Russell Simpson plays the Scotch father. Others in the great cast of this picture are Raymond Hatton, Cullen Landis, Casson Ferguson, Josephine Crowell, Edythe Chapman, Howland Rushton, Georgia Woodthorpe, Sadie Gordon and Otto Hoffman.

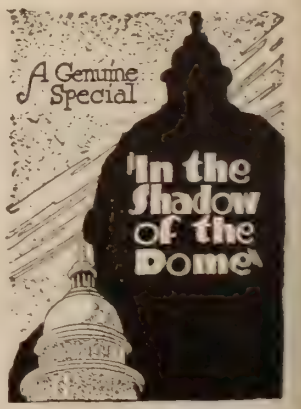
Views of Greek Election in Fox News

Another exclusive foreign feature which appears in the latest Fox News covers the story of the Greek elections, in which the people of Greece, by popular vote, invited the former King Constantine back to the throne.

The pictures, brought from Europe by special messenger, show the enthusiastic procession of royalists through the streets of Athens. At the same time, Venizelos, the defeated Premier of Greece, awaited the result in his sumptuous home in Nice, on the Riviera. Fox News cameramen were there, too, and pictures of the exiled Venizelos in the grounds of the beautiful villa are shown in the reel, following the Athens scenes.

Star Leaves Stage to Play in Fox Serial

Rena Parker, who was the star in "Betty Be Good" in New York and on the road, has left that company to take over a big part in the new William Fox serial, "Fantomas," the first episode of which was released December 19th. This is Miss Parker's first appearance on the screen. According to those who have seen her work in the serial, she is likely to create something of a sensation with her beauty and her acting.



A David G. Fischer Production

Edgar Lewis PRESENTS

"THE SAGE HEN"



With

Gladys Brockwell, Lillian Rich and
Wallace MacDonald
From the story by Harry Solter
Personally directed by—EDGAR LEWIS

A "Sage Hen," in the lingo of the West, was a strange woman of doubtful character.

If a woman had that tag attached to her she might just as well pull up stakes and leave town,—if she wanted to mix with decent people.

What a horrible thing to call a good woman,—what tragedy, what heartbreak!

Of such materials has Edgar Lewis made this thrilling human picture.

Pathé Distributors

Yours for double profits—

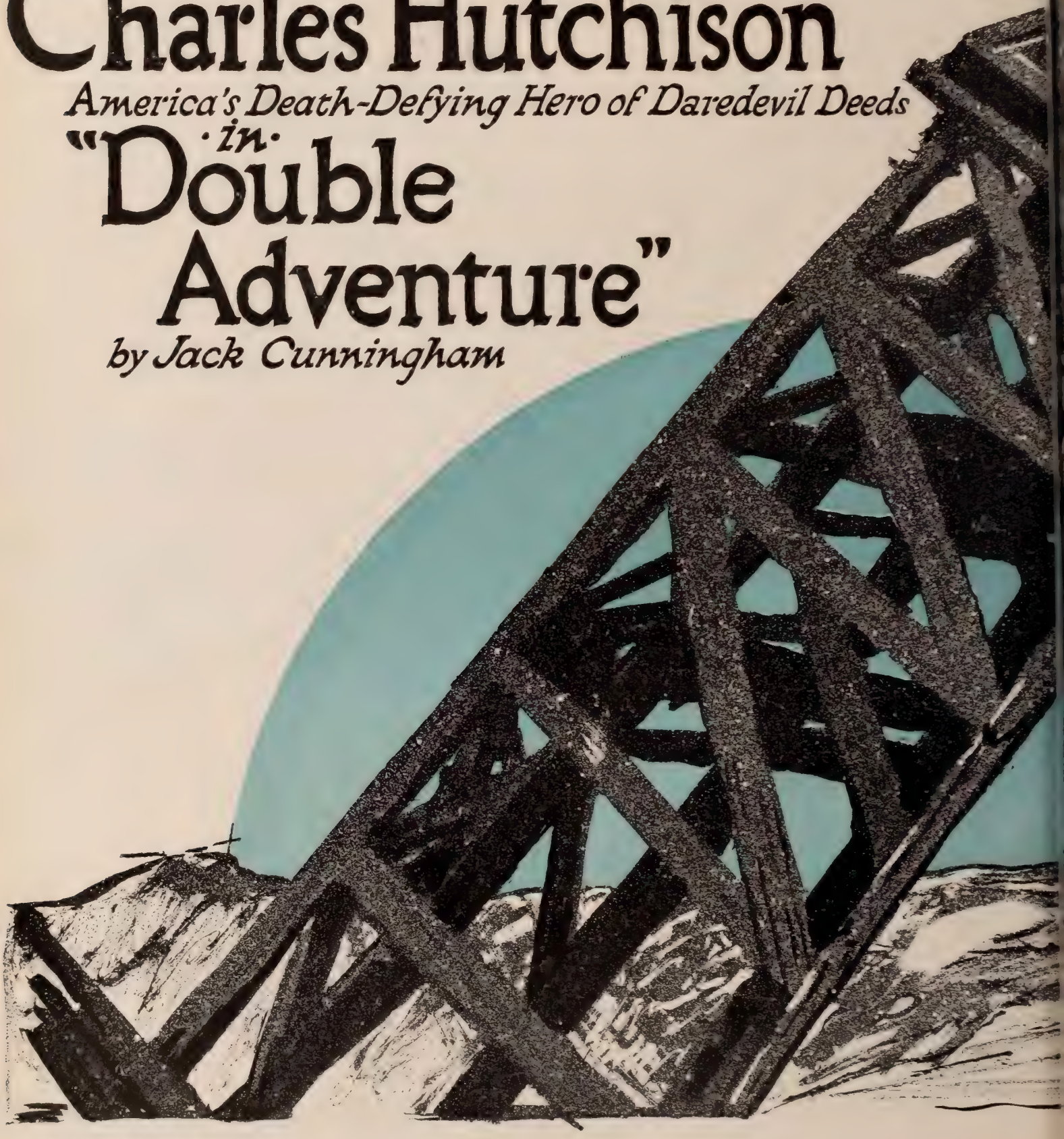
Charles Hutchison

America's Death-Defying Hero of Daredevil Deeds

in

"Double Adventure"

by Jack Cunningham





Hutchison is the chap who made your audiences gasp with his dare-devilry in "The Great Gamble." He is the man who brought them back week after week to see that very successful serial.

Today he is the world's greatest "stunt" man. The harder the stunt the better he seems to like it. He does things that seem humanly impossible.

Now he is starred in a serial with as many punches as a trip hammer; jam-full of action, thrills, and gasps. Produced with some of the best photography and "atmosphere" you ever saw.

"Double Adventure" will show you the way to double profits.

Produced by Robert Brunton
Directed by W. S. Van Dyke




Pathé
Distributors

Jesse D. Hampton

presents

Blanche Sweet

in

"That Girl Montana"

From the Novel by Marah Ellis Ryan

"That Girl Montana" was a Will o' the Wisp from nowhere.

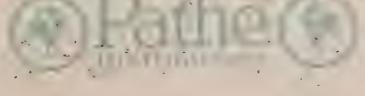
The man found her in an Indian tribe where her blonde hair betrayed the fact that her blood was of the purest white.

He took her to civilization, and when he did he started one of the most dashing romances of the West.

If you like a great big western story, full of action and the atmosphere of the clean outdoors, full of girlish laughter and young love, you will like this superb production.

Blanche Sweet is seen at her best and she is supported by a notable cast.

Director Robert Thornby







Jesse D. Hampton
presents

BLANCHE SWEET
in
"HER UNWILLING HUSBAND"

by KENNETH B. CLARKE
directed by PAUL SCARDON

She captured an unwilling husband; at least she made every one think he was her husband.

She was daring in her play, but she came on a man who was more daring than she.

She almost became an unwilling wife, but she didn't.

She became a very willing one.

All of these things with the gracious presence of Blanche Sweet combine to make one of the most delightful comedy dramas of the year.

Pathé
Distributors

So successful has been the work of Thomas J. Geraghty in reorganizing the continuity department of the new Eastern studio of the Famous Players-Lasky Corporation that Jesse L. Lasky, first vice-president in charge of production, wired yesterday from Hollywood appointing Mr. Geraghty supervising director of Eastern production activities. In his new position Mr. Geraghty will have general supervision over the scripts and direction of all Paramount pictures made in the East, holding the same position in the new studio that Frank E. Woods holds over all pictures, except specials, in the Lasky studio in Hollywood.

Applaud Tourneur Film at Special Showing

Forty members of the Norwich Society, an organization of former residents in the Connecticut home of Uncas, the hero of Cooper's famous Indian story "The Last of the Mohicans," were guests this week at a private showing arranged by Associated Producers of Maruice Tourneur's motion picture elaboration of this story.

The showing, which was held at the Miles projection room in the Candler Building, New York, was generously applauded by those present, among whom were Judge William H. Barnes, former state senator in Connecticut, and at present a Judge of the City Court in Norwich.

The showing followed the annual smoker of the Society held at the University Club.

Claims Made for "Back to God's Country"

"Back to God's Country," the First National attraction, has established Canada as a source of successful productions and paved the way for other big productions to follow. It placed James Oliver Curwood, the author, on a royalty-earning basis which is said to be bringing him an average of from $35,000 upwards per picture. The picture has also established Nell Shipman as a great star of "outdoor" productions, and contributed materially to the reputation of David M. Hartford as a director. It has been re-booked as many as seven times in some neighborhood houses, with an increase of business on almost every re-appearance.

Universal Duplicates Mural Paintings

Universal officials announce that the eight immense mural paintings in the two principal salons of the gambling Casino at Monte Carlo are being exactly reproduced at Universal City for Erich Von Stroheim's forthcoming production, "Foolish Wives."

From a correspondent of Universal in Monte Carlo, Von Stroheim and R. W. Day, art director, have received photographic studies of the interior decorations, together with color charts which are guiding the artist in reproducing the paintings.

Pathe Winners Are Announced

IN one of the most sensational competitions ever staged by Pathe Exchange, Inc., for its sales force, all organization records for new business and collections were shattered during the $10,000 Pearson Monthly competition in November, according to a statement just issued by Paul Brunet, of Pathe, giving the winners in the four competing districts as follows:

Western, San Francisco, W. W. Kofeldt, branch manager.

Central, Cleveland, Paul H. Tessier, branch manager.

Eastern, Albany, B. M. Moran, branch manager.

Southern, Oklahoma City, Fred B. Pickrel, branch manager.

When the terms of the contest were drawn up, it was determined to give a full prize to the branch finishing second with the national high average, and this award was won by Seattle in the Western division, Paul G. Lynch, branch manager.

The returns recorded by the winning teams, and some of their competitors, were startling, state Pathe officials. San Francisco, in capturing the Western division prize, recorded an aggregate increase in new business and collections, of 113 per cent. Seattle, which finished second, scored a 100 per cent increase, which gave it the extra prize, equal to the award gained by each of the division winners.

In the Southern territory, Oklahoma City with a 49 per cent increase, was only two points in advance of Atlanta. Albany, of the Eastern division, once more triumphing in a Pathe contest, returned a 97 per cent increase, while Cleveland in topping off the Central division teams, registered an aggregate improvement of 82 per cent over the average of collections and new business for August, September and October.



Harold Lloyd and company in his new comedy, "Number, Please?" released by Pathe

The winning teams were composed as follows: San Francisco, W. W. Kofeldt, branch manager; G. Glosser, booker; O. W. Helwig, cashier; H. Henrioulle, W. C. Green, M. A. Hulling, and R. Pielow, salesmen.

Oklahoma, Fred B. Pickrel, manager; H. R. Falls, booker; L. C. Sipe, cashier; P. D. Fielding, March Wood, G. Lancaster, and E. S. Hochstim, salesmen.

Albany, B. M. Moran, manager; J. H. Krause, booker; Wilhemina Wenzel, cashier; J. H. Loughborough, J. L. Rose, A. R. Hummell, L. Carboni, W. L. Elliott, and S. Hochstim, salesman.

Cleveland, Paul H. Tessier, manager; O. J. Ruby, assistant manager; Henry S. Laws, booker; D. E. Pratt, cashier; L. S. Fleischer, D. Stearns, B. F. McCoy, W. H. Windsor, H. E. Smith, W. S. Ainsworth, R. A. Morrison, and R. E. Flagler, salesmen.

Seattle, Paul G. Lynch, manager; L. A. Samuelson, booker; Mrs. H. E. Manogue, cashier; F. N. Haas, and F. W. Normand, salesmen.

The order of finish in the different divisions, was as follows: Western—San Francisco, Seattle, Spokane, Portland, Denver, Salt Lake City and Los Angeles. Southern — Oklahoma City, Atlanta, Dallas, Charlotte, Little Rock, New Orleans, Cincinnati, Kansas City and St. Louis. Eastern—Albany, Philadelphia. Boston, Newark, Pittsburgh, New York, Washington and Buffalo. Central—Cleveland, Chicago, Detroit, Minneapolis, Milwaukee, Omaha, Des Moines and Indianapolis.

The competition was exceptionally keen, too. In three of the four divisions it was not until ten days after the close of the contest that a definite line was obtained on the winner. One of the pleasantest features of the whole "Pearson Month" episode—even in the estimation of the money-winners—was the thoughtful and gracefully expressed acknowledgment made by Mr. Pearson, who went on record to this effect: "My thanks are due, and are most heartily given, to every member of the Pathe organization. For, while the splendid results of 'Pearson Month' display on their face a triumph of salesmanship resource and enterprise, yet it is undeniable that every department of Pathe Exchange contributed with tireless energy and expert service."

1920 Busy Year for Tom Moore

Made Six Films and is Now Finishing His Seventh

NO player at the Goldwyn studios in Culver City, Cal., has had a busier year than has Tom Moore during 1920. During the twelve months this popular Goldwyn star has made six pictures and is nearing the end of the seventh. The character and quality of the pictures he has made in 1920 have greatly increased that Tom Moore's following as the steadily growing demand for Tom Moore pictures by exhibitors indicates, declare Goldwyn officials.

"Duds," from Henry C. Rowland's adventure tale, one of his first 1920 pictures, is a rattling good story of mystery and intrigue in which the star played the part of an ex-army captain turned detective and he walked away with it as to the manner born.

Then in "Toby's Bow," the comedy drama by John Taintor Foote in which Norman Trevor was starred on the stage, he gave a quiet, forceful characterization of the writer bored with New York's gay life who went to Virginia and fell in love with the daughter of a once wealthy and proud family.

"The Great Accident," from a story by Ben Ames Williams gave Mr. Moore an opportunity for action of a still different sort. He had the part of the good-for-nothing son of a severely upright father who, though a practical joke of the politicians, was elected mayor of his city instead of his father, the party's candidate. He made the sudden bracing up of the new mayor and the ridding of the town of crooks and gamblers entirely credible through his ability to get inside the skin of the character he was playing.

Then Moore was given an opportunity to demonstrate what he could do with farce and the picturization of Austin MacHugh and Winchell Smith's famous stage success, "Officer 666," was entrusted to him. He emerged so triumphantly from the test that he was at once cast for another farcical role, that of Jimmy Doogan, the crook in "Stop Thief!" Caryle Moore's farce that ran for a year on Broadway.

In sharp contrast to those two roles came that of Canavan in "Hold Your Horses," from a story by Rupert Hughes. Canavan was an Irishman lately over from the old country who acted as "chambermaid to Fifth Avenue," as he called it—in other words a member of the city's cleaning force. Run over by a coach he hadn't the courage to return to that work and joined the dynamiting gang of a building contractor. He was given the red flag to stop street traffic and the little taste of authority went to his head to such an extent that he not only became master of his own home, but of his ward and eventually of the entire city. And Tom Moore acts the part so sincerely and unaffectedly that it is plausible from start to finish.

Now as Barnes in Archibald Clavering Gunter's old novel and play, "Mr. Barnes of New York," which is nearing completion at the Goldwyn West Coast studios, the star has a role of different sort from anything he has hitherto done. And he is scheduled to play the part of a fireman who marries a New York society girl in a screen version of William J. Hurlbut's play, "Made in Heaven."



Mae Murray in Robert Z. Leonard's forthcoming production for Paramount release, "The Gilded Lily"

Californians Generous to Filming Units

Walter Reed, location director at the Lasky studio, is doing his part in maintaining and strengthening the confidence of property owners in Southern California in the motion picture companies located in and about Hollywood, the Western film capital.

"The property owners of Southern California are no longer backward about allowing reputable motion picture concerns to use their homes and gardens as scenic backgrounds for film productions," says Mr. Reed. "A while ago however, owing to the carelessness and negligence of some directors who represented small companies, the industry as a whole was given a black eye, and even the most reputable company was severely handicapped when trying to obtain permission to get a few scenes on someone's private property."

May Allison in Strong Dramatic Role

In "Big Game," soon to be filmed at the company's West Coast studios in Hollywood, Cal., May Allison will have an opportunity to show her versatility, for the role calls for strong dramatic acting. It is a virile story of the Northwest, nearly all of the action taking place in a trapper's cabin somewhere north of Quebec.

"Big Game" is from the stage play by Willard Robertson and Kilbourn Gordon, which enjoyed a New York run last season. Mr. Veiller has not yet announced members of the cast supporting Miss Allison.

Novel "Snipe" Advertising "Blind Wives"

One of the novelties to be used by William Fox in advertising "Blind Wives" is a "snipe" on which only the word "Blind Wives" appears. In each of the words in the title there appears, in place of the letter "i," a drawing of the human eye, set wide open. This method is used to follow out the Fox slogan for this feature: "'Blind Wives' Will Open the Eyes of the World."

Mayer in Optimistic Mood

Hails Slowing-Up in Production as Favorable Sign for Industry

LOUIS B. MAYER, producer releasing through Associated First National, places a very optimistic construction upon the recent curtailment of activities in some of the Coast studios. In a recent interview, he said:

"The old slogan of 'fewer and better pictures' is finally coming into its own. For years it has been bantered about the trade with semi-humorous intent, regarded rather as something to talk about than as something to strive for. But its day has finally come, and I believe that it represents a sound, healthy development in the advancement of the industry.

"Several years ago, when I sold out my theatres and entered the production field, I had the idea that money spent plentifully, even extravagantly, to insure a good production, would be wise expenditure in the long run. My plan included securing stories that had strength and real merit, casts that represented the cream of the acting profession, and directors of proven ability.

"The first two men I talked to on the proposition laughed at me. They were both successful producers and prominent figures in the industry, but they labeled my plan as ridiculous. They even went so far in their criticism as to say that I would become a menace by spending so much money on pictures.

"If it were not for Mr. J. D. Williams and First National, I would probably never have seen my pet idea on production put into practice. We had no trouble getting together on contracts because Mr. Williams saw the wisdom of concentrating effort and finances on good pictures rather than just grinding out films for release dates, and in First National he had an organization consecrated to the work of making each production stand up alone."

"Producer Is Responsible"

So Asserts Alfred Walker in Discussing the Blue-Law Agitation

THE current agitation regarding the blue laws and the so-called cleaning of the motion picture industry has brought to light a discussion of whether the exhibitor or the producer is to blame for the country-wide criticism.

That the exhibitor is in no way to blame and that he should not be condemned either by the newspapers or the public is the opinion expressed by Alfred Walker, director general of the World Motion Picture Corporation. Mr. Walker calls attention to the fact that nearly eighty per cent of the picture showmen of the country book pictures and pay for them in advance, without seeing the productions until they are offered on their own screen to their patrons.

Mr. Walker contends that the producer alone can rectify all wrongs relative to questionable pictures. It is within his power to produce pictures that the public cannot criticise yet of such entertaining powers as to bring the exhibitor a maximum amount of revenue. Although the general outcry against the picture industry is unwarranted, it is admitted, that too many pictures with vulgar themes and questionable scenes have been offered to the exhibitors under the guise of spectacles and advanced art. The producer responsible for such productions is to be criticized in that he has prostituted one of the greatest dramatic mediums—the motion picture. To such individuals should all criticism be directed, Mr. Walker states. He also predicts a time when the members of the industry will take action against any such producer.

Willat Film in February

Hodkinson Delays Release Date: Producer Promises Big Picture

"PARTNERS OF THE TIDE," which was formerly scheduled for release on the Hodkinson program on January 19, has been put back to February for the reason that the taking of this picture has proved to be a task of greater magnitude than was anticipated. Irvin V. Willat, his staff, and his company, have been busily engaged in the making of this picture for many weeks and it is expected that Mr. Willat will achieve some big results.

"Partners of the Tide" was written by Joseph C. Lincoln, author of "The Portygee," "Shavings," "Cape Cod Folks" and many other colossally successful novels. It is a story which deals with the life of the hardy mariners of the Atlantic seaboard, and in it Mr. Willat has been enabled to inject a great deal of undersea stuff that helped toward making "Behind the Door" and "Below the Surface" such extraordinary productions.

A very strong cast will be seen in "Partners of the Tide," playing the lead will be Daisy Robinson, star of a number of past successes; Gordon Mullen, a "heavy" of prominence; J. P. Lockney, Jack Perrin and many others.



Betty Blythe, who is one of the cast of an Ince special production from a story by C. Gardner Sullivan

New Exploiting Twist for "Over the Hill"

Every old trick has a new kink and "kick" when the right man gets hold of it, and the business of exploiting motion pictures is largely a matter of giving new twists to things that have been done before. If there really is anything "new under the sun" your motion picture exploiter is not waiting until he discovers it—he's making the "old stuff" look new.

Which same is proved in the postal cards William Fox is issuing to patrons at the Lyric theatre, New York, where "Over the Hill" has passed its third month on Broadway. Because "Over the Hill" has been shown only at the Broadway theatres there is an unusual interest to out-of-town visitors in this attraction.

There are found different designs on the cards Mr. Fox gives to the throng that is patronizing the Lyric. Very attractive and effective scenes from the photoplay are engraved on one side of the card, while half of the address side carries this message:

"We are here enjoying 'Over the Hill' highly. The acting in it is marvellous. It is simply wonderful, and you must be sure to see it. Wish you were here."

There is a dotted line for the name of the person to whom the card is addressed and another line for the signature of the sender.



Chicago Exhibitors in Lively Meeting

The Chicago branch of The Illinois Exhibitors Alliance, the state organization affiliated with M. P. T. O. of A. has reached a membership of one hundred and seven, a large number of theatre men joining the organization at the well attended meeting held on December 10 at Fraternity Hall, 19 W. Adams street, Chicago.

It was decided to conduct the Chicago branch under the commission form of government, and twelve commissioners were elected to hold office for one year, each to act as chairman for one month during his term of office. The meeting also fixed the registration fee at ten dollars, and already more than seven hundred dollars is in the treasury.

A committee of seven was named to confer with the operators as to working conditions, wage scale, etc., and also will take up the matter of employing maintenance men with the union officials.

Jimmy Aubrey Finishes "The Blizzard"

Jimmy Aubrey has just finished his latest comedy under the temporary title of "The Blizzard." Vitagraph officials say this picture is the best Aubrey has made in his many years with the company. Jess Robbins directed. "Babe" Hardy, Maude Emory, Vincent McDermott and Jack Lloyd prove apt foils for the comedian's efforts, and a surprise finish tops the whole picture.

Boy Star in Katherine MacDonald's Cast

Wesley Barry is to be one of the principals of a strong cast supporting Katherine MacDonald in her present production, the first scenes of which were shot last week. B. P. Fineman, producing manager of the Katherine MacDonald Pictures Corporation secured the "kid" actor through special arrangements with Marshall Neilan, who has the youngster under contract as a star.

To Do Original Stories Only

Wm. DeMille to Make Only Original Stories Done by Prominent Authors

BECAUSE he considers that it is impossible successfully to adapt plays or novels to the screen, William DeMille announced yesterday that in the future he will confine himself entirely in his Paramount productions to original stories by famous authors.

Edward Knoblock, who is at the Lasky studio in Hollywood, is now completing the script of an original story which will be Mr. DeMille's next production for Paramount. It is being written around an idea which Mr. Knoblock has had in mind for some time, and the story was worked out by the author with Mr. DeMille before the latter left Hollywood two weeks ago.

The producer of "Midsummer Madness" explained his decision to abandon adaptations as follows:

"Although there are several good plays and novels available, they are good merely as stage productions or as books. They are rarely of any use as motion picture material, for the reason that they were written to be produced on the stage or to be published between covers. The motion picture medium is entirely different; it is a new art form, and authors with hope to see their stories or plays on the screen must realize that fact. They must realize that if they are going to have their works put into motion pictures they must go into picture studies and learn their new medium. I have adapted several plays in the past, and novels, too, but I am convinced that the maximum of success can only be achieved when the author learns motion picture technique and works in close co-operation with the continuity writers and directors.

"This is what Mr. Knoblock is doing now on the next picture I shall produce. When he arrived in Hollywood he went at once to our studio, literally took off his coat, rolled up his sleeves and started to learn the craft from the bottom up. This is the same procedure being followed by Sir Gilbert Parker."

Baker Selects Strong Cast

Anna C. Nilsson and Robt. Frazer Head Line-Up in "Temple Dusk"

COMPLETION of what is described as one of the strongest casts ever assembled for a motion picture is announced by Arthur Sawyer and Herbert Lubin, of S-L Pictures, for the forthcoming George D. Baker Production of "Temple Dusk," that is now being made at Metro's New York studios in West Sixty-first street. Metro will release this big special. Featured at the head of the all-star cast is the lovely Anna Q. Nilsson.

"Temple Dusk" is the second S-L production to be made at the Metro studios, the first having been "Love, Honor and Obey." "Temple Dusk" was adapted by George D. Baker from Calvin Johnston's feature story in the Saturday Evening Post. Mr. Baker is also directing the production, which, it is predicted, will be one of the picture sensations of the year.

Care in the selection of the cast for "Temple Dusk" resulted in the engagement of Miss Nilsson for the featured role and of Robert Frazer for the part of the profligate young Marlowe, who marries the girl, Ember, portrayed by Miss Nilsson. For the role of Bunny Fish, the gambler and man-about-town, who inherits the Versailles gambling house and seeks to win Ember Marlowe while her young husband is overseas, Mr. Baker engaged Robert Schable.

Three-in-One Gives H. C. L. a Black Eye

The high cost of living would not mean anything in the life of Hollywood stars if they would only take a leaf from the book of Miss June Day of Los Angeles.

In International News reel No. 87, just released by Universal, Miss Day demonstrates a three-in-one costume made from a silk scarf. First she wraps it around her in such a way that it makes a fetching street dress. Next, while you are reading a sub-title, she changes the wrapping and then you see her in the chic-est bathing suit ever seen East of Venice - California. Her third change—besides proving that the hand is quicker than the eye—metamorphoses the scarf into a stunning evening gown.

Educational Comedies on B'way

"High and Dry," seventh of the Mermaid Comedies released through Educational Exchanges, is being shown at the Strand theatre this week. Jimmie Adams is the featured player, while opposite him is Thelma Percy, a sister of Eileen.

"Shuffle the Queens," a two-reel Christie which is described as a bedroom farce without a bedroom, is on the bill at the Rivoli. It is a fast moving farce of complications with a cast including Eddie Barry, Vera Steadman, Charlotte Merriam, Neal Burns and Lydia Yeamans Titus.

Author Praises Screen Version of Story

J. Parker Read Jr., producer of "The Leopard Woman" picturized from the novel of Stewart Edward White, has just received the following from the author, concerning the screen version of his story:

"The sets, the directing, the composition of the picture, are all beyond praise. Miss Glaum and Mr. Peters did most excellent work; and I should also want to commend the man highly who did 'Chake' and the little gun bearer. Withal, I was very much pleased and cannot too highly praise it."



Maryon Aye, new leading woman for Vitagraph-Larry Lemon comedies

ADVANCE VIEWS OF COMING ATTRACTIONS

Live News From Producers

WHAT THE MAKERS SAY ABOUT PICTURES

ABOUT DIRECTORS

THERE will be new officers of the Motion Picture Directors' Association e're long. Nomination of candidates took place at the regular meeting on Tuesday. It is rumored that several new members have been passed upon and await initiation.

Robert Ellis, following a recovery from a recent and extended illness, is once again at work directing Selznick pictures, this time, with Owen Moore as star.

Chet Withey, directing Constance Talmadge, has an aversion against what is termed "cheap pictures" and opines that the best way to eliminate cheap pictures is to set a standard, which he says could be done by the establishing of a motion picture school, one with such a high standard of excellence that it would give the directing novitiate an education and training that would make him a credit to the photoplay realm. Mr. Withey offers the camera man for an illustration. "He must start at the bottom and serve an apprenticeship with a camera that first of all must make the man thoroughly familiar with everything about the mechanism. He must know everything there is to know about the camera. So it should be with the director. He should be called upon to know every part of the work in every department, yet it is a positive fact that the demand for films and the increase of production has forced the amateur director and assistant director into the breach, but the man who does know the practical as well as the artistic side of his work will be unable to obtain satisfactory results."

Thomas Ricketts, secretary of the M. P. D. A., Los Angeles, will "act" again, according to the information that he has been engaged for the role of the priest in "Sorrentian," in which Viola Dana will be starred. Francis McDonald, Jackie Saunders, Fred Kelsey and Edward Kennedy make up the other important members of the cast. Mr. Ricketts has appeared with Miss Dana before—as the minister in "Please Get Married."

E. Mason Hopper, one of the directors for the Goldwyn Company, should have some special recognition from the Red Cross for the work he has done for it. Usually, when Mr. Hopper is directing a picture, he seems to have attention for nothing else, but when the Red



Lule Warrenton, who scored an individual success in "The Sin That Was His," starring William Faversham

Cross enlistment is at stake, then its different.

The same was brought forcefully to the minds of the actors working in Rupert Hughes' picture "Dangerous Curve Ahead" which Mr. Hopper is directing. He noticed that not all of them were wearing Red Cross buttons. When he mentioned this, they all said they meant to buy, or they had buttons at home, or something of the kind.

But Mr. Hopper felt that was not enough, so he sent to the nearest Red Cross station and bought buttons for every one in the company. Just for good measure, he bought a number extra, and whenever he saw anyone without a button, suggested he buy one, but that until he did so he could wear one of the emergency ones. It didn't look well, so Mr. Hopper said, for anyone to be seen without a Red Cross badge.

Byron Munson has been cast for an important role in the Metro all-star production of "What Is the Matter with Marriage?" which Philip E. Rosen is directing. Milton Sills, Ora Carew and Nigel Barrie head the cast for this production of Jack London's novel, "The Little Lady of the Big House," which was adapted for the screen by Edward Lowe, Jr. The story has been re-titled for screen purposes.

Originality of the sort that makes picture plays which are "different" is placed at a premium at Metro's West Coast studios through a system under which directors are given the most generous credit for the entire production on which they are employed.

No director handling a megaphone at the company's studios on the Pacific Coast finds the way barred to the fullest employment of his personality in the screening of the stories placed in his hands.

Each Metro film released is known by the name of the director who was in charge of its picturization, as his own production. Bayard Veiller, director of production at the West Coast studios, works with the directors of each production throughout the making of the picture, but without hampering the director in the expression of his own ideas.

"The director can make or mar a production," said Mr. Veiller. "It was not intended that he simply should take a 'script and carry out the thoughts of the scenarist. Many touches that would find no place in the written story may be added in the making of a camera version of the story. It is in the handling of these details that a director proves his worth."

Metro's West Coast directorial staff now includes Philip E. Rosen, Dallas M. Fitzgerald, Rex Ingram and Wesley Ruggles.

A virtual Salon of the Cinema established by the National Board of Review is hailed as an important step in the artistic recognition of motion pictures in America.

Heretofore passing on films only from a moral basis, the board has instituted a Committee on Critique to select the most signficant film achievements for a list of exceptional photoplays. Only four have so far been named.

The honor of heading the list has been given Reginald Barker's production, "Godless Men," by Ben Ames Williams. This is said by the reviewers to bring "that peculiar exaltation which the true tragic masters have always been able to extract out of the very heart of pain."

The other exceptional photoplays namer are "Passion" and "The Devil's Garden" (Associated First National) and "The Sin that Was His" (Select). "Godless Men" (Goldwyn release) is the only one of the four made in the West.

To be considered for the roll of honor two-thirds of the reviewing group must agree that a picture has "outstanding dramatic, artistic, pictorial and instructive entertainment quality," according to the first bulletin of the critical committee. The general committee of the board then discusses the film while the committee on critique sits as jury. The new committee consists of eleven persons chosen for wide knowledge of the motion picture and its audience and for trained critical capacity.

Philip E. Rosen is directing "What is the Matter with Marriage" and among others in his well selected cast will be Byron Munson,



Chet Withey, director, and Constance Talmadge, star of "The Man from Toronto," a Chet Withey production

Milton Sills, Ora Carew and Nigel Barrie. The story is an adaptation from "The Little Lady of the Big House," a novel by Jack London.

Wallace Worsley, one of the best known of motion picture directors, has renewed his contract with the Goldwyn company. He directed Gouverneur Morris' story "The Penalty" and also held the megaphone on "The Highest Bidder," a current release starring Madge Kennedy. He is now directing "Don't Neglect Your Wife," Gertrude Atherton's first original photoplay.

Mr. Worsley was formerly on the stage, having made his first appearance in 1901 under the management of Charles Frohman. Later he had his own stock company. He went into motion pictures as an actor in 1916, but soon became so interested in directing, that he laid aside the make-up box for the megaphone.

It will be most difficult to follow the Rupert Hughes picture directed by Sidney Olcott, "Scratch My Back," one of the most delightful comedies, requiring the most artistic direction with delicate touches ever produced. However, Goldwyn will release another Hughes story, entitled "Dangerous Curve Ahead." It is a story of married life and reports have it that it is most amusing and is of special interest because it is the first story which Mr. Hughes has ever written directly for the screen. It will be directed by E. Mason Hopper.

About Players

During the course of her Christmas shopping, accomplished in moments enacted from her work, Virginia Valli came to grief through losing her purse which contained a considerable amount of cash. She had given up hope of its recovery; when a dapper handsome youth

George D. Baker Productions

Are Your Best Box-Office Assets. They Reflect the Best Directorial Skill

They Are Produced by a Showman for Showmen

They Are Audience-Tested Before Being Released. See Them and You Will Book Them.

"Temple Dusk"
"Heliotrope"
"Buried Treasure"
"Revelation"

Are Typical Baker Money-Makers

called on her and returned her purse with the contents intact. Such honesty was remarkable, thought Miss Valli, especially in these days of bold brigandage; but she decided that the finder looked so prosperous that the money did not tempt him. Imagine her complete astonishment, therefore, when she next saw her "wealthy" Sir Galahad—she was attending a holiday tea at one of the leading hotels and there she met him again. He was the waiter!

Which reminds us that Miss Valli is creating the role of Lady Alice in Barrie's "Sentimental Tommy" under the direction of John S. Robertson.

The baseball championship of Hollywood motion picture circles is the property of the Buster Keaton studios. The Keaton Komics, led by Buster, recently won decisively over the nine representing the Brunton "lot." The game was played at Washington Park, in Los Angeles and the final score was 19 to 12.

The contest was witnessed by numerous screen celebrities and proved highly exciting—until the second inning, when the Keatons registered nine runs and sewed up the pastime.

Buster was the individual star of the contest, rapping out five hits in as many trips to the plate. Three challenges already have been received by the Keaton Komics and they are expected to defend their title shortly.

Just before playing the championship game, Buster completed his fourth comedy, "Neighbors," for Joseph M. Schenck, which will be distributed exclusively by Metro Pictures Corporation.

W. T. Benda, the celebrated colorist, has completed a crayon study of Marion Davies wearing a Spanish costume of the Sixteenth Century, which Miss Davies wears in her latest starring vehicle "Buried Treasure" which will be released about January 1.

Gordon H. Standing, who will be seen as the minister in "The Foreigner" upon its release, is spending his odd moments compiling a record of the work of the American Medical Corps unit attached to the Second Division, with whom he served, in France. The tentative title of the book is "The Caduceus at the Front," so called from the insignia which the medical corps of the United States Army wears. Mr. Standing served in this branch of service during the war and has many interesting facts to record. The remarkable courage of the American doughboy will be revealed from many new and novel angles. Gordon has not forsaken the screen, despite the fact that he is now appearing in the leading male role of the Barrie playlet, "Half an Hour," in vaudeville.

June Caprice, the appealing blonde, who is co-starred with George B. Seitz in the new Pathe Special "Rogues and Romance," states that she seeks no controversy with those stars who design their own gowns, but that as far as she is concerned the geniuses who create fashions have no reason to fear the coming of a day when they will have to look for a new profession, for June believes in letting some one else plan and make the striking creations she wears in her pictures. "The experienced actress, in my opinion, is better qualified to 'wear' clothes than to design them," states June, the little lady of great promise, who believes in choosing one's vocation, and lending one's entire energies thereto!

Robert Schable asserts that he is not the "villain" in "Temple Dusk," the George D. Baker Production now under way. He is the "heavy." "The difference lies in the man typifying either appellation," says Schable. "A villain is a *blackguard* who knows exactly what he is doing in executing his despicable plans. A heavy is a man who acts natural; who is only doing what he has always done, and is simply doing things in accordance with the environment he has lived in." Whatever any one may deem a "heavy" or a "villain," Schable certainly carried out the "realistic" and the "natural" requirements of his "heavy" definition.

Promotion to the rank of stardom has finally come to Vera Gordon, although her first screen characterization in "Humoresque" led exhibitors everywhere to feature her above the nominal star of that production. Similarly in "The North Wind's Malice," a Rex Beach-Goldwyn picture, Miss Gordon was featured by the producers on the strength of her popular reception in the earlier photoplay. It was Harry Rapf, however, who first accorded stardom to Vera Gordon and it is this, his first independent production in some time, that has just been bought by Selznick Pictures Corporation for distribution as a special. Originally titled "Devotion," the present name of the picture is "The Great Love" and it gives the star another "mother role" in which it is said she rises to supreme dramatic heights.

At the present time Vera Gordon is appearing in person as the star of "Lullaby," a vaudeville playlet in which she is supported by Stanley L. Price. This act is booked solid until the middle of April, 1921, and gives her myriad screen admirers a chance to see Miss Gordon in person. Official reports indicate that they are taking advantage of this opportunity in great numbers.

Rockcliffe Fellowes, who will be seen opposite Ethel Clayton in "The Price of Possession," the new Paramount picture, is completing his part in the new screen offering. Hugh Ford directed the picture and it is regarded as the best in which Miss Clayton has recently been seen.

Fellowes, who has never played anything but "leads" since his screen debut, has appeared with Miss Clayton in many of her most successful photoplays and the combination has always proved a happy one.

"The Price of Possession" was adapted for the screen from the Winifred Boggs story of the same name and in the screen version Fellowes portrays a dual role.

The picture, which is being made at the Famous Players Long Island City studio, will be completed within the next week or ten days.

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Dorothy Phillips on "Shortage of Good Films"

DOROTHY PHILLIPS, whose first independent production made under the direction of Allen Holubar, for Associated First National, is "Man, Woman, Marriage," declares in a statement just issued that the scarcity of good productions is due to a lack of good actors and actresses. This no doubt, is quite a blow to those who have contended that the dearth of stories is responsible for the scarcity of high standard photoplays, and Miss Phillips' declaration should prove of exceptional interest to the industry as a whole.

Miss Phillips says:

"It is not a dearth of stories adaptable for the screen that is causing the scarcity of really good pictures which it is said, exhibitors are beginning to feel. It is the scarcity of capable actors and actresses. There are no limitations to the camera in depicting thoughts, ideas or actions that have yet been discovered and I do not believe that any limitations ever will be discovered. A sufficiency of capable people to depict stories will relieve the shortage of good pictures.

"There are more people available for casting now than ever before. Really capable actors and actresses are being discovered every day, but a year ago a star was thought capable of turning out at least twelve features a year, it has been found that four is the maximum, and the number that they can do justice to in the course of a year is steadily decreasing. In my own case, for instance, I have just ended eight months spent on 'Man, Woman, Marriage' under the direction of Allen Holubar and not a minute of time was wasted.

"That is the result of the demand of the public for better pictures. A director finds a story that will take considerable acting to make it good. He finds most of the capable actors working on pictures that may take from four months to a year to complete and he can't get a cast together which would be capable of making the best of the story. The result is that he is forced to abandon the better story and if he produces anything it is an inferior story that doesn't require the same high degree of talent on the part of the cast. These stories are made up chiefly of action and therefore require "pep" on the part of the cast rather than real emotional ability. It is true that direct action stories are scarce but the mine of good literature available for screen purposes has hardly been touched.

"Thought is action, despite the word of many eminent directors and motion picture judges to be contrary. Human beings naturally think in terms of people and objects with which they are familiar. Their thoughts are mind pictures and anything that the mind can picture the camera can. There is nothing quite as elusive as instinct. It is unconscious thought. People are not aware of the pictures in their minds that cause them to experience certain emotions, and it is these unconscious thoughts that are grouped under the general term of instinct.

"They are distinct pictures, however, and the camera can show them, and Mr. Holubar has attempted to prove it in "Man, Woman, Marriage." Take, as an example, there is not much action in a man and woman looking at each other and realizing that they are meant for each other. It is called instinctive liking. As a matter of fact it is the conclusion of subconscious thought based upon actual happening in the most stirring times of the history of the human race. As such it can be pictured and in addition to making a gripping narrative story, it is educational in a most entertaining way.

"The man who reads nothing but stories with the idea of selecting them for the screen and then turns it over to some other man to direct, cannot appreciate what can be done with the camera. The Associated First National Pictures, Inc., idea of leaving it entirely up to one person, a star or a director to be responsible for the whole production is the right idea. A director can see things in a story he can do that a scenario writer would pass up as impossible. A star knows better what he or she can do, than anyone else. But it all takes time and they must give the necessary time to accomplish the results they are seeking and necessarily keep a cast working with them.

"As the regular intervals of releases become an antique system more and more actors and actresses of ability will be in demand. The era of production of more careful and necessarily slower, preparation has just started and people of ability for casts are the prime necessity of the industry and will continue to be for many years to come."

Peggy Shanor with Seitz Again

Peggy Shanor, whose screen career began under the direction of George B. Seitz in "The House of Hate," returns to play an important role throughout "The Man Who Stole the Moon." Miss Shanor, like many others, has forsaken the legitimate stage for pictures. With this invaluable background, she is a decided acquisition to the Seitz cast. Although she has returned to the stage since the days of "The House of Hate," she has always shown preference for the screen. In fact, she was rehearsing a sketch with Vera Gordon, when this opportunity to join the Seitz Company came along. Miss Shanor is decidedly ambitious and admits that for a while, she thought perhaps she was jeopardizing her career to play in serials. But when you consider how many more people you reach throughout the medium of the serial, it is decidedly worthwhile.

In "The Man Who Stole the Moon," the latest Seitz serial, Miss Shanor, although apparently in league with the heavy, assumes a romantic, sympathetic role with a subtlety which only one experienced in dramatic art, could do. Her vehicle of locomotion throughout the serial, is a highly powered aeroplane, which makes her entrances and exits most spectacular. A specially designed costume which Peggy dons with becoming grace, adds much to her spectacular and mysterious romanticism. Thus Miss Shanor makes Tharen, an individual and strikingly convincing personality,—undoubtedly her most striking characterization since her entrance into silent drama.

The Shipman Clan

FROM pulpit to stage, in photography and before the public, the "Shipman" is fast becoming a "name."

Rev. Dr. Herbert Shipman, pastor of the Church of the Heavenly Rest, electrified New York City by his original poem on profiteering recently read to his fashionable Fifth Avenue congregation, and exploited at length in the New York press. Dr. Shipman is contemplating the making of a feature picture upon this theme.

Samuel Shipman has written a great number of stage successes and bids fair to figure strong in both the legitimate and motion picture fields of the future.

Nell Shipman, as star in three of James Oliver Curwood's successes, including "Back to God's Country," is now at the head of her own producing organization and is just completing a feature picture in which she is starring.

Joseph Shipman, proprietor of the Shipman Process of Los Angeles, has a plant in operation night and day, in the heart of the film colony, from which he produces the largest photographic enlargements in the world. His reproductions and inventions are creating a national interest.

Helen Shipman has astonished Chicago by her unique stellar work in the musical comedy "Irene."

Rev. Montagu A. Shipman, pastor of the Plymouth Congregational Church, Pasadena, is a strong advocate for motion pictures both in the church and the home.

Frederic Shipman has effected a contract with David F. Howells and Morris Greenhill for the exploitation of First National and other pictures in the Far East.

Edna Shipman has just finished three two-reel comedies as co-star with John Junior, for the Legend Film Corporation.

Ernest Shipman and his associates have made a unique record within one year by building on the success of "Back to God's Country" to such an extent that they now represent fourteen pronounced successes in the motion picture industry.

Betty Blythe Signed by Ince

Betty Blythe has been signed by Thomas H. Ince for the leading feminine role of the C. Gardner Sullivan story, tentatively titled "Mother," to be directed by Fred Niblo. Miss Blythe was signed by Ince immediately upon her completion of the star role in the "Queen of Sheba," the Fox spectacle in which she is said to attain stellar place by reason of her brilliant delineation of the famous queen.

Among the current releases in which Miss Blythe is featured is First National's "Nomads of the North," "The Truant Husband" and Robertson-Cole's "Occasionally Yours."

In addition to Miss Blythe the cast is composed of such distinguished players as Lloyd Hughes, Joseph Kilgour, Claire MacDowell and Betty Ross Clark.

Rich in story value, investiture and historic power, "Mother" will be a worthy successor to "Lying Lips," the Ince special to be released in January.

About Players

(*Continued from page* 415)

The story created a sensation when it was published and it is said that the picture is even more thrilling.

Leatrice Joy says that with a little condensation or judicious cutting hers is a perfectly good Chinese name and that while she is playing in 'The Water Lily" Gouverneur Morris' story of China, she will use it. The name? Why—Lee Joy, of course.

May Allison, blonde Metro star, suffered three fractured ribs as the result of an afternoon of fun with some of her little admirers. The vivacious May was granted the rare privilege of an afternoon off from work in her latest starring picture, "Are Wives to Blame?" Being a great lover of children, she gathered all the young ones of the neighborhood at her palatial home in Beverly Hills and arranged a tea party for them on the lawn. Soon, childish games were indulged in, and in a game of "tag" Miss Allison stumbled, fell, and in some unaccountable way fractured three of her ribs.

"I didn't pay much attention to it at first, as there wasn't much pain," said Miss Allison, "but the next day the pain was exquisite.

"I just made up my mind I would grin and bear it as best I could. I can assure you it was very hard to turn a smiling face to the camera, all the time suffering untold agony."

Other Professional News will be found on page 443

Jessen's Studio News by Wire

UNIVERSAL

Carl Laemmle has returned to the East.

Tod Browning will produce the Edna Ferber story, "Fanny Herself," with an all-star cast.

William Worthington will film "Three at the Table," written by Bennett Cohen. This picture will be used as a starring vehicle for Edith Roberts. Wallace Clifton is at present writing the scenario.

Robert Thornby, recently engaged by Universal for its directorial staff, will film "A Blood Brother to the Pines." This is a story of Northern California, written by J. G. Hawks.

Production work has been completed on "The Millionaire Kid," starring Gladys Walton. Harry Harris directed this picture.

Norman Dawn has finished the filming of "Hidden Fires," starring Edith Roberts. Included in the cast are Wallace McDonald, Walter Long, Arthur Jasmine, Beatriz Dominguez and others. The final scenes for this production include several "shots" of a miniature volcano.

Other productions in the making are: "Colorado," starring Frank Mayo under the direction of Reaves Eason; "If Only Jim," starring Harry Carey, under the direction of Jacques Jaccard (Carol Holloway plays the leading woman); "Plain Folks," starring Eva Novak, under the direction of Leo McCarey; "False Colors," starring Priscilla Dean, under the direction of Stuart Paton; "Cinderella Jane," starring Carmel Myers, under the direction of Rollin Sturgeon, and "Foolish Wives," being produced by Eric Von Stroheim with an all-star cast.

Vin Moore is making a new comedy entitled, "Ghosts," in which Dorothea Wolbert is the featured player.

METRO

Following a change in plans "Camille" has been selected as the next production to be made by Nazimova. "Aphrodite" will be filmed later. Settings for "Camille" are now being made and members of the cast are being selected. June Mathis is preparing the continuity.

"Big Game," the former stage success, has been selected as the next starring vehicle of May Allison. Continuity is by Edward T. Lowe, Jr. Dallas Fitzgerald will be the director. Forrest Stanley will play the leading male role. Edward Cecil has been assigned to play the "heavy." Zeffie Tilloury will film the exteriors for this production in Northern California.

"Uncharted Seas," written by John Fleming Wilson and selected as Alice Lake's new stellar vehicle, will require a trip on the part of the producing company to northern waters. Wesley Ruggles has been assigned as director to this production, and Rudolph Valentino will play the lead. It will also be necessary to build a reproduction of San Francisco's Chinatown for this new picture.

Al J. Kelly, who has been an assistant director at the Metro studios for the past four years, has been selected to direct Viola Dana in "Home Stuff," an original screen story written by Agnes Johnson and Frank Dazey.

Arthur Somers Roche has written an original screen play for May Allison. The title of the new story is "Kissed." This will be produced, following the completion of Miss Allison's current vehicle.

Jesse Hampton has resumed production work and is now personally directing "The Cave Girl," in which Theodore Gerard and Charles Meredith play the leading part.



Here is our old friend, Chester Conklin, in a scene from "His Model Day," a Special Pictures Corp. production

GOLDWYN

The O. Henry story, "Whistling Dick," has been selected as the next vehicle for Will Roger. Clarence Badger will direct. The cast includes Molly Malone, John Bowers, Darrell Foss, Larry Fisher, Leo Willis, Dick Honson and George Kunkle.

Five productions have been completed at the Goldwyn studios. They are Gertrude Atherton's story —"Noblesse Oblige." Wallace Worsley, directing; the Gouverneur Morris' story, "The Water Lily," Frank Lloyd directing; Rupert Hughes' "Dangerous Curves Ahead," E. Mason Hopper directing. The pictures, just mentioned, were produced with all-star casts.

Victor Schirtzinger has also completed the direction of "Mr. Barnes of New York," starring Tom Moore. Paul Bern has completed twelfth of the "Edgar" series under the temporary title of "Ole, the Hand."

Reginald Barker and his company are still at Banff, filming scenes for "Snow Blindness."

FOX

Winifield Sheehan returned East last week. While on the Coast Mr. Sheehan aided in distributing "A Connecticut Yankee in King Arthur's Court," in addition to the production activities in which he was engaged. This picture, produced under the direction of Emmett J. Flynn, will have its premier on Christmas Day at Miller's theatre, Los Angeles. The picture will continue at Miller's theatre for a period of ten weeks.

"Over the Hill" has been booked for the Auditorium, Los Angeles, for May 9, and "The Queen of Sheba" is due to follow immediately thereafter.

Shirley Mason has completed production work on her latest vehicle, entitled, "Wing Top."

FIRST NATIONAL

Albert Kaufman announces the title for the first Sidney Franklin production to be "Not Guilty." The subject was made under the title of Parrot & Company from the Harold McGrath story of the same name.

Franklin is next to produce "Courage," an Andrew Soutar story.

"The Love Wager" is to be the next vehicle for Katherine MacDonald, an original story of this title by Charles Richmond, the actor, having been prepared by B. P. Fineman. A. S. La Vino is now writing the continuity. David Winter will play the lead in this subject under the direction of J. A. Barry.

Finis Fox, who purchased the continuity for Charles Ray's "Scrap-Iron," now in the making, has been engaged by Louis B. Mayer to write continuity for "The Worst Woman in New York."

Hampton Del Ruth has been engaged by Louis B. Mayer to write an original melodramatic story and continuity for Anita Stewart. Miss Stewart is now working on "The Tornado" and for this Jamaicain village has been built which is to be destroyed during the making of the production. The cast for this subject has Herbert Rawlinson, Walter McGrail, Wm. V. Mong, Grace Morse, and little Richard Hedrick.

Kathleen Curtis has been in Los Angeles for the past several weeks conferring with Directory King Vidor respecting the picturization of "The Sky Pilot," from the Ralph Connor story. All scenes have now been taken and Vidor is engaged in editing the production.

HERE AND THERE

Andy Gunnard, studio manager of the Cowwood Pictures Corp., is now on the coast arranging for the production of the first Irene Castle picture. Charles Weeks, president, and Ed Hollywood, director, are expected to arrive in Los Angeles this week. Production work will be carried on at the Brunton studios or in Hollywood.

The Producers Pictures Corporation has engaged William Conklin to play opposite Florence Lawrence in "The Unfoldment." W. E. Keefe is the manager of production.

Barrett McCormick is expected in Los Angeles this week to act as manager of the Gore Brothers and Sol Lesser Ambassador and Kinema theatres.

Arthur Kay, who was formerly Grauman's orchestra director, has been engaged by Jensen and Von Herbernd as director of presentation for their theatres in the Northwest. He will inaugurate Sunday morning concerts of 65 pieces.

Jess Crawford, organist, has been engaged by Balaban & Katz, of Chicago. He wil play at the State Lake theatre until the new Ambassador is finished.

A farewell dinner was tendered to Vice-President Mary O'Connor by the Screenwriters' Guild of the Authors' League. Miss O'Connor goes to London as the scenario editor at the new Famous Players-Lasky studio. She will remain there for two years. The guests of honor were Sir Gilbert Parker, Elinor Glyn, Harry E. Wilson, Rupert Hughes, John Emerson, Anita Loois, Peter B. Kine, Leroy Scott and Edward Knoblock. President

Thomas Buchanan presided. Some of the guests delivered three minute speeches, the principal one being given by Frank E. Woods.

It was reported at the dinner that the standard writer's contract is being rapidly completed by Albert S. Levino. John Emerson urged that the league and guild join forces with the Federation of Labor and with the Actor's Equity, of which latter Mr. Emerson is president.

The American Society of Cinematographers will hold their second annual ball at the Ambassador Hotel on January 20th

The first independent production made on the West Coast under the auspices of John Emerson and Anita Loois is now under way way at the Brunton studio. The title is "Wife Insurance." Olive Balery is playing the leading feminine role, and Basil Sydney, an English actor appears as the male lead. May Collins has been assigned to the ingenue role; Roy Atwell plays the "heavy," and Carl Stockdale the second "heavy." Other members of the cast are Edward Connolly, Tom Wilson, Lillian Lalor and Frank Lalor. Victor Fleming is the director.

Marshall Neilan left for New York on Monday of this week.

The Screenwriters' Guild and Motion Picture Directors' Association adopted resolutions condemning the Sunday closing movement. A copy of this resolution was forwarded to all the members of Congress.

Ray Gallagher to be Starred

Arthur Henry Gooden, well-known writer for the screen, has turned producer, and Director Bob Hill is already putting the finishing touches to the first of a series of two-reel farce comedies featuring that popular comedian, Ray Gallagher of Christie fame. The clever young star is ably supported by beautiful Mary Cooper and splendid cast.



Nineteen-twenty-one resolutions ripe.

Samuel Goldwyn is still in town.

Charlie Chaplin is back in our city.

Regg Barker reports plenty of winter at Banff.

Winney Sheehan has quit our town cold and gone back to New York.

Myrtle Stedman by way of diversion is playing her first heavy role.

The Del Monte Hotel is entertaining Director Wallace Worsley and Goldwyn Company.

Naomi Childers claims her ambition is to design the costumes for a costume picture.

Eddie Cline tips off the information that Buster Keaton's next picture will be "Hard Luck."

Tony Moreno has two leading women for his play, "Three Sevens"—Jean Calhoun and Beatrice Bernham.

Wesley Barry fell from a horse last week and his injuries are reported by Pete Smith as being the loss of two freckles.

A volcano is being built at Universal City. Wonders never cease. Norman Dawn is responsible for this in "Hidden Fires."

Chas. Richmond has blossomed out as an author and Bernie Fineman has bought from him "The Love Wager" to star Katherine MacDonald.

Universal Publicity Department has been announcing the return of the Stroheim Co. from Monterey, Calif., weekly for the past several weeks.

We are advised that Howard Hickman never wears putties even though all other directors do. It's great to be different.

Jesse James, grandson of Jesse, himself, is to play the lead in a film based on the wild life of the bandit.

Allen Holubar is still seeing "Man, Woman, Marriage" on the ceiling while he continues to nurse his appendix.

Jess Robbins has finished one with Jimmie Aubrey, "The Blizzard." It was all made in the sunny clime of Southern California.

The boys—Eddie and Lee—Lyons and Moran were guests of honor at a big dinner party the other night. It was not titled, "One Awful Night."

And now we are to be honored by the presence of Mr. S. Barrett McCormick, who is to do the honors at the Kinema and Ambassador theatres for G. B. and S. L.

Russ Simpson, a native son of Cal, is up in Canada, where the mercury is playing hide and go seek with 40 degrees below. Russ sent his B. V. D.'s home by express.

There is such a sad scene in "Mr. and Miserable Jones" that Mason Hopper, director, and Helene Chadwick and Richard Dix were all crying at one time.

Appendicitis has been playing havoc with several of our well known citizens. Tom Santchi, Allen Holubar, Mitchell Lewis, and others have been attacked.

Universal City laboratorymen have found a liquid used in cleaning film has an alcoholic kick that does its work by inhalation. The number of applicants is increasing daily.

Jack White has a new leading woman in the person of Joey McCreery, who has adopted the name of "Elinor Lynn," for the screen. Why turn down a good Irish name like that?

Our town was given the privilege to see "A Connecticut Yankee in King Arthur's Court" when the world premier was held at Miller's theatre on Christmas Day. Emmett Flynn put this one over.

And now the story reaches us that Pauline Stark, who is playing the part of a girl who becomes blind in "Snow Blindness," is suffering with an affliction of the eyes, which in reality is snow blindness.

Sessue Hayakawa is responsible for the statement that the English language is called "The Mother Tongue" because father does not get a chance to use it—all of which has nothing to do with the making of films.

Tod Browning has fallen into the ways of these prohibition days and purchased Mrs. Browning a four o'clock tea car. It is of the sedan type, has a regular engine, and everything, with a lot of things out of sight.

Bill Keefe, who invaded Europe for a star is now going to Mexico City to get scenes for "The Unfoldment," Florence Lawrence's first come back film. Geo. H. Kern, general manager of the company, went along to see that Bill came back.

Benj. B. Hampton has killed off the words "scenario" and "continuity" and all the people around his place who have anything to do with the writing of productions for the screen are known as "dramatists"—elevating one's self by his own boot straps—as it 'twere.

Just think what Mack Sennett has done toward up-lifting the industry. All of his girls have been leaving comedy to get into drama. Look at the list—Gloria Swanson, Alice Lake, Mary Thurman, Juanita Hansen, Ora Carew, and now Dale Fuller steps out to do her first dramatic work. She will be seen as the emotional maid of Stroheim's "Foolish Wives."

Colin Campbell needed a cat to take on location for "Black Roses" and while they were on location the cat ran away. The owner then claimed it was a pedigreed cat and worth $500.00 and demanded payment for the cat, but Colin, Scotchman as he is, answered the request in a Scotch manner, by saying, "We would pay you for the use of the cat, but it broke its contract by running away."

A Chicago paper speaks of Micky Neilan as the most American of all the directors, and then goes on to say, "There are no limits to him, no fences to his imagination, no regards for traditions, no hobbies, no theories, nothing but boiling, bubbling, instinctive cleverness, insight and unerring showmanship. A mocking, laughing, thrilling, crying genius." All of which answers the question of why Micky decided to take a vacation.

Will "Passion" Make Pola Negri in U. S.?

TO Pola Negri, the Continental emotional actress, whose debut in this country is made in "Passion," released by Associated First National Pictures, Inc., is attributed the faculty of exercising that same peculiar quality of appeal that marked the personality of Bernhardt, Nazimova, Petrova and other notable foreign exponents of histrionism. That appeal is the more puzzling in that it has never been quite analyzed, but every so often reviewers and the public form an opinion that there is mystery surrounding a new star, and results at the box office are, as a consequence, notable.

The following from a Los Angeles newspaper is typical of the subject:

A quality ever present in the personalities of all the women of the stage that have created dramatic history in their day is the quality of mystery—an eerie appeal behind which the soul of the real woman is never revealed to the public. This quality of mystery is one of the characteristics attributed in great measure to the striking Polish actress, Pola Negri, who is star of a European photo-drama, "Passion," which Associated First National has secured for presentation in America. In her the "eternal feminine" assumes a sphinxlike stature to beguile, allure and charm.

Playgoers who remember the furore created when Nazimova sprang overnight into the glare of prominence under Henry Miller's management on Broadway after enduring a season of obscurity in an East Side Russian stock company, know how this personality and mystic appeal won her fame in a single night. Bernhardt's perennial appeal is no less an extraordinary manifestation of the "eternal feminine" expressing itself in characters as remote as Joan of Arc and Camille. Duse, Rachael, Guilbert and Modjeska, to name but a few stars of past and present greatness, confirm belief that in a supremely great actress there must dwell the element of the enigmatic.

If these be standards wherewith to measure the art of present applicants for fame, then Pola Negri seems destined to win immortality on the screen, since her impersonations and her individual personality are declared to radiate this charm of mystery suggesting now an Orientalism and now an Occidental fire and energy.

Her play brings into immediate comparison the names of a galaxy of the world's greatest actresses who have been seen (and heard) in the plot's leading role. The heroine of the story is Madame DuBarry, chief and appealing figure in much dramatic and fictional literature. The episodes taken from the life of this temporarily glorified Parisian milliner are suited to the capricious, luxurious genius of the actress.

3
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Projection — Camera — Music Hints and Ideas About

"New Theatres"

Pages 419-436



Detail of staircase and exit hallway, Howard theatre, Atlanta, Ga.

The South Feels Proud of Its Latest Picture Theatre

Atlanta Gets Credit for Location of Million Dollar Howard

THE Howard theatre, Atlanta, the newest link in the S. A. Lynch Enterprises chain, and which is owned by Mr. Lynch, personally, and Troupe Howard, is the most beautiful theatre in the South—and, indeed, one of the most beautiful in the entire United States.

It has been two years since the ground was broken for this building, and when it opened its doors on December 13th it had consumed $1,500,000. The house itself has cost an even $800,000, and is the most completely equipped and most up-to-date theatre in the South.

The Howard seats 2,700 people—1,700 on the main floor, 900 in the balcony, and 100 in loges and two boxes. There are 27 fire exits, any one of which brings one, with breath-taking suddenness, from the heart of the theatre to the open street and safety. The house is as nearly fireproof as any theatre can be built—but it is a comfort to know that fire-exits have been so carefully prepared.

The front of the theatre is in the Roman temple style. Save that there is no sweeping flight of steps to lead one to the loggia, it might have been lifted bodily from Rome itself. It is in beautiful polished marble, and the cashier's booth—the box-office—will occupy a very small space, but will be in perfect tone with the rest of the front, being built of marble and equipped with the latest and most complicated system of Automaticket machines. This booth alone cost $4,000.

Entering the storm-doors, and just outside of the loggia, one finds ornate, specially designed lobby-frames, cunningly lighted, and with special, hand-drawn posters. Inside another set of doors, the loggia proper commences. It is very large, and done in cream and gold, with touches of new-leaf-green and soft, dull blue. The walls, up to shoulder height, are of travertine, above that, cream and gray marble.

From the center of the loggia rises a beautiful marble staircase, of cream and gray marble—and in this marble there are faint, elusive tones of pink, barely p ceptible, and not to be seen unless looks closely.

This staircase branches, at a wide la ing, leading left and right up a sma staircase and into a section of seats wh sell at a lower price than the main part the balcony. There is a large, arc doorway leading straight back from main staircase, which brings one to balcony-loges and the main part of balcony.

Downstairs, on either side of the gr staircase, leads into the main floor. the left of the staircase is a coat-ch room (something no other theatre, e the legitimate houses, in Atlanta hav and on the right are Mr. Ralph DeBrul offices. (Mr. DeBruler is the manage the Lynch houses in Atlanta, and manage the Howard.) This suite of fices is finished in paneling of black w nut, with an open fire-place in Mr. Bruler's private office—a large, su



Structural and architectural details of Howard theatre. Left, stairs to balcony; right, close-up of beautiful Grecian urn used for wall decorati



Ornamental details of new Howard theatre, Atlanta, Ga. At the left is a view of one of the ceiling lights with pale gold silk diffusing the light rays from the bulbs behind it. At the right is the ceiling dome from which will hang the costly Italian candelabra

room, furnished in antique mahogany. There will be a waiting room, furnished in mahogany, and Mr. DeBruler's secretary will have a smaller office, just between the main waiting room and Mr. DeBruler's office.

The theatre, as a whole, has the color-scheme of cream and gold, with the touches of leaf green and warm blue. The seats are handsomely upholstered in leather, very thick and well cushioned, and are thirty-four inches apart.

The stage is hung in gold and purple—at the top, across the proscenium arch, are draped curtains of pale gold satin and brocaded velvet, caught up with heavy gold cords. Leading from this arch back to the top of the screen is a ceiling of golden yellow silk, drawn taut. From the arch across the proscenium top to the floor of the stage will fall graceful, heavy draperies of purple velvet, held back with golden cords. The two arched doorways through which the musicians will enter the orchestra pit are curtained in gold-and-purple velvet. At times during the presentation of pictures, these draperies will be drawn back, to reveal paintings, well lighted, that will carry out the spirit and character of the picture.

The orchestra pit accommodates forty-five musicians, but the Howard will open with thirty-five. This will be augmented later with others, as Mr. DeBruler finds musicians he wants particularly. Beneath the stage there are six beautiful little dressing-rooms, decorated like private boudoirs, and curtained in cretonne. There is also a smoking and lounging room for the musicians, with forty lockers, shower-baths, and every possible convenience for the comfort of these men.

The stage is supported by tall, graceful pillars of cream and green marble, while the two boxes, each at balcony height, have similar columns. These boxes are fitted with gold Italian chairs, and each is lighted by a tall, beautiful cathedral lamp, whose estimated age is between two and three hundred years, and which was imported from Italy at a cost of several hundred dollars each.

The carpets for the entire theatre are almost an inch thick, in a pale buff, crossed with a thread of very deep blue. The balcony loges are carpeted with this, and furnished in tan wicker chairs, upholstered in buff-and-blue cretonne.

The promenade, at the head of the grand staircase, is somewhat similar in shape and space to that of the Rialto, New York City, with a very high dome, silvered, and in which is hung the companion to the two cathedral lamps—a very rare and beautiful old Italian candelabra, with more than twenty lights, each with a pendant of crystal. The candelabra is richly carved, in the well-known Italian filigree design.

The promenade, carpeted in buff and blue, is furnished with comfortable lounging chairs of tan wicker, upholstered in buff and blue, with tall standing lamps, shaded in yellow silk, over which dark blue has been drawn taut. At the right of this promenade, a ladies' writing-room, done in cream and gold, and furnished in

(*Continued on page* 426)



A section of the balcony of the Howard theatre, Atlanta, showing three of the black and gold Grecian urns placed in niches as part of the side wall decoration

Tivoli Is Latest Acquisition to New York Theatres

New House to Be Equipped with Typhoon System of Heating

A HANDSOME, new theatre is shortly to be added to the already large list of New York picture houses. In the vicinity of the well-known Capitol theatre, this new structure occupies a large site on the northwest corner of Eighth avenue and 50th street, and will be known as the Tivoli.

In the directorate of the Tivoli theatre will be found many of the names long identified with the Consolidated Amusement Enterprises, and the success of the new project is doubly assured by such association with these progressive exhibitors.

The Tivoli will contain 1,600 seats, and, in addition, there will be a roof garden accommodating 1,000 people where pictures will also be shown. Special attention will be devoted to the musical program and provision has been made for the construction of a small stage for solo music by well-known artists.

In addition to the theatre proper, the operation includes the rebuilding of six store and apartment buildings, adjoining the theatre and facing Eighth avenue.

The front of the theatre building portion is designed in a free adaptation of French Renaissance with sgraffitto decorations in various panels. The design is enhanced by means of an imposing open balcony flanked on both sides with Ionic columns, and all parts of this front will be built in terra cotta with a rich limestone effect. The balance of the Eighth avenue front of the building will be faced with pressed brick, designed in Colonial feeling, all of which has been well studied by the architects to make harmonious combination with the terra cotta theatre front.

The theatre and roof garden are entered from Eighth avenue through a lobby two stories high with vaulted ceiling. Elevator and stairs to the roof garden open into this same wide lobby.

The interior of the theatre is designed in Italian Renaissance of imposing proportions and unusually fine detail in its ornamental parts. The stairs to the balcony will be in marble, and in other respects the interior will be finished with the finest and most substantial materials.

The roof garden will be provided with novel features of subdued lighting. The screen and the roof will have an illuminated arcade on either side, forming an artistic setting for the pictures. The roof will be enclosed with picturesque pressed brick piers, separated with stucco faced panels, simulating the Colonial Garden effect.

The design and erection of the Tivoli is under the direct supervision of Simeon B. Eisendrath and B. Horwitz, architects, 18 East 41st street, New York City. They have shown unusual skill and artistic feeling in producing in one building so unusual a combination of styles. This becomes especially noticeable when consideration is given to the difficulties of incorporating the remodeled old buildings and the new theatre building into an artistic ensemble.

The question of heating and cooling the Tivoli was given much attention, and the final decision of the owners and architects calls for a combined Typhoon System of cooling and ventilation.

The system as finally approved by the architects requires two No. 16 Typhoons for heating the theatre, one on the east side of the auditorium delivering the heated air through a grille in the ceiling and one at the west side delivering the air through ornamental grilles in the side of the stage, thereby insuring thorough distribution of the heated air throughout the auditorium.

The cooling of the theatre will be accomplished by two No. 16 Typhoons and four No. 15 Typhoons. Two of the No. 15s will be set in close proximity to the heating fans and the other two will deliver their cooling and refreshing breezes directly over the balcony.

A portion of the air delivered to the auditorium will be used for cooling and ventilating the mezzanine, and positive results in this direction are insured by the installation of another No. 16 Typhoon located in the space over the mezzanine ceiling, the air being drawn from the orchestra to the mezzanine and passing out through a grille in the mezzanine ceiling.

Each Typhoon will have its individual motor drive, and it will be possible to handle each separately. In this way the entire Typhoon System will prove very flexible and adaptable to all weather conditions and temperature changes.

In a later issue we hope to present more detailed information regarding this notable addition to New York's amusement palaces, showing photographs of the interior and exterior treatment and complete plans of the mechanical equipment.



The Tivoli according to the architect's conception of it

Reilly and Hall to Draw Up Plans

The new Strand theatre at Schenectady, N. Y., will be designed by Reilly and Hall, architects, of New York City, according to a sign which has just been placed in the arcade leading to the present Proctor house in that city. The new building will adjoin the Proctor theatre, the sign marking the proposed entrance to the lobby. Operations will get under way within the next few weeks, according to reports.



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Before you decide, get the facts. The brochure, "The Theatre", is full of pictures of beautiful theatres from Coast to Coast. Write for it today, to **National Terra Cotta Society,** 1 Madison Ave., New York, N. Y.

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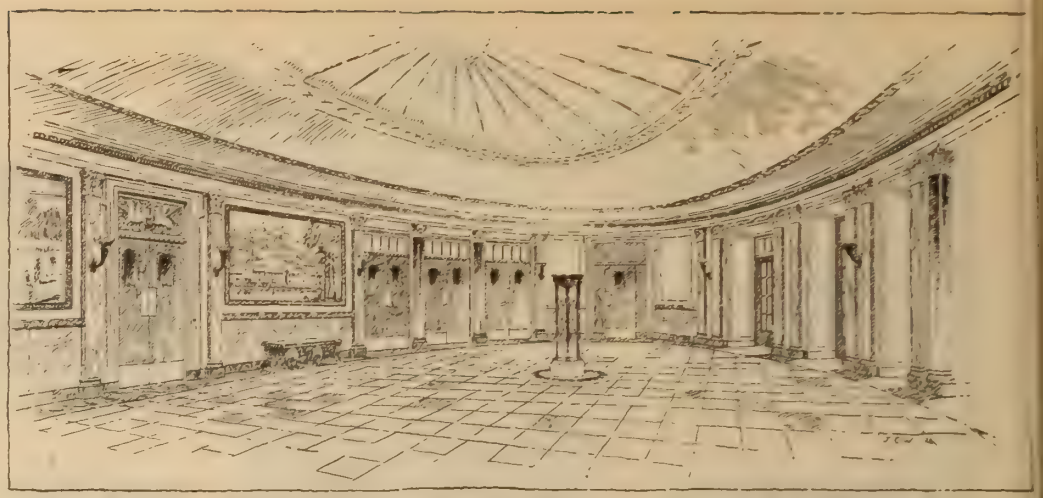
Permanent *Beautiful* *Profitable*

Data on Eastman School of Music

A recent copy of the *Building Progress Bulletin,* from which the illustration on this page of the lobby of the Eastman School of Music was taken, has this to say about it:

"This sketch of the lobby of the motion picture-symphony concert auditorium conveys an idea of the architectural design but not of the beauty of the color scheme. The lobby is in the shape of a perfect ellipse, and will be 36 feet wide and 72 feet long. Entrance will be from the corner of Main Street East and Gibbs Street. The ceiling will be 12 feet high and slightly domed. The walls will be finished in Botticinno marble, with six columns of black and gold marble. The entire floor will be of Travertine stone, which is cut from the lava beds in Italy.

"Entirely in Italian renaissance style, the lobby will be lighted by two bronze tripods, with smaller ornamental lighting fixtures placed on the pilasters. One of the features of the lobby will be two mural paintings, each 5½ by 10 feet, directly opposite the main entrance. Entrance from the street will be by six pair and two single doors; there will be three pairs of doors leading into the Music Hall. The lobby will be furnished with several carved marble seats."



Sketch of lobby of Motion Picture-Symphony Concert auditorium of the Eastman School of Music, Rochester, N. Y. Architects: Gordon and Kaelber; McKim, Mead and White

Comerford's Capitol Open in Wilkes-Barre

THE new Capitol theatre, recently opened at Wilkes-Barre, is one of the finest vaudeville and motion picture play houses in Pennsylvania. It has a seating capacity of about 2,600 and is located in the very center of the city, on the Public Square and in a territory where it will cater to the amusement wants of over 300,000 people.

The Capitol is owned by the Metropolitan Theatre Company of which L. A. De Graf is president. It is under the management of the Comerford Amusement Company of Scranton and Wilkes-Barre, of which M. E. Comerford is managing director. The Capitol has been playing to capacity houses every day since it opened and demonstrated the wisdom of its promoters in adding another to the many excellent theatres in the Wyoming Valley.

The heating and ventilating system is one of the most elaborate ever installed in any theatre. For cold weather the theatre is heated and ventilated by a hot blast system capable of supplying thirty cubic feet of warmed fresh air to every occupant each minute and a similar amount of cooled air in the summer time. This ventilation is supplied in such a manner as to make the theatre free from drafts. The system is the Webster Vacuum type.



(C) by J. T. Jennings

The view from the stage of the Capitol theatre at Wilkesbarre reveals a beautiful auditorium



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Gold-Seal Battleship Linoleum, built strictly to the rigorous specifications of the U. S. Navy for the grind of deck service on our fighting craft, measures up to, and even overtops, every one of these good floor requirements. In fact, *Gold-Seal* Battleship Linoleum is not simply built to satisfy—it's guaranteed to satisfy.

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The lighting of the theatre and stage is of the most up-to-date character and innovations have been introduced not heretofore in evidence in theatre lighting. The dome, main ceiling cove and front of balcony are provided with indirect lighting effects in various color schemes and all colors are provided with a dimming system that will enable the operator to use the lights to the full strength and reduce the same to the merest glow. Concealed reflectors light the procenium arch, private boxes and sounding board. The stage is provided with the most modern X-ray lighting effects and it is one of the most perfectly arranged stage in the country and the scenery and stage apparatus is of the most modern character.

The decorations are of subdued tones and the prevailing colors are soft greys, rose and blue. The entire entrance, lobby and foyer are finished in marble and ceremic tile. There is a spacious lobby leading to a roomy mezzanine floor, with rest rooms, parlors, ladies retiring rooms and alcoves.

The organ is one of the largest and finest ever installed and in operation has made the musical elements of the Capitol stand out conspicuously among the amusement places of the valley.

Atlanta Proud of New Howard

(*Continued from page* 421)

Italian gold chairs and spider-legged writing tables, holds stationery of an odd shape, with the name of the theatre engraved on it. Across from this, is a very large rest-room, paneled in black walnut, furnished in wicker, with a telephone booth, and furnished with the daintiest of boudoir necessities and luxuries. A "retiring-room," with a dozen toilets and wash-stands, with walls mirror-outlined, is done in white tiles and white enamel. A maid will be on duty here all the time, and will have a plentiful supply of face-powder, rouge, and similar feminine requirements.

At the other end of the promenade is a men's writing room, a masculine version of the ladies'. It is paneled in walnut, and furnished in a style well calculated to appeal to the masculine sex. A smoking room, of unusual size, and a booth with two telephones, all sorts of smoking things, and the like, will have a distinct appeal to men.

There are any number of features that are not found in the average movie theatre. At the left of the stage is a soundproof reviewing room, where Mr. DeBruler will screen pictures for booking, and where he and the orchestra leader may plan out musical settings and prologues. For prologues and musical acts of merit and beauty are to be a permanent feature of the Howard's presentation of pictures.

The Howard is purely an Atlanta enterprise—backed by Atlanta capital, designed by an Atlanta firm of architects, Hentz, Reid and Adler, decorated by W. E. Browne Decorating Company, of Atlanta, and built by Atlanta labor. The only piece of work in the building that was not done by Atlanta hands is the beautiful ornamental plastering, which was done by Jacobs & Co. of New York.

The stage of the Howard is 20 feet deep and 40 feet wide. The small proscenium arch is 25x26, and can be made larger, if necessary.

The operating booth, which is situated at the top of the balcony, is, in effect, a building entirely separate from the main theatre. It is built of solid concrete and steel, and houses three specially built Simplex machines, and one stereoptican machine, for color effects and "dissolves." Four operators will be on duty throughout the day. The room is very large, and one end of it has been fitted up with rugs, comfortable chairs, while the other end has been made into a "wash-room" with two toilets and the latest and most sanitary facilities for the comfort of the operators. A door at the left leads out to the roof of a three-story building, and also gives access to a platform on which is built the tremendous electric sign, one of the biggest and surely the most beautiful in Atlanta.

There are two ventilating systems used —washed air and "mushroom." The heater room is beneath the grand staircase, and, from the outside, it looks, in all its white and gold and blue beauty, like a well-designed bit of ornamentation.

There is a beautiful specially built ert Morton pipe organ, which cost a $35,000.

Throughout the house, the ligh three-color, screened in pale gol taut-drawn, with small gold tassels.

The admission prices will be 85 for the loges and boxes and these may be reserved for any perfor designated. The main floor will cents; to the first cross-over in th cony, 55 cents; from the first to th ond cross-over in the balcony 45 and back of that 35 cents. There is seat in the house from which one c get a perfect and unobstructed vi the stage. Each seat is lifted high e above the one in front to give a good over the head of the tallest person.

Enrico Leide, the only orchestra l and conducter who has ever had his blazoned above broadway as a head will be in charge of the Howard or tra. The assistant conductor and ager of the orchestra is an Atlantan, cent Kay, well known in musical c of the South. Others in the orc will be R. Hemery, released from th chestra of the Capitol theatre, New to lead the entire ensemble, and p special solos; U. Migli, first 'cellis Carr, first clarinet; G. Kuhn, French soloist; M. Bremer, solo cornetist; L talanotti, oboe soloist; N. Croccia, soloist; and O. Mourmas, bassoon.

Another Argus Offic Is Opened

The Argus Enterprises continue to e their string of branch supply houses. latest announcement refers to the openi "their enlarged quarters and Western D Offices" in Omaha, Nebraska. Mr. F. A. Husen, well known in the theatre equi field, is in charge as Western District ager.

CORRECTION

In the October 18th issue, proper me tion was not made in the article on t Community theatre of the gentlemen h hind the project. The following are t officers of the Greene County Amus ment Co.: Pres., M. E. Silberstein; V. L. B. Moneyford; L. F. Jones, Sec. a Treas.

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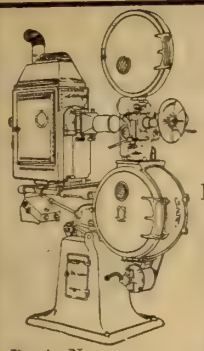
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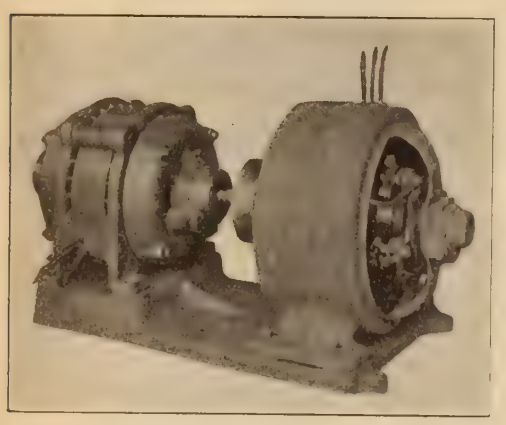
Equipment Operating— Projection Questions Answered

The Importance of Selecting Proper Generating Equipment

To Get Better Pictures Requires Better Current Control

BY A. D. CAMERON

AS the motion picture takes its place in the theatrical, industrial and educational field, there is constantly growing demand for BETTER PICTURES. Producers are equipping studios with the very best equipment for scenic and photographic effects. Exhibitors are building theatres which are unrivalled in magnificence. Yet the favorable impression created by this tremendous investment may be nullified by the selection of improper equipment for controlling the electrical supply for the projection lamps. An appreciation of this fact is largely accountable for the increased demand for G. E. motor generator Compensarcs.



General Electric motor-generator, type A.C. to D.C. compensarc

It is in the box office where the ultimate value of any equipment for BETTER PICTURES is determined. The theatre which offers its patrons first class films projected without flicker, shut-downs or annoying waits between reels, is the one which draws the largest audiences. People go where they know quality entertainment can be found and the way in which a picture is shown is quite as important as the picture itself.

The Way to Better Pictures

G. E. Compensarcs have been designed to provide two important aids to BETTER PICTURES:

First—To operate two lamps at the highest possible overall efficiency.

Second—To permit perfect projection by an inexperienced operator, particularly on two-lamp operation.

These features afford the following advantages:

Steady arc; simple outfit; quiet operation; reasonable overload capacity; maintenance of current at set value; quiet arc strike and "settle down"; white light free from discoloration; ease of repairing in case of emergency; ease in raising or lowering current at arc; constant screen illumination at changeover protection from changes in supply voltage conditions.

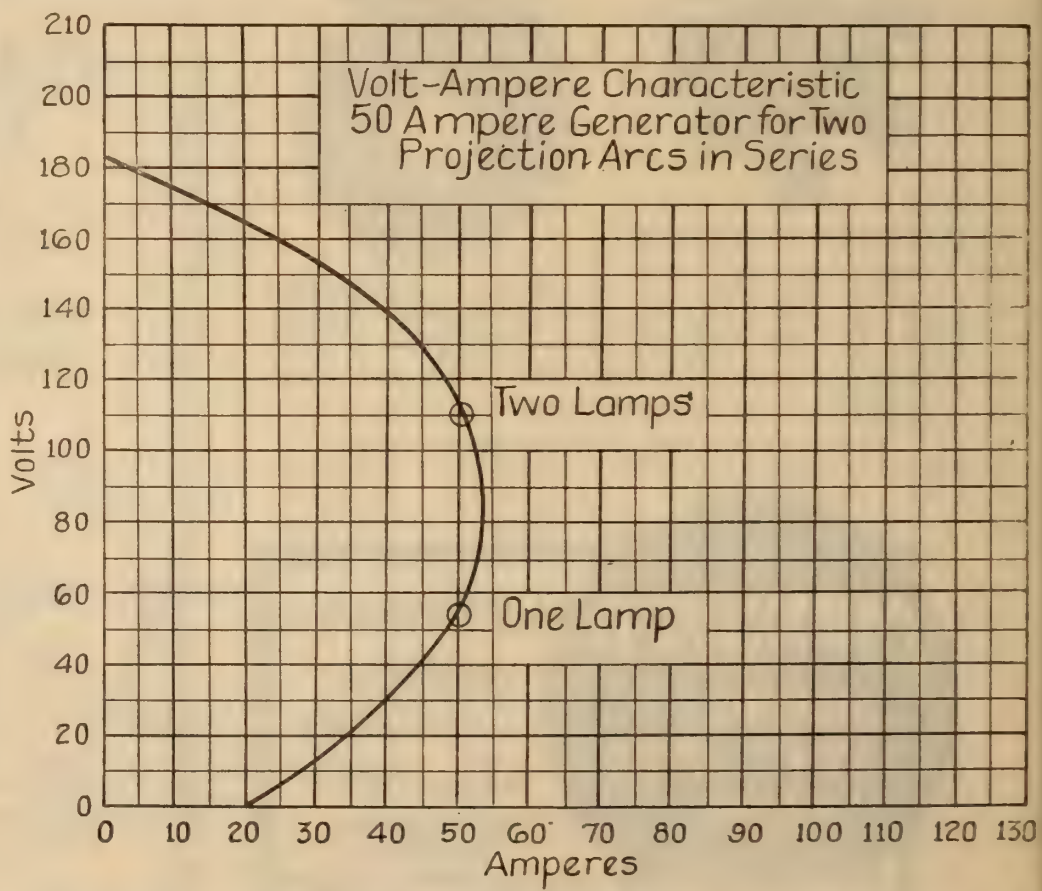
The Elusive Kilowatt

Efficiency can no longer be neglected in selecting generating equipment for projection purposes. The voltage supplied by the power company must be reduced to the voltage required by the arc by the most economical method because the theatres that used 35 and 50 amperes for projection a few years ago, are now using 100 and 125 amperes. Where alternating current only is available, the conversion to direct current for the arc must not be attended by the use of wasteful resistance. This is particularly true where direct current is available. The initial cost of the theatre is an investment and enters into the annual cost only in the overhead items of interest and depreciation. Power bills are maintenance charges and must be met every month. The best equipment is the best investment because it pays regular dividends in the form of deductions from these power bills. It is an interesting fact that not only may the projection be improved but the operating costs may be reduced by the use of the proper G. E. Compensarc.

(To be concluded)

Notice! and Warning

The Projection Department of the NEWS has received a notice from Philadelphia to the effect that a Powers mechanism No. 36,317 was stolen in that city on December 9th. If a mechanism of this make and number is offered to you kindly get in touch with this office by telegraph and we will do the rest.



This curve was prepared to show how it is possible to operate either one or two arcs from the same compensarc

The Record of 1920 is the Forecast for 1921

HIGHLIGHTS OF POWER'S ADVERTISING IN 1920

Power's Better Than Ever

Fox Studio, New York
Opens with 12 Power's Machines

Count Showed that 95% of the Machines Used in the Studios of Los Angeles and Vicinity are Power s

Royal Cinema, Madrid
Largest in Spain—Opens with Power's

Palads, Copenhagen
Opens with Power's

Tom Moore, Rialto, Washington, D.C.
Replaces with Power's After Comparative Tests

Sig Samuels, Atlanta
Installs Power's After Comparative Tests

Graumann's Million Dollar Theatre
Replaces with Power's After Comparative Tests

Signal Amusement Co.
Standardizes on Power's—Orders 50 Machines

Rivoli, Toledo
Opens with Power's

Tex Rickard, Madison Square Garden, New York
Uses Power's for Big Feature Presentation

Capitol Theatre, St. Paul
Largest in the Northwest—Opens with Power's

Crandall's Metropolitan, Washington, D. C.
Replaces with Power's After Comparative Tests

Coliseum, San Francisco
Reopens with Power's

Power's Roller Pin Intermittent Movement the Greatest Improvement on Projectors in Ten Years

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INCORPORATED
EDWARD EARL, PRESIDENT
NINETY GOLD ST. NEW YORK, N.Y.



W. C. Franke, advertising manager, Precision Machine Co.

Exhibitor's Supply Adds to Staff

The Exhibitors Supply Company of Chicago, has had perhaps one of the most phenomenal growths of any of the concerns in the industry engaged in the selling of theatre equipment.

Only five years and one-half ago, H. A. R. Dutton, now president and general manager of the Company, K. R. Douglas, vice president and G. A. Lincoln, treasurer, started the business in a small room in the Mallers Building. Today the business has grown to such proportions that offices and stores are located in five cities, Chicago, St. Louis, Milwaukee, Minneapolis and Indianapolis.

Mr. Dutton, who has been in full charge of purchasing, sales and advertising reached the point where he felt it was more than one man could handle and he wisely added an advertising and sales promotion man and a purchasing agent.

George E. De Kruif, who has had twelve years experience in such work has been put in charge of advertising and sales promotion.

W. J. Ryan, formerly assistant purchasing agent for the American Steel Machinery Company will sit in at the purchasing agent's desk.

Another move to better the good service the Exhibitors Supply Company has been giving the exhibitor is the placing of Joseph J. Duffy, as manager of Chicago Sales, releasing Mr. Lincoln, for general sales work.

Projection Room of Branford

THE Branford, Newark, New Jersey, which opened on December 16th is the newest, largest and finest in the State of New Jersey. The Branford seats two thousand in the orchestra and fifteen hundred in the balcony. There is little doubt that a thousand more could have been secured had the management cared to sacrifice the comfort of the patrons. The Branford is built fan-shape, widening out from the orchestra so that there are no objectionable side seats. The balcony has been well cut back over the orchestra, which gives an unusually spacious effect but reduces seat capacity. Houses as large as the Branford usually have a gallery and the absence of this floor further cuts down the number of seats. The orchestra seats are also unusually wide.

Although the Branford is one of the largest theatre in the world, there is not a single supporting pillar in the entire building and every seat gives a plain view of the stage and screen. Jacob Fabian, owner of the Branford, has gained an enviable reputation in New Jersey as an enterprising and successful exhibitor. He makes the following announcement regarding the Branford. "Two years of strenuous efforts and almost two million dollars have been expended by myself and associates to provide the city of Newark with the finest motion picture house in the United States. Every known device that would serve to protect the safety and comfort of our patrons, every architectural embellishment that could lend beauty and dignity to a refined place of amusement has been employed."

There is no doubt that Mr. Fabian has succeeded in providing his patrons with everything that money could buy for a great modern picture house. What, however, has been done by Mr. Fabian to make the "Heart of the Picture House" equal other parts of this splendid building? Have the owners, architect and contractors cooperated to make the projection room as fine as it should be in a house such as the Branford? Is the projecting room properly equipped with the very latest devices, and is it as comfortable and safe as it should be? It is a pleasure to state that the Branford has one of the best equipped projection rooms in the United States and does great credit to all those connected with the building of this theatre.

The projection room proper is large, well-lighted and well ventilated. It contains three Powers 6B type "E" projectors, Power's Speed Indicators for each machine and Peerless Arc Controls. The speed indicators are arra to show in the manager's office and also b the orchestra leader. Ammeters registerin current passing through the arc are mou with Power's Speed Indicators, on panel tween the machines. In view of the impor of this theatre, and taking into consider the fact that it was impossible to complet installation of some of the equipment as will be permanently arranged, the plans further details of the Branford proje rooms will be given in a later issue.

The picture is projected a distance of feet onto a Minusa screen.

Mr. Fabian is an experienced and succe exhibitor fully recognizes the importance o human element in projection and unques ably has done everything possible for the s and comfort of his projectionists. The b is far more spacious than would appear f the photograph and there are windows a those in the picture. Two connecting ro containing the balance of the equipment connecting doors and open onto the roof. projection room has its lavatory and als shower bath.

The projectionists have been with Mr. Fa in his other houses and all of them have f ten to fourteen years experience in their ch profession. The projectionists are H. De J. Corbett and T. Burns. Edward McGr also shown in the photograph, came over f Mr. Fabian's Paterson Theatre to look the stallation over for the opening shows. It s justifiable in this instance to emphasize good judgment of Mr. Fabian in employing jectionists who have thoroughly proven th selves reliable and experienced and then viding conditions and equipment which ins good work.

See next week's news. It will tell you of the music convention and what it will bring you.



Projection room staff at Branford theatre. Left to right: H. Debus, J. Corbett, T. Burns and E. McGrath

PROJECTION —

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Camera Laboratory — Picture Making — Studio Technique

Competition Open to Cameramen

TO stimulate interest in and further advance work for the screen, the Maryland Institute of Fine Arts of Baltimore, Md., offers a gold medal as the high award in a "still" contest to be conducted under the auspices of the Associated Motion Picture Advertisers.

This contest is the outgrowth of a recent visit in New York by Professor Alon Bement, director of the Institute, at which time he was the guest of honor at an A. M. P. A. luncheon.

Details and preparatory work in connection with the contest were worked out by Mark Larkin and Samuel D. Palmer. The terms are as follows:

"In recognition of the motion picture as a distinctly American art, the Maryland Institute of Fine Arts, in order to stimulate interest in it and further advance work for the screen, offers the following contest, eligible to bonafide motion picture cameramen and still photographers regularly employed by motion picture companies, the winner to be rewarded with a suitably engraved gold medal.

"Judgment in connection with this contest will rest on the following pictures submited by the cameramen:

"The best two artistic pictures (one, soft focus if the photographer so chooses; and one straight photograph for magazine publication.—One of these pictures should be a portrait of the leading lady or star, and the other a study of, say, three of the leading characters. If it is a study of the three leading characters, it should be a picture that tells a story—a picture that illustrates the climax of the story or some particularly spectacular moment, or a situation wherein the composition of the picture or arrangement of characters has a distinct artistic value.

"The best two pictures for newspaper reproduction.—These should be particularly clear and contrasty, with every line sharply defined. One of them to be a portrait of the star or featured player the other a production still showing not more than three figures. These pictures should be distinctive for their news value. In other words, they must have in them a particular appeal to the dramatic editor, art editor, or news editor. The reproductive value of these pictures should be a great factor in deciding upon them.

"The best set of six pictures for lobby display purposes.—One of these pictures must contain in it elements sufficiently striking to give it the qualities of a poster. In other words, it must be a photograph that will prove particularly interesting to the passer-by. It must be so powerful and compelling that when displayed in a frame in the front of the lobby, it will catch the eye of a person standing on the curb and lure him into the lobby. The other pictures should show to the best advantage the most interesting pictorial features of the production. At least one still should show the most spectacular feature of the photoplay and if the costumes are particularly attractive, then at least one still should sell the clothes idea. Then, too, at least one still should deal with interior sets, showing their beauty, grandeur, etc. At least one other photograph should deal with exteriors. This picture will give the cameraman a splendid chance to turn out a thing of beauty, because he can play around with composition to his heart's content.

"The date of the contest is from Feb. 1 to April 16."

New Features in Prizma's "If"

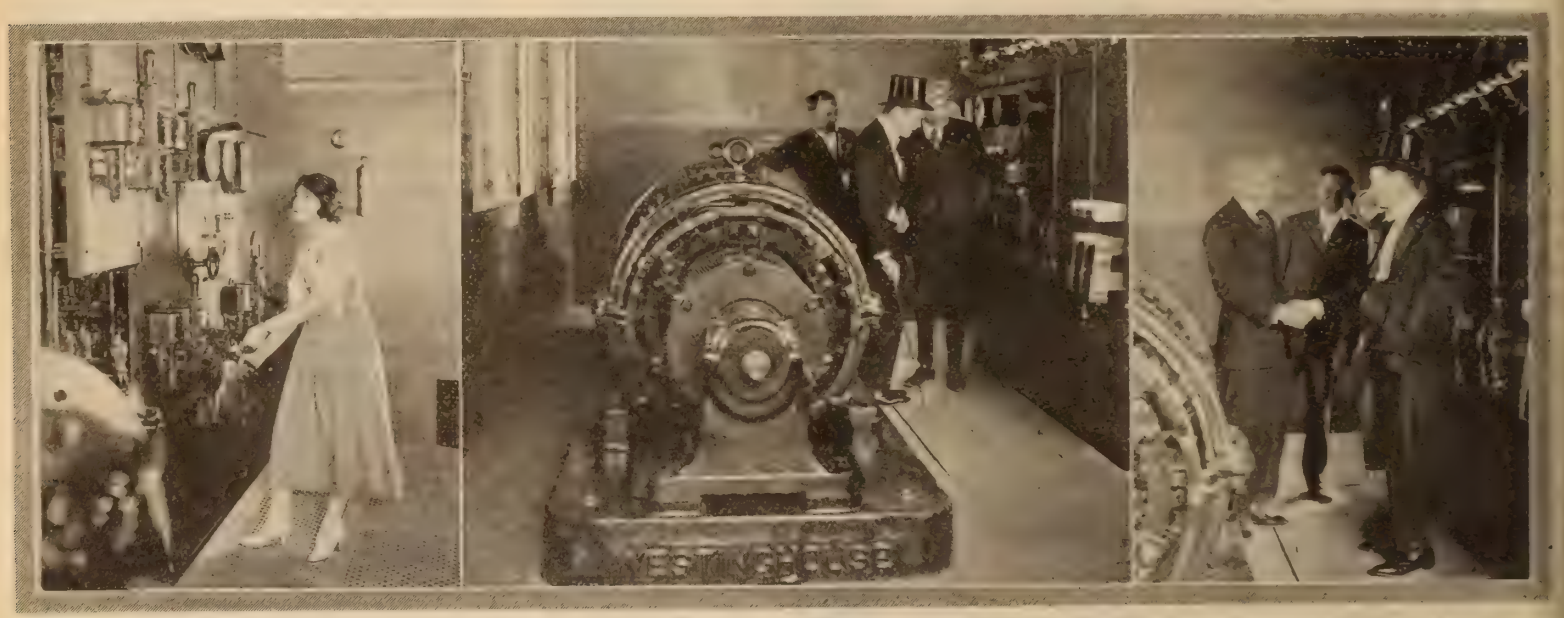
IN addition to the general excellence of the Prizma natural color specialty titled "If," now showing at the Criterion Theatre, in New York City, this short feature contains some points of interest to the technical workers in the industry.

In the first place the double coated stock usually employed by Prizma in its natural color films has been supplanted in this case by a single coated stock. That means that the two colors popularly known as blue-green and red-orange have been combined in the single emulsion. This is the same emulsion by the way that is received from the film manufacturer and the color is produced without recoating or resensitizing in any way. Needless to say this in itself is worthy of mention because it has been thought that Prizma was essentially a double coat process. As far as the eye can tell the quality obtained in this last release has not suffered one whit by the employment of the single coat.

Secondly: a large number of the "shots" in this film contain the "Transformation" feature. In fact the picture itself is based on the results obtainable through the use of this idea.

The picture first shows the pictorial subject in flat black and white, then gradually the color is "faded in" until the subject is shown in all its natural colors.

This release is one of the finest ever put out by the makers and marks a real advance in color cinematograohy.



Soon we may expect feature films with the power plant as a background. At the left, Ann May is throwing the oil switch on a 200-h.p. Westinghouse set at the Metro Studio. The two views at the right show H. F. O'Brien, of the Westinghouse Co., instructing Charlie Ray in the eccentricities of the modern switchboard. These latter stills, by the way, were taken just before Ray indulged in a free-for-all battle with burglars which just naturally ruined his evening clothes

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Right photographically. Will not go to pieces in the projector.



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Camera Men, Leaders of Industry, Scientists, Explorers, Government Bodies and 100% of the
LEADING PRODUCERS OF THE WORLD

NEW YORK **BELL & HOWELL CO.** LOS ANGELES
1801-11 Larchmont Ave., CHICAGO

Music and the Picture

(*Continued from page 374*)

A New Year's Overture

Last week we told of the uses of music in seasonable situations, and in creating atmosphere for specific holidays. I listed a number of days: Christmas, St. Valentine's Day, Easter, Washington's Birthday, Hallowe'en, and along with each day was indicated the kind of music which could be used. I said then that while it may be practically impossible to book pictures which are in season, the atmosphere can easily be provided with music. In placing the Christmas list of music I said that I have purposely waited until the last moment to offer some thoughts, so as not to interfere with any plans which you may have had on foot. My purpose in these articles is to be suggestive rather than purely serviceable, to arouse the imaginations of the readers, that they may follow their own inclinations along the lines I have started.

It is with the same plan in mind that I now publish my New Year's Overture*. (As you read this over, can you not see how you make a Springtime Overture or a Winter's Eve Overture?)

Charles D. Isaacson's New Years Overture

1920 THIS TEXT APPEARS UPON THE SCREEN	1921 THIS IS THE MUSICAL SCORE-SHEET.
A—Solemnly the dying year is carried in state by the universe; to be entombed in history. Humanity follows in naked feet, treading the icy snow, heads bent, mourning the passing of a mighty year, a year fraught with tragic memories and vain hopes. A year of love, of passion, of sometime joy and sometime sorrow A year of mumbling discontent and hunger, of misery and pain. The purple procession mounts slowly the interminable peak of time.	A—Beethoven, 3rd symphony, Second Movement (Adagio Assai) down to the end of C minor—(eliminate C major.)
B—Black and blacker becomes the atmosphere, until not a sign of light can be seen. It is the dark before the dawn.	B—Write in an interlude of two bars of slow restrained chord for full orchestra.
C—From the earth below rise the sounds of souls that murmur, praying for surcease of pain, praying for the coming of a newer life and a finer day. "Bring us to see the sunshine; bring us to see the light of love; bring us to see the birth of a diviner peace on earth." "Something better, something sweeter. "Something purer, something never known before "Something before which the past will seem puny— "Something new—we pray, we hope, we plead."	C—Blend into Nocturne in E flat (Chopin) arranged for violin solo (not necessary to play it all—just about eighteen bars).
D—As if in echo of those who seek the unknown, lifts this voice of the soul that yearns only for the past: "The hours I spent with Thee, "Dear Heart.— "Memories that bless and Burn— "Memories—memories."	D—Blend into "The Rosary" for soprano solo.
E—Now silence, awful blackness and Infinity of Silence. Then procession is at the peak of the world. The emperor of time has dug the grave—Lower the bier, lower the dead. 'Tis the end of the year.	E—Blend into about nine bars of Ase's Death (Greig).
F—Hark! Midnight. From a myriad of spires the churchbells ring, Midnight, and the birth of Time. Off with the old—on with the new. The King is dead—long live the king. Confusion! Madness! Join in—come, lift your voice. 'Tis Babel!	F—Twelve slow solemn blows on the bell, against a vox humana organ background, blending then into a development of chimes to represent church bells, this building up a clanging of the whole orchestra, the use of all the traps—a mad New Year's greeting.
G—Now like the Mardi Gras, the whole world goes Dancing, Lilting, Screaming a Welcome. To the New King; to the New Year, Happy New Year, Happy New Year. Draw the curtain aside now.—We will see the intimate secrets of a Bohemian New Year's party. Shocking! Drain the bottles. Shocking! Kiss the women. Shocking! Dance the orgy.	G—This blends into the "Fete of Bagdad" (Rimsky-Korsakoff's "Scheherezade") about twenty bars before the violin solo ONLY.
H—Yet one hears the soft whisper of violins.	H—Violin soloist plays about six measures of strain. Dead pause.
I—Now the old-time songs. In the streets, the laughing, harmonized songs of goodfellowship. The inebriation of cheer and beer! (Oh ancient rites, oh obsolete words.)	I—Now frankly medley of New Year's fun. Chorus fragment—"Jingle Bells," into fragment "Merrily We Roll Along," into fragment, "There's Music in the Air."
J—Yet again tender songs of motherhood, childhood and sweethearts.	J—Fragment "Annie Laurie." Fragment "Auld Lang Syne."
K—All over the world. The new year is greeted. By Sister France, by England of old ruddy days, by native Italy.	K—Fragment "Marseilleise." Fragment English anthem. Fragment Italian song.
L—And even—in this day of a newer life—even by repentant Germany. Then the Nation of Peace and Felowship—the Earth's king.	L—Slight pause. Fragment "Wacht am Rhine." About ten bars of "Star Spangled Banner."
M—It is early New Year's morning. It is early New Year's morning. It is early New Year's morning and the world keeps right on. Keeps on. A mad world, gentlemen, a mad world, but a happy New Year to you. To you.	M—Rapid close, about twelve bars ending "Scheherezade."

* Editor's Note: Under the title of Charles D. Isaacson's New Year Overture, 1920, 1921, this is being shown New Year's Week in the Brooklyn Strand Theatre (Edward L. Hyman, managing director, Alois Reiser, conductor, Katherine Stang, violinist, Olive Nevin, soprano and mixed quartette of voices. This is where the Interpretative Overture of Marche Slav (Tschaikovsky) was played with such great success with a screen text of Mr. Isaacson's running during the progress of the orchestral playing.

FULL PROGRAM OF PLANS WILL BE PUBLISHED NEXT WEEK—

Watch for the next week's News and see what three days at the convention will bring you

The New Music Forum

(Under this heading the new ideas, queries, suggestions are gathered. This is where the motion picture fraternity gets together on music.)

FROM THE MUSICAL INDUSTRIES

Music Editor:

The writer fully appreciates the opportunity to cooperate with this big movement of bringing more closely together those who are interested in music and the motion picture interests.

In that connection would say I think the proper man for you to enlist would be Mr. Richard Aldcroft, who is president of the Music Industries Chamber of Commerce, with headquarters at 105 West 40th St. This chamber represents a business of about a million dollars.

I would also mention the name of Mr. Alfred L. Smith, their general manager; also Mr. C. M. Tremaine, who is the head of the Bureau of the Advancement of Music.—Spambach Piano Company.

Dear Editor:

I want to register for the Motion Picture Music Conference. Please advise me of the necessary steps. Certainly you know how to put a thing over, and I presume the conference will be a great success from outward appearances even if it will be impossible to do much practical good at so young an art.—T. Scott Burnham, Editor, American Organist.

Dear Editor:

Your letter of November 24 received and it interests me very much, as the question of better music for pictures is most important and you can rest assured that the writer will be in attendance on the specified date.

If there is anything further you may do regarding this, please be sure to notify me.—James B. Kelly, Managing Director, World Motion Picture Corp.

FROM A CELEBRATED ORGANIST

My Dear Mr. Isaacson:

I have taken the society of which I told you. Frank Seymour Hastings is its president and its vocal make-up—there are many quite prominent soloists enrolled—excellent. I am hoping to make it one of the best of New York's male choruses.

By the way, my plans have so shaped themselves that I could, with advantage to myself, take a relief organist's job in a decent New York (or nearby) theatre.

I'm very interested indeed in the conference and expect to be "right in it." I certainly hope so!—Richard Henry Warren, Conductor, Singer's Club, N. Y

Music Editor:

I hope the thing will prove an immense success. In fact I am sure it will, for I see in your columns that you have aroused nationwide interest—and upon this I must congratulate you.

In fact your columns in Motion Picture News are really the most interesting, helpful and delightful reading matter I have ever come across in any magazine, and I am so glad it is being backed up so well by your Mr. Johnson. Surely both The News and you are making for yourselves a niche of fame and usefulness that will establish forever your names in the history of motion picture development. With best wishes for your success I am ever loyally yours, Joseph Carl Bresl.

Music Editor:

Notwithstanding my lack of ability in all things musical, I appreciate the wonderful music that is arranged for some of the pictures by the

orchestra leaders of the motion picture theatres. I think it materially aids the presentation of the picture and gives the audience the right perspective and feeling for the incidents that are being portrayed.

I shall be very glad to attend the conference of picture executives, exhibitors and musical authorities that you are arranging to be held in New York City on January 24th, 25th and 26th.

My musical education has been sadly neglected. About the only instrument that I can make a sound on is a Jew's Harp. That was an accomplishment I had in my boyhood days. Don't know whether it has stayed with me or not, as I haven't tried it for thirty years.—Oscar A. Price, Pres., Associated Producers, Inc.

Dear Mr. Isaacson:

When I wrote you last, I had just started playing at the uptown theatre I mentioned to you, as contractor and director. The last letter I received from you was, I believe, dated September 10, in which you advised me to get in touch with concert bureau.

I have had the orchestra in this theatre for nearly three months now and several things have occurred of late which makes it desirable for me to look around for another house for the near future. After opening with them, they decreased my orchestra to twelve. Several weeks ago I received instructions to cut to ten, and recently to cut to eight on account of a more or less mythical drop in business.

This is quite discouraging, particularly when I had such an exceptionally fine aggregation of musicians assembled, and on the next cut, I will be forced to sever my connection with this house, for I do not care to lead a six-piece orchestra.

It is possible that at this time you may know of a New York house who wish the services of a conductor with a large library. My library, you will remember, now covers over six thousand concert numbers. I have spent over a thousand dollars in augmenting it during the past three months, and for an orchestra of twenty-five men or less, it compares favorably with any theatre library in the city, not even excepting the large Broadway houses.

"WHITE YOUTH"
(Universal)

Specially selected and compiled by M. Winkler
The timing is based on a speed limit of 14 minutes per reel (1,000 ft.)
Theme: "La Petite Duchess" (Melodious Gavotte), Baron

1—"Voice of Chimes" (And.), by Luigini (3 minutes and 35 seconds), until—S: At Screening.
2—Theme (1 minute and 30 seconds), until—S: Close-up of group of girls in garden.
3—"Southern Reverie," by Bendix (2 minutes and 20 seconds), until—T: "Back in the bayou country."
4—Continue pp (30 seconds), until—T: "Madam, you married."
5—"Humorous Drinking Theme," by Roberts (2 minutes and 25 seconds), until—S: Interior of wine cellar.
6—Theme (2 minutes and 20 seconds), until—T: "Fo lub ob de."
7—"Turbulence," by Borch (40 seconds), until—S: Colored fellow drops bottle of wine.
8—"Twilight Fancies" (4/4 Andante Cantabile), by Fromel (4 minutes), until—T: "Monsieur, will you summon?"
9—"Dramatic Suspense," by Winkler (1 minute and 20 seconds), until—T: "I see one who by her."
10—"Dramatic Reproach," by Berge (3 minutes and 5 seconds), until—T: "Following the old French."
11—"Lento Allegro" (From Symphonette Suite), by Berge (4 minutes and 30 seconds), until—T: "When the fireflies."
12—Continue pp (45 seconds), until—T: "You don't have to marry."
13—"March and Procession of Bacchus," by Delibes (1 minute and 15 seconds), until—T: "Sunday morning petite."
14—"Adagietto" (From Symphonette Suite), by Berge (1 minute and 45 seconds), until—T: "But at the Chateau."
15—"On Hilo Bay" (Waltz), by Levy (2 minutes), until—T: "Monsieur Burt, will you dance?"

Note: Play to action during Jigg scenes.

16—Theme (2 minutes), until—S: "Close-up of watermelons.
17—"Comedy Allegro," by Berge (2 minutes and 35 seconds), until—S: Innkeeper locks garage.
18—"Conspirators" (To action pp or ff), by Santos (3 minutes and 15 seconds), until—T: "Don't marry her, we're too."
19—"Misterioso" (For general use), by Andino (1 minute and 45 seconds), until—S: Close-up of clock."
20—"Scherzetto" (From Symphonette Suite), by Berge (1 minute and 50 seconds), until—T: "I intend to marry Aline."
21—"Caprice Joyeux" (Allegretto), by Seeligson (4 minutes and 35 seconds), until—T: "The cold dray dawn of a."
22—"Birds and Butterflies," by Levy (1 minute and 40 seconds), until—T: "The field of honor."
23—Theme FF (2 minutes and 30 seconds), until—T: "Are you shot?"

THE END.

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Next week's News will inform you of the music convention. See what it will bring you.

An Index of the feature Releases of the Past Year, which appeared in the Plan Book of Motion Picture News, will be found on pages 441, 442 and 443.

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Work to Start Soon on Electric, in K. C.

Construction work on the most unique, as well as elaborate, motion picture theatre in Kansas will begin about February 20. The new structure, which will be erected in Kansas City, Kan., by E. J. Grubel and F. C. Grubel, who operate a chain of motion picture houses, will represent an investment of $500,000.

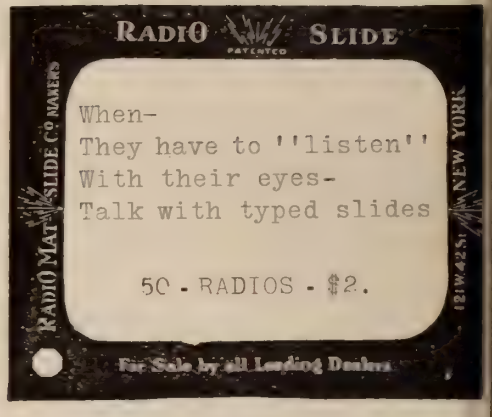
Among the many features of the Electric theatre, as it will be known, will be a children's playroom on the main floor. The theatre proper will be 80 feet wide and 49 feet high and will have a gray and green glazed terra cotta front. The center over the canopy will be of art glass, back of which will be operating constantly colored lights. The theatre, which will be entirely fireproof, will have a main lobby 30 by 40 feet, with a maximum ceiling height of 60 feet. A concealed system of lighting and the latest devices for manipulating lights will be in force, while the stage will be of ample size to accommodate the largest road attractions. This is merely a precautionary measure against a time when the theatre might be used for other purposes.

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MEN AND EVENTS IN THE FILM CENTRES

With "News" Correspondents

ITEMS OF THE EXCHANGES AND THEATRES

SAN FRANCISCO

Ellis G. Berg, who has a wide reputation as the successful manager of the Strand theatre, having been with that house since before its advent as a first-run picture palace, has resigned to become manager of the Rialto theatre ownership of which was recently acquired by J. H. Jackson and D. S. Markowitz.

Ed A. Smith, for some time manager of the Rialto theatre, and who resigned two weeks ago, has been appointed manager of the Strand theatre, taking the place vacated by Mr. Berg.

Ben Westland, director of publicity for the San Francisco Universal exchange, is in Los Angeles for a few days to arrange some publicity for the forthcoming Universal release, "Outside the Law."

The All Star Features exchange in San Francisco is handling so much business according to manager E. R. Williams, that an addition to the sales force has been found necessary and J. C. Lingenfelter has been added to the staff. He will make the San Joaquin valley. "The County Fair," which plays at the Imperial theatre, week of December 19, is booked up until April acording to Williams.

Said to be due to the high class of film on the state rights market, the Rialto theatre is on the open market henceforth, it is reported. The latest purchase of the All Star Features of San Francisco is "Up in Mary's Attic."

OKLAHOMA CITY

Sunday motion picture shows and Sunday baseball where admission fees are charged are illegal in Texas, the Texas Criminal Court of Appeals held at Austin last week.

Motion picture shows are to be shown at Harlington, Texas, during hours not conflicting with church services.

A building permit has been granted at Oklahoma City, Okla., for the remodelling of the Dreamland theatre, at a cost of $75,000.

The new theatre will be one of the finest movie houses in the state when completed, stated Campbell and Price, the contractors. The main auditorium will be extended 30 feet, and the lobby will be widened.

A new balcony, the entire width of the building, will be constructed, and the house will practically be made new. The work is to be finished for opening for March 1st, 1921.

At the recent Ft. Worth, Texas, convention of school ma'ams, they voted for censorship of films shown their proteges.

The Knights of Columbus in San Antonio, Texas, backed by the Daughters of Isabella and the Catholic Society, adopted a resolution last week at their monthly session condemning immoral and suggestive pictures and calling upon the mayor to prohibit the exhibition of such pictures in the city.

R. H. Kelly is erecting a new picture house at Gustine, Texas.

The Dixie theatre was recently destroyed by fire at Caddo Mills, Texas.

N. G. Tinney has assumed the managership of the Grand theatre at San Antonio, Texas.

A branch of the International Church Film Corporation will be established at Oklahoma City, Okla., in the near future. Kansas, Oklahoma, North Texas and West Arkansas will be supplied through the Okalhoma City office.

A charter for the Oklahoma Specialty Film Company of Oklahoma City, under the capitalization of $20,000 was issued by the state department. Incorporators were R. E. Griffiths, L. C. Griffiths and P. K. Johnston, all of Dallas, Texas.

P. C. Crown has sold the Liberty theatre at DeLeon Springs, Texas, to Stewart Brothers of Kauffman. Mr. Crown has secured a position as manager of the Constantine theatre at Pawhuska, Okla.

BOSTON

In a recent address Louis Nabaum, the associate superintendent of schools declared that many text books may eventually be displaced by films. This comes as a result of experiments conducted in 30 public schools, where educational pictures were shown.

The managers of moving picture theatres in Providence, R. I., are now discussing a plan to form an organization to be affiliated with the National Theatre Owners' Association. It is said that Rhode Island is one of the few states not having such an organization and the managers are anxious to have the association organized.

The motion picture industry was well represented at the opening of the Capitol theatre in New Bedford, Mass., a few days ago. The new house is located at the junction of Acushnet avenue and Deane street and is owned by the Allen-Charette, Inc.

PROV., R. I.

At the annual meeting o fthe Moving Picture Operators' Union held here Sunday, Dec. 12, blue laws and the agitation concerning them, formed the base for considerable discussion, and it was voted that the union offer to co-operate with the theatre managers to oppose any legislation that would tend to restrict moving picture performances in this city on Sunday. The following officers were chosen: president, Edwin W. Anthony; vice-president, Charles Macomber; recording-secretary, Earl Madden; financial secretary, Samuel Taylor; business agent, Thomas E. Spaulding.

The Theatre Musicians' Union of this city have chosen John T. Greene as president. Patrick A. Kearns is the new recording secretary and William Gamble the financial secretary.

"Way Down East" has struck Providence. It opened at the Providence Opera House, a house devoted to the legitimate, on Dec. 20 for an indefinite run. None of the popular priced houses would attempt to put it on. The Opera House will charge 50 cents to $2 for evenings and Saturday matinee and daily matinees 25 cents to $1. The top price is the largest ever charged here for moving pictures.

ATLANTA

E. N. Hirsch, at Gulfport, Miss., has just erected a new house there which was opened recently with a splendid program. Music was furnished by the Naval Training Station Band. It is estimated that the cost of the house is in the neighborhood of $100,000.

John S. Taylor of St. Petersburg, Fla., is contemplating the erecting of a theatre to cost $100,000, near the Clearwater Sun Building, in St. Petersburg.

Colored capitalists of Savannah, Ga., are reported to be interested in the erection of a new theatre in the colored section of Harlem, New York City. This theatre will cost $600,000. The same capitalists are likewise interested in theatres in Savannah and other parts of the southeastern territory.

A house is being built in Erwin, Tenn., by the Barron Brothers, which will play special feature and road shows of the better class.

The New Grand has just opened in Coal Creek, Tenn.

The Dauphine theatre, at Mobile was recently taken over by the Bijou Amusement Company, which owns and leases the Empire theatre, in the same city. H. L. Fowler, president of the company, announced that the house would run second-run pictures and then along came the City Engineer who claimed the building was unsafe, and condemned it. No statement has been forthcoming from the Bijou Amusement Company as to their plans concerning the Dauphine.

After nearly two months strike, the Tampa movie-operators are back on the job. There has been a hot campaign throughout the two months, and a strenuous effort on the part of the operators to interest the public in their side of the fight. Anyway, it's all over now, and everybody's happy.

The Southern Amusement Co., of Vinton, La., has just installed a new Minusa gold-fibre screen.

Zebulon, N. C., now boasts an up-to-date new theatre, called the Vooko, under the direction of Mr. Crosby.

Universal Film Exchange, of Charlotte, N. C., reports that Mr. W. B. Cordy has been made special representative, his work consists chiefly of routing salesmen.

The Pastime theatre, at Concord, N. C., is being altered and will have a new $5,000 pipe organ. Ed Stewart is manager of the Pastime.

St. Augustine, Fla., boasts the New theatre, recently opened, which is said to be doing an excellent business.

A theatre somewhat unique in this territory is the Peoples theatre, at Greenville, Miss., which is owned by a stock company of two hundred and fifty Greenville folk. It is enjoying an excellent business.

Macon, Ga., a town practically controlled so far as its theatrical activities are concerned, by the Lynch Enterprises, has been having troubles of her own in re the exhibitors bete noir, the censorship problem.

The Jewish Women's Council protested so vigorously against some of the pictures now being shown in the local theatres, that the "City Fathers" were moved to take up the case. A committee of three city aldermen was appointed to investigate the complaints.

CANADA

Morris Kashin, formerly manager of the Broadway theatre, New York, and the Holman theatre, Montreal, has started out to build up a chain of theatres in Montreal for himself. His latest expansion has been the acquisition of the Victoria theatre in the Point St. Charles' section, which has a seating capacity of 660. Mr. Kashin is busy with a transformation process at which he is an old hand, his specialty being to popularize worn-down-at-the-heel houses. He declares that, if necessary, he will put on an absolutely free show at the Victoria and ask the patrons for contributions as they pass out, providing they have liked the show.

Three Rivers, Quebec, is a town that has two moving picture theatres which are noted for the magnificence and efficiency of their projection equipment. One of these houses is the Gaiety theatre, the proprietor of which is Mr. A. J. B. Robert. The latter has made a particular study of projection and has carried out the policy of equipping his theatre with fine facilities to insure proper presentation of pictures. It is interesting to note that the Gaiety, which has about 1,000 seats, has no less than three Powers projectors in regular use and the equipment also includes generator, transverter and gold fibre screen. Each of the projection machines is connected up with an inductor. The Gaiety is about five years old and has been remodelled.

The Imperial theatre is the other house in Three Rivers which is finely appointed. This house, which is under the management of Mr. T. H. Crow, has two Simplex projection machines and other necessary details. The Imperial also has about 1,000 seats and has been operated for about one year.

There is considerable rivalry between the two theatres regarding the quality of projection and, although the place is a comparatively small community, Three Rivers lays claim to having picture projection that is well up to accepted standards.

The Albee Building, which is the new moving picture exchange building in Montreal, Quebec, is to have a splendid private theatre for the use of the various exchanges which will have offices there. This screening room is being fitted with two Mazda Simplex projection machines.

All the offices have not yet been occupied in the Albee Building, which is located on Mayor street, near Bleury street, but practically all floor space on the many floors has been taken and exchanges in the district are moving in one after another.

The new manager of the Holman theatre, Montreal, Quebec, is Mr. Louis Garand who was formerly the assistant manager of the theatre under Mr. Morris Kashin. Mr. Garand has been with the Holman for a number of months previous to which he was an advertising writer with a local French newspaper. Mr. Garand served with distinction during the war as a member of the Canadian Expeditionary Force.

Mr. Garand has taken hold of the Holman theatre in fine style and is securing good crowds with Universal and Selznick pictures. He is using special fronts and has been presenting features in one week runs in a theatre with 950 seats.

The Amalgamated Exhibitors' Circuit, Limited, Toronto, Montreal and Halifax, N. S., has lined up a series of twelve feature releases for immediate booking and has also secured the Canadian distribution rights for a variety of new comedies and novelty subjects.

The short releases secured include twelve Comedyart two reel pictures, twelve each of the Ford Sterling, Chester Conklin, Louise Fazenda, Gail Henry and Billy Ritchie comedies, six new Alice Howell comedies, twenty-six Comiclassics, consisting of 1,500 feet of comedy and 500 feet of scenic, twenty-six Moranti comedies, fifty-two "Clay Play" one reel specials and fifty-two hand colored scenics and travelogues known as "Sunset Burred."

The twelve special features which have been secured for Canada include, "The Inner Voice," starring E. K. Lincoln; "Thoughtless Women," Alma Rubens; "His Brother's Keeper," Martha Mansfield and Roger Lytton; "Midnight Gambols," Marie Doro and Godfrey

Tearle; "Stolen Moments," "What Women Want," Louise Huff; "Her Majesty," Mollie King and Creighton Hale; "Finders Keepers," Violet Mesereau and Edmond Cobb; "Place of Honeymoons," Emily Stevens and Montagu Love; "Neglected Wives," Ann Luther and Claire Whitney; "Eternal Mother," Florence Reed, and "Beyond the Cross Roads," with Ora Carew.

Phil Hazza, the general manager of the company, has also secured fifteen two reel Westerns, featuring Harry Carey, which have never been shown in Canada.

The big features are to be released every two weeks in Eastern Canada.

Maurice M. Davis, general manager of the Davis Amusement Enterprises, Toronto, has secured the Canadian rights for "That Something," which is a film feature of direct interest to Rotary clubs. Mr. Davis has undertaken to arrange for the presentation of the picture in various Canadian cities under the auspices of local Rotary organizations. To aid in this exploitation, Mr. Davis has secured a number of books which tell the story of "That Something" and he will distribute these among Rotarians and others. He is making arrangements to appear before several of the Rotary clubs to explain the purpose of the feature.

The organization has been effected of Loew's (Canada), Limited, with a capitalization of $20,000,000 to take in the Loew theatre enterprises in various cities of Eastern Canada. The new company is really a consolidation of Loew interests and it is yet subject to the ratification of shareholders and bondholders who are associated with the various companies.

The huge capital allows for the absorption of the Loew theatres at Toronto, Ottawa, Montreal, Windsor and probably London. It is understood that there has been some delay in arranging details at the Loew house in London but this will be settled in time. There are three Loew theatres in Toronto, one of which was opened a few months ago. A new Loew theatre is now being opened in Windsor, Ontario, and Mr. Terry Turner, a Loew representative from New York, is now in that city to supervise the opening. The Loew house in Ottawa was opened on December 8. The Loew theatre, Montreal, was opened three years ago and the Francais theatre, St. Catherine street, Montreal, is being remodelled as a Loew theatre as well, it is declared.

David M. Hartford, of the Hartford Productions Corporation, Los Angeles, was a recent visitor in Calgary, Alberta, where he conferred with W. R. Marshall, head of Motion Pictures, Canada, Limited, regarding details for the shooting of various scenes in Alberta for forthcoming Hartford releases. Mr. Hartford is well known in Calgary because of his work in connection with the making of "Back to God's Country," which was produced in Alberta.

The Isis theatre, Calgary, Alberta, is being held on a tax title by the city, according to recent announcement, and, if arrangements can be made the theatre is to be converted into a dance hall by R. S. Shogron who has offered to take the building on a five year lease. The city has not yet taken complete possession of the premises although the rents are being collected by the city to apply against arrears of taxes. So far it has been found impossible to complete a deal for the proposed use of the theatre because the city is not recognized as the absolute owner, it is stated.

DETROIT

Louise Fazenda was a visitor in Detroit Thursday. She was interviewed by the newspaper folks and was dined by a number of prominent exhibitors.

Burrell Tripp has added the Princess theatre at South Haven to his circuit.

J. M. Duncan, retiring president of the Detroit Board of Exchange Managers, was tendered a dinner by the members on Monday evening.

Don Miller has sold his Garden theatre, Muskegon, to George Murphy, who owns the Chateau theatre.

A campaign for state censorship of motion pictures is again under way, sponsored by some of the women's clubs. Exhibitors are already planning to combat it when the legislature meets in January.

The Broadway Strand has reduced its night prices to 20, 40 and 60 cents, with $1 for box seats. At that the prices are higher than in any other first class house.

John H. Kunsky has purchased state rights on the new Clara Kimball Young pictures.

"Bob" Rowan has been appointed manager of the new Federated Film Exchange here.

Lew Barnes, former Kalamazoo exhibitor, is now associated with the Goldwyn exchange, covering the lower part of Michigan out of Detroit.

It is reported that M. W. McGee, former manager of the Majestic theatre in its most prosperous days and more recently with the Belle Isle Coliseum Co., will take over one of the big first-run houses here.

NORTHERN NEW YORK

"We are building too many garages and motion pictures theatres in Buffalo today and not enough homes and apartments," said Health Commissioner Francis E. Fronezak at the Buffalo Real Estate board luncheon in the Buffalo Chamber of Commerce. "For every house being built there are seven garages and movie houses going up," continued the commissioner. This may be true of garages, but it is not true in regard to picture houses, as there have been but three or four new picture theatres built in 1920. These are the Shea North Park, the Rivoli, the Capitol and the Criterion, which is the old Star remodelled. There has been nothing but remodelling and redecoration in the neighborhood theatres.

Eddie Weinberg of the Mark-Strand theatre is going to try an experiment with Otis Skinner in "Kismet," which will be the attraction at this theatre the week of December 26. Eddie had planned an elaborate exploitation campaign to put this picture over, but a week before the presentation date, he decided to cancel the entire program and let the picture stand on its merits. He did not even use an inch extra space in the newspapers. Eddie believes that a picture of the calibre of "Kismet" should go over big without the aid of exploitation.

The Rex theatre, Corry, Pa., was opened to the public Thursday evening, December 16, under the management of Manley Parker. The Rex was erected at a cost of $75,000. The house stands on the site of the old Rex theatre which was burned last winter. The new house has a seating capacity of 1,200 and is fireproof throughout. The decorations are elaborate.

Elmer C. Winegar, manager of the Central Park and Premier theatres in the North Main street section of Buffalo, has been elected secretary of the new Twentieth Ward Luncheon club, which has just been organized to promote community spirit in the section in which the theatres are located. Elmer is there when it comes to boosting the community idea. He has been one of the most popular men in the North Main street section for several years as a consequence of his work.

The beautiful Goodwill theatre in Johnson City was opened Thursday evening, December 16. This house, which was built at a cost of $240,000 by George F. Johnson of the Endicott-Johnson shoe manufacturing company, has been leased by William H. Mack. The opening attraction was Wallace Reid in "What's Your Hurry." Mr. Mack also operates the Endwell in Endicott and City theatre in Binghamton. The house has a seating capacity of 1,600 and is decorated in ivory and gold. The architectural style follows somewhat the Rivoli in New York, acocrding to Fred M. Zimmerman, president of Nu-Art Pictures, Inc., who attended the opening as the guest of Manager Mack.

Bill Colhan, assistant manager of the Palace theatre, Buffalo, has returned from Syracuse where he was temporary manager of the Palace, recently taken over by Howard J. Smith of Buffalo. The new manager is H. L. Bradner, formerly manager of the Lyceum theatre, Elmira. The Palace is the old Top theatre and when Mr. Colhan finished placing a large Palace electric sign over the old Top display, a Syracuse newspaper declared that Bill had put the Palace "Over the Top." Bill likes Syracuse, but he would rather be in Buffalo, he says.

The Rev. Charles A. Stewart, of the North Presbyterian church, Buffalo, launched forth with an attack on the motion picture from his pulpit on Sunday, December 12, saying among other things that most of the movie shows are immoral. In behalf of the Buffalo Theatrical Managers' Association, Harold B. Franklin, managing director of Shea's Hippodrome, Criterion and North Park theatres, issued a statement in defense of the motion picture which was published by most of the local newspapers. Mr. Franklin gave some excellent arguments in refuting statements made by the Rev. Mr. Stewart.

When Otis Skinner comes to the Victoria theatre, Buffalo, Manager Arthur Skinner should have some job on his hands taking care of the crowds that undoubtedly will respond to the big exploitation campaign he has outlined. Arthur is some exploitation artist and he is going to wake the natives up right with his "Kismet" campaign.

Hugh Rennie, manager of the First National exchange, was host at a big gathering of exhibitors in the Hotel Iroquois, Buffalo, Monday noon, December 20, when the franchise was discussed. Moe Mark, president of the Strand theatre, New York, was one of the speakers. E. O. Hayes, city sales manager and Mr. Rennie also spoke briefly. Luncheon was served.

William McKay, formerly with Universal and who was to have gone with Nu-Art, died suddenly last week.

Howard Brink, Robertson-Cole manager, journeyed to Jamestown, N. Y., last week and signed up a lot of business. H. C. Bissell sent in a number of big contracts from the Southern Tier. Ray Powers is now special representative for Robertson-Cole and is handling all the big productions, including "Kismet."

Henry W. Kahn, manager of the Metro office, is pointing to the fact that Buster Keaton in "Neighbors" was given credit last week for attracting capacity audiences to Shea's Hippodrome. In fact business was so big that Mr. Franklin held the comedy over for the entire week.

"Buck" Taylor, general manager at the Gardiner exchange, reports the closing of a contract with the Eckel theatre, Syracuse, for an extended presentation of "The County Fair," "Before the White Man Came" opened at the Park theatre, Akron, N. Y., last week and broke all attendance records.

John Sitterly, Dooley office chief, has returned from Rochester with contracts in his pockets from the following theatres on the new Neal Hart subjects: American, Lyric, Grand, Clinton, Strand, Rialto, Astor, Jefferson, Lincoln and Rose Garden.

The Savoy theatre in Syracuse has signed up for the all new Clara Kimball Young productions, according to Fred M. Zimmerman, Nu-Art manager. The Bertis Grand in Auburn has taken on the entire output, including the new Lillian Gish subjects. Mr. Zimmerman will screen "Before Dawn Came" next week in the Hotel Statler.

N. I. Filkins, manager of the Merit exchange in the Palace theatre building, has signed up second run on "The Hawk's Trail," at the Plaza theatre. This serial is receiving a record number of bookings.

CLEVELAND

Louise Fazenda, one of the screen's funniest little comediennes, was in the city on Friday and Saturday of last week. Miss Fazenda is on a vacation. No sooner had Miss Fazenda gotten herself comfortably established at the Cleveland Hotel, than Bill Hoffman, local manager for Special Pictures Corporation, for whom the comedienne is about to make a series of two reel pictures, began arranging for her appearance at the leading photoplay houses.

Miss Fazenda was widely entertained while in Cleveland, and was the recipient of much social attention. She left Saturday night for Cincinnati. She expects to spend Christmas in La Fayette, Indiana, the place where she was born, not so very long ago.

Manager J. A. Maddox of the Southern theatre, Columbus, Ohio, has been busy looking at all the big feature productions on the market. He wanted one that would be appropriate for anniversary week at the Southern, which starts on January 16th. He has selected "The Last of the Mohicans" as most suitable for the event. event.

H. A. Bandy, manager of Associated Producers, out in these parts, went over to Toledo on the noon train last Friday to meet Fred Warren, who was on his way east.

Harry Skirbol, manager of the Ohio Exchanges for Educational Films, feels he has a right to enjoy a merry Xmas, after his labors of the past six months, since he first came into this territory with Educational pictures. Among some of the spectacular bookings that Br. Skirbol has to his credit, the most conspicuous is with the Euclid theatre, Cleveland. The Euclid played "Four Times Foiled" the week of June 27th, when the exchange first opened, and has shown an Educational comedy every week since that time, with the exception of one week when Buster Keaton in "One Week" was put on. Some record!

Federated Film Exchange Company, which holds the Federated franchise in Ohio, has taken over the distribution of the product of Special Pictures Corporation in the state. This announcement was made the end of the week by Maurice Lebensberger, manager of the Standard Film Service of Cleveland, through which the physical distribtuion of Federated pictures is being conducted. This is to go into effect within the next sixty days.

NEW ORLEANS

The Mars theatre gave a benefit December 20 to furnish some of the funds being raised in New Orleans to buy toys for negro children.

Col. Charles E. Bray, former theatre man of New Orleans, was back in the city last week, coming from San Francisco to hasten the work on the new $600,000 Orpheum being built in New Orleans. He said he hoped to have the theatre completed early in 1921.

He asserted that the threatened slump in many lines of business is unlikely to effect the show business adversely. On the other hand, he said, a decline of the cost of living will boost the theatre business because it will leave in the hands of the working man more funds for amusement. The passing of the saloon he described as a God-send to the amusement business as much money heretofore spent for drink now is spent for shows. More strict enforcement of the prohibition laws was forecast by Colonel Bray and he declared it would be a good thing as most of the money now spent for "bootleg" liquor would be spent for amusement also.

The Globe theatre has been changed by the Saenger Amusement Company from a second-run house to a first-run theatre. This has been done because of the large number of excellent films being booked by Saengers now. This also has resulted in the Liberty theatre being changed from a two program a week house to a seven day run house.

Saengers originated the Saturday opening and now they have gone a step further and for several weeks have been starting their seven-day runs at the Strand theatre on Friday.

MINNEAPOLIS

The Film Board of Trade has elected officers for the coming year, consisting of E. S. Holmes, Vitagraph, president; Benjamin Friedman, Friedman Films, vice-president; C. S. Stombaugh, Pathe, secretary, and L. "Mickey" Coen, treasurer. Close cooperation is being accomplished with the United Theatrical Protective League.

George Beban, the character actor of the screen, and Sol Lesser, the producer, stopped off recently for two days in Minneapolis on their way to New York with Beban's latest picture, "One Man in a Million." They conferred with representatives of the motion picture industry here and were well pleased with the facilities of the modern picture houses of the city for showing their productions.

G. Carroll Johnston has been transferred to the New Lyndale theatre to succeed Chauncey Teorey, who became manager of the recently opened Loring theatre.

The Complete Plan Book

Everything the Showman Needs on Every Picture Released

"Cowboy Jazz"

(S. & E.—State Rights—Two Reels)

"COWBOY Jazz" presents the champion cowboys and cowgirls of the world in competition for world's supremacy in various pastimes of the West.

The reels are full of action beside which the feats of the old "Buffalo Bill" and "101 Ranch" shows were pleasant pastimes. The picture introduces many hair-raising stunts which are so thrilling that one is kept in a constant state of excitement from the opening scenes up to the very last foot of film. This is caused by the unique arrangement of the scenes and the subtitles which vary to a great extent and to the dare-deviltry of the riders who seem to face death every instant in their anxiety to make the scenes thrilling.

Among the exciting scenes are broncho busting, wild steer roping, lariat throwing, fancy riding and "bulldog steering." These latter scenes include the unusual stunt of "bulldogging" a wild buffalo, which means riding this wild beast. The cowboy is seen mounting on his back and "sticking to him" from one end of the arena to the other—a new and interesting stunt.

Many close-ups are also shown of the champion riders, among whom are: Joe Gardner, champion steer roper; Guy Scholtz, champion steer bulldogger; Chester Boyers, champion lariat thrower; Tommy Kirnan, champion fancy rider; Bryan Roach, champion broncho buster and numerous cowgirls including Rose Henderson and Bee Kirnan.

The picture, which was made under the auspices of the Benevolent Order of Elks, is interesting and exciting from start to finish and is a splendid vehicle for any program.—*FRANK LEONARD.*

"Number Please"

(Pathe—Harold Lloyd—Two Reels)

HAROLD LLOYD'S latest is filled with action and gags. From the moment the opening scenes are thrown upon the screen when Lloyd is seen alone in the rear seat of a roller coaster car much amazed because the hats of the gentlemen in front, have a tendency to "blow off" and bang him on the head, up to the last scene, there is not one dull moment.

The situations are all laid at a beach resort with Lloyd running the gamut of its amusements.

Among the most amusing incidents are Lloyd's scenes in a telephone booth which is always occupied when he tries to use it, and on securing a "seat inside" finds that he has forgotten his sweetheart's telephone number, which results in many comedy situations between the telephone girls and those seeking admittance to the booths; the scenes in which the star attempts to dispose of a pocket book which always comes back to him, and those about a "merry-go-round," around which the comedian chases a dog tied to a railing while the "vehicle" is in notion.

In the latter scenes, Lloyd uses two good comedy dogs, which are a welcome addition to the cast.

Although many of the gags used are not new, they are served in such a way that one is bound to forget their originality.

Another good comedy for Lloyd.—*FRANK LEONARD.*

"Broadway and Home"

(Selznick)

"BROADWAY AND HOME," Eugene O'Brien's latest is pleasant entertainment. There is nothing startling or thrilling in the story and with the exception of a few dramatic moments which appear in the last reel, it runs along smoothly from beginning to end with a few ripples apearing here and there to give it incentive.

The locale is laid in the small town and the big city, the latter scenes having some rich interior settings, one in particular, that of a ball room scene in which dancing girls are introduced in a novel way, being worthy of especial mention.

The star appears in the role of a country boy whose longing for the city is realized when he meets a rich New Yorker, who invites him to the big town and agrees to act as his guardian.

At an entertainment given by the latter, the young man becomes enamored of a girl whom he afterwards marries.

In a series of rather exciting incidents, the young woman proves to be the mistress of the wealthy man. Jealously is called into play and when the latter tries to force the young woman to abandon her husband, she kills him.

In a rather strong climax, the girl dies in the former home of her husband, in the small town, as the police arrive to claim her.

The picture does not run above the average, although it is well produced and has a popular cast including, Frank Losee, Eleanor Fair, Frank Andrews and Eileen Casidy.—FRANK LEONARD.

"A Fireside Brewer"

(Mack Sennett Comedy—Two Reels)

(MORAL). "If you must have your home brew be sure to keep it at home!" Thus Mack Sennett sums up the argument of his latest comedy, "A Fireside Brewer." He takes the sting out of the Eighteenth Amendment for those who look through dark glasses at it. Summed up it spells quite an enjoyable twenty minutes. A husband attempts to indulge in his morning exercise (shaving) and the constant interruptions of his wife offer moments of humor. But the real fun starts when another husband, accompanied by Louise Fazenda as friend wife, a little boy, and the great Dane, attempt to have an outing. They climb into their flivver with a trailer on behind, loaded down with home brew. the car stops traffic before it reaches the beach. The big laugh is when one of the wheels rolls off the trailer and Louise is forced to jack it up with a wheelbarrow and wheel it herself.

This is the only original trick aside from incorporating the trailer. Hubby, wife, and child get into their swimming togs and cache their brew in the sand. But before the afternoon is over, the bottles are either given away to make peace or are broken. The Sennett bathing girls are presented in a series of long shots with a push ball, which seems to be endowed with intelligence the way it rolls over the amusing Miss Fazenda. The final shot discloses the family at a pop stand. The titles are in the best Sennett style—crisp, brief and full of punch. The comedy is not up to the usual Sennett standard as far as measuring out humor. Still it is more genuine than the trick stuff which has been made out of the home brew idea.—*LAURENCE REID.*

"If"

(Prizma-Selznick)

HERE is a Prizma which has a peculiar effect upon the spectator. It gives him a healthy appetite. After seeing "If" one feels like journeying to the nearest fruit store and buying a luscious apple or a nice juicy pear or one of those purple bunches of grapes. It is excellent propaganda for the fruit dealer. Of course the picture has to do with the coloring of the various articles. Viewed in the ordinary state they present a drab appearance and certainly do not contain a tempting appeal. Which is proof that one's taste is most often guided by the color.

Take the red out of the apple, the yellow from the pear, the purple from the grapes and in all probability these fruits and most of the others would be left rotting on the ground. The Prizma shows the difference, and the manner of presenting such a kaleidoscopic color scheme with all the natural touches intact. It certainly extracts praise for Nature's paint brush and the Prizma process. The "If" of the title finds its meaning in the "before and after" effect. It is a pleasant filler, one which gives the spectator a healthy appetite for the succeeding picture and his particular brand of fruit. It is not a misstatement in declaring it the best Prizma ever conceived because it gets away from the "red" for the most part. This vivid color hasn't reached the state of perfection of the blue or yellow or orange. Length one reel.—*LAURENCE REID.*

"When Dawn Came"

(Hugh Dierker Production—Released by Producers Security Corp.)

THIS picture is heralded by its sponsors as a "picture revelation." And it is truly a revelation in some respects — for its photography with its peculiar coloring is in places most excellent, and it possesses a few real dramatic thrills that really sway the emotions in a way equaled only by the highest class of pictures. But if it rises to heights, the production also sinks into mediocrity. There is a tendency to emphasize the non-essential details by repetition, and as a result there is a draggy, unstimulating feeling. The entire absence of comedy and even lighter moments adds to this effect.

Mr. Dierker's production certainly has a theme, but his message is vague and again not quite convincing. He opens his story with a most hackneyed series of incidents. A young surgeon is devoting his life to charity, when a young society girl lures him away from the slums and the old priest, into the position of a society doctor. He finds that she is unfaithful and he takes to drink and the downward path. Then the action shifts to an old mission in Southern California, to which the old priest has been transferred. It is really here that the drama is brought in, and it is Colleen Moore, playing Mary, a blind girl, who is largely responsible for it. She neither overplays nor yet forgets her part for a moment, and it is a sympathetic scene that shows her ability when she opens her eyes after a successful operation to see for the first time in her life. Moments such as these are a credit to Mr. Dierker's direction. The young surgeon is brought back to faith and a higher life through the influence of the little blind girl with whom he is in love. There are scenes which are forceful and powerful as the director seeks to bring out the idea of the man's "denying God and hating men."

L. C. Shumway gives an impressive interpretation of the role of Dr. Brandon. He is best when playing the embittered, drunken "down and outer." We give Colleen Moore the honors, although she does not make her appearance until the picture is half over. James Barrows gives an intelligent characterization of the old priest. There is none of the eye-raising, hand-clasping, and flat-hatted clergyman about him. He is human. The other two principals, Kathleen Kirkham and William Conklin, are up to the mark.

There are some splendid exteriors of the California mission. The photography is another study in contrasts. In places it is unexcelled, and elsewhere it is the average.

Whether an average audience will fully appreciate this theme of Faith or not makes little difference. It is a production which you can guarantee will impress an audience by its few good points and the depth of its thought, despite its slow moving action and occasional jerky continuity.

It will be distributed on the state right market. Commonwealth Film showed the picture to the trade of New York. Length six reels.

MATTHEW A. TAYLOR.

"The Price of Silence"

(Sunrise—Six Reels)

A HECTIC picture of a woman's persecution is offered in "The Price of Silence," starring Peggy Hyland. Hardly a ray of sunshine penetrates the six reels which are given up to painting in sombre colors a sob sister story of misery and despair. It has a melodramatic flare and offers some mystery in the disclosure of a murder case. But the suspense is never made dominant because the suspect is firmly planted in the spectator's mind. There is much talk—too much talk about a certain weak brother and an ivalid mother.

The plot revolves around a disinherited woman who asks aid of her stern and relentless father. She is to undergo an operation to prolong her life and her daughter is dispatched to the proud old man to obtain the necessary funds. But mother dies because daughter never returns home, although it seems reasonable that she might have intrusted the money to a messenger. She is accused of murder and convicted and sentenced to prison. The courtroom scene sort of violates ethics in the conduct of the case. The story becomes real hectic and rambling in its account. A flash is given up to the persecuted heroine at prayer in the chapel of the prison and other flashes are presented with a prosecuting attorney harassing her at every opportunity.

If offers many convenient situations. For example, the aforementioned attorney resigns when he finds himself falling in love with the fair tenant of the prison. But she repulses him by calling him Tiberius Caesar. Her sorrow continues even after her release is effected until, for the purposes of the story, the director finds it convenient to end it, with the final shot showing her happy with her erstwhile persecutor. The picture is told in a series of flashbacks as far as the melodramatic incident is concerned and this process destroys the suspense. The title finds its meaning in the determination of the heroine to keep silent regarding her brother, painted as a weak character. The direction is not inspired in any sequence and is decidedly amateurish in the comedy relief. Was there a murder? No. The stern relative died from a stroke of lightning. The players haven't been handled skillfully and appear to be mindful of their efforts—self conscious, so to speak.

LAURENCE REID.

"All Wrong"

(Clyde Cook Comedy—Fox—Two Reels)

BUILT up around a novel theme, the Cook comedy is more spontaneous in its humor and more refreshing in its originality than its predecessor, "The Huntsman." Cook is a soldier and the whole picture bristles with things military. Unlike Chaplin in "Shoulder Arms," the Fox comedian is not a member of "the awkward squad." Instead, he is surrounded by perfectly drilled infantrymen. This makes the contrast more decided, and when Cook about-faces the wrong way, and halts at the wrong time, flanked by men who move with machine-like precision, we consider it just as funny as the opening part of "Shoulder Arms." A burlesque of army life has not been seen for many a day, yet it comes at a time when thousands of ex-service men will appreciate it to the extent of many a loud roar of laughter.

The action is laid on the Mexican border. Cook is assigned to guard duty. Here is one of the best bits of hokum in the picture. A signpost marks the border, and a very wild looking Mexican soldier walks side by side with Cook, and when the latter unwittingly bends backward into Mexican soil, he is quickly sent back Americawards by the end of a bayonet.

Then comes "the whiskey smugglers." Cook is sent in plain clothes to get evidence against the bootleggers. He discovers a building, half of which is in Mexico and half in the U. S. The bar is conveniently swung from one side of the building to the other when a suspicious character enters. Thus when Cook's superior officer arrives he finds the bar in Mexico and the American cowboys drinking milk.

The comedy ends when Cook rescues the captain's daughter from the hands of the villain. He rides to the rescue on top of a huge, slow-moving horse, and is just as funny here as he was in "The Huntsman."

The comedian carries on his policy of remaining perfectly serious under the most ridiculous circumstances. He uses his contortions less than in his previous pictures.

MATTHEW A. TAYLOR.

"A Tale of the Fur North"

(Educational)

IN a most interesting manner, "A Tale of the Fur North" depicts incidents of the Eskimos' life in the far north.

The reel does not aim entirely at instructional value for a pretty little romance is interwoven, which lends added interest.

The opening scenes show the Eskimos on the march to the trading post in the springtime, with their bundles of skins.

After the tents are put up, one of the old men of the tribe tells the story of his life to a member of the trading post and in this way their various modes of life are pictured.

Among the most interesting are their methods of fishing, the natives appearing in their skin-covered canoes with peculiar oars which they wield with great dexterity, and their methods of handling the skins of wild animals and packing them for market. For interest some of their games and dances are introduced together with their ideas of love making.

The sub-titles are expressive and in harmony with the character of the story. The reel should interest wherever played. FRANK LEONARD.

"Sand Witches"

(Gayety Comedy—Educational)

"SAND WITCHES" is just an average comedy which will give fair entertainment.

The scenes are laid principally at the seashore with the comedians injecting more action than comedy into the situations and the bathing girls rushing hither and thither in an endeavor to keep up the tempo.

The cast, which includes Vera Steadman, Charlotte Merriam, Neal Burns and George George, is up to standard, each member working hard in a vain endeavor to inject something funny into the many situations.

The scenes at the seashore are of the usual variety, with the comedians engaging in fights over their sweethearts or the girls running, screaming or huddled together in bad "formation."

This comedy isn't up to the usual standard, the direction being more on the old-time idea of "noise," if it may be called that, than the up-to-date manner in which comedies are produced today. FRANK LEONARD.

"No Hope for the Drys" and "Silver Silences"

(Chester Sceenic—Educational)

THE cameraman takes us under water in the first half of this reel and in exploring the unknown depths shows us life as it exists there.

The crab and the various members of his family or clan are brought into close inspection and then for contrast various birds, such as the seagull and pelican, are brought before the eye of the camera as they "perch themselves" upon the rock bound shores of the Pacific Ocean.

"Silver Silences" is the title of the second half of this reel. The locale is laid in the Canadian rockies with its snow-capped mountains and crystal caves.

Some beautiful shots of Lake Louise are also taken showing tourists "boating" on this northland lake and hiking and riding through the mountains which surround it.

A good educational. FRANK LEONARD.

The Feature Calendar

¶ A Complete Index to All Feature Productions Released During 1920—the Maker—Star—and Issue of Motion Picture News in Which Review and Plan Book Appeared.

Adorable Savage, The (Universal) Edith Roberts....Aug. 14
Adventure in Hearts, An (Paramount-Artcraft) Robert Warwick....Jan. 17
Adventure, The (Fox) William Farnum....Mar. 6
Alarm Clock Andy (Ince-Paramount-Artcraft) Charles Ray....Mar. 27-Feb. 28
Alias Jimmy Valentine (Metro) Bert Lytell....Apr. 17
Alias Miss Dodd (Universal) Edith Roberts....June 19
Always Audacious (Paramount-Artcraft) Wallace Reid....Nov. 20
April Folly (Paramount-Artcraft) Marion Davies....Mar. 13
Amateur Wife, The (Paramount-Artcraft) Irene Castle....Mar. 20
Arabian Knight, An (Haworth-Robertson-Cole) Sessue Hayakawa....Aug. 28
Are All Men Alike (Metro) May Allison....Nov. 6
Away Goes Prudence (Paramount-Artcraft) Billie Burke....July 17

Bab's Candidate (Vitagraph) Corinne Griffith....July 17
Beautifully Trimmed (Universal) Carmel Myers....Dec. 11
Beauty Market, The (First National) Katherine McDonald....Jan. 31
Beckoning Roads (Robertson-Cole) Bessie Barriscale....Jan. 3
Before the White Man Came (Arrow) Indian Cast....Mar. 6
Beggar in Purple, A (Edgar Lewis-Pathe) Special Cast....Nov. 13
Behind the Door (Ince-Paramount-Artcraft) Hobart Bosworth....Jan. 10-17
Behold My Wife (Paramount-Artcraft) Special Cast....Oct. 23
Below the Surface (Ince-Paramount-Artcraft) Hobart Bosworth....June 19
Best of Luck, The (Metro-Screen Classics) Special Cast....July 17
Beware of the Bride (Fox) Eileen Percy....Oct. 30
Big Happiness (Robertson-Cole) Dustin Farnum....Sept. 11
Black Shadows (Fox) Peggy Hyland....Apr. 3
Blackbirds (Realart) Justine Johnstone....Dec. 25
Blackmail (Metro) Viola Dana....Oct. 16
Blind Love (Gerald F. Bacon-Awyon) Lucy Cotton....Jan. 24-31
Blindness of Youth, The (Foundation) Special Cast....Jan. 17
Blooming Angel, The (Goldwyn) Madge Kennedy....Feb. 21
Blue Streak McCoy (Universal) Harry Carey....Aug. 7
Body and Soul (Metro) Alice Lake....Oct. 23
Brand of Lopez, The (Haworth-Robertson-Cole) Sessue Hayakawa....Apr. 10
Branded Woman, The (First National) Norma Talmadge....Sept. 18
Branding Iron (Goldwyn) James Kirkwood-Barbara Castleton....Oct. 23
Breath of the Gods, The (Universal-Jewel) Tsuru Aoke....Aug. 7
Bright Skies (Brentwood-Robertson-Cole) Zasu Pitts....May 8
Broadway Bubble, The (Vitagraph) Corinne Griffith....Nov. 27
Broadway Cowboy, A (Hampton-Pathe) William Desmond....July 17
Broken Melody, The (Selznick) Eugene O'Brien....Jan. 3
Bromley Case, The (Arrow) Glen White....June 19
Brute-Master, The (Hodkinson) Hobart Bosworth....Nov. 6
Bubbles (Pioneer) Mary Anderson....June 26
Bullet Proof (Universal) Harry Carey....May 1
Burning Daylight (C. E. Shurtleff-Metro) Mitchell Lewis....May 29
Burnt Wings (Universal) Frank Mayo....Feb. 28
Butterfly Man, The (Gasnier-Robertson-Cole) Lew Cody....May 29

Capitol, The (Artco-Hodkinson) Leah Baird....Jan. 3
Captain Swift (Vitagraph) Earle Williams....Apr. 24
Chains of Evidence (Hallmark) Special Cast....Mar. 6
Challenge of the Law (Fox) William Russell....Oct. 23
Cheater, The (Metro) May Allison....Aug. 7
Child for Sale, A (Ivan Abramson) Special Cast....Apr. 3
Children Not Wanted (Carleton-Republic) Edith Day....Aug. 21
Chorus Girl's Romance, The (Metro) Viola Dana....Aug. 28
Cinema Murder, The (Cosmopolitan-Paramount) Marion Davies....Jan. 31
City of Masks, The (Paramount-Artcraft) Robert Warwick....July 24
City Sparrow, A (Paramount-Artcraft)....Dec. 4
Civilian Clothes (Paramount-Artcraft) Thomas Meighan....Sept. 18
Clothes (Metro) Olive Tell....Oct. 2
Coast of Opportunity, The (Brunton-Hodkinson) J. Warren Kerrigan....Dec. 25
Common Level, A (Transatlantic) Special Cast....May 8
Confession, The (National Film Co.) Henry B. Walthall....Apr. 24
Conrad in Quest of His Youth (Paramount-Artcraft) Thomas Meighan....Nov. 20
Copperhead, The (Paramount-Artcraft) Lionel Barrymore....Feb. 21
Corsican Brothers, The (United Picture Theatres) Dustin Farnum....Jan. 3
Cost, The (Paramount-Artcraft) Special Cast....May 1
County Fair, The (Tourneur-Guy Croswell Smith) Special Cast....Sept. 25
Courage of Marge O'Doone, The (Vitagraph) Special Cast....June 12
Cradle of Courage, The (Paramount-Artcraft) William S. Hart....Sept. 25-Oct. 2
Crooked Streets (Paramount-Artcraft) Ethel Clayton....Aug. 7
Cumberland Romance, A (Realart Pictures) Mary Miles Minter....Aug. 21
Cup of Fury, The (Eminent Authors-Goldwyn) Special Cast....Apr. 24
Cupid—The Cowpuncher (Goldwyn) Will Rogers....Aug. 7
Curtain (First National) Katherine MacDonald....Oct. 16
Cyclone, The (Fox) Tom Mix....Jan. 31
Cynthia-of-the-Minute (Fox) Madlaine Traverse....July 24

Dancin' Fool, The (Paramount-Artcraft) Wallace Reid....May 15
Dangerous Business (First National) Constance Talmadge....Dec. 11
Dangerous Hero, The (Selznick) Owen Moore....June 19
Dangerous Paradise, A (Selznick) Louise Huff....Nov. 6
Dangerous Talent, The (American-Pathe) Margarita Fisher....Mar. 20
Dangerous to Men (Metro) Viola Dana....Apr. 24
Daredevil, The (Fox) Tom Mix....Mar. 20
Dark Lantern, A (Realart) Alice Brady....Aug. 14
Darling Mine (Selznick) Olive Thomas....Sept. 18
Daughter of Two Worlds, A (First National) Norma Talmadge....Jan. 17
Daughter Pays, The (Select) Elaine Hammerstein....Dec. 4
Dead Line, The (Fox) George Walsh....May 15
Dead Men Tell No Tales (Vitagraph) Catherine Calvert....Nov. 13
Deadlier Sex, The (Hampton-Pathe) Blanche Sweet....Mar. 27
Deep Purple, The (R. A. Walsh-Realart) Special Cast....May 15
Democracy (Democracy Photoplay Company) Special Cast....Sept. 11
Desert Love (Fox) Tom Mix....Apr. 24
Devil's Claim, The (Haworth-Robertson-Cole) Sessue Hayakawa....May 22
Devil's Garden, The (Bennett-First National) Lionel Barrymore....Nov. 6
Devil's Riddle, The (Fox) Gladys Brockwell....Mar. 13
Devil's Pass Key, The (Universal) Special Cast....Apr. 17
Dice of Destiny (Hampton-Pathe) H. B. Warner....Dec. 11
Dinty (First National) Wesley Barry....Dec. 4
Discarded Woman, The (Hallmark) Special Cast....July 10
Dollar for Dollar (Keenan-Pathe) Frank Keenan....May 1
Dollars and Sense (Goldwyn) Madge Kennedy....July 3
Dollars and the Woman (Vitagraph) Alice Joyce....June 12
Don't Ever Marry (Neilan-First National) Special Cast....May 1
Double Dyed Deceiver (Goldwyn) Jack Pickford....June 26
Double Speed (Paramount-Artcraft) Wallace Reid....Feb. 14
Down Home (Willat-Hodkinson) Special Cast....Nov. 6
Drag Harlan (Fox) William Farnum....Nov. 6-Apr. 10
Dream Cheater, The (Brunton-Hodkinson) J. Warren Kerrigan....Mar. 27
Duds (Goldwyn) Tom Moore....Mar. 27
Dwelling Place of Light, The (Hampton-Hodkinson) Special Cast....Sept. 25

Easy to Get (Paramount-Artcraft) Marguerite Clark....Mar. 6
Empire of Diamonds, The (Perret-Pathe) Special Cast....Dec. 25
Even as Eve (First National) Special Cast....Jan. 31
Everybody's Sweetheart (Selznick) Olive Thomas....Oct. 16
Everything but the Truth (Universal) Lyons-Moran....May 22
Excuse My Dust (Paramount-Artcraft) Wallace Reid....Apr. 3
Eyes of the Heart (Realart) Mary Miles Minter....Nov. 13

Fabiola (Raphael Barette-H. B. Marinelli, Ltd.) Special Cast....Nov. 13
Face at Your Window, The (William Fox) Special Cast....Nov. 13
False Road, The (Ince-Paramount-Artcraft) Enid Bennett....May 15
Family Honor, The (King Vidor-First National) Special Cast....May 8
Fatal Hour, The (Metro) Special Cast....Nov. 13
Fear Market, The (Realart) Alice Brady....Jan. 17-Feb. 7
Felix O'Day (Hampton-Pathe) H. B. Warner....Sept. 18
Fickle Women (David Butler Prod.-State Rights) David Butler....Aug. 21
Fighting Chance, The (Paramount-Artcraft) Anna Q. Nilssen....July 31
Fighting Kentuckians, The (Sterling Feature Pictures-State Rights) Special Cast....Oct. 16
Figurehead, The (Selznick) Eugene O'Brien....June 26
Firebrand Trevison (Fox) Buck Jones....July 31
Fixed by George (Universal) Lyons-Moran....Nov. 6
Flame of Hell Gate, The (Robertson-Cole) Beatriz Michelena....Mar. 20
Flame of Youth, The (Fox) Shirley Mason....Dec. 25
Flame of the Flesh (Fox) Gladys Brockwell....Jan. 3
Flaming Clue, The (Vitagraph) Harry Morey....Mar. 27
Flapper, The (Selznick) Olive Thomas....May 29
Food for Scandal (Realart) Wanda Hawley....Nov. 13
Fool and His Money, A (Selznick) Eugene O'Brien....May 1
Footlights and Shadows (Selznick) Olive Thomas....Feb. 21
For the Soul of Rafael (Garson-Equity) Clara Kimball Young....June 12
Forbidden Thing, The (Dwan-Asso. Producers) Special Cast....Nov. 27
Forbidden Trails (Fox) Buck Jones....May 22
Forbidden Woman, The (Equity Pictures Corp.) Clara Kimball Young....Mar. 6
Forbidden Valley (Blackton-Pathe) May McAvoy-Bruce Gordon....Oct. 16
Forged Bride, The (Universal) Mary MacLaren....Feb. 7
Fortune Hunter, The (Vitagraph) Earle Williams....Mar. 6
Fortune Teller, The (Capellani-Robertson-Cole) Marjorie Rambeau....May 22
45 Minutes from Broadway (Kane-First National) Charles Ray....Sept. 11
From Now On (Fox) George Walsh....Oct. 2
Full House, A (Paramount-Artcraft) Bryant Washburn....Sept. 18
Furnace, The (Realart) Special Cast....Dec. 4

Garter Girl, The (Vitagraph) Corinne Griffith....May 22
Gauntlet, The (Vitagraph) Harry T. Morey....Aug. 21
Gift Supreme, The (Republic-Inter-Ocean) Special Cast....May 1
Gilded Dream, The (Universal) Carmel Myers....Oct. 23
Girl in Number 29, The (Universal) Frank Mayo....Apr. 3
Girl in the Rain, The (Universal) Anne Cornwell....July 3
Girl in the Web, The (Hampton-Pathe) Blanche Sweet....July 31
Girl of My Heart (Fox) Shirley Mason....Dec. 25
Go and Get It (Neilan-First National) Special Cast....July 31
Going Some (Rex Beach-Goldwyn) Special Cast....July 31
Good-Bad Wife, The (Vera McCord Prods.-Film Booking Office) Special Cast....Oct. 30
Great Accident, The (Goldwyn) Tom Moore....July 3
Great Air Robbery, The (Universal) Lieut. O. L. Locklear....Jan. 17
Great Lover, The (Goldwyn) Special Cast....Dec. 4
Great Redeemer, The (Tourneur-Metro) Special Cast....Sept. 4
Great Shadow, The (Adamac-Republic) Tyrone Power....Aug. 7
Greater Than Fame (Selznick) Elaine Hammerstein....Jan. 24
Green Flame, The (Brunton-Hodkinson) J. Warren Kerrigan....July 24
Guilty of Love (Paramount-Artcraft) Dorothy Dalton....Oct. 9

Hairpins (Ince-Paramount-Artcraft) Enid Bennett....Aug. 14
Half a Chance (Jesse D. Hampton-Pathe) Special Cast....Oct. 30
Harriet and the Piper (Mayer-First National) Anita Stewart....Oct. 30
Haunting Shadows (Robertson-Cole) H. B. Warner....Jan. 24
Headin' Home (Yankee-Kessel & Bauman-State Rights) Babe Ruth....Sept. 25
Heart of a Child, The (Nazimova-Metro) Nazimova....Apr. 17
Heart of a Woman, The (Peerless Pictures-State Rights) Jack Richardson....Nov. 20
Heart of Twenty, The (Brentwood-Robertson-Cole) Zasu Pitts....Aug. 28
Heart Strings (Fox) William Farnum....Jan. 17
Hearts Are Trumps (Metro) Special Cast....Dec. 11
Held by the Enemy (Paramount-Artcraft) Special Cast....Oct. 9
Held in Trust (Loew-Metro) May Allison....Aug. 21
Hell Ship, The (Fox) Madlaine Traverse....Feb. 28
Hell's Oasis (Pinnacle Prods.) Neal Hart....Oct. 9
Heliotrope (Cosmopolitan-Paramount-Artcraft) Special Cast....Dec. 4
Help Wanted—Male (Hampton-Pathe) Blanche Sweet....Oct. 2
Her Beloved Villain (Realart) Wanda Hawley....Dec. 25
Her Elephant Man (Fox) Shirley Mason....Feb. 7
Her Honor the Mayor (Fox) Eileen Percy....Sept. 4
Her Unwilling Husband (Hampton-Pathe) Blanche Sweet....Nov. 27
Heritage (W. L. Roubert-Prods.-State Rights) Matty Roubert....Aug. 28
Hidden Code, The (Sulmac-Pioneer) Grace Davidson....July 31
High Speed (Hallmark) Edward Earle-Gladys Hulette....Jan. 17-24
His House in Order (Paramount-Artcraft) Elsie Ferguson....Mar. 6-Mar. 20
His Temporary Wife (Hodkinson) Rubye De Remer....Jan. 31
His Wife's Friend (Paramount-Artcraft) Dorothy Dalton....Feb. 21

His Wife's Money (Selznick) Eugene O'Brien....Mar. 6
Hitchin' Posts (Universal) Frank Mayo....Sept. 4
Homer Comes Home (Ince-Paramount-Artcraft) Charles Ray....July 10
Homespun Folks (Ince-Associated, Producers) Special Cast....Sept. 11
Honest Hutch (Goldwyn) Will Rogers....Sept. 25
Honey Bee, The (Flying A-Pathe) Marguerita Sylva....May 15
Honeymoon Ranch (Bert Lubin-State Rights) Special Cast....Oct. 23
Honor Bound (Universal) Frank Mayo....Nov. 13
Hope, The (Metro) Special Cast....Sept. 4
House of the Tolling Bell, The (J. Stuart Blackton-Pathe) Special Cast..Sept. 11
House of Toys, The (American-Pathe) Seena Owen....June 5
House of Whispers, The (Brunton-Hodkinson) J. Warren Kerrigan....Sept. 25
Huckleberry Finn (Paramount-Artcraft) Lewis Sargent....Mar. 6
Human Stuff (Universal) Harry Carey....June 26
Humoresque (Cosmopolitan-Paramount-Artcraft) Special Cast....May 15
Husband Hunter, The (Fox) Eileen Percy....Sept. 25
Husbands and Wives (Gaumont) Vivian Martin....June 12

Idol Dancer, The (First National) Special Cast....Apr. 3
Idols of Clay (Paramount-Artcraft) Mae Murray....Nov. 27
If I Were King (Fox) William Farnum....July 10
Inferior Sex, The (First National) Mildred Harris Chaplin....May 8
In Folly's Trail (Universal) Carmel Myers....Aug. 28
In Old Kentucky (First National) Special Cast....Jan. 3
In Search of a Sinner (First National) Constance Talmadge....Mar. 20
In the Heart of a Fool (Dwan-First National) Special Cast....Oct. 23
In Walked Mary (Capellani-Pathe) June Caprice....Mar. 6
Inner Voice, The (American-Pathe) E. K. Lincoln....Apr. 3
Invisible Divorce, The (National Pictures) Special Cast....Aug. 14
Iron Rider, The (Fox) William Russell....Dec. 4
Isobel; Or, The Trail's End (George H. Davis-Edwin Carew Prod.) House Peters-Jane Novak....Dec. 4
It's a Great Life (Eminent Authors-Goldwyn) Special Cast....Sept. 11

Jack-Knife Man, The (Vidor-First National) Special Cast....Aug. 14
Jack Straw (Paramount-Artcraft) Robert Warwick....Apr. 10
Jacklins, The (Paramount-Artcraft) Special Cast....Dec. 25
Jailbird, The (Ince-Paramount-Artcraft) Douglas MacLean....Oct. 9
Jenny Be Good (Realart) Mary Miles Minter....May 15
Jes' Call Me Jim (Goldwyn) Will Rogers....June 5
Joyous Troublemaker, The (Fox) William Farnum....July 3
Judy of Rogues' Harbor (Realart) Mary Miles Minter....Feb. 14
Just a Wife (National Pictures) Special Cast....May 1
Just Pals (Fox) Buck Jones....Nov. 27

Kentucky Colonel, The (National-Hodkinson) Special Cast....Sept. 25
King Spruce (Dial-Hodkinson) Mitchell Lewis....Mar. 20
Kismet (Robertson-Cole) Otis Skinner....Nov. 6

La La Lucille (Universal) Lyons-Moran....July 24
Ladder of Lies, The (Paramount-Artcraft) Ethel Clayton....July 17
Lady in Love, A (Paramount-Artcraft)....May 29
Lady Rose's Daughter (Paramount-Artcraft) Elsie Ferguson....Sept. 11
Lahoma (Edgar Lewis-Pathe) Special Cast....Sept. 4
Last of the Mohicans, The (Tourneur-Asso. Prods.) Special Cast....Dec. 4
Last Straw, The (Fox) Buck Jones....Feb. 14
Law of the Yukon, The (Realart) Special Cast....Oct. 2
Leave It to Me (Fox) William Russell....May 8
Leopard Woman, The (J. Parker Read, Jr.-Hodkinson) Louise Glaum....Oct. 16
Let's Be Fashionable (Ince-Paramount-Artcraft) Douglas MacLean-Doris May....June 26
Li Ting Lang (Haworth-Robertson-Cole) Sessue Hayakawa....July 24
Life (William A. Brady) Special Cast....Nov. 6
Life's Twist (Robertson-Cole) Bessie Barriscale....July 31
Lifting Shadows (Perret-Pathe) Emmy Wehlen....Apr. 3
Light Woman, The (American) Helen Jerome Eddy....Oct. 9
Lincoln Highwayman, The (Fox) William Russell....Jan. 10
Little Cafe, The (Pathe) Max Linder....June 12
Little 'Fraid Lady, The (Robertson-Cole) Mae Marsh....Dec. 4
Little Grey Mouse, The (Fox) Louise Lovely....Nov. 13
Little Miss Rebellion (New Art-Paramount) Dorothy Gish....Oct. 2
Little Shepherd of Kingdom Come, The (Goldwyn) Jack Pickford....Feb. 28
Little Wanderer, The (Fox) Shirley Mason....Aug. 28
Live Sparks (Brunton-Hodkinson) J. Warren Kerrigan....Feb. 7
Locked Lips (Universal) Tsuru Aoki....Apr. 24
Lone Hand, The (Alexander) Roy Stewart....Mar. 20
Love (J. Parker Read, Jr.-Asso. Prods.) Louise Glaum....Dec. 11
Love Flower, The (Griffith-United Artists) Special Cast....Sept. 4
Love, Honor and Obey (Metro) Special Cast....Sept. 11
Love Madness (J. Parker Read, Jr.-Hodkinson) Louise Glaum....Aug. 21
Love Without Question (B. A. Rolfe-Jans) Olive Tell....Apr. 10
Love's Harvest (Fox) Shirley Mason....June 5
Loves of Letty, The (Goldwyn) Pauline Frederick....Feb. 21
Luck of Geraldine Laird, (The (Robertson-Cole) Bessie Barriscale....Feb. 14
Luck of the Irish (Mayflower-Dwan Prod.) Special Cast....Jan. 24 Feb. 7

Mad Love (Victor Kremer Prod.) Lina Cavalieri....Nov. 6
Madam Peacock (Nazimova-Metro) Nazimova....Oct. 16
Madam X (Goldwyn) Pauline Frederick....Sept. 11-Oct. 9
Madonnas and Men (B. A. Rolfe-Jans) Special Cast....June 26
Man and His Woman (Blackton-Pathe) Herbert Rawlinson....July 24
Man There Was, A (Swedish Biograph-Radiosoul) Victor Seastrom....Mar. 13
Man Who Dared, The (Fox) William Russell....Aug. 14
Man Who Lost Himself, The (Selznick) William Faversham....June 12
Manhattan Knight, A (Fox) George Walsh....Mar. 27
Mark of Zorro, The (United Artists) Douglas Fairbanks....Dec. 11
Marriage Pit, The (Universal) Frank Mayo....Oct. 16
Married Life (First National) Special Cast....July 3
Mary Ellen Comes to Town (Paramount-Artcraft) Dorothy Gish....Mar. 6-Apr. 3
Mary's Ankle (Paramount-Artcraft) MacLean-May....Jan. 31-Mar. 13
Master Mind, The (First National) Lionel Barrymore....Oct. 9
Master Stroke, A (Vitagraph) Earle Williams....July 17
Midsummer Madness (Paramount-Artcraft) Special Cast....Dec. 25
Mid-Channel (Garson-Equity) Clara Kimball Young....Sept. 25
Milestones (Goldwyn) Special Cast....Sept. 18
Miracle of Love, The (Paramount-Artcraft) Lucy Cotton-Wyndham Standing..Jan. 3
Miracle of Money, The (Henley-Pathe) Special Cast....May 8
Misfit Wife, The (Metro) Alice Lake....July 31
Miss Hobbs (Realart) Wanda Hawley....June 26
Modern Salome, A (Hope Hampton-Metro) Hope Hampton....Jan. 31
Molly and I (Fox) Shirley Mason....Apr. 10
Mollycoddle, The (United Artists) Douglas Fairbanks....June 26
Money-Changers, The (Benj. B. Hampton-Pathe) Special Cast....Nov. 6
Moon Madness (Haworth-Robertson-Cole) Edith Storey....July 31
Mother of His Children, The (Fox) Gladys Brockwell....Apr. 17
Mothers of Men (Film Specials-Republic) Claire Whitney....Mar. 13
Mutiny of the Elsinore, The (Shurtleff-Metro) Mitchell Lewis....July 31
My Lady's Garter (Paramount-Artcraft) Wyndham Standing-Sylvia Breamer....Mar. 20

Neglected Wives (Alternate Title "Why Women Sin"-Wistario)....Apr. 24
New York Idea, The (Realart) Alice Brady....Dec. 25
No. 99 (Brunton-Hodkinson) J. Warren Kerrigan....May 29
Nomads of the North (First National) Special Cast....Oct. 9
North Wind's Malice, The (Rex Beach-Goldwyn) Special Cast....Oct. 30
Nothing But Lies (Taylor Holmes-Metro) Taylor Holmes....May 29
Nothing But the Truth (Metro) Taylor Holmes....Jan. 17-24
Notorious Miss Lisle, The (MacDonald Pictures Corp.-First National) Katherine MacDonald....Aug. 28
Notorious Mrs. Sands, The (Robertson-Cole) Bessie Barriscale....June 19
Nurse Marjorie (Realart) Mary Miles Minter....Apr. 3

Occasionally Yours (Gasnier-Robertson-Cole) Lew Cody....Oct. 2
Officer 666 (Goldwyn) Tom Moore....Nov. 13
Old Fashioned Boy, An (Ince-Paramount-Artcraft)....Nov. 13
Old Lady 31 (Metro) Emma Dunn....Apr. 10
Once a Plumber (Universal) Lyons-Moran....Sept. 18
Once to Every Woman (Holubar-Universal) Dorothy Phillips....Oct. 16
One Hour Before Dawn (Jesse D. Hampton-Pathe) H. B. Warner....July 24
One Way Trail, The (Republic) Special Cast....June 5
On With the Dance (Paramount-Artcraft) Mae Murray....Feb. 28, Jan. 31
Orphan, The (Fox) William Farnum....May 8
Other Men's Shoes (Edgar Lewis-Pathe) Crauford Kent....Jan. 24
Out of the Snows (Selznick) Zena Keefe....Nov. 20
Out of the Storm (Goldwyn) Special Cast....June 26
Out Yonder (Selznick) Olive Thomas....Jan. 3
Overland Red (Universal) Harry Carey....Feb. 21
Over the Hill (Fox) Special Cast....Sept. 25

Pagan Love (Ballin-Hodkinson) Special Cast....Dec. 4
Paliser Case, The (Goldwyn) Pauline Frederick....Feb. 7
Paris Green (Ince-Paramount-Artcraft) Charles Ray....May 1
Parlor, Bedroom and Bath (Screen Classics-Metro) Special Cast....July 17
Partners of the Night (Eminent Authors-Goldwyn) Special Cast....Mar. 13
Passers-By (Blackton-Pathe) Herbert Rawlinson....July 3
Passion (First National) Paola Negri....Oct. 23
Passion's Playground (First National) Katherine MacDonald....Oct. 16
Path She Chose, The (Universal) Anne Cornwall....May 29
Peaceful Valley (Kane-First National) Charles Ray....Oct. 23
Peddler of Lies, The (Universal) Frank Mayo....Jan. 31
Pegeen (Vitagraph) Bessie Love....Jan. 24
Penalty, The (Goldwyn-Eminent Authors) Special Cast....Nov. 27
Penny Philanthropist, The (Hyman Attractions) Peggy O'Neil....Jan. 3
Perfect Woman, The (First National) Constance Talmadge....Aug. 7
Phantom Melody, The (Universal) Monroe Salisbury....Jan. 31
Piccadilly Jim (Selznick) Owen Moore....Feb. 21
Pink Tights (Universal) Gladys Walton....Sept. 25
Pinto (Goldwyn) Mabel Normand....Jan. 31-Feb. 7
Plunger, The (Fox) George Walsh....Nov. 20
Point of View, The (Selznick) Elaine Hammerstein....Aug. 14
Polly With a Past (Metro) Ina Claire....Dec. 25
Pollyanna (United Artists) Mary Pickford....Jan. 24
Poor Simp, The (Selznick) Owen Moore....Oct. 16
Prey, The (Vitagraph) Alice Joyce....Oct. 9
Price of Redemption, The (Metro) Bert Lytell....Oct. 2
Prince Chap, The (Paramount-Artcraft) Thomas Meighan....July 24
Prince of Avenue A (Universal) James J. Corbett....Jan. 17
Red Foam (Select) Special Cast....Dec. 4
Red Hot Dollars (Paramount-Artcraft) Charles Ray....Jan. 10
Red Lane, The (Universal) Frank Mayo....July 17
Remodeling Her Husband (New Art-Paramount) Dorothy Gish....June 19
Respectable by Proxy (Blackton-Pathe) Sylvia Breamer....Feb. 14
Return of Tarzan, The (Numa-Goldwyn) Special Cast....June 12
Riders of the Dawn (Benj. Hampton-Hodkinson) Special Cast....15
Right of Way, The (Metro) Bert Lytell....Feb. 14
Right to Love, The (Fitzmaurice Prod.-Paramount) Mae Murray....Sept. 4
Rio Grande (Carewe-Pathe) Special Cast....Apr. 24
Risky Business (Universal) Gladys Walton....Dec. 4
River's End, The (Neilan-First National) Special Cast....Feb. 28
Road to Divorce, The (Universal) Mary MacLaren....Mar. 13
Romance (United Artists) Special Cast....May 29
Rose of Nome (Fox) Gladys Brockwell....Aug. 7
Rouge and Riches (Universal) Mary MacLaren....Jan. 10
Round Up, The (Paramount-Artcraft) Roscoe Arbuckle....Sept. 18
Sage Brusher, The (Hampton-Hodkinson) Special Cast....Jan. 10
Sand (Paramount-Artcraft) William S. Hart....July 3
Scratch My Back (Eminent Authors-Goldwyn) Special Cast....June 19
Scuttlers, The (Fox) William Farnum....Dec. 25
Sea Rider, The (Vitagraph) Harry Morey....June 5
Sea Wolf, The (Famous Players-Lasky) Noah Berry....May 29
Secret Gift, The (Universal) Kohlmar-Christians....Sept. 18
Seeds of Vengeance (Inter-Ocean-C. R. Macauley)....Nov. 13
Seeing It Through (Brentwood-Robertson-Cole) Zasu Pitts....Feb. 28
Servant in the House, The (Film Booking Office, Inc.) Special Cast....Sept. 4
Servant Question, The (Selznick) Willie Collier....July 3
Sex (J. Parker Read-Hodkinson) Louise Glaum....Apr. 10
Shadow of Rosalie Byrnes. The (Selznick) Elaine Hammerstein....May 15
Shark, The (Fox) George Walsh....Jan. 24
She Loves and Lies (Select) Norma Talmadge....Jan. 17
She Played and Paid (Joan Film Sales) Fannie Ward....Nov. 27
Sherry (Edgar Lewis-Pathe) Special Cast....June 5
Slam Bang Jim (American-Flying A) William Russell....Apr. 24
Slave of Vanity, A (Robertson-Cole) Pauline Frederick....Oct. 30
Slaves of Pride (Vitagraph) Alice Joyce....Jan. 24
Slim Princess, The (Goldwyn) Mabel Norman....July 10
Smiling All the Way (D. N. Schwab-State Rights) David Butler....Nov. 27
Smoldering Embers (Keenan-Pathe) Frank Keenan....Feb. 21
So Long Letty (Christie-Robertson-Cole) Special Cast....Oct. 30
Someone in the House (Metro) Special Cast....Nov. 13
Something to Think About (De Mille-Paramount-Artcraft) Special Cast....Oct. 30
Song of the Soul, The (Messmore Kendall-Goldwyn) Vivian Martin....Oct. 23
Sooner or Later (Selznick) Osen Moore....Mar. 27
Soul of Youth, The (Realart) Lewis Sargent....Aug. 28
Splendid Hazard, A (Dwan-First National) Henry B. Walthall....Oct. 2-July 17
Sporting Duchess, The (Vitagraph) Alice Joyce....Mar. 13
Square Shooter, The (Fox) Buck Jones....Aug. 14
Shipwrecked Among Cannibals (Universal) Native Actors....July 10
Shod with Fire (Fox) William Russell....Feb. 28
Shore Acres (Metro-Screen Classics) Alice Lake....Apr. 3
Should a Woman Tell (Metro-Screen Classic) Alice Lake....Jan. 3
Sick Abed (Paramount-Artcraft) Wallace Reid....July 3
Silent Barrier, The (Tracy-Fibraltar-Hodkinson) Special Cast....Aug. 7
Silk Husbands and Calico Wives (Harry Garson-Equity) House Peters....Mar. 12
Silver Horde, The (Rex Beach-Goldwyn) Special Cast....May 28
Simple Souls (Hampton-Pathe) Blanche Sweet....May 8
Sin That Was His, The (Selznick) William Faversham....Nov. 27
Sinners (Realart) Alice Brady....Mar. 27
Sins of Rosanne (Paramount-Artcraft) Ethel Clayton....Oct. 23
Sister of Salome, A (Fox) Gladys Brockwell....July 31
Sky Eye (State Rights-Sol Lesser) Special Cast....Jan. 17
Skyfire (Independent Film Assn., Chicago) Neal Hart....Nov. 27
Skywayman, The (Fox) Lieut. Locklear....Sept. 11
Star Rover, The (Shurtleff-Metro) Courtney Foot-Thelma Percy....Nov. 27
Stealers, The (Robertson-Cole) Special Cast....Oct. 2
Stolen Kiss, The (Realart) Constance Binney....Mar. 20
Stop Thief (Goldwyn) Tom Moore....Aug. 28
Strange Boarder, The (Goldwyn) Will Rogers....Apr. 24-May 1
Street Called Straight, The (Goldwyn) Special Cast....Mar. 6-Nov. 20
Stronger Than Death (Screen Classic-Metro) Nazimova....Jan. 24
Strongest, The (Fox) Renee Adoree....Feb. 21
Suds (United Artists) Mary Pickford....July 10
Sundown Slim (Universal) Harry Carey....Oct. 2
Sunset Sprague (Fox) Buck Jones....Oct. 9
Sweet Lavender (Real art) Mary Miles Minter....Oct. 16
Tarnished Reputations (Parret-Pathe) Dolores Cassinelli....Mar. 13
Tattlers, The (Fox) Madlaine Traverse....Apr. 10

error Island (Paramount-Artcraft) Houdini....May 8
error, The (Fox) Tom Mix....May 29
esting Block, The (Paramount-Artcraft) William S. Hart....Dec. 25
exan, The (Fox) Tom Mix....Nov. 27
hief, The (Fox) Pearl White....Dec. 11
hird Generation, The (Robertson-Cole) Special Cast....Jan. 31
hird Woman, The (Robertson-Cole), Carlyle Blackwell....Mar. 27
hirteenth Commandment, The (Paramount-Artcraft) Ethel Clayton....Jan. 17
hirtieth Piece of Silver, The (American-Pathe)....May 22
hirty-Nine East (Realart) Constance Binney....Sept. 11-Sept. 25
30,000 (Brunton-Hodkinson) J. Warren Kerrigan....Feb. 21
hou Art the Man (Paramount-Artcraft) Robert Warwick....June 12
houghtless Women (Goodman-Pioneer) Alma Rubens....Nov. 27
housand to One, A (J. Parker Read-Asso. Producers) Hobart Bosworth..Dec. 25
hree Gold Coins (Fox) Tom Mix....July 17
hru Eyes of Men (Radin) Special Cast....Apr. 3
ger's Cub, The (Fox) Pearl White....Oct. 16
n Pan Alley (Fox) Albert Ray-Elinor Fair....Jan. 10
okio Siren, A (Universal) Tsuru Aoki....June 26
oll Gate, The (Paramount-Artcraft) William S. Hart....May 1
oo Much Johnson (Paramount-Artcraft) Bryant Washburn....Jan. 24-Mar. 6
easure Island (Paramount-Artcraft) Shirley Mason....Apr. 24
ee of Knowledge, The (Paramount-Artcraft) Robert Warwick....Jan. 24
-iflers, The (Universal) Edith Roberts....Jan. 17
-ip to Mars (Tower Film Corp.) Special Cast....May 29
uant Husband, The (Rockett Film Corp.) Special Cast....Oct. 23
umpet Island (Vitagraph) Special Cast....Oct. 16
uth, The (Goldwyn) Madge Kennedy....Sept. 11
uth About Husbands, The (Whitman Bennett-1st National) Special Cast.Dec. 25
rning Point, The (First National) Katherine MacDonald....Mar. 6
velve-Ten (Republic) Marie Doro....Jan. 3
vin Beds (First National) Mr. and Mrs. DeHaven....Sept. 11-Nov. 13
vins of Suffering Creek (Fox) William Russell....July 3
vo Kinds of Love (Universal) Special Cast....Dec. 25
vo Weeks (First National) Constance Talmadge....Jan. 24
charted Channels (Robertson-Cole) H. B. Warner....June 26
ncle Sam of Freedom Ridge (Harry Levey-State Rights) Special Cast....Oct. 9
nder Crimson Skies (Universal-Jewel) Elmo Lincoln....June 12
nder Northern Lights (Universal) Special Cast....July 31
nfortunate Sex, The (Frank Gersten, Inc.-State Rights) Frances Edmonde-George Larkin....Nov. 6
ntamed, The (Fox) Tom Mix....Sept. 4
nknown Ranger, The (Aywon Film Corp.) Rex Ray....June 5
n Mary's Attic (Fine Arts Pictures) Special Cast....June 5
P. Trail, The (Benj. B. Hampton-Hodkinson) Kathlyn Williams....Nov. 20
lley of Tomorrow, The (American-Pathe) William Russell....Jan. 17
iled Marriage, The (Hallmark) Ann Lehr-Ralph Kellard....Mar. 20
ry Idea, The (Metro) Taylor Holmes....Mar. 6
e of Fools, The (Vitagraph) Alice Joyce....Nov. 20
lage Sleuth, The (Ince-Paramount-Artcraft) Charles Ray....Sept. 25
gin of Stamboul, The (Universal) Priscilla Dean....Mar. 20
lk-Offs, The (Metro-Screen Classics) May Allison....Feb. 7
Wall Street Mystery, A (Arrow) Glen White....June 5
Wanda's Affair (Chadwick-State Rights) Ruby De Remer....Nov. 20
Water, Water, Everywhere (Goldwyn) Will Rogers....Feb. 14
Way Down East (David W. Griffith) Special Cast....Sept. 18
Web of Deceit (Carewe-Pathe) Dolores Cassinelli....Jan. 10
Week-End, The (American-Pathe) Margarita Fisher....Aug. 21
West is West (Universal) Harry Carey....Nov. 27
What Happened to Jones (Paramount-Artcraft) Bryant Washburn....Aug. 21
What Women Love (Sol Lesser-First National) Annette Kellerman....Aug. 21
What's Your Hurry (Paramount-Artcraft) Wallace Reid....Aug. 28
What's Your Husband Doing (Ince-Paramount-Artcraft) Doris May....
When a Man Loves (Vitagraph) Earle Williams....Jan. 17
When the Clouds Roll By (United Artists) Douglas Fairbanks....Jan. 10
While New York Sleeps (Fox) Special Cast....Aug. 7
White Circle, The (Tourneur-Paramount) Special Cast....Sept. 4
White Lies (Fox) Gladys Brockwell....June 19
White Moll, The (Fox) Pearl White....July 24
Whisper Market, The (Vitagraph) Corinne Griffith....Sept. 4
Whispering Devils (Garson-Equity) Conway Tearle-Rosemary Theby....Sept. 4
Whispers (Selznick) Elaine Hammerstein....July 10
White Rider, The (Foundation Film Corp.) Joe Moore-Eileen Sedgwick...Aug. 28
White Youth (Universal) Edith Roberts....Dec. 25
Why Change Your Wife (Paramount-Artcraft) Special Cast....Mar. 6-May 8
Willow Tree, The (Screen Classic-Metro) Vio a Dana....Jan. 17
Wits vs. Wits (Hallmark) Marguerite Marsh....June 12
Wolves of the Street (Art-O-Graf-Arrow) Edmund Cobb....June 5
Woman and the Puppet, The (Goldwyn) Geraldine Farrar....Apr. 17
Woman Game, The (Selznick) Elaine Hammerstein....Mar. 20
Woman Gives, The (First National) Norma Talmadge....Apr. 17-Apr. 24
Woman He Chose, The (Mickey Film Co.) Special Cast....Apr. 24
Woman in His House, The (Mayer-First National)....Aug. 28
Woman in Room 13, The (Goldwyn) Pauline Frederick....Apr. 17
Woman in the Suit Case, The (Ince-Paramount-Artcraft) Enid Bennett....Jan. 24
Woman Who Understood, The (Robertson-Cole) Bessie Barriscale....Apr. 3
Woman's Business, A (B. A. Rolffe-Jans) Olive Tell....Aug. 7
Woman's Man (Arrow Film Corp.) Romaine Fielding....July 31
Women Men Forget (American Cinema-United) Millie King....Mar. 20
Women Men Love (Bradley Feature Photoplay Co.) Special Cast....Dec. 4
Wonder Man, The (Robertson-Cole) Georges Carpentier....June 12
Wonderful Chance, The (Selznick) Eugene O'Brien....Oct. 9
World and His Wife, The (Cosmopolitan-Paramount-Artcraft) Alma Rubens....31
World of Folly, A (Fox) Vivian Rich....June 26
Would You Forgive (Fox) Vivian Rich....May 1
Yellow Typhoon, The (First National) Anita Stewart....May 22
Yes or No (First National) Norma Talmadge....July 17
You Never Can Tell (Realart) Bebe Daniels....Oct. 16
Young Mrs. Winthrop (Paramount-Artcraft) Ethel Clayton....Apr. 3-Mar. 6
Youthful Folly (Selznick) Olive Thomas....Apr. 10
Youth's Desire (Forward Film Distributors, Inc.-State Rights) Joseph Bennett....Nov. 27

Vignola Leaves for Bahama Islands

The "interiors" for "Redemption Cove," the fourth special Robert G. Vignola Production, for Cosmopolitan-Paramount, are complete. The screen version of Donn Byrne's story was adapted by Doty Hobart and the location for exteriors calls for the Bahama Islands.

Director Vignola expects to spend about three weeks in the tropic clime, which means that he will ring out the old year and ring in the new in a land where Mr. Volstead and the Eighteenth Amendment are impotent. Mr. Vignola has practically completed all of his interiors several days before Christmas, but he postponed leaving for the South so that he might spend Christmas with his parents in Albany—his second Christmas at home in nine years.

Immediately after the yuletide celebrations were over he assembled his company and entrained for Jacksonville, Florida, where they boarded a ship for the Bahama Islands. Owing to the heavy passenger traffic southbound at this time of the year, regular accommodations were not to be had, so a special car was attached to the train for the Vignola company.

Among the party besides Mr. Vignola are included Phil Carle, assistant director, E. K. Lincoln and Seena Owen, who play the male and female leads respectively. Al Liguori, chief cinematographer, and a large staff of players, technical men, camera men, property men,

While most of the exterior scenes of "Redemption Cove" require tropical settings, Mr. Vignola chose the Bahama Islands because of their unusual beauty and picturesqueness.

Wood Praises Glyn Story

"I ALWAYS like to direct a picture written by an author of experience," declares Sam Wood, "and in Elinor Glyn Paramount has a writer who knows life and can describe it with great verisimilitude."

"The Sheltered Daughter" is the tentative title of the story which Elinor Glyn has written which will serve as a vehicle for Gloria Swanson. Mrs. Glyn is now at the Lasky studio and will work in the closest co-operation with Mr. Wood who states "I have had many talks with the author," "and I find that she has the 'picture sense' keenly developed. She knows life and can describe it so nothing has to be supplied. It is all there and the continuity leaves no doubt as to its clarity; therefore is almost ready made. True certain alterations are generally needed to render a story capable of visualization, but I am satisfied that in this picture we have a wonderful plot, stirring incidents, much human interest, and I am looking forward to a really great production. Also it is different—very different—from the ordinary type of film story, as might be expected. I can truthfully say that I am enthusiastic."

Mrs. Glyn is also inspired by the possibilities of the production and is highly pleased with the facilities afforded for the work.

The production of "The Sheltered Daughter" will probably start immediately after Cecil B. De Mille completes "The Affairs of Anatol," in which Miss Swanson has a leading part.



Rena Parker, appearing in "Fantomas," the William Fox serial

Entertainment Given by Terriss Company

Tom Terriss, who has been in the South with an all-star company making scenes for his next Vitagraph special production, treated several hundred of the residents of Natchez, Miss., with a pleasing and novel entertainment on Thanksgiving night in appreciation of the hospitality of the citizens and the assistance they had given him and his company. The entertainment was held in the big Independence hall, which was crowded to capacity.

Edith Stockton to the Fore

The rise of Edith Stockton to the front ranks of leading women of the screen is interesting because of the steady progress she has made through sheer merit, beginning at the very lowest rung of the ladder and working up gradually but surely to her present position in the film world. Originally a stenographer at a Chicago mail order house, Miss Stockton's first professional experience was as a model for still fashion photographs and later for the motion pictures along the same line, which were included in the weeklies of that day. From this work she drifted naturally into being an "extra" at the Essanay plant in Chicago, where she was living at the time, and soon won the leading roles in that company's two-reel comedies. With a cessation of activities there, Miss Stockton came to New York in the chorus of Raymond Hitchcock's Revue, where her beauty and personality soon brought her film engagements. Her first feature picture was with Edith Taliaferro in "Keep to the Right," and since that time she has played with a number of the leading film stars; in addition, she was also featured in a series of Plympton Epic Productions, of which "Through the Storm" is the latest completed.

Miss Stockton has just finished filming "Out of the Chorus" in which she played the leading role in support of Alice Brady in an unusually realistic portrayal of the off-stage life of a couple of chorus girls. In fact, the entire picture hinges on the friendship—and later the rivalry for the affections of the same man—of the two girls, depicted by Miss Brady and Miss Stockton.

Index to Complete Plan Book and EXHIBITORS' BOX OFFICE REPORTS

EDITOR'S NOTE—Exhibitors will find here a complete list of all feature pictures for the last sixteen weeks arranged alphabetically as an index to The Complete Plan Book for this period, naming the picture, the producer, the star, the release date, and designating the issue of MOTION PICTURE NEWS which contained the original review.

The following also contains our reviewer's opinion encompassed in a brief single line and gives the comments of exhibitors who have shown the picture and forwarded their opinions. And we also publish a final line fairly summarizing a consensus of opinions received on each picture. As many of the exhibitors do not comment on every picture (merely checking it Big, Average or Poor), we arrive at the consensus not only by the actual comments made and published, but are also guided by the reports from exhibitors who have made no actual comments, but have merely checked the box office value of the picture.

All the pictures mentioned are five-reel features, unless marked otherwise. Serials are reviewed also. At the conclusion this department will be found the "Flash-Backs," being comments on films released prior to September 11, 1920.

PICTURE — BRAND — STAR — RELEASED — PLAN BOOK

ALWAYS AUDACIOUS (PARAMOUNT-ARTCRAFT) WALLACE REID ..... NOV. 20
"Clever twists make interesting crook story."—M. P. News.
Exhibitor Comment—"This is a sure-fire box office attraction. Audiences seemed well pleased." "Story little impossible but business was big. Some fine double exposures in this and picture one of his best." "An entertaining feature which drew well." "Great in story and in production. Wally Reid always has good following and great stories. Went over big." "Better than average business." "An unusually pleasing picture which ran to exceptionally big houses all week. Star an excellent drawing card. Everybody pleased. Good story, well done." "Wallace Reid is very popular with our patrons and 'Always Audacious' pleased our audiences. Did good business for the week." "Entertaining picture. Business was very good during run." "Drew large crowds and met with the favor of home-going audiences." "A good production having entertaining story. Box-office receipts good."
Consensus—"Good picture, good puller."

ARE ALL MEN ALIKE? (METRO) MAY ALLISON ..... NOV. 6
"Rather inconsequental for feature length."—M. P. News.
Exhibitor Comment—"Fair business with a picture that was hard to tell what it was about."

BEAUTIFULLY TRIMMED (UNIVERSAL) CARMEL MYERS ..... DEC. 11
"Mediocre picture on a hackneyed theme."—M. P. News.

BEGGAR IN PURPLE, A (EDGAR LEWIS-PATHE) SPECIAL CAST ..... NOV. 13
"Good production given average story."—M. P. News.

BEHOLD MY WIFE (PARAMOUNT-ARTCRAFT) SPECIAL CAST ..... OCT. 23
"Novel story given rich production."—M. P. News.
Exhibitor Comment—"Excellent—100 per cent. entertainment. Has every requisite feature for the most critical movie fan. Went big all week. A great box-office attraction." "Played at two theatres here and each seemed to do a big business." "One theatre considered it such a success that it held it over for a second week." "Splendid production which was well liked by my patrons. Sure-fire box-office attraction." "Very good picture playing to good business. Held for second week." "Undoubtedly one of the best and most successful pictures of the year. Played to exceptionally big business for seven days." "Interesting picture and well put on which appealed to both men and women patrons. Did more than average business for a week." "Doing good business second week. Everyone agrees it's the kind of picture to hold the attention spellbound."
Consensus—"Good picture, good puller."

BEWARE OF THE BRIDE (FOX) EILEEN PERCY ..... OCT. 30
"This would look better as a two-reel slapstick."—M. P. News.
Exhibitor Comment—"Favorably received and good program picture. Average business three days."

BILLIONS (NAZIMOVA-METRO) NAZIMOVA ..... DEC. 11
"Very weak picture material in Nazimova's latest."—M. P. News.
Exhibitor Comment—"Nazimova shows a decided improvement in this picture over 'Madame Peacock.' Well taken by big audiences for the entire week."

BLACKBIRDS (REALART) JUSTINE JOHNSTONE ..... DEC. 25
"Justine Johnstone is a welcome screen figure in crook melodrama."—M. P. News.

BLACKMAIL (METRO) VIOLA DANA ..... OCT. 16
"Viola Dana gives color to familiar story."—M. P. News.
Exhibitor Comment—"Interesting. Instructive as well. Favorably commented upon. Average business." "Above average business with a very poor picture. Viola Dana the only redeeming feature in whole picture which was bad as to story, cast and photography." "A weak story that fitted its star beautifully and gave her a chance to do her best. Obvioous plot. Business fairly good."
Consensus—"Average picture, average puller."

BODY AND SOUL (METRO) ALICE LAKE ..... OCT. 23
"Story of dual personality fairly interesting."—M. P. News.

BRANDED WOMAN, THE (FIRST NATIONAL) ..... SEPT. 18
"Plenty of melodramatic fireworks in this sob-sister story."—M. P. News.
Exhibitor Comment—"Thoroughly interesting story done well by a good cast and good photography. Very good business." "Played to capacity for the whole week. Well satisfied." "This has a very poor entertaining value but despite this fact the picture went over very well." "The poorest story Norma has had in a long time—but, as usual with a Talmadge picture, drew well." "An entertaining production. Business good during run." "Splendid business attraction. Norma Talmadge always stands them up. Picture well produced and acted. Norma Talmadge pictures continue popular. We did little better than average business."

BRANDING IRON, THE (GOLDWYN) SPECIAL CAST ..... OCT. 23
"Story of primitive passions is rather overdone."—M. P. News.
Exhibitor Comment—"An average picture. Fair box-office results."

BROADWAY BUBBLE, THE (VITAGRAPH) CORINNE GRIFFITH ..... NOV.
"Corinne Griffith does excellent work in dual role."—M. P. News.
"Did better than average business at two first-run houses simultaneously. Just melodramatic enough to attract, and not too emotional, so as to offend."

BRUTE MASTER, THE (HODKINSON) HOBART BOSWORTH ..... NOV.
"Hobart Bosworth scores in vigorous story of the sea."—M. P. News.

CHALLENGE OF THE LAW, THE (FOX) WILLIAM RUSSELL ..... OCT.
"Russell at his best; a real entertaining drama."—M. P. News.

CITY SPARROW, A (PARAMOUNT-ARTCRAFT) ETHEL CLAYTON ..... DEC.
"Weak in drama, but strong in sentiment."—M. P. News.
Exhibitor Comment—"Opened with usual audiences, but business grew last few days and it went over big." "Mediocre picture lifted from mediocrity by good acting of Ethel Clayton and by splendid direction."
Consensus—"Average picture, average puller."

CIVILIAN CLOTHES (PARAMOUNT-ARTCRAFT) ..... SEPT.
"Entertaining picture with Meighan as a star."—M. P. News.
Exhibitor Comment—"Has met with much favor. Good money maker." "Held up splendidly on third week run. Picture has very entertaining qualities." "Picture went very well. Patrons seem much pleased. Box office returns were very good." "A bully fine picture, with popular plot. Going like wild fire here and getting the best press notices." "Seven days to capacity. Picture well liked but those who saw the stage play not satisfied." "This is a good production as far as entertainment goes but it brought only average business." "Went over big. Meighan is well liked in this city, and his vehicle lost none of its effect in the transposition to the screen." "Picture went big for whole week. Every one liked it and passed the good word along." "Entertaining picture but story could be told in two reels. Meighan always draws them in here. Good box-office attraction."
Consensus—"Good picture, good puller."

CLOTHES (METRO) OLIVE TELL ..... OCT.
"Talky picture made from stage satire."—M. P. News.
Exhibitor Comment—"A fair picture. Picture drew well for first two days; rest of week mediocre. Average week's receipts." "A good picture which pleased. Average business two days." "Very good. The title pulled well and the picture pleased. Played a week to good business. It would stand some careful editing for it's too long. On the whole, a nice little picture."
Consensus—"Average picture, average puller."

COAST OF OPPORTUNITY, THE (BRUNTON-HODKINSON) J. WARREN KERRIGAN ..... DEC.
"Picturesque story with Kerrigan in heroic role."—M. P. News.

CONRAD IN QUEST OF HIS YOUTH (PARAMOUNT-ARTCRAFT) THOMAS MEIGHAN ..... NOV.
"Delightful story is enriched on the screen."—M. P. News.
Exhibitor Comment—"Fair picture bringing average box-office receipts." "Drew about average crowds during the entire week. People characterized it as 'very good.'"
Consensus—"Average picture, average puller."

CRADLE OF COURAGE, THE (PARAMOUNT-ARTCRAFT) WILLIAM S. HART ..... OCT.
"Has plenty of action and should please."—M. P. News.
Exhibitor Comment—"Pleasing picture but we had about average business." "Well up to the average of Wm. S. Hart's pictures and should be a good drawing card at all theatres where he is popular. We did excellent business with this picture for one week." "The combination of a popular star and a good picture, and the result is good business." "Out of Hart's line, should be kept in the Western type." "Carried picture seven days. My custom is two changes weekly." "Attracted large audiences but failed to meet with the approval usually accorded the cowboy." "Fine picture, played to big business." "A different Hart picture, but none-the-less vigorous than his Western productions. Pleased his admirers and also those who do not care for Hart as a rule. Big business."
Consensus—"Good picture, good puller."

CURTAIN (FIRST NATIONAL) KATHERINE MACDONALD ..... OCT.
"Lifelike story suffers from mechanical development."—M. P. News.
Exhibitor Comment—"Played to exceptional business. Katherine MacDonald appears to be growing more popular." "Katherine MacDonald gave entire satisfaction. Picture well produced. Splendid supporting cast. Business very good." "It's by far the best acting Katherine MacDonald has ever done. People liked it well enough to fill two houses for a week simultaneously. Good entertainment." "Averagely pleasing story. Poor ending. Star's work shows improvement." "Very pleasing audience picture to good business. Miss MacDonald's best picture. Story at least for her rational and she is livening up considerably."
Consensus—"Good picture, good puller."

Box Office Reports continued on page 446

"ROGUES AND ROMANCE"
(Pathe)

Good Production Given Thrilling Story

GEORGE B. SEITZ has given "Rogues and Romance" a splendid production and this together with an interesting and exciting story which borders at times on the serial order, should place this picture on the list with those which have afforded patrons good lively entertainment.

Seitz works very hard in this production and credit should be given him for the way he has handled the detail and arrangement of scenes and for the manner in which he has written the story, for in this picture he is actor, author and director.

In order to inject real atmosphere into the story, the exteriors and some of the interiors have been taken in Spain, but it cannot be said that any great advantage has been gained in doing this for the scenery of the open country is of the scraggy variety and detracts from the poetic or romantic value.

In other scenes where the views are of houses and narrow passageways so well known in Spanish architecture, it seemed as though the cameraman had not used his best judgment in selecting the shots, for he did not get enough out of them.

Still, the action makes up for any losses which may detract in any way from the picture's value for it starts at the opening of the story and is "fast and furious" throughout.

The big scene is taken in the "court house" square and shows hundreds of soldiers and civilians in one of the biggest battles ever produced upon the screen. Many views are also taken of the cavalry and infantry as they march through the streets, viewed by the populace from the roofs of the houses and the adjoining thoroughfares.

The plot tells of a young American who follows his sweetheart to Spain only to find that she has fallen in love with a revolutionary rogue, whom she thinks is fired with a great purpose. The Spaniard sees in her ransom that will buy guns and ammunition for his outlaw gang.

The young American fights with all his might to save the girl who has turned him down and in the end wins out, the Spaniard going back to the girl of his own race who has previously in a jealous rage tried to kill her rival.

June Caprice and Marguerite Courtot play their roles in a rather convincing manner and are supported by a capable cast including Harry Semels, William P. Burt and Frank Redman.—Length, 5,827 feet.—*Frank Leonard.*

PRESS NOTICE—STORY

George B. Seitz who has provided thrilling moments for film fans with "Bound and Gagged," "Pirate Gold," "The Phantom Foe," "Velvet Fingers," and a number of other Pathe serials, will appear at the ———— theatre on ———— of next ———— sharing honors with June Caprice and Marguerite Courtot, in "Rogues and Romance," his latest Pathe production.

Several thousand feet of this picture were taken in Spain, where Seitz and his company journeyed for the filming.

The story is that of a young American who falls in love with a beautiful girl and follows her to Spain, where she spurns her. A bold and reckless rogue had strummed his guitar and she had fallen for his songs and mustache. She thought she had found real romance at last but was suddenly thrilled when a Spanish siren drew a stiletto in jealous rage.

And because two women loved one rogue, a revolutionary plot did not go according to schedule. True, the city plaza was a riot of mad, fighting, hard riding, straight shooting soldiers, civilians and revolutionists, but the revolutionists were forced to flee without their prize—the governor.

After the fracas, Reggie pulled off one by himself, in which, single handed, he rescued the girl from the rogues who were holding her for ransom.

The cast includes Harry Semels, William P. Burt and Frank Redman.

PROGRAM READER

The receipt for making a picture with the thrills, the humor, the mystery and suspense and the romance of "Rogues and Romance," co-starring June Caprice and George B. Seitz will be found at the ———— theatre on ———— of next ————.

It depicts the dashing, daring, whimsical yet tempestuous romance of an American maid and man in Sunny Spain. It is imbued with the languorous tropical atmosphere of the land of the Alhambra moon and swaying palms, of serenading troubadors and graceful, dancing, fiery-eyed senoritas.

Contrast is offered in its fighting mobs of revolutionists, soldiers and citizens on the huge plaza, where one of the most spectacular and gigantic scenes were attempted and staged with many a thrill.

All this is atmosphere with a plot involving the love of an American heiress for a handsome Spanish rogue who strummed a mean guitar, a dancing senorita who flashed a wicked stiletto and a Yankee youth who punched two well-aimed fists.

The supporting cast is excellent including Marguerite Courtot, Harry Semels, Frank Redman and William P. Burt. Mr. Seitz is its producer, director and author as well as co-star.

SUGGESTIONS

This production should please and give good satisfaction. Seitz has injected plenty of action into the story, has selected a good cast and has been careful throughout with the production.

Bill Seitz as strongly as you can and tell your patrons that he appeared in many well known serials for Pathe, among them being "Bound and Gagged," "Pirate Gold," "The Phantom Foe," "Velvet Fingers," and a number of other serials.

Also mention June Caprice and Marguerite Courtot who are good additions to the cast.

Play up the fact that many of the scenes were taken in Spain and do not forget to mention the "big scene" in which hundreds of people participate.

The plot of the story is rather original and you might run a short account of it in your town papers.

"PRAIRIE TRAILS"
(Fox)

Trivial Story, Senseless Action, and a Few Good Thrills

IT is very probable that you could run this at matinees for several weeks. The youngsters would storm the box office, for it has Tom Mix as its star and enough action in it to satisfy them—which is going some. But to an evening audience it will appear to be a jumble of unending riding, shooting and diving over cliffs, with a story that would hardly be strong enough for a two reel thriller.

Its titles are written in farce comedy style, and, with their puns and foolishness, are out of place. But the result is probably no worse than if the title writer had endeavored to make an audience take it seriously. With so much absurd "wild and woolly" action, it has just about as much convincing drama in it as a serial. It is only in a comedy that we expect to see a man jump from a precipice through the wooden roof of a shack, pick himself up and knock out two heavies without a moment's hesitation or without even a scratch as a result.

The excuse for all this action is very slight. The star, disappointed in love, goes to a small Montana town, gets in an argument, and shoots up the whole town. The sheriff and his posse pursue him and there is considerable riding and chasing. The bandit kidnaps a girl who is rescued after a lot of more riding and shooting, and the star marries the lady of his heart, whose father finally gives his consent. There are in this picture some of the best daredevil stunts which Mix has ever done. But when he shoots the buttons off the sheriff's vest at twenty yards, disguises himself by sticking some straw on his face for a mustache, hangs from a limb of a tree as his enemies ride beneath, knocking one after another off their horses with a swipe of his boot, it is more than any audience can stand.

The production is almost entirely exteriors and the film is colored sepia. Playing opposite the star is Kathleen O'Connor, who has not much to do, and does not look very attractive doing it. As a piece of dramatic construction it is hopeless.—Length, 6 reels.—*Matthew A. Taylor.*

THE CAST

Tex Benton	Tom Mix
Stephen McWhorter	Chas. K. French
Janet McWhorter	Kathleen O'Connor
Winthrop Adams Endicott	Robert Walker
Alice Endicott	Gloria Hope
Jack Purdy	Sid Jordon
Ike Stork	Harry Dunkinson
Rod Blake	William Elmer

Story by James B. Hendryx.
Scenario by Frank Howard Clark.
Directed by George Marshall.
Photography by Frank Good.

PRESS NOTICE—STORY

"Prairie Trails," which will be the feature attraction at the ———— on ————, stars a screen idol who will need no introduction to patrons of the ———— theatre. For he is Tom Mix, star of "The Untamed," "The Texan" and other stirring Western dramas, crammed with action, which have pleased large audiences at the ———— theatre in the past.

Starting only a comparatively short time ago on the road to motion picture fame, Mix is to-day known to millions throughout the country. He plays in strong virile dramas, the action of which is laid in the open West. A hard rider, an expert with the lasso, and daring enough to thrill the most hardened picture devotee, Tom Mix is a perfect type of the West, and an accomplished actor besides.

"Prairie Trails" will be just as popular with the patrons of the ———— theatre as his other pictures. It combines action with drama and clean comedy and is filled from beginning to end with Mix's daredevil stunts. The story is by James B. Hendryx, and it was directed by George Marshall. Kathleen O'Connor plays opposite the star.

PROGRAM READER

In Montana the cattle men and the sheep men are just as popular with one another as cats and dogs. So it was rather unfortunate for Tex Benton, a sturdy cowpuncher hailing from Texas, when he fell in love with the beautiful daughter of a sheep rancher. At first her father was adamant, but finally he decided to allow the match provided "Tex" would turn into a sheep man. Then the trouble started afresh, and it does not stop until the final fade-out of this picture. "Prairie Trails" is its name and it stars the popular Fox favorite, Tom Mix. Mix has thrilled countless thousands before by his daring stunts, and he will do the same in this picture. Leaping down cliffs and fighting on the edge of a mountain are commonplace events in the life of this active cowboy-actor. An admirer of expert horsemanship will find plenty of entertainment in "Prairie Trails." It will be shown for ———— days at the ————.

SUGGESTIONS

You will have a guaranteed audience of youngsters and a few others as soon as you mention Mix's name. His name is by far the best thing to boost in showing this picture. Promise them a typical Mix picture, with thrills aplenty. Let your press notices be devoted almost entirely to creating an interest in the star. Do not go in much for describing the story. Use the star's photo in the lobby if possible. The cast will mean very little to an audience unless they are very close followers of the screen. The author, James B. Hendryx, also wrote "The Texan."

CATCH LINES

Tom Mix's latest and most thrilling picture. A red blooded drama of the West—one that you cannot afford to miss.

A story of a cowboy's romance. He played the cave man without realizing it, and he got away with it.

Exhibitors' Own Box Office Reports

(Continued from page 444)

PICTURE	BRAND	STAR	RELEASED	PLAN BOOK

DANGEROUS BUSINESS (FIRST NATIONAL) CONSTANCE TALMADGE ..... DEC. 11
"Rather frail but fairly amusing."—M. P. News.

DEAD MEN TELL NO TALES (VITAGRAPH) SPECIAL CAST.... NOV. 13
"Vivid, 'punchy' story; production excellent."—M. P. News.

DEMOCRACY (DEMOCRACY PHOTOPLAY COMPANY) SPECIAL CAST ..... SEPT. 11
"Cost a lot of money but is doubtful as entertainment."—M. P. News.

DEVIL TO PAY, THE (BRUNTON-PATHE) SPECIAL CAST..... DEC. 4
"Strong mystery story carries interest."—M. P. News.

DEVIL'S GARDEN, THE (BENNETT-FIRST NATIONAL) LIONEL BARRYMORE ..... NOV. 6
"Rather grewsome story, well produced and acted."—M. P. News.
Exhibitor Comment—"Appeals to the highly sophisticated audience. Opened to very big business." "Its too heavy for the average audience. And it's too gloomy. For those who go to the theatre to see fine acting, this will be a splendid attraction, but not for the vast majority who only to be amused."
Consensus—"Average picture, average puller."

DICE OF DESTINY (HAMPTON-PATHE) H. B. WARNER..... DEC. 11
"H. B. Warner puts 'punch' into strong dramatic story."—M. P. News.

DINTY (NEILAN-FIRST NATIONAL) WESLEY BARRY..... DEC. 4
"Melodrama and Sentiment put this one over."—M. P. News.
Exhibitor Comment—"Wesley Barry in this picture is proving a worthy attraction and causing favorable comment."

DISCARDED WOMAN, THE (HALLMARK) SPECIAL CAST..... JULY 10
"Hectic melodrama with familiar stock situations."—M. P. News.

DOWN HOME (WILLART-HODKINSON) SPECIAL CAST..... NOV. 6
"Some interesting moments in this rustic story."—M. N. News.

DRAG HARLAN (FOX) WILLIAM FARNUM..... NOV. 6
"If they like Farnum, it's a good bet."—M. P. News.
Exhibitor Comment—"Our patrons were very glad to see William Farnum back in the good old Western stuff." "More than usual business. Patrons seemed entertained." "William Farnum has a good box office value. Picture liked and box-office returns fine." "Farnum always goes over big in a Western picture."
Consensus—"Good picture, good puller."

DWELLING PLACE OF LIGHT, THE (HAMPTON-HODKINSON) SPECIAL CAST ..... SEPT. 25
"Picture is heavy and morbid, though well acted."—M. P. News.

EMPIRE OF DIAMONDS, THE (PERRET-PATHE) SPECIAL CAST) ..... DEC. 25
"A splendid production given mystery story."—M. P. News.

EYES OF THE HEART (REALART) MARY MILES MINTER..... NOV. 13
"Mary Miles Minter scores in story of pathos and sentiment."—M. P. News.
Exhibitor Comment—"A fair picture, well acted. Mary Miles Minter has her own personal following, but aside from them, the picture did not have much of an appeal."

FACE AT YOUR WINDOW, THE (WILLIAM FOX) SPECIAL CAST ..... NOV. 13
"Propaganda picture developed along orthodox lines."—M. P. News.

FATAL HOUR, THE (METRO) SPECIAL CAST..... NOV. 13
"Crude melodrama makes mediocre picture."—M. P. News.

FELIX O'DAY (HAMPTON-HODKINSON) H. B. WARNER..... SEPT. 18
"A good production from all angles."—M. P. News.

FIREBRAND TREVISON (FOX) BUCK JONES..... JULY 31
"Buck Jones practically duplicates his last picture."—M. P. News.
Exhibitor Comment—"Not as good as some of the others. Average business two days."

FIXED BY GEORGE (UNIVERSAL) LYONS-MORAN..... NOV. 6
"Lyons and Moran produce successful farce."—M. P. News.

FLAME OF YOUTH, THE (FOX) SHIRLEY MASON..... DEC. 18
"A pleasing, simple romance with Shirley Mason."—M. P. News.

FOOD FOR SCANDAL (REALART) WANDA HAWLEY..... NOV. 13
"Very obvious, but fairly interesting."—M. P. News.
Exhibitor Comment—"Light, pleasing little comedy. They came because they liked Wanda—and they did not register a kick. Box-office just fair." "This sure did go over big and the picture deserved it, for it is interesting and entertaining." "Fair picture with only average box-office receipts."
Consensus—"Average picture, average puller."

FORBIDDEN THING, THE (DWAN-ASSO. PRODUCERS)..... NOV. 27
"Vivid and vital story rich in spiritual quality."—M. P. News.
Exhibitor Comment—"Good picture to fair business." "A fine production. People stood in line all week to see this picture. Big business."

FORBIDDEN VALLEY (BLACKTON-PATHE) MAY MCAVOY-BRUCE GORDON..... OCT. 16
"An exciting story concerning a Kentucky feud."—M. P. News.

FOURTEENTH MAN, THE (PARAMOUNT-ARTCRAFT) ROBERT WARWICK ..... SEPT. 11
"Some entertaining moments in Warwick's comedy."—M. P. News.
Exhibitor Comment—"Fine picture, splendid theme and well done. Went very big all week." "Exceptionally good for Warwick picture; well directed, well produced." "Robert Warwick is a star who does not draw big here. Featured Bebe Daniels with him in advertising and it helped some. Personally think Warwick is fine, but can't sell him to my audiences. Picture did only fair business."
Consensus—Good picture, good puller."

FROM NOW ON (FOX) GEORGE WALSH..... OCT. 2
"Entertaining crook story, with George Walsh, well directed."—M. P. News.

FULL HOUSE, A (PARAMOUNT-ARTCRAFT)..... SEPT. 18
"Stage farce loses its punch on the screen."—M. P. News.
Exhibitor Comment—"A very entertaining story which went over big." "Below average business, as all Washburns are in these parts. A very amusing farce comedy and with most any other star would do much better business. No faults with photography, direction or cast. 'Skinner's Dress Suit' is the only Washburn that we have been able to do big business with." "Played it two days to average business. A good picture." "Bryant Washburn has been quickly but surely killed by a series of washed-out, namby-pamby releases of which this is one of the poorest. Played to poor business for entire run." "Our patrons liked this picture very much and also the star." This is poor both as to story and box-office receipts. Did not take at all."
Consensus—"Good picture, good puller."

FURNACE, THE (REALART) SPECIAL CAST..... DEC. 4
"Talky picture has little appeal."—M. P. News.
Exhibitor Comment—"One of the best pictures I have seen. It has strength and purpose and is wonderfully portrayed by excellent cast. Exceptionally good business." "An absolute sensation. A knockout. Had S. R. O. sign up from opening day till finish of week. One of the best picture I've ever seen." "Unusually good audience picture. Everybody liked it. Opened to big Sunday business." "Very big production. Business better than average." "The plot of the picture is good but the details are not well worked out. It is fair. Average receipts."

GILDED DREAM, THE (UNIVERSAL) CARMEL MYERS..... OCT. 21
"Commonplace story developed along traditional lines."—M. P. News.

GIRL IN THE WEB, THE (HAMPTON-PATHE) BLANCHE SWEET ..... JULY 31
"A splendid production from all angles."—M. P. News
Exhibitor Comment—"A good story. It drew well. Two days to average business." "Fair. Don't think Blanche Sweet belongs in these silly namby-pamby roles. She is one of the best emotional actresses on the screen—but wasted in drivel like this. Box-office only fair."

GIRL OF MY HEART (FOX) SHIRLEY MASON..... DEC. 18
"Star fails to enliven very dull story."—M. P. News.

GOOD-BAD WIFE, THE (VERA McCORD PRODS.-FILM BOOKING OFFICE) SPECIAL CAST..... OCT. 28
"Good production given rather illogical story."—M. P. News.

GOOD REFERENCES (FIRST NATIONAL) CONSTANCE TALMADGE ..... OCT. 14
'Stars popularity may get it by."—M. P. News.
Exhibitor Comment—"Brought crowded houses as do all Talmadge pictures, either Constance or Norma." "Above the ordinary Constance Talmadge productions, and was well patronized." "Pleases star's followers. Opened to excellent business."

GREAT LOVER, THE (GOLDWYN) SPECIAL CAST..... DEC. 4
"Slow Moving that depends largely on titles."—M. P. News.
Exhibitor Comment—"A poor picture. Average box-office receipts."

GUILTY OF LOVE (PARAMOUNT-ARTCRAFT) DOROTHY DALTON ..... OCT. 7
"Star gives splendid portrayal of mis-led girl."—M. P. News.
Exhibitor Comment—"This is an average picture but drew more than usual business." "Picture fairly popular. Dorothy Dalton very well carries off her emotional role." "Good picture which brought about the usual audiences." "Pleased some classes while some resented it."
Consensus—"Average picture, average puller."

HALF A CHANCE (JESSE D. HAMPTON-PATHE) SPECIAL CAST) OCT. 28
"Well acted and directed, but development suffers."—M. P. News.

HARRIET AND THE PIPER (MAYER-FIRST NATIONAL) ANITA STEWART ..... OCT. 28
"Favorite formula given rich production."—M. P. News.
Exhibitor Comment—"Regarded this as just a fair picture and drew average houses." "The entertaining value of this picture is good, and drew more than usual business." "This picture pleased. Business normal. Anita Stewart is only fairly popular." "They liked it—but did not do capacity business. Just fair. Wherever Miss Stewart is popular it should should be a knockout." "A rather poorly motivated play based on an old theme. Anita Stewart's charm and ability help to make it an average drawing card."
Consensus—"Average picture, average puller."

HEADIN' HOME (YANKEE-KESSEL & BAUMAN-STATE RIGHTS) BABE RUTH ..... OCT. 7
"Babe Ruth makes debut and scores a hit."—M. P. News.

HEARTS ARE TRUMPS (METRO) SPECIAL CAST..... DEC. 11
"A complex melodrama very well produced."—M. P. News.
Exhibitor Comment—"There is nothing startling about this production. Ranks about average."

HELD BY THE ENEMY (PARAMOUNT-ARTCRAFT) SPECIAL CAST ..... OCT. 7
"Civil war romance looks good as a picture."—M. P. News.
Exhibitor Comment—"An average picture. Fair business." "Business exceptionally good. Surprisingly large crowds. Good picture, well liked, surrounded by attractive program." "A beautiful picture but not a box-office puller. Got through a week's run by the skin of the teeth. "One of the best Civil War stories I've ever played. Crowded houses for the entire run, and everybody liked it. From a box-office standpoint it was a splendid attraction and business was great." "This feature seemed to please the audiences and we got big box office results."

HELIOTROPE (COSMOPOLITAN-PARAMOUNT-ARTCRAFT) SPECIAL CAST ..... DEC. 4
"A different picture here."—M. P. News.
Exhibitor Comment—"Fairly entertaining picture given a good production and attracting good business for week run." "Good picture well worth seeing, which was attested by my houses, which were pretty well crowded."

Box Office Reports continued on page 448

"OH, LADY, LADY"
(Realart)

Rather Light But Entertaining

THIS picture proves an exception to the rule that an entertaining picture cannot be made from a stage adaptation. It is all the more remarkable when screen enjoyment can be found in the picturization of a musical comedy. At best the adaptation of such a type of photoplay does not measure up so well because plot, characterization and action are usually missing. However, "Oh, Lady, Lady" is fortified with a semblance of an idea which is based upon a matrimonial mix-up. It looks like robbing it of its vitality to present a screen version of the piece minus its charming score. But wise is the exhibitor who can arrange his setting so that it will contain the original music.

While the offering is not such excellent material as "You Never Can Tell" still it contains enough values of a farcical nature to provide a pleasant vehicle for the display of Bebe Daniels' charm and talent. One must characterize it as wholesome entertainment which is exceedingly frail, but which conquers for its comedy highlights. It carries hardly enough substance for five reels and there is evidence in some places of padding. However, it measures out enough humor and spontaneity to please those patrons who are not too exacting. For one thing it serves to give the fat Walter Hiers the fattest part he has ever had on the screen. He has been winning recognition for some time and he certainly comes into his reward here. Miss Daniels is permitted to bask in the role of a gay charmer who would save her erstwhile lover from a perfectly awful vamp. She gets her wires crossed, for the girl in question is really held in the greatest affection. So the plot revolves upon straightening out the complications.

The first part of the action is given up to a rehearsal of the wedding ceremony with the erstwhile sweetheart popping in unexpectedly and spoiling it all. The latter reels bring order out of chaos with the heroine falling into an embrace with the best man and the wedding party being reconciled. There is good incident in several places. One bit of business is highly amusing and shows some trick photography, as the heroine scolds an innocent troublemaker with the scene showing him growing smaller and smaller until he sinks into insignificance. Those who saw the original piece are apt to be disappointed because of its dash and color and capitivating music and dancing. But it strikes us that Director Maurice Campbell has done a praiseworthy work. It may be rather innocuous, but the star and her capable players make it enjoyable.—Length, 5 reels.—*Laurence Reid.*

THE CAST

May Barber.....Bebe Daniels
Hale Underwood.....Harrison Ford
Willoughby Finch.....Walter Hiers
Molly Farringdon.....Charlotte Woods
Mrs. Farringdon.....Lillian Langdon
Alec Smart.....Jack Doud

By Guy Bolton and P. G. Wodehouse.
Scenario by Edith Kennedy.
Directed by Maurice Campbell.
Photographed by H. Kinley Martin.

PRESS NOTICE—STORY

An adaptation of the popular musical comedy, "Oh Lady, Lady," will be the feature attraction at the ———— theatre next ———— with Bebe Daniels as the star. Guy Bolton and P. G. Wodehouse's sparkling play has been scenarioized into a clever photoplay—a photoplay which is ideal for the expression of Miss Daniels' charm and talent. The star is splendid as the gawky country girl whose transformation into a famous chorus beauty brings innocent entanglement as a supposed "vampire."

The picture revolves around May Barber's attempt to rescue her erstwhile sweetheart from a designing woman, who she is to d, is on Finch's trail just as he is about to marry another girl. She gets everything mixed up and estranges Finch from the girl he loves. And then her own lover turns against her! The complications enter and it takes a deal of explanation to bring order out of chaos. The picture is always sparkling with effervescent humor and is acted in a correct tempo by a cast that includes the well known Walter Hie s. Harrison Ford and others. "Oh Lady, Lady" was directed by Mau.ice Campbe l.

PROGRAM READER

Every woman cherishes a soft spot for her first beau, even after she has ceased to care for him. For the sake of old times, May Barber was glad to come to the rescue of her old-time friend who was in the clutches of a perfectly awful girl who was on his trail. She did her best and for thanks was told that he didn't want to be saved and he'd thank her to mind her own business, for now she had spoiled his marriage with the girl he really loved. Things developed into a bad mess. However, all's well that ends well, and you can depend upon Bebe Daniels to achieve that kind of an ending. This is a brief synopsis of "Oh Lady, Lady," the Realart picture adapted from the musical comedy success. At the ———— theatre next ————.

SUGGESTIONS

You can tell them that this is an adaptation of the musical comedy success of the same name. Make much of the authors and tell that they are the most successful playwrights of the day. Bring out that it is a scintillating picture. Tell that it revolves around a matrimonial mix-up. You can arrange a musical setting from the original score. Treat your copy in a light, humorous fashion. Bring out that it is on a par with "You Never Can Tell," the star's other release. Mention the other players. Your crowd is familiar with the work of Walter Hiers and Harrison Ford. Play up their names. You might stage a miniature musical comedy fashioned after the original piece using the song hits of the play.

CATCH LINES

See "Oh Lady, Lady," the Realart picture adapted from the musical play.

"THE MISLEADING LADY"
(Metro)

Stage Adaptation Is Fairly Successful as Picture

THE art of winning a woman by cave-man principles provides the idea behind "The Misleading Lady," adapted from the play of the same name. With Bert Lytell giving expression to it the offering may be said to be fairly entertaining. While liberties have been taken with the original text and characterization still it is faithful enough to be a true representation. Its chief drawbacks are slow action and lengthy planting of characters. Then again the comedy spirit hasn't been fully realized. But once it gets into its theme, it moves with acceptable vigor. Some will say that the picture is miscast—that Bert Lytell is not primitive type, enough, to make the part of the cave-man ring true. But so finished is his performance that the skeptical will overlook this minor fault.

The original play revolved considerably about an inmate of an asylum who gained his liberty and provided the humor with his shafts of satire and comic business. This is touched upon here, but the picture relies mostly upon its romantic element for its strength. The hero is converted into a cave-man when the girl whom he is courting encourages a proposal and then jilts him. It is only a betting proposition with her. So her action makes him revert to the primitive. He lugs her away to his woodland cabin and compels her to obey by sheer strength. While she is obviously displeased, deep down in her heart she is really delighted and proves it when he becomes injured, by tendering him first aid.

This is the point that the crazy inmate has his inning. But where the situation provoked unbounded humor in the stage version it only excites a ripple of laughter here. The reason may be found in the fact that it is done so obviously and devoid of slapstick. The entire plot is given away in the introductory footage, so the picture lacks the element of surprise. Then again the adaptation has been done before. If some of the star's assistants had not striven so hard to be amusing the comedy values would have soared to a higher plane. The long wait for the action to begin destroys the spontaneity. The picture proves that it isn't best to taunt a man into reverting to type unless a girl secretly yearns for the dominating tactics of the male. There is an effective rainstorm offered and the interiors are atmospheric and rich in detail—especially those of the cabin. The titling is adequate enough. The picture misses the sure-fire hokum of the original.—Length, 6 reels.—*Laurence Reid.*

THE CAST

Jack Craigen.....Bert Lytell
Helen Steele.....Lucy Cotton
Napoleon.....Frank Currier
Cannell.....Stephen Grattan
Mrs. Cannell.....Rae Allen
Tracey.....Cyril Chadwick
Steve.....Barnett Parker
Reporter.....Arthur Hausman

By Charles Goddard and Paul Dickey.
Scenario by Lois Zellner.
Directed by George Terwilliger and George Irving.
Photographed by Arthur Martinelli.

PRESS NOTICE—STORY

"TheMisleading Lady," a Metro screen version of Charles Goddard and Paul Dickey's popular play of the same name, with Bert Lytell as the star, will be the main attraction at the ———— theatre next ————. This picture affords the star with many opportunities to display his talents and his supporting cast, consisting of Lucy Cotton and Frank Currier, is entirely capable. The plot revolves around the principle of wooing and winning a girl by force.

Helen Steele held Jack Craigen lightly in her estimation. When she provoked him into a proposal of marriage and then spurned him he decided to apply cave-man tactics. This method proved to be entirely successful but only after the girl realized that Craigen meant business. This step of his precipitates a situation of most unusual character. The action is crowded with surprises and not a'one does the picture possess a strong vein of suspense but also some clever comedy situations which the players handle capably. George Terwilliger and George Irving directed from a scenario by Lois Zellner. These sponsors have constructed a first-rate photoplay.

PROGRAM READER

She had great confidence in her power to intrigue him into a proposal of marriage. He readily fell into the trap only to discover that she wasn't sincere. Then it was his turn to apply cave-man methods. She had told him that only a man who would carry her off could win her. So he carried her away to his bungalow. How his plan of action proved successful is told in five reels of most interesting comedy-drama. The action is crowded with good incident and reveals flashes of quaint humor. Bert Lytell is ideally cast in the part of the cave-man. Others in his company include Lucy Cotton and Frank Currier. The picture is an adaptation of the popular play, "The Misleading Lady," and will appear at the ———— next ————.

SUGGESTIONS

You can tell them that this is an adaptation of the Broadway success which kept New York entertained for many months. Bring out that it is still being presented in stock. Tell that it affords Bert Lytell excellent picture material. Make much of the plot and treat it in a humorous fashion. Use program readers and teasers with pointed questions concerning the ideas of courtship—whether it is advantageous to apply cave-man methods in wooing and winning a girl. For a lobby display you can distribute posters and have your artist draw a likeness of the ancient cave-man dragging his lady by the hair to his cave. You might present a prologue showing the different stages of love—the ancient cave-man method—the romantic era and the modern which shows an elopement.

CATCH LINES

Do you believe in cave-man methods in winning a girl? Come to the ———— theatre and see Bert Lytell in "The Misleading Lady."

The Index to The Complete Plan Book

(Continued from Page 446)

PICTURE BRAND STAR RELEASED PLAN BOOK

HELP WANTED—MALE (HAMPTON-PATHE) BLANCHE SWEET ..... OCT. 2
"Too light and vapid for a five-reeler."—M. P. News.
Exhibitor Comment—"An average picture to average business for one week." "This is an average production which brought usual business." "A good picture to poor business one day."
Consensus—"Average picture, average puller."

HER BELOVED VILLAIN (REALART) WANDA HAWLEY..... DEC. 18
"French farce adaptation that falls short in American requirements."—M.P. News.

HER UNWILLING HUSBAND (HAMPTON-PATHE) BLANCHE SWEET ..... NOV. 27
"Good production given average story."—M. P. News.

HONEST HUTCH (GOLDWYN) WILL ROGERS..... SEPT. 25
"Rogers scores again in human, likeable role."—M. P. News.
Exhibitor Comment—"Wonderfully entertaining picture which the audience seemed to like. Box-office receipts larger than usual." "Great as an entertaining feature and brought a well filled house at each performance." "Lauded by the critics as the best picture of the week." "A good picture but Rogers not popular with the women folks. Poor business two days." "An average picture which played to poor business."

HONEYMOON RANCH (BERT LUBIN-STATE RIGHTS) SPECIAL CAST ..... OCT. 23
"Old time western full of real cowboys and has action galore."—M. P. News.

HONOR BOUND (UNIVERSAL) FRANK MAYO..... NOV. 13
"Frank Mayo has good material in this one."
Exhibitor Comment—"This picture took well and brought good box office returns."

HOUSE OF WHISPERS, THE (BRUNTON-HODKINSON) J. WARREN KERRIGAN ..... OCT. 2
"Kerrigan has another interesting mystery story."—M. P. News.

HUSBAND HUNTER, THE (FOX) EILEEN PERCY..... SEPT. 25
"Farcial development of Fitzgerald's comedy drama."—M. P. News.

IDOLS OF CLAY (PARAMOUNT-ARTCRAFT) MAE MURRAY.... NOV. 27
"Colorful production marked by good incident."—M. P. News.
Exhibitor Comment—"Drew 13,000 paid admissions the day it opened. A wonderful drawing card." "Opening week equalled 'On with the Dance.' Held for second week. Picture makes 'em talk." "Went over big. Certainly a sure fire production, both as to entertainment and box office value."

IN THE HEART OF A FOOL (DWAN-FIRST NATIONAL) SPECIAL CAST ..... OCT. 23
"Very good entertainment in this complicated story."—M. P. News.
Exhibitor Comment—"A good audience picture. Its many leading love themes are apt to be confusing but it opened very big." "Good productions, which brought the crowds."

IRON RIDER, THE (FOX) WILLIAM RUSSELL..... DEC. 4
"Below William Russell's previous work; only slightly interesting.—M. P. News.

JUCKLINS, THE (PARAMOUNT-ARTCRAFT) SPECIAL CAST DEC. 25
"Rural story rich in detail and atmosphere."—M. P. News.

JAILBIRD, THE (INCE-PARAMOUNT-ARTCRAFT) DOUGLAS MACLEAN..... OCT. 9
"Rather obvious, but fairly diverting."—M. P. News.
Exhibitor Comment—"MacLean does good work in a typical Charles Ray part—but it was not his sort of role, at all. May very good, also." "Disappointing after seeing '23½ Hours Leave.' Fair business." "Very bad for the star and weak story. Business was poor." "Picture started big, slumped, and then ended big. But on the whole it's a lemon." "A usual Doug. MacLean and Doris May production which did the business. Both of these actors have been very popular in this city since appearing in '23½ Hours' Leave.'"
Consensus—"Average picture, average puller."

JUST PALS (FOX) BUCK JONES..... NOV. 27
"Jones in new type of story; good entertainment."—M. P. News.

KENTUCKY COLONEL, THE (NATIONAL-HODKINSON) SPECIAL CAST ..... SEPT. 25
"Old time favorite makes moss covered picture."—M. P. News.

KISMET (ROBERTSON-COLE) OTIS SKINNER..... NOV. 6
"Otis Skinner gives superb performance in lavish production."—M. P. News.
Exhibitor Comment—"Unable to handle the crowds. Broke house record even at advanced prices."

LAST OF THE MOHICANS, THE (TOURNEUR-ASSO. PRODUCERS) SPECIAL CAST..... DEC. 4
"A Masterpiece of its kind."—M. P. News.
Exhibitor Comment—"It's certainly a screen classic. Wonderful realism throughout. Exceptionally good cast. Crowded houses from the first performance of opening day right through the week."

LAW OF THE YUKON, THE (REALART) SPECIAL CAST..... OCT. 2
"This picture proves a disappointment."—M. P. News.
Exhibitor Comment—"An average picture which drew the usual business."

LEOPARD WOMAN, THE (ASSOCIATED PRODUCERS)..... OCT. 16
"Melodramatic romance adapted from adventure story."—M. P. News.
Exhibitor Comment—"Terrible picture. Awful business. Was not liked at all." "An excellent picture and a good box office attraction." "Louise Glaum is one of the favorites here. Her acting pleased the audience and the details of the picture were well carried out. Drew big houses entire week." "Star fairly well liked, and picture did fair business. Was somewhat disappointed in the production, for while lavish the story did not carry." "Good production. Business was about usual."
Consensus—"Average picture, average puller."

LIFE OF THE PARTY, THE (PARAMOUNT-ARTCRAFT) ROSCOE ARBUCKLE ..... DEC. 4
"Fun and hokum in Fatty Arbuckle's Latest."—M. P. News.
Exhibitor Comment—"An entertaining feature and a good box office attraction." "A laugh-getting Arbuckle comedy which played to good business for one week with an increased attendance the last part of the engagement."
Consensus—"Good picture, good puller."

LIGHT WOMAN, THE (AMERICAN) HELEN JEROME EDDY ..... OCT. 9
"Not above the average."—M. P. News.
Exhibitor Comment—"Helen Jerome Eddy is fair in this picture. Business as usual."

LITTLE 'FRAID LADY, THE (ROBERTSON-COLE) MAE MARSH.. DEC. 4
"Mae Marsh returns to screen, ideally cast."—M. P. News.

LITTLE GREY MOUSE, THE (FOX) LOUISE LOVELY..... NOV. 13
"New star's first picture mildly interesting."—M. P. News.

LITTLE MISS REBELLION (NEW ART-PARAMOUNT) DOROTHY GISH ..... OCT. 2
"Dorothy Gish scores in story filled with hokum."—M. P. News.
Exhibitor Comment—"This picture affords real entertainment for most any audience and brings hearty laughs from everybody, even from those who claim the situations weren't funny. The photography and cast are very good, direction acceptable. Average business." "Star at her best. Picture only fair. Business no better."
Consensus—"Good picture, good puller."

LOVE (J. PARKER READ, JR.-ASSO. PRODUCERS) LOUISE GLAUM ..... DEC. 11
"Louise Glaum scores in familiar picture, sumptuously mounted."—M. P. News.
Exhibitor Comment—"The title's enough to bring all the women. It's thrilling and surprising, but never offensive. Good business at two simultaneous first-run houses."

LOVE'S FLAME (FIDELITY PICTURES CO.) THOS. J. CARRIGAN-VIVIENNE OSBORNE ..... OCT. 16
"Story has distinctive appeal."—M. P. News.

MAD LOVE (VICTOR KREMER PRODUCTION) LINA CAVALIERI ..... NOV. 6
"Average production stars Cavalieri."—M. P. News.

MADAME PEACOCK (NAZIMOVA-METRO) NAZIMOVA..... OCT. 16
"Picture looks artificial through poor direction and acting."—M. P. News.
Exhibitor Comment—"Drew big houses each day. This city has large number of Nazimova 'fans' and these liked the film. The women were exceptionally pleased with it." "Nazimova popular here. House did a normal business only. Lack of punch in previous Nazimova picturets has affected the box office." "The crowds came to see this picture because they are enthusiastic about the star, Nazimova. Drew well for entire week. "Worst Nazimova picture ever produced and shows plainly lack of direction and lack of judgment in picking story. Another picture like this and Nazimova is finished." "One of the best money-getters I've had in a long time. Personally, did not care for the picture, so why worry?"
Consensus—"Good picture, good puller."

MADAM X (GOLDWYN) PAULINE FREDERICK..... .....OCT. 9
"Tremendous drama faultlessly acted and skillfully produced."—M. P. News.
Exhibitor Comment—"Opened to very poor business; competition to circus and Fair as well. But has built steadily up etver since. Business, total, very good. A fine picture—a classic." "Not up to the standard of Nazimova pictures. There are moments in the picture that do not ring true. However, Nazimova followers seemed satisfied." "An average production. Box office returns fair." "Despite the fact that most persons who saw it seemed to like it, it didn't reach expectations. Crowds were only average all week, and my report is only 'fair.'" "Pleased immensely. Star at her best. Went big all week."
Consensus—"Good picture, good puller."

MARK OF ZORRO, THE (UNITED ARTISTS) DOUGLAS FAIRBANKS ..... DEC. 11
"Fairbanks puts over another surefire attraction."—M. P. News.
Exhibitor Comment—"Big box-office attraction on account of star's popularity. Very good picture." "Great picture. Drew packed houses. Well received and well liked."

MARRIAGE PIT, THE (UNIVERSAL) FRANK MAYO..... OCT. 16
"Interesting story of big business and feminine pride."—M. P. News.

MASTER MIND, THE (FIRST NATIONAL) LIONEL BARRYMORE ..... OCT. 9
"Melodrama of interesting quality."—M. P. News.
Exhibitor Comment—"An artistic picture which played to only average houses." "Barrymore is a great favorite. The picture pleased." "Large audiences. Very good attraction." "Powerful and very high grade picture which did better than average business." "Business very good all week. Fair entertainment qualities. Star the real drawing card." "This picture was nothing out of the ordinary but it drew very well." "Fairly good picture. More than usual business."
Consensus—"Good picture good puller."

MID-CHANNEL (CARSON-EQUITY) CLARA KIMBALL YOUNG.. SEPT 25
"Drama lost amidst family squabbles and omnipresent dream ending."—M. P. News.
Exhibitor Comment—"Big picture which drew more than usual business." "A good picture which drew well." "Filled two houses during a simultaneous first run. Young has a steady following, who are enthusiastic supporters. This picture is different from those which have preceded. Star not so much in evidence as in 'Eyes of Youth.' Good support helps to make the picture interesting." "Picture is O. K. but we had poor business." "Mediocre picture not up to Clara Kimball Young's standard as to either drawing qualities or picture. Fair business. They came, but expected something better." "Business was good. Picture only fair. Audiences not well pleased." "The box-office showed that the public likes this production. Clara Kimball Young is well liked in this city and her name appeared frequently in the daily papers while the picture was running."
Consensus—"Good picture, good puller"

MIDSUMMER MADNESS (PARAMOUNT-ARTCRAFT) SPECIAL CAST ..... DEC. 18
"Perfectly constructed picture stamps De Mille as master director."—M. P. News.

Box Office Reports continued on page 450

"THE BROKEN GATE"
(Frothingham-Hodkinson)

Sob Sister Story Is Highly Theatrical

FOR the purposes of adding a theatrical touch, Bessie Barriscale's latest picture, "The Broken Gate," might be called acceptable, but from a standpoint of being a reflection of life it widely misses its mark. The star indulges in her favorite "mother" role here, playing the part of a village Magdalene, who is determined to play fair with her nameless boy by remaining in the town and suffering the taunts of the natives. It is hardly reasonable that the villagers would harbor a grudge for twenty years and give expression to it after such a lapse of time. But when the boy comes home and sees his mother for the first time since a little child and learns the true state of things, the agony is piled on and truth jumps right out of the overdrawn picture.

The picture looks like a visualization of a Bertha M. Clay despite the fact that Emerson Hough is the author. Undue emphasis is given to the embarrassment of the woman and the fact that she has been wronged by one of the pillars of society in the town. It is the youth's privilege to straighten out the complications. He receives taunt after taunt concerning his mother and answers them with a good right arm. The melodrama soars with a hectic touch when he is imprisoned for his attitude and becomes quite ridiculous when a mob of natives storm the jail determined to lynch him. But he makes his escape. A subsequent title is provocative of laughter. The sheriff meets him out on the road and advises him to run back to the jail. The mob, provoked at his escape, executes its vengeance upon the mother. Her home is a sorry sight when the enraged natives are finished.

There are other hectic touches which show an idiot youth as the real culprit of the offense for which the hero went to jail. And the prosperous philanderer attempts to make amends. A faulty touch shows him repulsed with the kindly benefactor waiting at the gate to bring happiness. The picture might have been genuine twenty or thirty years ago in regard to its theme. But even country types are blessed with some generosity in these days of enlightenment. The acting is quite as theatrical as the story, although the star contributes a performance that is more or less subdued. There are many holes in the logic which cannot be considered in the space of a review, such as the long absence of the boy and the apparent immunity from punishment of the transgressor. "The Broken Gate" may appeal to those who relish hectic melodrama regardless of its unrealities. Those in search of sound plot and characterization are certain to dismiss it as false.—Length, 6 reels.—*Laurence Reid.*

THE CAST

Aurora Lane.....Bessie Barriscale
Eph Adamson.....Alfred Allen
John.....Lloyd Bacon
Dieudonne Lane, Aurora's son.....Arnold Gregg
Anne Oglesby.....Marguerite de la Motte
The Hon. William Henderson.....Joseph Kilgour
"Hod" Brooks.....Sam de Grasse
Julia Delafield.....Evelyn Selbie

By Emerson Hough.
Directed by Paul Scardon.

PRESS NOTICE—STORY

"The Broken Gate," an adaptation by Jack Cuningham of Emerson Hough's story of the same name, is the latest feature to be presented at the ———— theatre. Bessie Barriscale is the star of the offering which will be shown at the ———— theatre next ————. The picture tells an appealing story of a brave and self-denying mother who guards her only son from the knowledge that he is nameless for twenty years and keeps a modest millinery shop, which enables her to send him through college. The screen version begins with the arrival of the son when he sees his mother for the first time since a little child.

When he realizes all the suffering she has endured for him and that the scoundrel who wronged her is still living in the same town, he determines to find the man and make him confess before the entire community. The series of circumstances which bring this confession about are wrought with a deal of dramatic force and build a tense and interesting drama. Miss Barriscale is splendid in the role of the mother—a role which brings out her capabilities to the utmost. Others who contribute sterling performances are Sam de Grasse, Joseph Kilgour and Marguerite de la Motte. Paul Scardon has shaped the story so well that the suspense is ever dominant.

PROGRAM READER

"The Broken Gate," starring Bessie Barriscale, will be the feature attraction at the ———— theatre next ———— and ————. This is considered an ideal vehicle for the display of the star's emotional capabilities since it permits her to appear in a "mother" role wherein she is called upon to practice self-denial. The story is an adaptation of Emerson Hough's popular novel of the same name. It presents an age-old problem in a strong and interesting manner. Miss Barriscale rises to heights of feeling in the character of the village Magdalene and her work establishes her still more firmly as one of the screen's foremost emotional actresses. An excellent cast, that includes Joseph Kilgour, Sam de Grasse, provides worthy support.

SUGGESTIONS

Play up the author's name and the fact that the adaptation is a fitting vehicle for the display of Miss Barriscale's emotional talent. Tell a brief outline of the story, telling that it presents an age-old problem—a problem which will make people think and make them more charitable toward those who belong to the downtrodden classes. Bring out with emphasis that Miss Barriscale always gives a good performance. Make mention of her fine supporting company. Tell that it is a heart interest drama—a drama of universal appeal since it is founded on the mother-love theme. You can give the director mention for the sake of your steady patrons.

"HEARTS UP"
(Universal)

Harry Carey Has Satisfying Offering Here

IT is satisfactory entertainment that Universal offers in its latest Harry Carey release, "Hearts Up." The "he's human" star can usually be depended on when he fashions his own subjects. Although he has contributed better material than "Hearts Up" in some of his "Cheyenne Harry" stories, the present offering is a praiseworthy sample of his versatility. It is a human interest theme which is unfolded here with the star appearing in the role of a masquerader who must disguise his identity for the sake of emphasizing the pathos of the situation. There is really no need for the man assuming this attitude. He could tell the young girl the facts of the case and chances are she would reconcile herself to them. However, there wouldn't have been any story.

The action starts with the girl's father having a brawl with a drunken redskin with Carey coming over the horizon just in time to carry the deceased from the flaming cabin. This is an excellent shot and realistic. He finds evidence on the body of the girl's expected arrival in 'Frisco and assumes the dead man's identity. The star meditates a great deal in the picture (as he does in all his pictures), but this fault is praiseworthy to emoting all over the place. Carey is always natural. So he meditates whether to impart the information that the girl is not his daughter.

The author-star injects a little drama toward the concluding reels. But it isn't entirely logical. A neighboring rancher is attempting to claim his property and a youth who is making a survey takes the former's side when he discovers that the hero is not related to the girl. So Carey indulges in a fight which is rather tame. But it suffices in making his enemy respect him. There is hardly any excuse for writing the note telling the girl that he is leaving. It is his own house and he has played fair and square. But such a point has its appeal in the generation of pathos. The picture is rather quiet in action and depends mostly upon its characterization and the little humanities for its entertaining quality. There is a good representation of a railroad journey. It looks like the real thing. And it seems good to see the star himself in some other regalia than Western. He is dressed up and prosperous. Mignonne Golden is the girl and she gives an interesting performance. In all "Hearts Up" should please the Carey following.—Length, 5 reels.—*Laurence Reid.*

THE CAST

David Brent.....Harry Carey
Jim Drew.....Arthur Millet
Bob Harding.....Charles LeMoyne
Gordon Swayne.....Frank Braidwood
Lorelei Drew.....Mignonne Golden

By Harry Carey.
Scenario by Val Paul.
Directed by Val Paul.
Photographed by H. Fowler.

PRESS NOTICE—STORY

Harry Carey, the popular interpreter of "westerns," is coming to the ———— theatre next ———— and ———— in "Hearts Up," a picture written by the star himself. Characterized by Universal as human, Mr. Carey proceeds to live up to its full meaning. He has fashioned a story which revolves around the adoption of a girl as his own. He owes a debt of gratitude to the heroine's father and when the latter dies Brent willingly steps into his shoes to protect the daughter. She has no suspicion that the masquerader is other than her father. And the pseudo-parent has his qualms of conscience whether to confess his identity. However, he determines to remain silent rather than bring disillusionment.

The facts leak out through another source and Brent is on his way to prove his honor when the girl accepts him as her lover. "Hearts Up" is a human photoplay—one well emphasized in its sentiment and pathos. The romance is prominently displayed but the offering also has its melodramatic moments. Patrons of the ———— are due for a surprise when Mr. Carey appears here next ————. "Hearts Up" is certain to appeal to every class of audience due to its humanities and clever interpretation. Prominent in the cast are Mignonne Golden and Arthur Millet.

PROGRAM READER

Would you like to see the popular Harry Carey in up-to-date attire? Then come to the ———— theatre next ———— and see the human star in "Hearts Up." This picture is written by Mr. Carey and he has provided himself with a most entertaining subject—a subject which permits him to find wonderful expression as the pseudo-father of a girl. The offering is marked for its romance, sentiment, pathos and humor—elements which are finely blended. How he succeeds in palming himself off as the father of the girl he loves, only to be discovered in his masquerade—how he succeeds in convincing the girl of his honorable intentions is told in five reels of human action. See "Hearts Up."

SUGGESTIONS

You can follow your customary plan in exploiting Harry Carey. Since he has a credited following you don't have to hit upon any new ideas of advertising. Simply play up his name; making emphatic that he is the author as well as the star, and tell also that he appears in a new disguise. He doesn't wear his familiar chaps and Western regalia but is dressed up like an office manager. Play up the title. This can be worked out in the exterior frames. Have an artist draw a heart hand—a royal flush of hearts. Or two hearts pierced with an arrow. And use the stills of Carey in his human attitudes. Play up that it is a heart interest drama which carries some good action.

CATCH LINES

"He's human." Who's human? Harry Carey. See the popular Universal star in his own photoplay, "Hearts Up"—a picture of wonderful appeal.

He adopted a girl as his own daughter and then didn't know whether to tell her the truth. See "Hearts Up" with the human star, Harry Carey.

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(Continued from page 448)

PICTURE BRAND STAR RELEASED PLAN BOOK

MODERN SALOME, A (HOPE-HAMPTON-METRO) HOPE HAMPTON (FEB. 1)....JAN. 8
"Satisfied from all angles."—M. P. News.
Exhibitor Comment—"An average picture which did big business for three days." "My patrons did not like this one at all." "This is a very poor offering, and we had dull business during run."
Consensus—"Average picture, average puller."

MONEY-CHANGERS, THE (BENJ. B. HAMPTON-PATHE)....NOV. 6
"Hectic melodrama may draw in the neighborhood houses."—M. P. News.

NEW YORK IDEA, THE (REALART) ALICE BRADY....DEC. 18
"Stage success not so good as a picture."—M. P. News.

NOMADS OF THE NORTH (FIRST NATIONAL) SPECIAL CAST....OCT. 9
"Colorful backgrounds and vivid action in this picture."—M. P. News.
Exhibitor Comment—"Very good, played to better than average business. Lots of action. The big scenes, especially those in which the animals participated made a big hit." "Not up to some of the other Curwood stories but was liked. Average business." "Good business on this picture, which seemed to please."
Consensus—"Good picture, good puller."

NORTH WIND'S MALICE, THE (REX BEACH-GOLDWYN) SPECIAL CAST....OCT. 30
"Probably the best Beach picture yet produced."—M. P. News.
Exhibitor Comment—"Not much. Did fair business." "Good picture of the cold northwest which did excellent business for two weeks, having been held over a second week on account of the large crowds it drew the first seven days."

OCCASIONALLY YOURS (GASNIER-ROBERTSON-COLE) LEW CODY....OCT. 2
"Male vampire in a mere succession of society scenes."—M. P. News.
Exhibitor Comment—"Entertaining picture. Business about as usual."

OFFICER 666 (GOLDWYN) TOM MOORE....Nov. 13
"Fair entertainment, but titles earn most of the laughs."—M. P. News.
Exhibitor Comment—"The combination of Moore and a popular stage success won. Public praised the picture." "Not up to Tom Moore's standard although it did fair business for a week." "Fine picture and box-office returns while not especially great were satisfying." "This feature brought more than usual business and seemed to please my patrons." "Good picture and sure-fire box office attraction. Crowds packed the house every performance." "A very clever adaptation of the stage success. Tom Moore at his best, but as in the case of all previous stage and stock productions, business far below average."

OLD FASHIONED BOY, AN (INCE-PARAMOUNT-ARTCRAFT) CHARLES RAY....NOV. 13
"Not much to the story, but Ray puts it over."—M. P. News.
Exhibitor Comment—"Although many persons—among them the dramatic critic of a metropolitan newspaper—considered this an excellent farce and an excellent picture, it made no big hit with the 'fans' here. The houses were but average, although the cold weather may have had some bearing on this. Many of Ray's followers did not like the kind of part he played." "Good—but last two Ray pictures not up to Ray standard." "Ray always good and does not fall down on this. Had more than usual business." "Should have been called the Whirling Dervish. Ray runs around and whirls like he was crazy. Only fair business. "Consider this an average picture. Business about as usual." "A good show. Comfortable entertainment. Played to steady business all week. (Middle West.)" "One of the poorest things Ray has ever done. They came because it was Ray—but they didn't enjoy it."
Consensus—"Good picture, good puller."

ONCE A PLUMBER (UNIVERSAL) LYONS-MORAN....SEPT. 18
"Average comedy which should interest."—M. P. News.
Exhibitor Comment—"Picture is good throughout. Seemed to please audiences." "Only an average picture. Average business one day."

ONCE TO EVERY WOMAN (HOLUBAR-UNIVERSAL) DOROTHY PHILLIPS....OCT. 16
"Absorbing story, well produced and acted."—M. P. News.
Exhibitor Comment—"A fair production bringing average box office returns." "This picture had little comment either favorable or otherwise. Box-office returns say production is fair." "Am playing it for a second week in a town where 'Humoresque' played only one week. One of the best attractions I have played this season." "Dorothy Phillips does some of the best work of her career in this picture, which is interesting and handsomely produced. Did splendid business at this theatre." "Just completed second and very successful week. I make a practice of one week runs, or even three days, but this picture played to two weeks' capacity business."
Consensus—"Average picture, average puller."

OUT OF THE DUST (APEX FILMS) SPECIAL CAST....SEPT. 11
"Old-time western, well produced and acted."—M. P. News.

OVER THE HILL (FOX) SPECIAL CAST....OCT. 2
"A real masterpiece of direction, acting and casting."—M. P. News.

PAGAN LOVE (BALLIN-HODKINSON) SPECIAL CAST....DEC. 4
"Magazine story developed into mediocre picture."—M. P. News.

PASSION (FIRST NATIONAL) SPECIAL CAST....OCT. 23
"German picture is spectacular; wonderfully acted."—M. P. News.

PASSION'S PLAYGROUND (FIRST NATIONAL) KATHERINE MACDONALD....OCT. 16
"An artificial story holds it back."—M. P. News.

PEACEFUL VALLEY (KANE-FIRST NATIONAL) CHARLES RAY..OCT. 23
"Humorous incident, rustic settings and Charles Ray—enough."—M. P. News.
Exhibitor Comment—"Registered a big hit. A real Ray triumph. Audiences applaud enthusiastically." "Very good week. Ray always sure of big business. This considered much better than "45 Minutes from Broadway." "Charles Ray in any story is enough to pack this house. In 'Peaceful Valley' he is cast in a role that his admirers want to see him in. The picture attracted capacity houses for a seven-day run." "Did very well. Picture entertaining and box-office results good." "A pleasing feature which took well in my theatre. As to box-office value it is a pretty good bet."
Consensus—"Good picture, good puller."

PICTURE BRAND STAR RELEASED PLAN BOOK

PEDDLER OF LIES, THE (UNIVERSAL) FRANK MAYO (MAR. 1)....JAN. 1
"Good production of mechanical and unreal plot."—M. P. News.

PENALTY, THE (GOLDWYN-EMINENT AUTHORS) SPECIAL CAST....NOV. 2
"Great vehicle for Lon Chaney, but falls short in many ways."—M. P. News
Exhibitor Comment—"Very good picture although some women were shocked at the idea of Lon Chaney with legs cut off." "Very good. Chaney's work is wonderful. Average business four days." "Wonderful story and very fine acting on Chaney's part. Good business." "A great picture. It went over exceedingly well. Was well liked, and brought big box-office returns."
Consensus—"Good picture, good puller."

PINK TIGHTS (UNIVERSAL) GLADYS WALTON....SEPT. 11
"Slight story, but entertaining incident, in circus picture."—M. P. News.
Exhibitor Comment—"Great picture. Turned them away at night." "The boiled down opinions on this picture is 'Old Stuff.'"

PLUNGER, THE (FOX) GEORGE WALSH....NOV. 2
"Story of frenzied finance makes ordinary picture."—M. P. News.

POLLY WITH A PAST (METRO) INA CLAIRE....DEC. 11
"Ina Claire's rare artistry makes her a welcome screen figure."—M. P. News.

PREY, THE (VITAGRAPH) ALICE JOYCE....OCT. 9
"Alice Joyce has highly involved story here."—M. P. News
Exhibitor Comment—"Patrons did not like this one. Two days to average and poor business." "One of the best Alice Joyce subjects this year. Did unusually well at the box-office." "Average production, nothing out of ordinary. Business fair."
Consensus—"Average picture; average puller."

PRICE OF REDEMPTION, THE (METRO) BERT LYTELL....OCT. 2
"Lytell has hectic melodrama and acting opportunity here."—M. P. News.
Exhibitor Comment—"Big houses first two days. Rest of week fair." "Fine picture which brought good box-office receipts." "A splendid picture. Thrilling. Fine acting. By far the best work Bert Lytell has done." "Had a big opening and average crowds during the rest of week. Fair as a picture." "Good both as to entertaining value and box office results." "Bert Lytell is good drawing star. Poor title hindered his possibilities of doing good business. Subject was only fair."
Consensus—"Good picture, good puller."

RIGHT TO LOVE, THE (FITZMAURICE PRODUCTION-PARAMOUNT) MAE MURRAY-DAVID POWELL....SEPT. 4
"Worthy successor to "On With the Dance."—M. P. News
Exhibitor Comment—"Second week's business complete flop. Attractions failed to please." "Ordinary story, but drew good houses. Picture well produced." "Was only fair. Miss Murray is an actress of ability, but the production was not up to the standard of some of her former successes." "Business very good. Crowded houses all week. Audiences well pleased. Booked for indefinite run." "Second big week Good business, full houses. Audiences like it." "An average picture and played to usual business." "Went big first week and average second week of run. Ordinary story but fine photography." "Fell down a bit on box-office receipts in third week of run. Audiences satisfied."
Consensus—"Good picture, good puller."

RISKY BUSINESS (UNIVERSAL) GLADYS WALTON....DEC. 4
"Good combination makes interesting picture."—M. P. News.

ROUND UP, THE (PARAMOUNT-ARTCRAFT)....SEPT. 18
"Colorful western with Fatty Arbuckle as feature star."—M. N. News.
Exhibitor Comment—"This is an average picture but seemed to please the audience." "Fair business to fair houses." "Very good. Played it two days to big business." "Very entertaining. Fatty liked better in comedies." "As far as entertaining value is concerned, this picture does not hit the mark, though business was good." "An old rail fence built in front of the theatre attracted attention. 'Modern Centaurs' and Pathe News are unusual and helped put over the show with a bang. Average entertainment." "A Western melodrama of the old days, with specks of comedy. Plot a variation of 'Enoch Arden.' Lots of Indians, half-breeds, shooting and cavalry, and not so much of Arbuckle. He should stick to the short subjects."
Consensus—"Good picture, good puller."

SCUTTLERS, THE (FOX) WILLIAM FARNUM....DEC. 25
"Farnum has a 'He-Man' role in story of the sea."—M. P. News.

SECRET GIFT, THE (UNIVERSAL) KOHLMAR-CHRISTIANS....SEPT. 18
"A pretty story with appealing value."—M. P. News
Exhibitor Comment—"Unusual picture, which brought more than usual business." "Good. Big business one day."
Consensus—"Good picture, good puller."

SHE PLAYED AND PAID (JOAN FILM SALES) FANNIE WARD..NOV. 27
"Fannie Ward's acting the redeeming feature here."—M. P. News.

SINS OF ROSANNE (PARAMOUNT-ARTCRAFT) ETHEL CLAYTON....OCT. 23
"Very little appeal in this wildly fantastic story."—M. P. News.
Exhibitor Comment—"Pretty good business. Satisfactory to people willing to accept story as just movie. Rather good drawing qualities. Many liked it."

SLAVE OF VANITY, A (ROBERTSON-COLE) PAULINE FREDERICK....OCT. 30
"Big from a production and acting standpoint."—M. P. News.
Exhibitor Comment—"Good business. The picture satisfied a critical audience."

SMILING ALL THE WAY (D. N. SCHWAB-STATE RIGHTS) DAVID BUTLER....NOV. 27
"Butler's third is well produced and thoroughly interested."—M. P. News.

SO LONG LETTY (CHRISTIE-ROBERTSON-COLE) SPECIAL CAST....OCT. 30
"Famous stage success intelligently adapted to screen."—M. P. News.
Exhibitor Comment—"Street car scene where bathing girls disrobe should be cut out by all exhibitors that run it, as it has some bad morals."

SOMEONE IN THE HOUSE (METRO) SPECIAL CAST....NOV. 13
"Interesting crook story, weill directed and acted."—M. P. News.

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"FLYING PAT"
(New Art-Paramount-Artcraft)

Fairly Pleasing Offering With Dorothy Gish

A LACK of variety is noticeable in Dorothy Gish's latest expression, "Flying Pat." For three reels the comedy fairly scintillates, but thereafter loses much of its spontaneity. The inability to keep her pieces from becoming repetitious and vapid as they progress has been observed in more than one instance. To be candid, "Flying Pat" does not measure out the same proportion of humor as "Little Miss Rebellion." True it carries some original incidents which are provocative of laughter, but when these run their course its limitations are all the more readily noticed. Even the star herself seems to be suppressed at times—as if, having nothing to do, she has relied upon her sure-fire mannerisms. Miss Gish needs comedies of color and vitality—comedies in harmony with her exuberant personality.

The story here is based upon marital misunderstanding. Hubby would have his bride give up household duties for a career. Having lately returned from the war as an aviator, he would have her cultivate his erstwhile profession. But when she takes the air with a friend and fails to return home the young benedict's suspicions are aroused—especially when he receives word that she is dining out with her tutor. For three reels there is very little evidence of padding, the scenes being well arranged, though the line of action is considerably quiet. There is one rich scene, however, which shows the star taking a test which will qualify her as a flyer. She is whirled about in a compartment for the sake of establishing her equilibrium.

When she runs away to Albany the picture takes a flop for the accompanying action is totally irrelevant. A scandal sheet reporter is introduced for obvious effect. Ditto a detective, a policeman, and divers others. Hubby never suspects that his bride has returned to the kitchen until the required footage is utilized. He gets a sample of her cooking. This bit is a tried and true comedy situation which has lost its effectiveness through the passing years, although it is still capable of inspiring laughter. "Flying Pat" is an innocuous little comedy which is frail in action and incident and rather colorless in characterization. Miss Gish, however, is so keenly alive, so dynamic in her style of expression that her pictures can never be called dull. She has a good company here with James Rennie standing out with a clean cut performance—one marked for its poise and repression. "Flying Pat" will please a whole lot of people despite its lack of variety and spontaneity.—Length, 5 reels.—*Laurence Reid.*

THE CAST

Patricia Van Nuys	Dorothy Gish
Robert Van Nuys	James Rennie
William Endicott	Morgan Wallace
Butler	Harold Vizard
Detective	William Black
Reporter	Porter Strong
Policeman	Tom Blake
Old Lady	Kate Bruce
Cook	Mrs. Waters
Housemaid	Miss Waters

By Virginia Philley Withey.
Scenario by Harry Carr and F. Richard Jones.
Directed by F. Richard Jones.

PRESS NOTICE—STORY

Dorothy Gish with her undeniable and irrepressible humor will be the attraction at the ———— theatre next ———— in her latest comedy drama "Flying Pat," an original contribution to the screen by Virginia Philley Withey, the wife of the director, Chet Withey. Scenarioized by Harry Carr and F. Richard Jones and directed by the latter, it provides the charming comedienne with a vehicle which should gain her many new admirers.

The story is about a young bride and her husband, who insists that she become more than a kitchen drudge and that she go out and make a "career" for herself. She takes up flying, but an adventure with her handsome instructor leads to domestic strife, and the peppery, breezy Dorothy flees out into the cold world. What follows introduces a series of side-splitting scenes which lead to an eventual reconciliation. Miss Gish is thoroughly at home in such a type of picture and her support includes James Rennie, who gives an excellent performance in the opposite role, Morgan Wallace, Kate Bruce and others. "Flying Pat" is a spontaneous comedy which sparkles with fun and wit.

PROGRAM READER

Dorothy Gish, the peppy little screen comedienne has a sure fire success in "Flying Pat," her newest comedy which will be the feature attraction at the ———— next ————. It is all about a young bride who insists upon staying in the kitchen. Most women are satisfied to give up the pots and pans for a career, but Miss Dorothy is exactly the opposite. She is contented to be just a "homey" sort of wife, but her husband insists she make a name for herself in the world besides. How this insistance on his part precipitates a quarrel and leads the star into many adventures before a reconciliation is effected is told in five reels of breezy comedy. The picture is Dorothy Gish at her best.

SUGGESTIONS

Dorothy Gish has established a following for her particular brand of humor. So play up her name and state that her latest picture is ideal for the expression of her charm and talent. Tell that it is written by Virginia Withey, the wife of the director, Chet Withey. Bring out the value of the title. Have your artist draw a design of the star—a head pose with aviation cap on and a background of a flying machine. Tell that it is a breezy, peppy comedy which contains sixty laughs a minute. Bring out that it is a sure cure for the doldrums. Make use of the leading man's name. He hasn't been long on the screen but his personality has been felt by the picturegoer.

(*Continued on page* 453)

"SQUANDERED LIVES"
(Stoll Film Company of America)

Viewed From All Angles, Rather a Notable Film

"SQUANDERED LIVES" is rather a notable film in several ways. First it is the initial release of the Stoll Film Company of America, and as such will be taken as a criterion of what may be expected from this concern. It introduces to American audiences Ivy Duke and Guy Newall, two leading British stars. Miss Duke has a pleasing, sympathetic personality and appears to be a finished screen player. Mr. Newall is a juvenile who represents a type that some of our American players have unsuccessfully tried to imitate. He is what they try to be—a likeable young Britisher.

"Squandered Lives" presents the problems of the English younger sons and daughters and placing its leading players in roles that American stars wouldn't want to assume. There is a lot of atmosphere, a good many titles that ask and answer questions and not so much action, but for all of this it is an interesting picture. And it rings true. Its climax, a scene where Lord Delamere and his charming young wife having been exposed in the manner by which they live—cheating at cards, plan a double suicide, is made to seem a very natural thing, by the sincerity of the players and the careful manner in which the production has been built. And when the elder son who couldn't spare anything from his thirty thousand pounds a year that his brother might live, conveniently gets killed in time to prevent the complete carrying out of the suicide compact, it is a subtle compliment to America that these two who married for love and lived by their wits should sail overseas to begin life anew. As Mr. Thomas once said in a play: "Some of our best citizens have made their mistakes."

As an English picture, "Squandered Lives" is far better than most productions to come across. It is better directed, better acted, and has better photography than anything we have yet seen from John Bull.

As for its audience appeal here that remains to be seen. We see no reason why it shouldn't get over quite as well as the numberless English stories that have been done by American producers, for the most part badly, in the past few years.—Length, 5,800 feet.—*J. S. Dickerson.*

THE CAST

Joan Lambourne	Ivy Duke
Lord Delamere	Guy Newell
Adolphus, Duke of Cheshire	Edward O'Neil
Lord Tarporley	Philip Hewland
Mary	Tonie Edgar Bruce
Sir Robert Sheen	Hugh C. Buckler
Miss Billie Honour	Mary Merrall
Lady Halesowen	Sadie Jerome
Charles Denbigh-Smith	C. Lawford Davidson
Mrs. Burberry	Winifred Sadler
Mr. Burberry	Douglas Munro

Adapted from the novel by Cosmo Hamilton.
Directed by Franklin Dyall.

PRESS NOTICE—STORY

It is a different type of picture which will be that attraction at the ———— theatre on ————. "Squandered Lives" is the title and it is a product of the Stoll studios near London, England. One of the first features to find its way from England since the war, this production shows that the Britishers are not far behind us as picture producers. Perfect in detail and enacted by a most capable cast, this picture will win just as many friends as the most lavish American-made film.

The author of this interesting story of English life is not unknown to Americans. He is Cosmo Hamilton, and "Squandered Lives" is an adaptation of "Duke's Son," one of his most popular novels. The picture is a high-class drama of the society type, filled with thrilling situations and intense romance, as the story of the cast-off "second son" of English nobility is unraveled on the screen.

Featured in "Squandered Lives" are Ivy Duke and Guy Newell, two screen players of ability and recognized standing. Miss Duke is an actress of rare personality and beauty and she is certain to earn for herself a large following of film fans from her work in this picture alone. Mr. Newell was formerly a director and in this picture proves that he is just as capable before the camera as he was behind. He is seen as Delamere, the second son of the house of Cheshire, forced to earn his living at cards.

PROGRAM READER

Out of a clear sky came the bolt that changed the entire life of Delamere, the second son of the house of Cheshire. He had been living on his allowance, and when the money failed, was thrown out upon the world without any means of earning a livelihood. So he took to card playing—for there are ways of playing cards which bring in a fair income.

Starting with this absorbing situation, the story of "Squandered Lives," which will be the feature picture at the ———— on ————, is built up. It is adapted from the novel "Duke's Son," by Cosmo Hamilton, an English author, who has an immense following in America. Made in England by English actors, this picture is the most accurate picturization of British society which has reached the screen in many a day. It was produced by the Stoll Film Company in their studios in London, and is the most recent of high-class British pictures to come to America. Featured in the cast are Ivy Duke and Guy Newell, who are expected to win a large following for themselves by their work in this picture.

CATCH LINES

An entrancing society drama by the writer of the most popular stories of life in the upper strata—Cosmo Hamilton. A gripping tale from beginning to end.

A story of a "second son" of a financially wrecked family of the British nobility. Adapted from Cosmo Hamilton's "Duke's Son."

The Index to The Complete Plan Book

(Continued from page 450)

PICTURE BRAND STAR RELEASED PLAN BOOK

SOMETHING TO THINK ABOUT (DE MILLE-PARAMOUNT-ARTCRAFT) SPECIAL CAST.....OCT. 30
"Impressive moments in this artistic production."—M. P. News.
Exhibitor Comment—"Excellent production in every way." "A great picture and drew like house afire." "Now here is a picture. Typical De Mille cast, direction and all. Not as enjoyable throughout, of course, as 'Why Change Your Wife,' but finely built for contrast of action and suspense. Big business carried over another week." "Drew very good houses to excellent business during fourth week of its run. Crowds continued." "Picture so good business grows. Held for a third week." "This picture is entertaining and sure did go over extra big. House crowded every performance." "Holding for second week in a one-week house which tells the story."
Consensus—"Good picture, good puller."

SONG OF THE SOUL, THE (MESSMORE KENDALL-GOLDWYN) VIVIAN MARTIN .....OCT. 23
"Fine basic plot but lacks action and incident."—M. P. News.

SPLENDID HAZARD, A (DWAN-FIRST NATIONAL) HENRY B. WALTHALL .....OCT. 2
"Good production and acting save this one."—M. P. News.

STAR ROVER, THE (SHURTLEFF-METRO) COURTNEY FOOT-THELMA PERCY.....NOV. 27
"Artistic production, but disappointing for a London story."—M. P. News.

STEALERS, THE (ROBERTSON-COLE) SPECIAL CAST.....OCT. 2
"Exceptional from both directional and technical angles."—M. P. News.
Exhibitor Comment—"Although this was a fair box-office attraction, I was disappointed. Did not go over as big as I expected, nor was it as big a picture as I expected."

SWEET LAVENDER (REALART) MARY MILES MINTER.....OCT. 16
"Ideal vehicle for star, though it lacks substance."—M. P. News.
Exhibitor Comment—"Drew well all week. Audiences like the plot." "One of the greatest surprises of the season. Considered the poorest picture this star has ever played in—yet it did capacity business."
Consensus—"Good picture, good puller."

SUNDOWN SLIM (UNIVERSAL) HARRY CAREY.....OCT. 2
"Carey in unattractive role in complex story."—M. P. News.
Exhibitor Comment—"Very good picture which brought good business."

SUNSET SPRAGUE (FOX) BUCK JONES.....OCT. 9
"Having enough thrills, it makes a good western."—M. P. News.

39 EAST (REALART) CONSTANCE BINNEY.....SEPT. 25
"Entertaining picture made from stage success."—M. P. News.
Exhibitor Comment—"Fine picture. Brought good business." "Great picture. A sure fire money getter. Drew large crowds with large box-office results." "Not very well liked. No box-office value." "By far the best thing this star has done. She always draws well for me but never so well as in this. Would like as many more like it as I can get." "Great stuff." "An average picture, with fair business." "Fine! Acting splendid. Subtitles are a scream. People who had seen the play said the picture was better. Picture brings out the comedy to better advantage. Good cast all the way through." "Fairly interesting picture, usual patronage."
Consensus—"Good picture, good puller."

TESTING BLOCK, THE (PARAMOUNT-ARTCRAFT) WILLIAM S. HART .....DEC. 18
"Sure Fire Western with star in the kind of role that made him famous."—M. P. News.

TEXAN, THE (FOX) TOM MIX.....NOV. 27
"Average entertainment in this Mix offering."—M. P. News.
Exhibitor Comment—"Tom Mix still popular. Picture pleases though not as good as other recent ones. We boosted a Clyde Cook comedy to help business."

THIEF, THE (FOX) PEARL WHITE.....DEC. 11
"Fairly interesting with Pearl White scoring a hit."—M. P. News.

THOUGHTLESS WOMEN (GOODMAN-PIONEER) ALMA RUBENS.NOV 27
"Human document with real life-like touches."—M. P. News.

THOUSAND TO ONE, A (J. PARKER READ-ASSO. PRODUCERS) HOBART BOSWORTH .....DEC. 25
"Arbitrary plot and coincidence hinder the values here."—M. P. News.

TIGER'S CUB (FOX) PEARL WHITE.....OCT. 16
"Pearl White makes thoroughly interesting Alaskan picture."—M. P. News.
Exhibitor Comment—"This is the second Pearl White feature. It failed to draw so a Harold Lloyd comedy was added to the program."

TRUANT HUSBAND, THE (ROCKETT FILM CORP.) SPECIAL CAST .....OCT. 23
"Simple and human is this contribution."—M. P. News.

TRUMPET ISLAND (VITAGRAPH) SPECIAL CAST.....OCT. 16
"Spectacular melodrama is rich in action and thrills."—M. P. News.
Exhibitor Comment—"A fine picture, pleasing and entertaining. Drew more than usual business." "Very fine picture. Spectacular and exciting. Did exceptional business first week of showing with indications for a big second week. Broke house records second Sunday." "Good business. Pictures liked especially the comedy parts in the beginning. The ending slightly changed, which gives it more credence." "A nice picture that generally satisfied. Fairly good houses all week." "Pleased big audiences." "Splendid picture, full of thrills and big box office attraction. Broke house record during two weeks' run."
Consensus—"Good picture, good puller."

TRUTH ABOUT HUSBANDS, THE (WHITMAN BENNETT-FIRST NATIONAL) SPECIAL CAST.....DEC. 25
"Orthodox but careful production of well-known play."—M. P. News.

TWIN BEDS (DEHAVEN-FIRST NATIONAL) MR. AND MRS. DEHAVEN .....NOV. 13
Famous stage success scores a hit on the screen.—M. P. News.
Exhibitor Comment—"Audiences laughed long and heartily. Seemed to give entire satisfaction." "Spicy advertising helped to keep the ticket sellers busy." "Excellent polite comedy. Nothing risque in it, but always spicy. Splendid week's business." "One of the best comedies I have played in a long time. Went over great. Box-office receipts entirely satisfactory for week's run."
Consensus—"Good picture, good puller."

TWO KINDS OF LOVE (UNIVERSAL) SPECIAL CAST.....DEC. 25
"Rather crude, but has moments of interest."—M. P. News.

UNCLE SAM OF FREEDOM RIDGE (HARRY LEVEY-STATE RIGHTS) SPECIAL CAST.....OCT. 9
"Propaganda picture doubtful as to entertainment."—M. P. News.

UNFORTUNATE SEX, THE (FRANK GERSTEN, INC.-STATE RIGHTS) FRANCES EDMONDE-GEORGE LARKIN.....NOV. 6
"Theme has pulling power, but it drags towards the end."—M. P. News.

U. P. TRAIL, THE (BENJ. B. HAMPTON-HODKINSON) SPECIAL CAST .....NOV. 20
"First-class melodramatic western with fine cast."—M. P. News.

UNTAMED, THE (FOX) TOM MIX.....SEPT. 4
"First class western melodrama with star in likeable role."—M. P. News.
Exhibitor Comment—"Drew well during week, but picture replaced Saturday by Pearl White in 'The White Moll.'" "Best Mix picture to date. Orchestra accompaniment helped a lot in making it entertaining. Good box office attraction." "The picture did not bring the usual numbers to the theatre. It is regarded by many as too commonplace." "This is a good feature and we had good business while it was showing." "Mix in good form. Big business three days."
Consensus—"Good picture, good puller."

VICE OF FOOLS, THE (VITAGRAPH) ALICE JOYCE.....NOV. 20
"A well produced society picture weakening in the end."—M. P. News.

VILLAGE SLEUTH, THE (INCE-PARAMOUNT-ARTCRAFT) CHARLES RAY .....SEPT. 25
"Ray scores again as country yokel."—M. P. News.
Exhibitor Comment—"One of the best pictures Ray has played in. This is a regular picture and is playing to big business right along." "Played it one week to big business one day and average six." "Audiences thought Charles Ray just made for this 'Rube's' part. Business only fair." "Went over big first day but average the rest of the week. Ray always in pleasing pictures." "One of Ray's best productions and its box-office value was quite up to the usual Ray standard, which is saying a good deal." "Not one of Ray's best—but it was clever and a bit different, in point of story, to his usual efforts, while giving him essentially the usual sort of role. Anyway they liked it." "Well liked and drew much better than average."
Consensus—"Good picture, good puller."

VOICES (VICTOR KREMER-STATE RIGHTS) SPECIAL CAST....OCT. 16
"Crude production of familiar story."—M. P. News.

WANDA'S AFFAIR (CHADWICK-STATE RIGHTS) SPECIAL CAST .....NOV. 20
"Badly blotched picture carries little interest."—M. P. News.

WANTED AT HEADQUARTERS (UNIVERSAL) EVA NOVAK.....OCT. 16
"Clever night scenes provide the interest here."—M. P. News.

WEEK-END, THE (AMERICAN-PATHE) MARGARITA FISHER...AUG. 21
"Typical Hamilton story well produced."—M. P. News.
Exhibitor Comment—"An average picture with week much below the average in receipts."

WEST IS WEST (UNIVERSAL) HARRY CAREY.....NOV. 27
"Very ordinary Western for Carey."—M. P. News.

WHAT HAPPENED TO JONES (PARAMOUNT-ARTCRAFT) BRYANT WASHBURN .....AUG. 21
"Good Hookum and farce comedy."—M. P. News.
Exhibitor Comment—"A splendid picture. Played it two days to average business." An enjoyable farce comedy that seemed to please. Big business one day." "Rather good comedy. Can't kick about the business.' "Average picture with usual audiences." "My patrons enjoyed this picture. Played it one week to average business."
Consensus—"Good picture, good puller."

WHITE YOUTH (UNIVERSAL) EDITH ROBERTS.....DEC. 18
"Edith Roberts has frail and obvious picture here."—M. P. News.

YOU NEVER CAN TELL (REALART) BEBE DANIELS.....OCT. 16
"A real success from every angle."—M. P. News.
Exhibitor Comment—"This picture is very pleasing, box-office receipts about average." "A very pleasing little picture; star has made a place for herself and this picture suits her to a 'T.'" "Bebe Daniels shows that she is a real actress. She had a good production and drew well."
Consensus—"Pleasing picture, average puller."

"Flashbacks" on Earlier Releases

"Humoresque"—"Starts second week with capacity business. Everybody talking about it. Brings people never in the theatre before." Best picture since 'The Miracle Man.' Playing to standing room at every performance." "Biggest business in history of house. Wonderful picture." "First week to capacity. House record broken by $3,000 at new scale of prices. Believed that run will last four or five weeks."

"Married Life" (Sennett)—"This picture is good but drew usual business."

"The Devil's Passkey" (Universal)—"Picture is entertaining. Drew well."

"The Man Who Lost Himself" (Selznick)—"This picture with William Faversham in leading role drew unusually large crowds all week."

"Treason" (Famous Players)—"Poor picture. Had only average business."

"Sink or swim" (Fox)—"Good picture with unusual business."

"Girl of the Sea" (Republic)—"Good moneymaker. Drew 300 extra children. A novelty that will attract. Not a world-beater but everyone satisfied."

"The Idol Dancer" (Griffith).—"An excellent production which drew well."

"The Toll Gate" (Paramount)—"Rather a mediocre picture and was not up to the Hart standard according to several critics. Nevertheless it drew well, as Hart is popular here."

"Humoresque" (Paramount-Artcraft)—"Second week excellent. Increased prices caused no diminution in patronage. Picture booked for third week." "Picture well liked. Second week broke all records." "Wonderful value as entertainer. Third week and still going big."

"The Cost" (Vitagraph)—"Good exploitation put the picture over."

"What's Your Husband Doing" (Universal)—"Big business—took well with the audience."

"MR. WU"
(Stoll Film Corporation of America)

Unique and Strongly Dramatic From Plot Angle

"MR. WU" is undoubtedly one of the strongest dramatic stories ever presented on either the screen or stage and as such is entitled to all the praise that it received when used as a stage starring vehicle for Walker Whiteside some years ago.

As a picture, however, it runs rather contrary to the rule in that its villain has the most important role and its love story ends, unhappily too, in the early reels. After this the story is one of Chinese revenge, unique, logical and carefully builded, a revenge that fails only because fate decrees that "Mr. Wu" drink the poisoned tea instead of the woman on whom the crafty Oriental had planned to wreck his vengeance.

Sumptuous sets showing the interior of "Mr. Wu's" Chinese home, beautiful scenic locations and a careful attention to detail add to the dramatic qualities the feature possesses. Matheson Lang plays "Wu" with extreme skill. He is supported by a competent cast with which no fault can be found unless it is that most of them who play Chinese characters are not especially good types for Oriental roles.

It is, however, in the actual plot that "Mr. Wu" possesses greatest strength. For audiences which appreciate the unusual, the something different, the picture should prove a hit. Those who insist on the sugar coated live happy after offering will probably object to its lack of romance and its reversal of motion picture tradition. Therefore, the subject of whether or not it should be booked resolves itself into an individual problem to be decided by the audience which each exhibitor may have.—Length, 6 reels.—*J. S. Dickerson.*

THE CAST

Wu Li Chang.....Matheson Lang
Nang Ping, his daughter.....Meggie Albanesi
Arthur Gregory.....Teddie Arundel
Florence Gregory, his wife.....Lillah McCarthy
Basil Gregory, their son.....Roy Royston

By H. M. Vernon and Harold Owen.
Scenario by Frederick Blatchford.
Directed by Maurice Elvey.
Photographed by Paul Burger.

PRESS NOTICE—STORY

The main attraction at the ———— theatre next ———— is a screen version of the famous play, "Mr. Wu," which had a successful career upon the stage in London and New York. Presented with an English company it offers players who are thoroughly grounded in their art. Matheson Lang and Lillian McCarthy are popular in the British metropolis. The play takes on an international flavor in its plot and offers a truly tragic theme on love and parental vengeance. The son of a tea exporter loved a Chinese girl who is killed by her father when he discovers that she has violated the laws of his people.

The English parents of the youth go to Wu in search for him and in a startlingly dramatic manner the powerful Chinaman pays for his treachery. Mr. Gregory had poisoned his cup of tea and he drained it. Realizing that he has been poisoned he makes a rush with his sword when he staggers and falls dead. The picture builds with a deal of cumulative suspense in scenes of tense situations. The acting is superb throughout and the picture is competently staged. The atmosphere is one of the vital factors toward its success as a picture. "Mr. Wu" is considered by impartial critics to possess great dramatic strength, which has been made the most of by director and players.

PROGRAM READER

One of the strongest dramatic offerings of the year is promised in "Mr. Wu," the English picture which comes to the ———— theatre next ———— with a celebrated cast of players headed by Matheson Lang. Included in the company are such well known people as Lillah McCarthy and Maggie Albanesi. "Mr. Wu" as a play aroused a great deal of interest upon the stage when enacted in London and New York. Probably many of our patrons saw Walker Whiteside in the play. If so they haven't forgotten its stark realism, its dramatic situations, its notes of pathos and sentiment. The picture is said to be fully equipped in the values of the original play—values which spell a most interesting hour. "Mr. Wu" is well worth your time. Come and be really entertained.

SUGGESTIONS

You can bring out for exploitation that this is an adaptation of the powerful play of the same name—a play which scored a decided hit upon the stage in London and New York. You can state that it was presented by Walker Whiteside on the New York stage. Make much of the fact that Matheson Lang is one of the most capable players in England and that he makes the screen version startling in its force and realism. Bring out that it is a play of love and vengeance on a typical Chinese theme. Have your artist draw a Chinese head for your frames—a cunning and malicious head. String your lobby with Chinese lanterns and have your orchestra play Oriental music. You can stage a prologue in harmony—a sort of one act version of the picture. Your ushers can be garbed correctly in Chinese costume. Play up the strong plot and the efficient acting.

CATCH LINES

The powerful Chinaman found his daughter in a white man's embrace. And according to Chinese law she had to suffer the extreme penalty. See "Mr. Wu," a powerful screen version of the tragic play.

See "Mr. Wu," a picture of love and vengeance. At the ———— next ————.

"FLYING PAT"

(*Continued from Page* 451)

CATCH LINES

Here is Dorothy Gish who takes a flyer in matrimony and the air besides. See the clever comedienne in a rapid-fire comedy, "Flying Pat."

Can a bride stay in the kitchen and become a "homey" sort of wife and retain her husband's love? See Dorothy Gish in "Flying Pat," a snappy comedy.

"TO PLEASE ONE WOMAN"
(Lois Weber Productions-Paramount)

Falls Rather Short for a Lois Weber Production

THE Lois Weber to whom the industry has taken off its hat for a good many years for her genius in turning out great pictures from ordinary material and with unknown talent seems to have slipped in "To Please One Woman." Were it not for good direction, a well knit continuity and an elaborate production, this feature would be very bad indeed for the plot is extremely formula in spite of the effort to provide a theme and its development is ultra-convenient and overdrawn.

There is hardly an original touch from beginning to end. It tells its story very well, but there is little entertainment in the process. You get the moral alright, that, because a vamp wife of a rich man chooses to amuse herself in a small town, a half a dozen people have a lot of trouble before she gets her just deserts according to motion picture formula, but Miss Weber's characters, not her players, do not impress. Her "doctor" deserved quite all that he got for being such a "simp." The ingenue, to be tempted so easily, wouldn't last until she got into long dresses in this age. And the "vamp," she wouldn't be able to get away with it.

If Miss Weber had been able to provide entertainment with her preachment, all our criticism would go for naught, but since she hasn't at least for audiences that demand the best pictures, she isn't going to see this make much of a hit except in the matter of production and acting, especially the latter, since the cast composed for the most part of unknowns is extremely good. In this connection Mona Lisa, a newcomer, looks like a find. She has looks and ought to "vamp" her way to national renown in short order for she can act. Claire Windsor is a pretty heroine and Edward Burns a fair leading man. The Photography is good and the scenic locations very fine.—Length, 6 reels.—*J. S. Dickerson.*

THE CAST

Alice Granville.....Claire Windsor
Cecilia Granville.....Edith Kessler
Freddy.....George Hackathorne
Dr. John Ransome.....Edward Burns
Leila.....Mona Lisa
Her husband.....Howard Gay
Lucien Wainwright.....L. C. Shumway
Bobby Granville.....Gordon Griffith

Written and directed by Lois Weber

PRESS NOTICE—STORY

"To Please One Woman," the first of a series of pictures to be produced by Lois Weber, famous for such great features as "Where Are My Children?", "The Price of a Good Time," and others equally as big for Paramount distribution, comes to the ———— theatre for a ———— days showing beginning ————.

In "To Please One Woman" Miss Weber will introduce to audiences in leading parts several of her "finds." Mona Lisa, a new "vamp" who promises to become a second Theda Bara in popularity is a member of the cast, while in Claire Windsor is to be found a new and distinct type of leading woman, since the word star is not to be found in Miss Weber's official vocabulary.

Others of the remarkable cast of "To Please One Woman" are Edward Burns, Edith Kessler and Gordon Griffith.

Miss Weber's initial picture for Paramount is a romantic drama of American life with the story laid in the California of today, with many pretty scenic locations on the Pacific ocean adding to the dramatic values of the picture. Miss Weber personally directed the picture and also wrote the story.

PROGRAM READER

Those who personally directed the Lois Weber productions of the past, and that means most everyone since such great photoplays as "Where Are My Children?" "The Price of a Good Time" and others are not to be forgotten, will rejoice in the booking of Miss Weber's first picture for Paramount release, "To Please One Woman" for the ———— theatre for a ———— day run beginning ————.

"To Please One Woman" is a strong domestic drama of the kind that has made its producer famous telling the story of how nearly a half a dozen lives came to being ruined through the selfishness of one woman, who beautiful and unscrupulous chooses to amuse herself in a small town seaside resort of California. "To Please One Woman" has been produced with an attention to detail and lavishness that adds to the strong dramatic qualities of the story and should be a sure fire audience picture. An all star cast, many of which can be called "finds" appear in the picture. Mona Lisa has the role of the wife and shows every indication of being a worthy successor to Theda Bara. Miss Lisa has youth, beauty, and is a great actress. Claire Windsor, another of Miss Weber's "finds," is appealing as the doctor's fiance, while Edward Burns is a pleasing leading man.

The picture is in six reels and was personally produced by Miss Weber, who now has her own company and will make a series of pictures for Famous Players-Lasky.

SUGGESTIONS

The exploitation possibilities of "To Please One Woman" are contained first in the fact that this is Miss Weber's initial picture for a considerable period and that you will be able to see her in place of a star by reminding your patrons of some of her great pictures of the past. After this comes the title and the suggestion it has of a spicy bit of entertainment and the suggestion of the age old conflict of the male and the female. We would use plenty of stills and work hard on the title, especially in newspaper displays. Tie-ups with your local stores should not be hard. Any merchant who sells women's goods should be interested. We would rely largely on a newspaper campaign for our straight advertising with good selling talk and snappy catch lines.

CATCH LINES

The question that silenced the sphinx was—To please one woman. It has been the problem of all men except Solomon and Brigham Young since the days of Adam and Eve. Can you accomplish it? This picture will show what attempting it cost a half a dozen people.

What must have been Solomon's problem when trying to please one woman is such a task?

From the days of Adam and Eve man's problem has been trying to please one woman. This is a story of what the effort cost when the woman was selfish, heartless and vain. It is a great picture—the kind that Lois Weber alone can produce, a page from life and a lesson to every man and woman.

Advance Information on All Film Releases

All forthcoming film, also current and earlier releases, made by both the independent and the regular producers, in short subjects as well as features, are arranged alphabetically with all the later releases at the top of each respective list instead of at the bottom

AMERICAN FILM CO., INC.

FLYING "A" SPECIALS

Their Mutual Child (Margarita Fisher—Nagel Barrie) 6
The Blue Moon (Special Cast) .....
The Gamesters (Margarita Fisher) 6
A Light Woman (Helen Jerome Eddy-Chas. Clary) .. 6
Peggy Rebels (Mary Miles Minter) 5

ARROW FILM CORPORATION

The Golden Trail (Jane Novak) 5
Bachelor Apartments (Georgia Hopkins) 5
Bitter Fruit (Special Cast) 5

"TEX" SERIES

Circumstantial Evidence (Glen White) 5
The Wall Street Mystery (Glen White) 5
The Unseen Witness (Glen White) 5
The Trail of the Cigarette (Glen White) 5
Thunderbolt Jack (Jack Hovie) 15
The Lurking Peril (Anne Luther-Geo. Lurkin) 15 Episodes.

WESTERN DRAMAS

Blazed Trail Prods. (one every other week) 2
Lone StarWesterns (one every other week) 2

ONE AND TWO-REEL COMEDIES

Muriel Ostriche (one a month) 2
XLNT (Ardath) 2
Hank Mann Comedies (one every other week) 2
Arrow (Eddie Boulden-Lillian Vera) 1

ASSOCIATED PRODUCERS, INC.

THOMAS H. INCE PRODS.

Lying Lips (Peters-Vidor) 6
Homespun Folks (Lloyd Hughes) 6

J. PARKER READ, JR., PRODS.

Love (Louise Glaum) 6
A Thousand to One (Hobart Bosworth) 6
The Leopard Woman (Louise Glaum) 7

ALAN DWAN PRODUCTIONS

The Forbidden Thing (James Kirkwood) 6

MAURICE TOURNEUR PRODS.

The Last of the Mohicans (Barbara Bedford) 6

MACK SENNETT PRODS.

A Small Town Idol (Ben Turpin) 5

AYWON FILM CORP.

Up in Mary's Attic (Novak-Gribbon) 6
Woman Above Reproach (Florence Chase) 6
Evolution of Man (Special Cast) 6
Woman of Mystery (Cunard-Ford) 5
When Quackel Did Hyde (Charlie Joy) 5
Thirty Years Between (Vera Stewart) 5

HARRY CAREY TWO REELERS

Wanderer 2
Sheriff's Dilemma 2
Brothers 2
His Desperate Deed 2

JOY COMEDIES

The Hoodoo Watch 2
Three of a Kind 2
Stone Quarry Romance 2
Too Much Garlic 2

C. B. C. FILM SALES CORP.

State Rights

Dangerous Love 6
The Victim 6

HALL ROOM BOYS COMEDIES

Dec. 23—A Desperate Tenderfoot 2
Dec. 15—This is the Life 2
Dec. 1—A Close Shave 2
Nov. 15—Hired and Fired 2
Sept. 2—All Balled Up 2
Aug. 19—Clever Clubs 2
Aug. 5—Some Champs 2
July 22—Wild, Wild Women 2
July 8—Stung Again 2
June 24—Back on the Farm 2

SCREEN SNAPSHOTS

BI-MONTHLY NEWS REEL

Dec. 28 ..... No. 16
Dec. 1— ..... No. 15
Nov. 30— ..... No. 14

STAR RANCH WESTERNS

One two-reeler every two weeks.

Dec. 15—The Man Hater 2
Dec. 1—The Mormon Trail 2

CAPITAL FILM COMPANY

FRITZI RIDGEWAY PRODUCTIONS

Bandit of Hell's Gap 2
A Traitor's Vengeance 2
The Girl of the West 2
Almost an Outlaw 2
The Avenging Trail 2
Western Rays 2
Shadows of the Past 2
A Fight to a Finish 2

LESTER CUNEO PRODUCTIONS

Lone Hand Wilson 5

CELEBRATED PLAYERS CORP.

(At State Right Exchanges)

THE GUMPS

Andy the Hero 1
Andy's Picnic 1
Andy the Chicken Fancier 1
Andy the Actor 1
Andy on the Beach 1
Pleasure Bent 1
At Shady Rest 1
Howdy, Partner 1
There's a Reason 1
Ship Ahoy 1
The Toreador 1
The Broilers 1
Flicker, Flicker, Little Star 1
Mixing Business with Pleasure 1
Up She Goes 1
Westward Ho 1
A Hunting We Will Go 1
Get to Work 1
Best of Luck 1
The Promoters 1

COMMONWEALTH FILM CORP.

The Hidden Light (Dolores Cassinelli) 6

COMMONWEALTH PICTS. (Chgo.)

SPANUTH'S VOD A VIL MOVIES

Billy Whiskers (Comedy) 2
La Farre Sisters (Dancers) 1
The Dying Swan (Skating) 1
Free Hand and Love (Acrobatics) 1
The Flying De Armands 1
Reynolds and Geraldine (Aesthetic Dancers) 1
Hundeller (Balancing) 1
Three Whipple Sisters (Boxing and Wrestling) 1

EDUCATIONAL FILMS CORP.

(Released Through Educational Film Exchanges)

Mermaid Comedies—2 Reels

"A Fresh Start." — "The Simp."
"Duck In." — "April Fool."
"Dynamite." — "High and Dry."
"Nonsense."

Chester Comedies—2 Reels

"Four Times Foiled." — "A Tray Full of Trouble."
"An Overall Hero." — "The One Best Pet."
"The Big Show." — "You'll Be S'prised."

Torchy Comedies—2 Reels

"Torchy." — "Torchy's Millions."
"Torchy Comes Through." — "Torchy Turns Cupid."
"Torchy in High." — "Torchy's Double Triumph."

Christie Comedies—2 Reels

"Kiss Me Caroline." — "Shuffle Queens."
"A Seaside Siren." — "Going Through the Rye."
"Out for the Night." — "Mr. Fatima."
"Seven Bald Pates." — "Wedding Blues."
"Don't Blame the Stork." — "Back from the Front."
"Striking Models." — "Dining Room, Kitchen and Sink."
"A Homespun Hero."

Education Specials

"The Race of the Age" (Man o' War) (2 reels). — "Art of Diving" (Kellerman)—1 reel
"Babe Ruth—How He Knocks His Home Runs"—1 reel. — "Valley of Ten Thousand Smokes"—1 reel
"Modern Centaurs"—1 reel

Bruce Scenics Beautiful—1 Reel

"Hope of Adventure." — "Song of the Paddle."
"The Great Mirror." — "Wanderlust."
"Log of the Laviajere."

Bruce Scenics Beautiful—1 Reel

"Solitude." — "The Banana Special."
"The Castaway." — "The Explorers."
"By Schooner to Skagway." — "The Isle of Desire."
"Tropical Nights." — "The Business of Camping."

Chester-Outings—1 Reel

"The Tamer the Wilder." — "Frozen Thunder."
"Trail to Wedontcare." — "Iguazu the Exquisite."
"Too Much Overhead." — "Getting a Polish."
"Seven League Boots." — "Swat the Landlord."
"Halling the Hunk." — "There Is No Santa Claus."
"Collectors of Craniums." — "Rookeries and Squawkeries."
"Pipe the Penguin." — "Crowning King Blizzard."
"Mad Hatters." — "Frivolous Fijis."
"Lovely Maoriland."

Chester Scenics—1 Reel

"Chosen Waters—South Sea Naiads." — "Sea Planets — Apartments for Rent."
"They All Turned Turtle—Family Trees." — "Fine Feathers—The Forgot the Town."
"Through Winding Wall—Climbing Cataracts." — "Out of the Past."
"Mules and Gobtalk." — "Then Company Came —Art Is Everything."
"No Hope for the Dry —Silver Silences."

EQUITY PICTURES CORP.

Whispering Devils (Conway Tearle) 6
Keep to the Right (Edith Taliaferro) 6
For the Soul of Rafael (Clara Kimball Young) 7
The Forbidden Woman (Clara Kimball Young) 6
Silk Husbands and Calico Wives (House Peters) 6
Eyes of Youth (Clara Kimball Young) 7

FAMOUS PLAYERS-LASKY EXCH.

PARAMOUNT-ARTCRAFT

Dec. 26—Silk Hosiery (Enid Bennett) 4556
Dec. 26—The Testing Block (Wm. S. Hart) 5927
Dec. 19—An Amateur Devil (Bryant Washburn) .. 4464
Dec. 19—To Please One Woman (Lois Weber Prod.) 6086
Dec. 12—Heliotrope (Cosmopolitan Prod.) 6307
Dec. 12—The Life of the Party (Roscoe Arbuckle) 4944
Dec. 5—Flying Pat (Dorothy Gish) .....
Dec. 5—Conrad in Quest of His Youth (Thos. Meighan) 5926
Nov. 28—A Romantic Adventuress (Dorothy Dalton) 4736
Nov. 28—Idols of Clay (Geo. Fitzmaurice Prod.) 7230
Nov. 21—Burglar Proof (Bryant Washburn) 4495
Nov. 21—The Frisky Mrs. Johnson (Billie Burke) . 5586
Nov. 14—Her Husband's Friend (Enid Bennett-Ince Prod.) 4539
Nov. 14—Always Audacious (Wallace Reid) 5101
Nov. 7—Sins of Rozanne (Ethel Clayton) 4862
Nov. 7—Behold My Wife (Geo. Medford Prod.) . 6556
Oct. 31—An Old-Fashioned Boy (Ince Prod.-Chas. Ray) 4617
Oct. 31—The Restless Sex (Cosmopolitan Prod.) .. 6505
Oct. 24—A Full House (Bryant Washburn) 4200
Oct. 24—Held By the Enemy (Special Cast) 5526
Oct. 17—The City Sparrow (Ethel Clayton) 4618
Oct. 17—The Cradle of Courage (Wm. S. Hart) .. 4737
Oct. 10—Deep Waters (Maurice Tourneur Prod.) . 5035
Oct. 10—The Round-Up (Melford Prod.-Roscoe Arbuckle) 6417

ARTCRAFT

June—Rebecca of Sunnybrook Farm (Mary Pickford) 5383

PARAMOUNT-ARBUCKLE COMEDIES

Dec. 19—Fatty at Coney Island 3
Nov. 21—His Wedding Night 3
Oct. 24—Rough House (Re-issue) 3

PARAMOUNT-SENNETT COMEDIES

Dec. 26—Bungalow Troubles 2
Dec. 12—Dabbling in Art 2
Nov. 28—A Fireside Brewer 2
Nov. 14—Fickle Fancy 2
Oct. 31—Movie Fans 2
Oct. 17—My Goodness 2

PARAMOUNT-BRIGGS COMEDIES

Dec. 28—Housecleaning 1
Dec. 21—Those Distant Cousins 1
Dec. 7—After the Circus 1

PARAMOUNT-DE HAVEN COMEDIES

Oct. 10—Spirits 2
Sept 12—Kids Is Kids 2
Aug. 29—Never Again 1

PARAMOUNT-HOLMES TRAVEL PICTURES

Dec. 26—Quaint Kuala Lumpur 1
Dec. 19—The Snowbound Pyrenees 1
Dec. 12—Malayan Motor Roads 1
Dec. 5—In Finisterre 1
Nov. 28—Land of the Tin Millionaires 1
Nov. 21—Around About Manila 1
Nov. 14—Pyrenean Perspectives 1
Nov. 7—The Port of Penang 1
Oct. 17—Nature's Contrasts 1

PARAMOUNT-BURLINGHAM

Dec. 19—The Jungfrau Railway 1
Nov. 21—Kilawea Volcano Eruption 1
Oct. 17—Winter Sports at St. Moritz .....

PARAMOUNT-POST NATURE PICTURES

Dec. 5—Indian Summer 1
Nov. 7—A Setting of Ages 1
Oct. 10—The Cloud 1
Sept. 5—From a Piscatorial Angle 1

Release Information Continued on Page 455

Advance Information on All Film Releases

(Continued from page 454)

ARAMOUNT MAGAZINE

Dec. 26—Twentieth Century Pictionary-Comedy-Cartoon by Pat Sullivan....1
Dec. 19—Twentieth Century Pictionary-Comedy-Cartoon by Earl Hurd....1
Dec. 12—Twentieth Century Pictionary-Comedy-Cartoon by Henry D. Bailey....1
Dec. 5—Twentieth Century Pictionary-Comedy-Cartoon by Frank Moser....1
Nov. 28—Magazine Items—Frank Moser Cartoon....1
Nov. 21—Magazine Items—Pat Sullivan Cartoon....1
Nov. 14—Magazine Items—Earl Hurd Cartoon....1
Nov. 7—Magazine Items—Henry D. Bailey Cartoon.1
Oct. 31—Magazine Items—Frank Moser Cartoon....1

EDERATED FILM EXCHANGES

Nobody's Girl (Billie Rhodes)....5
Bonnie May (Bessie Love)....5

ONTE BANKS' COMEDIES

A Rare Bird....2
His Naughty Night....2
Nearly Married....2
A Bedroom Scandal....2

IDELITY PICTURES COMPANY

(*State Rights*)

The Married Virgin (Vera Sisson)....6
Frivolous Wives (Kathleen Kirkman)....6
Love's Flame (Thos. J. Carrigan)....5
The Fighting Kentuckians (Special Cast)....5

ILM SALES COMPANY

BILLY RUGE COMEDIES

Two Knights....1
Winning a Widow....1
Will It Come to This....1
He Got It....1
Hot Dog....1
School for Skirts....1
The Painter....1
Bone Dry Blues....1

IRST NATIONAL EXCHANGES

Nov. 29—Dinty (Wesley Barry) Marshall Neilan Prod.
Nov. 29—Unseen Forces (Special Cast).....
Nov. 22—Love, Honor and Behave (Mack Sennett's)....
Nov. 22—Dangerous Business (Constance Talmadge)....5118
Nov. 8—The Devil's Garden (Lionel Barrymore).5600
Nov. 1—Wet and Warmer (Lehrman).....2061
Old Dad (Mildred Harris Chaplin)....6
Twin Beds (Mr. and Mrs. DeHaven)....5
Nomads of the North (Jas. Oliver Curwood)....6
Peaceful Valley (Charles Ray)....6
Connerville Trolley (Dan Mason)....2
The Kick in High Life (Lehrman)....2
What Women Love (Annette Kellerman)....6
The Master Mind (Lionel Barrymore)....6
The Branded Woman (Norma Talmadge)....7
Harriet and the Piper (Anita Stewart)....6
Curtain (Katharine MacDonald)....5
In the Heart of a Fool (Allan Dwan)....7
Good References (Constance Talmadge)....6
Forty-five Minues from Broadway (Charles Ray)....6
Jack-Knife Man (King Vidor)....6
Notorious Mrs. Leslie (Katherine MacDonald)....5
The Perfect Woman (Constance Talmadge)....5
Go and Get It (Marshall Neilan)....7

FOX FILM EXCHANGES

SPECIALS

Skirts (Special Cast)....6
A Connecticut Yankee in King Arthur's Court (Special Cast)....7
Blind Wives (Special Cast)....7
The Face at Your Window (Special Cast)....7
While New York Sleeps (Special Cast)....7
The Skywayman (Lt. Ormer Locklear)....7
If I Were King (William Farnum)....7
The White Moll (Pearl White)....7

WILLIAM FARNUM SERIES

The Scuttlers....6
Drag Harlan....6

PEARL WHITE SERIES

The Tiger's Cub....6
The Thief....6
The Mountain Woman....6

TOM MIX SERIES

Prairie Trails....6
The Texan....6
The Untamed....6

WILLIAM RUSSELL SERIES

The Iron Rider....5
The Challenge of the Law....5
The Man Who Dared....5

SHIRLEY MASON SERIES

Chin Toy....6
Flame of Youth....6
Girl of My Heart....6
Merely Mary Ann....6

GEORGE WALSH SERIES

Dynamite Allen....5
Number 17....5
The Plunger....5
From Now On....5

20TH CENTURY BRAND

Partners of Fate (Louise Lovely)....5
Just Pals (Buck Jones)....5
The Land of Jazz (Eileen Percy)....5
Two Moons (Buck Jones)....5
Beware of the Bride (Eileen Percy)....5
Sunset Sprague (Buck Jones)....5
The Little Grey Mouse (Louise Lovely)....5

SERIALS

Fantomas (20 Episodes)....2
Bride 13 (Fifteen Episodes)....2

SUNSHINE COMEDIES

Her Doggone Wedding....2
Pals and Petticoats....2
The Slicker....2
An Elephant's Nightmare....2
Hold Me Tight....2
His Noisy Still....2
Pretty Lady....2
Chase Me....2

FOX NEWS

Twice a Week....1

CLYDE COOK COMEDIES

Don't Tickle....2
All Wrong....2
The Huntsman....2

MUTT AND JEFF CARTOONS

Cleopatra....½
The Parlor Bolshevist....½
The Hypnotist....½
The Papoose....½
On the Hip....½
Northwoods....½
Sherlock Hawkshaw & Co....½
All Stuck Up....½
A Hard Luck Santa Claus....½
Gum Shoe Work....½
Home Brew....½
The Medicine Man....½

GAUMONT COMPANY

(*At State Right Exchanges*)

Fall of a Saint (Josephine Earle)....6
Out of the Darkness (Gertrude McCoy)....6
Infatuation of Youth (Paul Capellani)....6
Branded (Josephine Earle)....6
The Sinker (Special Cast)....6
The Edge of Youth (Josephine Earle)....6
Husbands and Wives (Vivian Martin)....6

SERIALS

In the Clutches of the Hindu (Ten Episodes)....2
Tuesdays—Gaumont News....1
Fridays—Gaumont Graphic....1

GOLDWYN EXCHANGES

STAR SERIES

SPECIALS

The Song of the Soul (Vivian Martin) Messmore Kendall Prod....5
Godless Men....6367
The Great Lover....5202
Just Out of College....4779
Roads of Destiny....
The Highest Bidder....4960
Prisoners of Love....
The Concert....
Guile of Women....
Bunty Pulls the Strings....6255
Hold Your Horses....4610
The Song of the Soul....5105
A Voice in the Dark....4255
What Happened to Rosa....4148
Boys Will Be Boys....
His Own Law (Hobert Bosworth) J. Parker Read, Jr....7
Madame X (Pauline Frederick)....6475
The Girl With the Jazz Heart (Madge Kennedy)..4600
The Man Who Had Everything (Jack Pickford)..5198
Officer 666 (Tom Moore)....5290
What Happened to Rosa (Mabel Normand)....
Milestones (Special Cast)....5782
Honest Hutch (Goldwyn)....5349
His Own Law (Hobart Bosworth)....5947

EMINENT AUTHORS PRODUCTIONS

Earthbound (Basil King)....6772
The Penalty (Gouverneur Morris)....6730
It's a Great Life (Mary Roberts Rinehart)....5659
The North Wind's Malice (Rex Beach)....6725
Going Some (Rex Beach)....

BOOTH TARKINGTON'S EDGAR SERIES

Edgar the Explorer....2
Get Rich Quick Edgar....2
Edgar's Little Saw....2
Edgar Camps Out....2
Edgar's Sunday Courtship....2

CAPITOL COMEDIES

In and Out....2
Knocking 'Em Cold....2
Hearts and Hammers....2
Artistic Enemies....2
Fingers and Pockets....2
Love on Rollers....2
At it Again....2
Professional Ethics....2
When Martin Gits Here....2
Ged Ap Napoleon....2

FORD EDUCATIONAL WEEKLY

Nov. 28—Hurry Slowly....1
Nov. 21—Number, Please (Telephone)....1
Nov. 14—In Arizona (Scenic)....1
Nov. 7—Nassau (Bahama Islands)....1
Oct. 31—What the Ocean Hides (Shark Industries)..1
Oct. 24—Timberlust....

GOLDWYN-BRAY PICTOGRAPHS

The Isle of the Mist....1
Through the Earth....1
What Is Your Body Worth?....1
A Paradise for Birds....1
Venice of the Orient....1
Action of the Human Heart....1
The Reveter....1
The Human Voice....1

GOLDWYN-BRAY COMICS

Shodding a Profiteer (Judge Rummy) Lampoons....1
Apollo (Happy Hooligan) Lampoons....1
Cupid's Advice (Happy Hooligan) Lampoons....1
Happy Hooldini (Happy Hooligan) Lampoons....1
The Prize Dance (Judge Rummy) Lampoons....1
The Sponge Man (Judge Rummy) Lampoons....1
Hunting Big Game (Shenanigan Kids) Lampoons....1

GREIVER'S EDUCATIONALS (CHICAGO)

Shedding a Profiteer (Judge Rummy) Lampoons....1
Speeding Through Dixie....1
Royal Ease....1
Colossus of Roads....1
The Spirit of the Birch....1
Suds....1
Precisely as Polly....1

HODKINSON CORP., W. W.

(*Releasing through Pathe Exchanges*)

BENJ. B. HAMPTON GREAT AUTHORS PICTURES, INC.

The Dwelling-Place of Light (Winston Churchill)....7
The Sagebrusher (Emerson Hough's)....7
The Westerners (Stewart Edward White's)....7

ZANE GREY PICTURES, INC.

(*Benj. B. Hampton and Eltinge F. Warner*)

The U. P. Trail (Zane Grey's)....7
Riders of the Dawn (Zane Grey's)....6
Desert Gold (Zane Grey's)....7

J. PARKER READ, JR., PRODUCTIONS

The Brute Master (Hobart Bosworth)....5
Love Madness (Louise Glaum)....7
Sex (Louise Glaum)....7
The Lone Wolf's Daughter (Louise Glaum)....7
Sahara (Louise Glaum)....7

DEITRICH-BECK, INC.

The Harvest Moon (Doris Kenyon)....6
The Bandbox (Doris Kenyon)....6

ARTCO PRODUCTIONS

The Capitol (Leah Baird)....6
Cynthia of the Minute (Leah Baird)....6

ROBERT BRUNTON PRODS.

The House of Whispers (J. Warren Kerrigan)....5
The Green Flame (J. Warren Kerrigan)....5
No. 99 (J. Warren Kerrigan)....5
The Dream Cheater (J. Warren Kerrigan)....7

NATIONAL PRODUCTIONS

The Kentucky Colonel (Joseph Dowling)....6
The Blue Bonnet (Billie Rhodes)....6

JOSEPH LEVERING PRODUCTIONS

His Temporary Wife (Special Cast)....7

DIAL FILM CO. PRODUCTIONS

The Tiger's Coat (Stedman-Butt-Modotti)....5
King Spruce (Mitchell Lewis)....

LOUIS TRACY PRODUCTIONS

The Silent Barrier (Sheldon Lewis)....6

IRVIN V. WILLAT PRODUCTIONS

Down Home (Special Cast)....6

INDEPENDENT FILMS ASS'N.

NEAL HART SERIES

Jan. 1—Danger Valley....5
Nov. 15—Skyfire....5
Oct. 1—Hell's Oasis....5

Release Information Continued on Page 456

Advance Information on All Film Releases

(Continued from page 455)

LEO WHITE COMEDIES

Jan. 1—Restless Rummies
Dec. 15—Back to Earth
Dec. 1—Razzin the Jack

INTER-OCEAN FILM CORP.

The Silent Barrier....5
Bearcat....6
Seeds of Vengeance....6
The Gift Supreme....6
Whispering Devils....5
The Victim....5
The Transgressor....5
The Burning Question....5
Luring Shadows....7
Below the Deadline....5

HALL ROOM BOYS COMEDIES

Cads and Caddies....2
Stung Again....2
Wild Wild Woman....2
Back on the Farm....2
Mis Fortune Hunters....2

MAJOR DAWLEY RELEASES

Ghost of Slumber Mountain....1
Along the Moonbeam Trail....2

BURLINGHAM ADVENTURE PICTURES

Ride Under the Alps....1
Vacation Days in Switzerland....1
From Montreux to Berness Alps....1
Through Switzerland in 10 Minutes....1

JANS PICTURES CORP.

Madonnas and Men....6
Wings of Pride....5
A Woman's Business....
Love Without Question (Olive Tell)....

KINETO CO., OF AMERICA

Urban Popular Classics....
Chas. Urban's Movie Chats....
Kineto Reviews....

KREMER FILM FEATURES, VICT.

(Released on States Rights Basis)

Mad Love (Lina Cavalieri)....5
Voices (Special Cast)....6
Skinner's Dress Suit (Reissue-Bryant Washburn)....5
The Land of Long Shadows (Jack Gardner)....
Efficiency Edgar's Courtship (Taylor Holmes)....
The Misleading Lady (Henry B. Walthall)....5
Open Places (Jack Gardner)....5
The Little Shepherd of Bargain Row (R. Traverse)....5
The Range Boss (Jack Gardner)....5
The Alster Case (Bryant Washburn)....5
The Man Trail (Richard Traverse)....5
Men of the Desert (Jack Gardner)....5
Little Shoes (Henry B. Walthall)....5
Broncho Billy Dramas....
Snakeville Comedies....
Fables in Slang (George Ade)....1
Stripped for a Million (Crane Wilbur)....
Strife (George Le Guere)....5

CHAPLIN REISSUES

A Burlesque on Carmen....
The Champion....2
Jitney Elopement....2
Work....2
By the Sea....

LUBIN (BERT)

STATE RIGHTS

Honeymoon Ranch....5

METRO EXCHANGES

SCREEN CLASSICS, INC., SPECIALS

Dec. 27—Cinderella's Twin (Viola Dana)....6
Dec. 20—The Misleading Lady (Bert Lytell)....6
Dec. 13—Hearts Are Trumps (Special Cast)....6
Nov. 29—Polly With a Past (Ina Claire)....6
Nov. 15—Someone in the House (Special Cast)....6
Nov. 8—Are All Men Alike (May Allison)....6
Nov. 1—The Fatal Hour (Special Cast)....6
Oct. 25—Body and Soul (Alice Lake)....6
Oct. 18—The Saphead (Crane-Keaton)....6
Oct. 4—Blackmail (Viola Dana)....6
Sept. 20—Clothes (Special Cast)....6
Sept. 13—The Price of Redemption (Bert Lytell)....6
Sept. 1—The Hope (Special Cast)....6
Aug. 16—The Chorus Girl's Romance (Viola Dana)....6
Aug. 2—Held in Trust (May Allison)....6

C. E. SHURTLEFF PRODUCTIONS

Feb. 21—The Little Lady of the Big House (Special Cast)....6
Jan. 10—The God of His Fathers (Special Cast)....6
Nov. 22—The Star Rover (Special Cast)....6
Aug. 23—The Mutiny of the Elsinore (Special Cast)....6

BUSTER KEATON COMEDIES

(Produced by Joseph M. Schenck)

Feb. 16—Neighbors....2
Dec. 22—The Scarecrow....2
Oct. 27—Convict 13....2
Sept. 1—One Week....2

HOPE HAMPTON PRODUCTIONS

Mar.—A Modern Salome (Hope Hampton)....6

NAZIMOVA PRODUCTIONS

Dec. 6—Billions (Nazimova)....6
Oct. 11—Madam Peacock (Nazimova)....7
Apr. —The Heart of a Child (Nazimova)....7
Jan. —Stronger Than Death (Nazimova)....7

TAYLOR HOLMES PRODUCTIONS

Apr. —Nothing But Lies (Taylor Holmes)....6
Mar. —The Very Idea (Taylor Holmes)....6
Jan. —Nothing But the Truth (Taylor Holmes)....6

ROBERT HARRON PRODUCTIONS

Oct. 25—Coincidence (Robert Harron)....6

S. L. PRODUCTIONS

Sept. 6—Love, Honor and Obey (Special Cast)....6

MAURICE TOURNEUR PRODUCTIONS

Oct. 18—The Great Redeemer (Special Cast)....6

MISCELLANEOUS

The Foreigner (Special Cast) Ernest Shipman....
The Wrong Woman (Ivan Abramson)....
The Crimson Cross (Fanark)....
Man and Woman (Special Cast) Sherman Prods. Corp....
The Devil's Angel (Helen Gardner-Templer Saxe) Clark Cornelius Corp....
Birthright (Special Cast) Allied Ind. Attractions....
The Japanese Question in California (Pantex)....
The Fighting Kentuckians (Special Cast) Sterling Features....
Out of the Dust (Apex Film Co.)....
Why Leave Your Husband (Austin-Shepard) Equality Photoplay Corp....
Uncle Sam of Freedom Ridge (Special Cast) Harry Levey Prods....
The White Rider (Joe Moore-Eileen Sedgwick)
Hell's Oasis (Neal Hart) Independent Films Assn..
Peerless Feature Producing Co....
The Hidden Light (Dolores Cassinelli) Commonwealth Film Corp....

COMEDIES

Top Notch Comedies (Plymouth Pro. Dist. Syndicate—Cleveland)....2
After Bed Time (Frazee Film Prods.)....2
Billy Ruge Comedies (Funful Films)....1
Mack Swain Comedies (C. B. Price)....2
Flora Finch Comedies (Film Frolics Pictures Corp.)..
Two-Reel Comedies (Edna Shipman-John Junior)...
Legend Film Prods.

NATIONAL FILM CORP.

(At State Right Exchanges)

Nobody's Girl (Billie Rhodes)....5
Kentucky Colonel (Special Cast)....5
Captivating Mary Carstairs (Norma Talmadge) Reissue....5

PATHE EXCHANGES

Dec. 19—The Empire of Diamonds....6
Dec. 5—Dice of Destiny (H. B. Warner)....5
Nov. 28—The Devil to Pay (Brunette-Stewart)....6
Nov. 21—The Unwilling Husband (Blanche Sweet)..5
Nov. 7—A Beggar in Purple (Edgar Lewis')....6
Oct. 31—The Money Changers (Claire Adams-Ray Stewart)....6
Oct. 24—Half a Chance (Mahlon Hamilton)....7
Oct. 10—Forbidden Valley (Gordon-McAvoy)....6
Oct. 3—The Riddle: Woman (Geraldine Farrar)....6
Sept. 26—Help Wanted—Male (Blanche Sweet-Henry King)....5
Sept. 12—Felix O'Day (H. B. Warner)....5
Sept. 5—The House of the Tolling Bell (Bruce Gordon-May McAvoy)....6
Aug. 29—Lahoma (Edgar Lewis)....7

VELVET FINGERS

(Fifteen Two-Reel Episodes Starring Geo. B. Seitz and Marguerite Courtot.)

Dec. 19—Third, The Hand from Behind the Door....2
Dec. 12—Second, The Face Behind the Curtain....2
Dec. 5—First, To Catch a Thief....3

THE PHANTOM FOE

(Fifteen Two-Reel Episodes Starring Juanita Hansen and Warner Orland)

Dec. 19—Tenth, The Foe Unmasked....2
Dec. 12—Ninth, The Mystic Summons....2
Dec. 5—Eighth, The Man Trap....2
Nov. 28—Seventh, Gun Fire....2
Nov. 21—The Crystal Bail....2
Nov. 14—Fifth, The Tower Room....2
Nov. 7—Fourth, The Open Window....2
Oct. 31—Third, The Trail of the Wolf....2
Oct. 24—Second, The Disappearance of Janet Dale..2
Oct. 17—First, Doom....3

RUTH OF THE ROCKIES

(Fifteen Two-Reel Episodes Starring Ruth Roland)

Dec. 5—Fifteenth, The Hidden Treasure....2
Nov. 28—Fourteenth, Regina Island....2
Nov. 21—Thirteenth, The Surprise Attack....2
Nov. 14—Twelfth, The Secret Order....2
Nov. 7—Eleventh, The Fatal Diamond....2
Oct. 31—Tenth, The Secret of the Trunk....2
Oct. 9—Ninth, The Perilous Path....2
Oct. 17—Eighth, Danger Trails....2
Oct. 10—Seventh, Troubled Waters....2
Oct. 3—Sixth, The Eagle's Nest....2
Sept. 26—Fifth, Double Crossed....2
Sept. 19—Fourth, Between Two Fires....2
Sept. 12—Third, The Tower of Danger....2

PIRATE GOLD

(Ten Two-Reel Episodes Starring Geo. B. Seitz and Marguerite Courtot)

Oct. 17—Tenth, Defeat—And Victory....2
Oct. 10—Ninth, The Double Cross....2
Sept. 26—Seventh, Under Suspicion....2
Sept. 19—Sixth, Kidnapped....2
Sept. 12—Fifth, Drugged....2
Sept. 5—Fourth, Treasure—At Last....2
Aug. 29—Third, The Dead Man's Story....2

THE THIRD EYE

(Fifteen Two-Reel Episodes Starring Warner Oland and Eileen Percy)

Aug. 29—Fifteenth, The Triumph of Justice....2
Aug. 22—Fourteenth, At Bay....2
Aug. 15—Thirteenth, The Blind Trails of Justice....2
Aug. 8—Twelfth, Man Against Man....2
Aug. 1—Eleventh, The Long Arm of Vengeance....2
July 25—Tenth, The House of Terrors....2
July 18—Ninth, The Race for Life....2
July 11—Eighth, Dangerous Trails....2
July 4—Seventh, The Double Trap....2
June 27—Sixth, The Death Spark....2

YOUNG BUFFALO SERIES

Aug. 8—The Hold-up Man....2
Aug. 1—The Hobo of Pizen City....2
July 25—The Law of the Border....2
July 18—His Pal's Gal....2
July 11—Tex of the Timberlands....2

TRAILED BY THREE

July 11—Fifteenth, The Reckoning....2
July 4—Fourteenth, The Hidden Crime....2
June 27—Thirteenth, The Door of Death....2
June 20—Twelfth, The Burning Fuse....2
June 13—Eleventh, The Torture Trap....2

VANITY FAIR MAIDS COMEDIES

Dec. 12—Greek Meets Greek....1
Nov. 14—The Sandman....1
Oct. 31—Mamma's Boy....1
Oct. 3—June Madness....1

BRINGING UP FATHER

June 27—Third, Jiggs and the Social Lion....2
May 16—Second, Father's Close Shave....2
Apr. 4—First, Jiggs in Society....2

AFTER THIRTY

(Six two-reel comedy dramas featuring Mrs. Sydney Drew and John Cumberland)

July 15—Fourth, The Unconventional Maida Greenwood....2
May 30—Third, The Emotional Miss Vaughn....2
Apr. 16—Second, The Stimulating Mrs. Barton....2

ROLIN COMEDIES

Dec. 19—Park Your Car (Snub Pollard)....1
Dec. 5—Cash Customers (Harry Pollard)....1
Nov. 7—Insulting the Sultan....1
Oct. 24—When the Wind Blows (Snub Pollard)....1
Oct. 10—Fellow Citizens (Snub Pollard)....1
Sept. 26—Doing Time (Snub Pollard)....1
Sept. 12—Go As You Please (Snub Pollard)....1
Sept. 12—Rock a Bye Baby (Snub Pollard)....1
Sept. 5—A Regular Pal....1
Aug. 29—Money to Burn (Snub Pollard)....1

ROLIN TWO REELERS

Sept. 26—Get Out and Get Under (Harold Lloyd)..2
July 11—High and Dizzy (Harold Lloyd)....2
May 2—An Eastern Westerner (Harold Lloyd)....2

BLACKTON PRODUCTIONS

Oct. 10—Forbidden Valley (Bruce Gordon-May McAvoy)....6
July 18—Man and His Woman (Herbert Rawlinson)..6
June 20—Passers-By (Herbert Rawlinson)....6

NEWS REELS

Sundays—Topics of the Day....
Wednesdays—Pathe News....
Saturdays—Pathe News....

PEERLESS PICTURES COMPANY

The Heart of a Woman....5

PHOTO PRODUCTS EXPORT CO.

SHIRLEY MASON REVIVALS

Apple Tree Girl....5
Law of the North....5
Cy Whittaker's Ward....5
The Awakening of Ruth....5
Light in Darkness....5
The Tell Tale Step....5
Lady of the Photograph....5

Release Information Continued on Page 457

Advance Information on All Film Releases

(Continued from page 456)

FLAGG COMEDY REVIVALS

The Bride 1
The Screen Fan....1
The Matinee Girl....1
The Man Eater....1
The Superstitious Girl....1
The Artist's Model....1
The Art Bug....1
The Starter....1
The Spoiled Girl....1

PIONEER FILM CORPORATION

Thoughtless Women (Alma Rubens)....6
Place of Honeymoons (Emily Stevens-Montagu Love) 6
Midnight Gambols (Marie Doro)....6
What Women Want (Louise Huff)....5
Where Is My Husband? (Jose Collins)....6
Out of the Depths (Violet Mersereau-Edmund Cobb).5
Empty Arms (Gail Kane-Thurston Hall)....5
Finders Keepers (Violet Mersereau-Edmund Cobb)..5
His Brother's Keeper (Mansfield,-Lytton-James)....6
The Inner Voice (E. K. Lincoln)....6
Bubbles (Mary Anderson)....5
A Moment's Madness (Marguerite Namara)....6
Idle Hands (Gail Kane-J. Herbert Frank)....5
A Good Woman (Gail Kane-J. Herbert Frank)....5
Luke McLuke's Film-osophy ....½
Sonny Series 2

THE FACTS AND FOLLIES SERIES

Babes in Bearskin....1
Two's Company....1
Call Me Daddy....1
Knockout Maggie....1
Down Beside the Seaside....1
Professor Was Right....1

PRICE (C. B. CO.)

INDIAN DRAMAS

Fifteen Single reelers starring Princess Mona Darkfeather.
His Pajama Girl (Billie Rhodes)....5
Power (Holbrook Blinn) 5
Your Daughter and Mine (Special Cast)....5

RADIOSOUL FILMS, INC.

A Man There Was (Victor Seastrom) 5

REALART PICTURES CORP.

SPECIAL FEATURES

The Furnace (Wm. D. Taylor's)....6882
The Soul of Youth (Taylor)....5995
The Deep Purple (Raoul A. Walsh's)....6705
The Law of the Yukon (Charles Miller's)....5614
The Luck of the Irish (Dwan's)....6607
Soldiers of Fortune (Allan Dwan's)....5911

STAR PRODUCTIONS

Blackbirds (Justine Johnstone)....4979
The New York Idea (Alice Brady)....6181
Oh Lady, Lady (Bebe Daniels)....4214
You Never Can Tell (Bebe Daniels)....5302
Her First Elopement (Wanda Hawley)....4212
Her Beloved Villain (Wanda Hawley)....4646
Food for Scandal (Wanda Hawley)....4648
Eyes of the Heart (Mary Miles Minter)....5084
Sweet Lavender (Mary Miles Minter)....5134

REELCRAFT PICTURES CORP.

ROYAL COMEDIES

Dec. 10—I'll Say He Forgot (Otis Harlan)....2
Nov. 28—He Looks Like Him (Tucker Twins)....2
Nov. 12—Oh, Buoy (Sammy Burns)....2
Oct. 30—Married to Order (Rosemary Theby)....2
Oct. 15—When the Cat's Away (Special Cast)....2
Sept. 30—Where Are Your Husbands? (Billy B. Van 2
Sept. 1—The Plucky Hoodoo (Billy B. Van)....2
Aug. 30—Snakes (Billy B. Van)....2
Aug. 15—Buggins (Leon Errol)....2

MATTY ROUBERT (ROMANCES OF YOUTH)

Bold Bad Pirate....2
Summer Days 2
Sunshine 2
She's a Vamp....2
Circus Days 2

BILLY WEST COMEDIES

The Dreamer 2
Hands Up 2

TEXAS GUINAN WESTERNS

The Desert Vulture....2
Girl of the Rancho....2

ALICE HOWELL COMEDIES

Lunatics in Politics....2
Good Night Nurse....2

WILLIAM FRANEY COMEDIES

Snitch 1
Moonshiner 1
No. 13 1
Pest 1
Pile Driver 1
Undressed Kid 1
Live Wire 1
Dummy 1
Rye and Wry....1
Referee 1
In and Out....1
The Landlady 1
The Moocher 1
The Bull Fighter....1
Professor 1
Getting His Goat....1
Fixing Lizzie 1
Dry Cleaned 1
Kidnapper 1

BURRUD (SUNSET) SCENICS

The Mountain That Was God....1
Wind Goddess 1

MILBURN MORANTI COMEDIES

Double Trouble 2
Lazy Lem 2
Bungalow Bungle 2

NAPOLEON & SALLY COMEDIES

The Deserter 1
Dreamy Chinatown 1

GALE HENRY COMEDIES

Heirlooms 2
Help 2
The Movies 2

ROBERTSON-COLE PRODS.

SUPERIOR PICTURES

Moon Madness (Special Cast)....6
Li Ting Lang (Sessue Hayakawa)....5
Heart of Twenty (Zasu Pitts)....5
Bright Skies (Brentwood)....5
The Devil's Claim (Sessue Hayakawa)....5
The Notorious Mrs. Sands (Bessie Barriscale)....5
The Brand of Lopez (Sessue Hayakawa)....5
A Woman Who Understood (Bessie Barriscale)....5

SUPER SPECIALS

Little 'Fraid Lady (Mae Marsh)....6
Kismet (Otis Skinner)....9
813 (Arsene Lupin Story)....6
A Slave of Vanity (Pauline Frederick)....6
So Long Letty (Christie Comedy Drama)....6
The Stealers (Wm. Christy Cabanne)....8
Occasionally Yours (Lew Cody)....6
Big Happiness (Dustin Farnum)....7

SPECIALS

Aug. 15—Arabian Knight (Sessue Hayakawa)....5
Aug. 1—Life's Twist (Bessie Barriscale)....6

SUPREME COMEDIES

June 6—Becky Strikes Out....1
May 30—Letty's Lost Legacy....1
Mixed Husbands 1
The Taylor Made Wife....1
Downstairs and Up....1
Why Be Jealous?....1
Her Beloved Burglar....1

MARTIN JOHNSON PICTURES

Marooned in the South Seas....1
The City of Broken Old Men....1
Recruiting in the Solomons....1
Lonely South Pacific Missions....1
Domesticating Wild Men....1
Cruising in the Solomons....1
Saving Savages in the South Seas....1

ADVENTURE SCENICS

The Lone Trapper....1
Outlaw of the Wilderness....1
The Tempest 1
Waters of Destiny....1
Tree Magic 1
Ghosts of Romance....1
Sons of Salooskin....1

RUSSELL-GREIVER-RUSSELL

TUSUN COMEDIES

Jan. 17—Wild Women 1
Jan. 10—From Kitchen to Throne....1
Jan. 3—Buried Alive 1
Dec. 27—A Slick Detective....1
Dec. 20—New Ralgia 1

SCHWAB D. N. PRODUCTIONS

Girls, Don't Gamble....5
Pickle Women....5

S-E ENTERPRISES

It Might Happen to You (Billy Mason)....5
Cowboy Jazz 2

SELZNICK (LEWIS J.) ENT.

SELZNICK PICTURES

(Distributed by Select Exchanges)

Darling Mine (Olive Thomas).... 5,000
Panthea (Norma Talmadge).... 5,000
The Desperate Hero (Owen Moore).... 5,000
The Figurehead (Eugene O'Brien).... 5,000
The Flapper (Olive Thomas).... 5,000
The Man Who Lost Himself (Wm. Faversham) 5,000
The Point of View (Elaine Hammerstein).... 5,000
The Poor Simp (Owen Moore).... 5,000
The Wonderful Chance (Eugene O'Brien).... 5,000
Whispers (Elaine Hammerstein).... 5,000
Dangerous Paradise (Special)....
Red Foam (Ralph Ince Special)....
The Daughter Pays (Elaine Hammerstein).....

SELECT PICTURES

(Distributed by Select Exchanges)

The Adventuress (Julian Eltinge).... 5,000
Children Not Wanted (Edith Day).... 6,000
Man's Plaything (Grace Davison).... 5,000
Mountain Madness.... 6,000
Mothers of Men (Claire Whitney).... 5,000
The Great Shadow.... 6,000
The One-Way Trail (Edythe Sterling).... 5,000
Faith of the Strong (Mitchell Lewis).... 5,000
Just Outside the Door (Edith Hallor).... 5,000
Seeds of Vengeance (Bernard Dunning).... 5,000
Taking the Count (William Collier).... 5,000
The Servant Question (William Collier).... 5,000
The Valley of Doubt (Special Cast).... 5,000
Seeds of Vengeance (Bernard Dunning).... 5,000

NATIONAL PICTURES

(Distributed by Select Exchanges)

Marooned Hearts (Conway Tearle).... 5,000
Out of the Snows (Ralph Ince).... 5,000
The Palace of Darkened Windows (Special Cast) 5,000
Who Am I? (Special Cast).... 5,000

SPECIAL PICTURES CORP.

COMEDYART

Open the Bars....1
Hay Fever....1
Sweet Dynamite....1

COMICLASSIC

Nov. 14—Watch Your Husband (Merriam-Edwards).2
Oct. 31—A Seminary Scandal (Charlotte-Merriam)...2
Oct. 17—A Pajama Marriage (Neely Edwards)....2

SUNSET BURRUD SCENICS

Nov. 7—Totem Land....1
Oct. 31—Dawnland 1
Oct. 24—Going North....1
Oct. 17—The Highway of Wonderland....1

CLAYPLAY COMEDIES

Oct. 10—Bubbles 1
Oct. 3—Dreams 1
Sept. 26—Up on the Farm....1

MORANTI COMEDIES

Oct. 31—Kids 1
Oct. 17—Guilty 1

CHESTER CONKLIN COMEDIES

Nov. 14—Who Am I....2
Oct. 7—Home Rule....2

STOLL FILM CORPORATION

Jan. 2—Squandered Lives (Ivy Duke-Guy Newall).4

TYRAD PICTURES, INC.

Broken Hearts (Lucille de Tar-Florence Hackett)..5
It Happened in Paris (Mme. Yorska)....5
Human Passions (Lottie Tilford)....5
Man and Woman (Betty Mason)....5
The Red Viper (Gareth Hughes)....5
Your Wife and Mine (Eve Dorington)....5
And the Children Pay (Gareth Hughes)....5
Dr. Brind's Wonders of Nature (One every week)..
Johnny Dooley Comedies (Johnny Dooley—one every month) 2

RADIN PICTURES

Skinning Skinners (Johnny Dooley)....5
Through Eyes of Men (Frank Mayo)....5
Weekly Indigestion (one every week)....1

UNITED ARTISTS CORPORATION

Jan. 9—The Love Light (Mary Pickford)....8,000
Dec. 5—The Mark of Zarro (Douglas Fairbanks)...7
Sept. 5—The Lone Flower (D. W. Griffith's)....7
June 27—Suds (Mary Pickford) 5
June 13—The Mollycoddle (Douglas Fairbanks)....6
May 30—Romance (Doris Keane)....8
Apr. 5—Down on the Farm (Mack Sennett's)....5
Jan. 18—Pollyanna (Mary Pickford)....6
Dec. 29—When the Clouds Roll By (Douglas Fairbanks) 6
Oct. 20—Broken Blossoms (D. W. Griffith's)....6
Sept. 1—His Majesty the American (Douglas Fairbanks) 8

UNIVERSAL EXCHANGES

SPECIAL ATTRACTIONS

The Torrent (Eva Novak)....5
Hearts Up (Harry Carey)....5
Two Kinds of Love (Special Cast)....5
White Youth (Edith Roberts)....5
Beautifully Trimmed (Carmel Myers)....5
Risky Business (Gladys Walton)....5
West is West (Harry Carey)....5
Honor Bound (Frank Mayo)....5
Fixed by George (Lyons-Moran)....5
The Gilded Dream (Carmel Myers)....5
Wanted at Headquarters (Eva Novak)....5
The Marriage Pit (Frank Mayo)....5
Sundown Slim (Harry Carey)....5
Pink Tights (Gladys Walton)....5

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Advance Information on All Film Releases

(Continued from page 457)

JEWEL PRODUCTIONS, INC.

Once to Every Woman (Dorothy Phillips).....6
The Devil's Pass Key (Special Cast).....7
Shipwrecked Among Cannibals.....6
The Breath of the Gods (Aoki-Carew).....6
Under Crimson Skies (Elmo Lincoln).....6

JEWEL COMEDIES

A Wild Night (Joe Martin).....2
A Prohibition Monkey.....2

KING OF THE CIRCUS

(Eighteen Two-Reel Episodes Featuring Eddie Polo)

Seventh, Over the City.....2
Sixth, Lion's Claws.....2
Fifth, The Black Wallet.....2
Fourth, Facing Death.....2
Third, Stolen Evidence.....2
Second, The Mushroom Bullet.....2
First, Blood Money.....2

RED RIDER SERIES

(Six Two-Reel Specials Featuring Leonard Clapham)

Sixth, The Timber Wolf.....2
Fifth, The Forest Runners.....2
Fourth, When the Devil Laughed.....2
Third, Big Stakes.....2
Second, The Girl and the Law.....2
First, A Son of the North.....2

THE FLAMING DISK

(Eighteen Two-Reel Episodes Featuring Elmo Lincoln)

Fourteenth, The Purple Rays.....2
Thirteenth, Caged In.....2
Twelfth, The Tunnel of Flame.....2
Eleventh, The Dynamite Trail.....2
Tenth, Spiked Death.....2
Ninth, The Floating Mine.....2
Eighth, Through Walls of Steel.....2
Seventh, The Circle of Fire.....2
Sixth, The Pool of Mystery.....2
Fifth, On the Great Wall of China.....2
Fourth, The Flaming Disk.....2
Third, The Perilous Leap.....2
Second, The Span of Life.....2
First, The Rails of Dearth.....2

THE DRAGON'S NET

(Eighteen Two-Reel Episodes Featuring Marie Walcamp)

Twelfth, Unmasked.....2
Eleventh, The Shanghai Peril.....2
Ninth, The Train of Death.....2
Eighth, Trailed to Peking.....2
Seventh, The Unseen Foe.....2
Sixth, Captured in China.....2
Fifth, A Jump for Life.....2
Fourth, Into the Chasm.....2
Third, A Watery Grave.....2

CENTURY COMEDIES

Happy Daze (Century Lions).....2
Their First Tintype (Armstrong-Jackson).....2
Trails Win (Sweet-Monty).....2
Laughing Gas (Dorety-Jamisen).....2
Hot Dog (Brownie).....2
A Fishy Story (Monty-Jackson).....2
Twin Crooks (Byron-Dorety).....2
A Lyin' Tamer (Bowes-Lamont).....2
A Blue Ribbon Mutt (Byron-Dorety).....2
Uncle Tom's Caboose (Dorety-Prevost).....2
Should Tailors Trifle.....2
Loose Lions (Anderson-Lamont).....2
A Shot-Gun Wedding (Sweet-Sterling).....2
His Master's Breath (Century Dog).....2
Love and Gasoline (Henley-Keaton).....2
The Profiteering Blues (Sterling-Lambert).....2

STAR COMEDIES

Fresh from the Country (Dorothy Wolbert).....1
Nearly Wed (Dorothy Wolbert).....1
Way Down North (Dorothy Wolbert).....1
Forbidden Brew (Dorothy Wolbert).....1
A Movie Bug (Dorothy Wolbert).....1
Shapes and Scraps (Dorothy Wolbert).....1
Romeo and Juliet (Dorothy Wolbert).....1
Maids A-Courting.....1
My Lady's Ankle.....1
A Scream in Society.....1
Am I Dreaming (Carter DeHaven).....1
Where Is My Dog (Harry Mann).....1
Bill's Wife (Wilson-Gerber).....1
The Belle and the Bill (Bartine Burkette).....1
Rings and Things (Hill-Burns).....1
Fix It For Me (Bartine Burkette).....1
Her Night Out (Burkette-Howard).....1
Who's Crazy Now (Burkette-Howard).....1

RAINBOW COMEDIES

An Oil Can Romeo (Dorety-Byron).....2
Won by a Nose (Dorety-Keating-Henley).....2
Off His Trolly (Engle-Dickerson).....2
Should Waiters Marry (Geo. Ovey).....2
A Villain's Broken Heart (Engle-Zemlick).....2
A He Male Vamp (Monty-Sweet).....2

WESTERN AND RAILROAD DRAMAS

The Driftin' Kid (Hoot Gibson).....2
The Saddle King (Hoot Gibson).....2
The Trail of the Hound (Hoot Gibson).....2
The Man With the Punch (Hoot Gibson).....2
Fight It Out (Hoot Gibson).....2
Superstition (Hoot Gibson).....2
Tipped Off (Hoot Gibson).....2
The Two Fisted Lover (Hoot Gibson).....2
Double Danger (Hoot Gibson).....2
Cenders (Hoot Gibson).....2
In Wrong Wright (Hoot Gibson).....2
Some Shooter (Hoot Gibson).....2
One Law for All (Hoot Gibson).....2
The Grinning Granger.....2
A Gamblin' Fool (Hoot Gibson).....2

NEWS AND MAGAZINE REELS

Tuesdays—International News.....1
Fridays —International News.....1
Fridays —New Screen Magazine (Universal).....1

VITAGRAPH EXCHANGES

ALICE JOYCE PRODUCTIONS

Cousin Kate.....5
The Voice of Fools.....5
The Prey.....6
Dollars and the Woman.....6
The Sporting Duchess.....7

EARLE WILLIAMS PRODUCTIONS

Diamonds Adrift.....5
The Romance Promoters.....5
The Purple Cipher.....5
A Master Stroke.....5
Captain Swift.....5
The Fortune Hunter.....7

CORINNE GRIFFITH PRODUCTIONS

It Isn't Being Done This Season.....5
The Broadway Bubble.....5
The Whisper Market.....5
Bab's Candidate.....5
The Garter Girl.....5
Deadline at Eleven.....5
Human Collateral.....5

ALICE CALHOUN PRODUCTIONS

Princess Jones.....5

ANTONIO MORENO PRODUCTIONS

Three Sevens.....5

JIMMY AUBREY COMEDIES

The Nuisance.....2
The Back Yard.....2

HARRY T. MOREY PICTURES

The Gauntlet.....5
The Sea Rider.....5
The Flaming Clue.....5
The Birth of a Soul.....5

VITAGRAPH SPECIALS

Black Beauty (Jean Paige).....
Dead Men Tell No Tales (Tom Terress') Special Cast.....7
Trumpet Island (Tom Terriss) Special Cast.....7
The Courage of Marge O'Doone (James Oliver Curwood's) Special Cast.....7

LARRY SEMON COMEDIES

The Sportsman.....2
The Suitor.....2
The Stage Hand.....2
Solid Concrete.....2
School Days.....2
The Fly Cop.....2
The Grocery Clerk.....2

O. HENRY (TWO REELERS)

A Ruler of Men (Special Cast).....2
An Afternoon Miracle (Special Cast).....2
Trimble, Trimble (Special Cast).....2
The Ransom of Mack (Special Cast).....2
The Passing of Black Eagle (Joe Ryan).....2

WOLFVILLE TALES (TWO REELERS)

The Washerwoman's War (Nell Shipman).....2
The Trials of Texas Thompson (Nell Shipman).....2

THE PURPLE RIDERS

(Fifteen Episode Serial Starring Joe Ryan and Elinor Field)

FIGHTING FATE

(Fifteen Episode Chapter Play Starring William Duncan and Edith Johnson)

THE SILENT AVENGER

(Fifteen Episode Serial Starring William Duncan)

THE VEILED MYSTERY

(Fifteen Episode Serial Starring Antonio Moreno.)

Fifteenth, The Accounting.....2
Fourteenth, The Veil's Secret.....2
Thirteenth, The Sinister Stroke.....2
Twelfth, A Climax of Hate.....2
Eleventh, The Smoke of Doom.....2
Tenth, A Demon's Device.....2
Ninth, The Slide for Life.....2
Eighth, The Span of Death.....2
Seventh, Human Targets.....2
Sixth, The Fiery Furnace.....2
Fifth, The Well of Despair.....2
Fourth, Trapped in Mid-Air.....2
Third, The Sea Demon.....2
Second, The Quicksand.....2
First, The Menace.....2

HIDDEN DANGERS

(Fifteen Episode Serial Starring Joe Ryan and Jean Paige)

Fifteenth, The Lifting Fog.....2
Fourteenth, The Fatal Escape.....2
Thirteenth, A Woman's Grit.....2
Twelfth, Human Bait.....2
Eleventh, The Tank's Secret.....2
Tenth, A Fanatic's Revenge.....2
Ninth, An Inch from Doom.....2
Eighth, Hemmed In.....2
Seventh, Hindoo Hate.....2
Sixth, Springing the Trap.....2
Fifth, Hands of Horror.....2
Fourth, The Fatal Choice.....2
Third, Plucked from Peril.....2
Second, The Murder Mood.....2
First, The Evil Spell.....2

WILK (JACOB) FEATURES

(At State Right Exchanges)

Abses of Desire (Mrs. Sessue Hayakawa).....6

ALICE BRADY FEATURES

Maternity.....6
The Trap.....6
A Woman Alone.....6
Darkest Russia.....6

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Man of the Hour.....6
Stolen Voice.....6
Friday the 13th.....6
Human Driftwood.....6

A complete index of feature releases reviewed in the Complete Plan Book during the past year will be found on pages 441-442-443.

THE WILLIAMS PRINTING COMPANY, NEW YORK

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Continually - Simplex

I am also enclosing a piece of film with sprocket holes gone on one side and the entire second part (1000) feet was just as you see the part I enclosed AND WE USED THAT PICTURE TWELVE TIMES THAT DAY AND NEVER HAD TO STOP

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Charles Ray

Here's more good news:—
Arthur S. Kane presents the
Third First National Ray release—
Entitled "*Nineteen* and *Phyllis*."

Joseph de Grasse directed this
Frederick Stowers' story and
Charles Ray, as usual, is great
In a typical Ray role.

Of course, First National and
Arthur Kane and Charles Ray
Have guaranteed screen value
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FILM MFG. CO. CHICAGO. U.S.A.



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Established 1910

JANUARY 8, 1921

Motion Picture News

Reg. U. S. Patent Office



Announcement

¶ The circulation statement of MOTION PICTURE NEWS, as of December 31st, 1920, will be audited by the Audit Bureau of Circulation early in January, 1921, and immediately thereafter published in full to the trade.

The News Alone Covers the Field

VOL. XXIII No. 3

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PRICE 20 CENTS

Published Weekly—$2.00 a year

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Cost and Worth

Though the price of labor is falling *we* think that the price of brains should rise, and to prove our honesty and sincerity in that belief we have voluntarily raised the salary of every man on the RITCHEY staff whose brains are responsible for the quality of the RITCHEY poster.

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-PRODUCTION-

"Paying the Piper"

WITH

Dorothy Dickson, Alma Tell,
George Fawcett *and* Rod La Roque

PHOTOPLAY BY OUIDA BERGERE

ANOTHER resplendent and blazing gem of life and color from the producer of "On With the Dance." The most dramatic story and the most elaborate production Fitzmaurice has ever made.

A Paramount Picture

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Some Exhibitors Say:

THANKS to Paramount pictures I am beginning on the New Year with confidence that Paramount will carry me through another successful year. I have found the past year, when I showed a Paramount picture and said so, I made money. My patrons know the Paramount trade mark means the best pictures. When we are to have better pictures Paramount will make them.

ROYAL THEATRE,
MILFORD, IA.

THE Paramount program taken as a whole, in my estimation is the most consistent for quality and box office receipts of any pictures on the market today. The program features are as good as other companies so-called specials. And when I play a Paramount Special I just naturally have the confidence in the picture that I am not afraid to advertise to the limit; but even go so far as to guarantee the production or refund the admission price. And I have the first patron yet to step up to the box office and want the refund; and believe me we have some people in Rocky Ford that would avail themselves of the opportunity.

Paramount pictures are my one best bet. One thing which is certain in this little city, we must put on clean pictures and when I have a Paramount on the program, I can feel at ease. They are all clean and there is something in each and every one of them that is entertainment of the highest degree.

After all, the box-office is the best referee; and the receipts on Paramount days hand all other programs a knock out.

Just tell the Paramount bunch for me to keep them coming in the future as they have been coming in the past year, and we won't need any red ink.

CHAS. DECKER,
GRAND OPERA HOUSE,
ROCKY FORD, COLO.

Paramount Pictures

FAMOUS PLAYERS-LASKY CORPORATION

Some Exhibitors Say:

I HAVE run Paramount exclusively for some period now and if I was not convinced of their superiority over all others, I certainly would not do this. I am not in the business for my health or to put any special producer's product before the public. Instead, I am in it to make money, and to make money in this business means to give the public exactly what the great majority wants.

Any one in the picture game who goes entirely by his own judgment is pretty sure to fall down some day. My experience, and I know it is the same with all successful exhibitors, has been that the only safe way to play the game, is to combine my judgment with the wishes of my patrons, and right here let me say that my people not only want Paramount, but demand it.

I often hear other exhibitors remark that they have competition, but in their cases, if they ran Paramount Pictures exclusively, they would to a large extent eliminate all fears of the other fellow.

WILLIAM CONLEY,
STERLING THEATRE,
GREELEY, COLO.

PARAMOUNT PICTURES with Paramount exploitation put the Crescent Theatre over the top when the wise ones said it couldn't be done. We play Paramount Pictures exclusively and we advertise this fact extensively. Paramount is just what the name implies, the pictures that top others in quality and box-office values.

PHIL SMITH, MGR.,
CRESCENT THEATRE, SYRACUSE.

I HAVE been dealing with the Paramount Company for the past year, and found when I have played the Paramount Pictures that my receipts have shown a material increase. I am booking Paramounts regularly, and continue to do so.

BENJ. APPLE,
AMERICAN THEATRE,
TROY, N. Y.

Paramount Pictures

FAMOUS PLAYERS-LASKY CORPORATION



JESSE L. LASKY *presents*

THOMAS MEIGHAN

in

A Charles Maigne Production

"The Frontier of the Stars"

THE heart-stirring story of a crook who had never known good and a girl who had never known evil. A romance of the roof-tops of New York, where the noises of life are silenced in the harmony of the stars. A knockout role for the Good Luck Star.

By Albert Payson Terhune

A Paramount Picture

FAMOUS PLAYERS-LASKY CORPORATION

They Were Right!

LOTS of people who saw "Midsummer Madness" predicted that it would be one of the greatest triumphs of the screen. And the reception given it at the Criterion, where it has been packing the house every day for the past month, proves that they were right.

This public enthusiasm proves that Arthur James was right when he said, in an unsolicited editorial in the Moving Picture World:

"It is unquestionably the greatest legitimate production the screen has ever seen"

It proves that William A. Johnston was right when he said in an unsolicited editorial in the Motion Picture News:

"The photodrama of the future. Has all the hold on an audience, all the expressive acting, all the unity and construction of the best spoken drama on Broadway—and more than most"

It proves that The New York Telegram was right when it said:

"In story, direction and acting, the nearest to a perfect production the screen has ever held"

And when you show it you'll know they were right, too!

Jesse L. Lasky presents

William De Mille's

production

"Midsummer Madness"

with

Lois Wilson, Lila Lee, Jack Holt and Conrad Nagel

From the novel "His Friend and His Wife," by Cosmo Hamilton

Scenario by Olga Printzlau

A Paramount Picture





WRITTEN AND
DIRECTED BY
FRANCES MARION

PHOTOGRAPHED BY
CHARLES ROSHER AND
HENRY CRONJAGER

MARY PICKFORD'S

New Production - To be released January Ninth

"THE LOVE LIGHT"

A Picture that will carry to your screen all the beauty, charm and art that have made Mary Pickford the most beloved girl in the world.

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MARY PICKFORD · CHARLIE CHAPLIN · DOUGLAS FAIRBANKS · D.W. GRIFFITH

HIRAM ABRAMS, PRESIDENT

"It took a picture like 'The Mark of Zorro' to do it," says Mr. Schenck of the Marcus Loew Offices



Mr. Hiram Abrams, Pres,
United Artists Corporation
729 Seventh Avenue, New York City.

Dear Mr. Abrams;-

I have just returned to my office from a screening of Douglas Fairbanks' new picture "The Mark of Zorro", and I cannot refrain from telling you that I think it is really the most wonderful picture he has made.

We believe the picture is so big that we have decided to play this feature in our theatres a full week instead of our usual policy which has always been to play everything three or four days.

It took a picture like the "Mark of Zorro" to do it.

Best wishes and kindest regards.

Yours very truly,

Nicholas M. Schenck

A WEEK AT THE MARCUS LOEW THEATRES INSTEAD OF THE USUAL THREE OR FOUR DAYS-

DOUGLAS FAIRBANKS'

newest picture

"The Mark of Zorro"

From the "All Story Weekly" Novel "The Curse of Capistrano" by Johnston Mc Culley. Directed by FRED NIBLO

UNITED ARTISTS CORPORATION

MARY PICKFORD · CHARLIE CHAPLIN · DOUGLAS FAIRBANKS · D.W. GRIFFITH
HIRAM ABRAMS, PRESIDENT

PRODUCERS! DISTRIBUTORS! EXHIBITORS!

Certain self-appointed individuals and interests at Washington are threatening the existence of, the future, and the stability of the entire motion picture industry by means of legislation to establish what is known as

"BLUE SUNDAY"

To prove that the American people have no desire to eliminate happinesss and legitimate recreation for the one day in seven which is devoted to rest and peace—that the American people have no desire to enter either a mental, spiritual or physical slavery at any man's dictation—we must submit at once a written protest of American citizens who will demand that they be not denied the privileges of the free air of God on the golf course; neither will they be denied the Sunday newspapers and magazines on their own veranda—nor shall any legislation be enacted which will deny them the privilege of silently witnessing a screen production of the master authors or artists of the world.

No legislation will ever enforce or impose

RELIGION or BELIEF

which must and does come from the soul

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16,000,000

law-abiding and respectable citizens to their Congressional representatives in Washington have been prepared and are ready for

YOU

without cost or expense to yourself in forwarding the protest of your patrons to Congress assembled.

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16,000,000 CLUB
TODAY

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729 SEVENTH AVE NEW YORK NY

JUST CLOSED UNUSUALLY SATISFACTORY WEEK ENGAGEMENT WITH YOUR SUPER SPECIAL "THE LAST OF THE MOHICANS" ALL OF OUR PATRONS WELL PLEASED AND HOPE THAT YOU WILL GIVE US MORE LIKE IT.

B I VANDYKE
ROYAL THEATRE

WESTERN UNION TELEGRAM

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W. JENNER

HOTEL ASTOR NEW YORK NY

LAST OF MOHICANS SMASHED EVERY RECORD FOR ATTENDANCE FORCED TO STOP SELLING TICKETS AT EVERY PERFORMANCE CONGRATULATIONS TO ASSOCIATED PRODUCERS AND MAURICE TOURNEUR ON THIS SPLENDID PRODUCTION

M. J. ZUCKERMAN
BREED THEATRE
450P

COURT THEATRE
D. H BESTOR, MANAGER
KANKAKEE, ILL.

December 19th, 1920

Mr. Sidney Goldman,
c/o Associated Producers, Inc.,
808 South Wabash Av.,
Chicago, Ill.

My dear Sidney:

Just a few words in regard to the way in which I have put over the Maurice Tourneur production, "The Last of the Mohicans".

First allow me to thank you for writing our Superintendent of schools here and for sending me a copy of your letter to him. That gave me a "lead off" and if you don't think I took advantage of it you should have seen my business on the opening, yesterday. Also allow me to thank you for sending me the print three days in advance so that I could get an advance showing.

When the print arrived I got busy and phoned the leaders of the following: The Ministerial Alliance, Women's Club, Y.W.C.A., Y.M.C.A. Schools, City Officials, Board of Education, Public Library and St. Vistor's College. They all responded at the private showing and when the picture had finished I merely handed them the enclosed card which I had printed for the occasion. Within twenty four hours they all had returned their cards with THEIR OPINION written on it. That was all I needed-- I went from there! Heavy on the newspapers, my screen and lobby. The results were wonderful.

Friendly competitors told me to lay off of 'Last of the Mohicans'", in fact I was skeptical myself but I knew from criticisms that the production was there and also know if I could get the folks interested in the education of the community busy, that the picture would please and believe me, Sidney, that's the answer! It did please them and it pleased the kids that crave "INJUN PITCHERS" too.

Show this letter to exhibitors and they can use the same ideas and clean up the same as I have. Much success to you.

Sincerely, A. H. Bestor

AP INC.

MAURICE TOURNEUR

presents

The Last of the Mohicans

An American Drama Eternal — By James Fenimore Cooper

Directed by MAURICE TOURNEUR and CLARENCE L. BROWN

J. PARKER READ JR. - MACK SENNETT - MARSHALL NEILAN - ALLAN DWAN
GEORGE LOANE TUCKER - MAURICE TOURNEUR - THOMAS H. INCE - C. GARDNER SULLIVAN

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THE AVERAGE EXHIBITOR SAYS:

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ASK THE LIVE WIRE SHOWMEN

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FEATURING

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FOR WEEK RUNS AT THE

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PARK THEATRE, YOUNGSTOWN	WEEK OF DECEMBER 19th
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HOFFMAN PALACE, CLEVELAND . . .	WEEK OF JANUARY 2nd
RIVOLI THEATRE, TOLEDO	WEEK OF JANUARY 23rd

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Who Are Booking This Super-Feature Into the Above Theatres and Are Now Placing "HERITAGE" for First Run, WEEK ENGAGEMENTS, Into the Leading Theatres of Cincinnati, Dayton, Springfield, Columbus.

ONLY 30% OF THE TERRITORY IS NOW AVAILABLE IF YOU WANT TO BE LISTED AMONG THE LIVE ONES

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does not mean merely a short reel subject. "The Spice of the Program" means THE QUALITY SHORT REEL SUBJECTS for which Educational is famous, and for which the above trade mark stands.

230 Quality Releases for 1921

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LIKE

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THE cleanest, big-passions picture you ever saw. And the most amazing. For just when you have it " all figured out "—you're all wrong! And that's what people love in a melodrama—swift action, big action, that makes them *gasp* at its surprises. Sensational but clean—that's " Outside the Law."

Carl Laemmle *presents*

"OUTSIDE

The New Universal

Starring

PRISCILLA

Supported by Lon Chaney

Melodrama Ever Screened



TALK of amazing contrasts! Wait till you see Priscilla Dean—one moment, apparently a beautifully gowned, laughing-eyed daughter of luxury—the next, a hounded, harried wildcat of the underworld, convulsed with hatred, but never fear. As fine a piece of acting as you've ever seen. Directed by a real genius—Tod Browning.

"THE LAW"

Jewel Production De Luxe

DEAN

The Wicked Darling of the Screen

Directed by Tod Browning

CENTURY COMEDIES

One Good One Every Week in the Year . . .



"My problem is solved"

Says Manager Mayer

Says Manager Mayer of the Roebling Theatre, Brooklyn, N. Y.: "My problem is solved. I have tried every other brand of comedies on the market, but the fault with them all is that for every ONE that is good, they ring in half a dozen 'bloomers.'

"With CENTURIES, however, I am glad to say that *they are all good.*

"You have no idea what a load this has taken from my shoulders. The time that I formerly spent searching for comedies that I could count on to furnish the laughs that are so essential in a well balanced program, I can now devote to the selection of features and to the operation of my theatre.

"Keep sending me CENTURIES of the same uniform quality as the ones I have played during the last two months. *That is all I ask.*"

(Signed) E. MAYER,
M. & S. Roebling Theatre, Brooklyn, New York.



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So, just as a sample of what it does regularly

INTERNATIONAL

gives you these hair-raisers of Captain Charles E. Fitzgerald, in command of New York's Aerial Police, who lately startled New Yorkers almost out of their senses with his skyscraper stunts along Broadway. Trust International to do the unusual every week and you're betting on a certainty.



International News

Released thru Universal

52 Good Pictures a Year

and no worry



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THE reason why you can be sure of *fifty-two good pictures a year* in Universal Special Attractions is because the *Law of Averages* works for you and for us in picture-making with exactly the same sureness as it works in a Life Insurance Table.

UNIVERSAL puts into its Special Attractions *all* its resources. These comprise the best playing, directing and mechanical equipment in the whole world. The unbreakable Law of Averages then makes the result a *better grade* of pictures, *week in and week out*, than you can buy elsewhere—while their fair price makes your profit just as much bigger in proportion.

AND because you are *sure* of these two things—a good picture and a bigger profit every week in the year—you'll have *no worry*.

UNIVERSAL SPECIAL ATTRACTIONS



IN the January issue of PHOTOPLAY MAGAZINE, its Editor, James R. Quirk, values the best plays of the year 1920 and places among the foremost, "THE DEVIL'S PASSKEY." He says of this master-picture, "'THE DEVIL'S PASSKEY' is a miracle of detail—it challenges in its mosaic perfections any photoplay ever made."

NOW—how does the box-office back this up? Merely as a sample, read this from Mortimer Lewis, Manager of the BIJOU, Atlantic City: "I played 'THE DEVIL'S PASSKEY' in my house four days; had I not been booked with another show which I found impossible to take out, I would have kept this picture on for an indefinite run. I have never before had so many patrons come to me personally and praise a show. My personal opinion is that it is the BEST PRODUCTION I ever played."

(Signed) P. Mortimer Lewis,
Bijou, Atlantic City.

Carl Laemmle presents Von Stroheim's MASTER PICTURE

UNIVERSAL-JEWEL Production-de-Luxe

"The DEVIL'S PASSKEY"



Tickets available at 1600 Broadway

Motion Picture News

says of "MR. WU"

"MR. WU"

(Stoll Film Corporation of America)

Unique and Strongly Dramatic From Plot Angle

"MR. WU" is undoubtedly one of the strongest dramatic stories ever presented on either the screen or stage and as such is entitled to all the praise that it received when used as a stage starring vehicle for Walker Whiteside some years ago.

As a picture, however, it runs rather contrary to the rule in that its villain has the most important role and its love story ends, unhappily too, in the early reels. After this the story is one of Chinese revenge, unique, logical and carefully builded, a revenge that fails only because fate decrees that "Mr. Wu" drink the poisoned tea instead of the woman on whom the crafty Oriental had planned to wreck his vengeance.

Sumptuous sets showing the interior of "Mr. Wu's" Chinese home, beautiful scenic locations and a careful attention to detail add to the dramatic qualities the feature possesses. Matheson Lang plays "Wu" with extreme skill. He is supported by a competent cast with which no fault can be found unless it is that most of them who play Chinese characters are not especially good types for Oriental roles.

It is, however, in the actual plot that "Mr. Wu" possesses greatest strength. For audiences which appreciate the unusual, the something different, the picture should prove a hit. Those who insist on the sugar coated live happy after offering will probably object to its lack of romance and its reversal of motion picture tradition. Therefore, the subject of whether or not it should be booked resolves itself into an individual problem to be decided by the audience which each exhibitor may have.—Length, 6 reels.—*J. S. Dickerson.*

STOLL FILM CORPORATION OF AMERICA

The BRADSTREET of FILMDOM

Wid's DAILY

The RECOGNIZED AUTHORITY

says of

"SQUANDERED LIVES"

Stoll's First American Release Very Satisfactory Program Offering

"SQUANDERED LIVES"
Stoll Film

DIRECTOR ..... Franklin Dyall
AUTHOR ..... Cosmo Hamilton
SCENARIO BY ..... Not credited
CAMERAMAN ..... Not credited
AS A WHOLE.....Interesting program release, quite up to average American production of same class
STORY.....Based on how younger son of English peer cheats at cards, but finishes all right
DIRECTION.....Quite fair, some excellent bits
PHOTOGRAPHY ..... Usually very good
LIGHTINGS ..... Satisfactory
CAMERAWORK ..... Usually good
PLAYERS.....Ivy Duke exceptionally pretty and screens well. Guy Newall is surely going to please. Remainder of cast adequate
EXTERIORS.....Several unusually beautiful English backgrounds. One shot on the Thames at night very pretty ..... Satisfying
INTERIORS .....Usually accurate. A few poor titles
DETAIL.....Will probably suit
CHARACTER OF STORY.....the average house, especially good for neighborhoods
LENGTH OF PRODUCTION.....About 5,800 feet

Stolls have hit upon a Cosmo Hamilton story of his usual type for their first American release. It will go over. Not because "Squandered Lives" is a knock-out. It isn't. But considering price considerations and market conditions this picture is liable to get in without difficulty and it certainly will satisfy unless too much fuss is made about is as a special, etc. If it plays as a straight program release it will do and do very nicely.

Practically all of the titles of the original production have been changed for the American market, but at that those who handled the job slipped up several times and left in titles which are very "English-y," and which will probably be over the heads of the average picture audience. As a whole, however, these will probably be overlooked.

Guy Newall and Ivy Duke are the featured players and it's a bet Newall is going to be liked by the usual American audience. He is far from a good looking hero, but he looks like a real he-man and has a charming screen personality and a lovable smile. He is a gambler, a cheat, and he makes no secret about it, but your crowd is going to like him just the same. Ivy Duke is a very pretty beroine and several of her close-ups show that she is very beautiful. At times she suffers from poor photography and lack of direction.

The story tells how Newall and Ivy Duke both keep up their position in English society by cheating at bridge—he because he is the younger son of a peer without funds, and she because her people have practically no money. She rejects a multi-millionaire and marries Newall, and later when this millionaire catches them cheating there is a rough house, after which Newall throws him out. Later to thoroughly accomplish revenge the millionaire pleads for forgiveness and invites Newall and his wife to a big house party, where he catches them cheating and exposes them before a huge crowd. Disgraced, and without a future, they plan to commit suicide by suffocation, and are saved from this by an old servant who, reading in the newspaper of the death of the peer, finally breaks into the room and rescues them. The clutch shows them, banned by English society, with their future hopes centered upon the coming heir.

Cosmo Hamilton Your Best Bet for Exploitation

Box Office Analysis for the Exhibitor

"Squandered Lives" is a rather catchy title for a good average program picture. Stoll's first American release is coming to you this way. You had better look it over if you haven't hitherto seriously considered booking these productions. It is true you haven't any names of particular importance to play with, and it is also true that as an English film certain prejudices will be propaganded by some salesmen. You had better see it and decide for yourself just what to do.

Cosmo Hamilton is well known in this country, one of his latest screen offerings being "Midsummer Madness," which Famous Players expect to go very well. He has written a number of other somewhat popular screen successes. You know your clientele best and it may be that you may want to keep from the fact that this is a foreign production. You might mention Newall's name as an English actor who is bound to become liked in this country because of his unusual personality.

The title will give you several excellent opportunities for catchlines.

STOLL

FILM CORPORATION OF AMERICA

GABLIK STUDIOS

EXHIBITORS HERALD

-says of "MR. WU"

The Stoll Film Corporation of America has a gripping five-reel drama in "Mr. Wu," starring Matheson Lang, the eminent English actor. "Mr. Wu was originally a highly successful stage play, also starring Mr. Lang, written by H. M. Vernon and Harold Owen. The screen version was made under the stage direction of Maurice Elvey, chief of Stoll directorial staff, and Barry Bernard, the art director.

Mr. Wu, or Wu Li Chang, is the dominating power in Kowloon, China. Matheson Lang in this role renders a powerful portrayal of a strong man seeking revenge for the iniquity against his daughter, Nang Ping, by the young white man, Basil Gregory, son of Arthur Gregory, trader and financier. The close-ups of Mr. Lang and the semi-close-ups are excellent. Here it is skillful histrionic ability taking the place of sumptuous scenery and crowds of people. To see the play of emotions sweep across Mr. Lang's expressive face is a treat—a rare treat, that cannot fail to enlist universal admiration by its very novelty.

The lightings are, for the most part, good, and the direction is adequate. Although the location is China, most of the people can be singled out as Anglo-Saxons, despite their Oriental garb. But, strange to say, this is not a defect. The acting of Mr. Lang so dominates the entire production that such a mere thing as an Anglo-Saxon attempting to be a Chinaman is a trifle.

Lillah McCarthy as Mrs. Gregory is also excellent. She is convincing and sincere as the mother of the erring son. Meggie Albanesi, as Nang Ping, daughter of Mr. Wu, does good work, and Teddy Arundel, as Arthur Gregory, also comes in for his commendable work.

For the extremely particular "Mr. Wu" may seem to be an exaggerated story of the conflict between a powerful Chinese house and the Anglo-Saxon house which has done wrong to the Chinese house. But to those chiefly interested in dramatic situations and artistic dramatic acting this picture will be welcomed. All in all, "Mr. Wu" lends itself to unusual exploitation, due to the relationship of China to the rest of the world at this time, and is a good box office attraction.

STOLL FILM CORPORATION OF AMERICA

MOVING PICTURE World

FOUNDED IN 1907 BY J. P. CHALMERS

-says of "SQUANDERED LIVES"

"Squandered Lives"

Stoll Film Corporation's First Offering a Screen Version of Cosmo Hamilton's "Duke's Son" in Six Reels

Reviewed by Epes W. Sargeant

Interesting, from many angles, is the first offering of the Stoll Film Corporation, which is about to enter the American market with a weekly release. This is the first endeavor of the British producers to make a regular release since the days when Pathe, Urban and Gaumont were components of the old Motion Picture Patents Company, and the first offering naturally interests quite apart from its entertainment value.

In point of acting, the production compares very favorably with the work of the American companies. Ivy Duke, the starred player, and Guy Newall, her featured support, are but two of a cast of unusual excellence. Hugh C. Buckler and C. Lawford Davidson also show prominently and the lesser members of the cast are all competent. They are good judges of tempo, are excellent in the pantomimic registration of their thoughts and they look the parts they play.

Technically the production shows imperfections of lighting and some of the settings are cramped, though others, apart from the lack of illumination, will compare very favorably with the best in cinematographic architecture, notably the ball room scenes near the close of the picture and the earlier hallway of an old castle at which the players are guests. In the matter of exteriors a different story may be told, for there is a fine country seat and some shots of a Thames houseboat with a natural background of unusual beauty.

The story is primarily propaganda for and a defense of the younger sons of titled families. This is a matter which does not concern American audiences, but the natural narrative value of the story, apart from this propaganda, is decidedly good and the sincerity of the players adds interest apart from the work of the author. There are one or two uncovered time jumps, but the continuity is kept well in hand, and the interest sustained past the climax. If succeeding subjects are equal in value to the first offering, the long-threatened English invasion should become a successful fact; not that the presentation equals in all respects the best of our native work, but because it stands up well and offers variety in stars and treatment.

STOLL FILM CORPORATION OF AMERICA

GEORGE KING President

130 West Forty-sixth Street N.Y.C.

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Larry Semon Comedies Now Available

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Solid Concrete	The Head Waiter	The Simple Life	Well I'll Be—!

VITAGRAPH

ALBERT E. SMITH PRESIDENT



Canavan

"Hold Your Horses"—as witty as "Scratch My Back"—and funnier!

YOU can't classify "Hold Your Horses" simply because nothing quite like it has ever been done before. It's more than a star, more than an author, more than a story—it's a perfect blending of the three in a combination that will hand your patrons an hour of magnificent entertainment.

GOLDWYN
presents

Tom Moore in



In his early days, Canavan was known as the mildest, meekest and most timorous Irishman who ever ducked a frying pan or oozed out of an argument.



Then the miracle happened. They gave him a red flag and a little authority and lo! the rabbit began to roar and the town stood still to listen. Enter Canavan the Terrible!

GOLDWYN PICTURES CORPORATION

Tom Moore has never had a better part or a better picture

THE millions of fans who have seen Tom Moore in a dozen varied roles are in for a delightful shock when they see him as the timid street cleaner who became a leader of men. It is a characterization that deserves to rank with any performance we can remember.



Mr. Canavan

Director : E. MASON HOPPER
Author : RUPERT HUGHES

Hold Your Horses

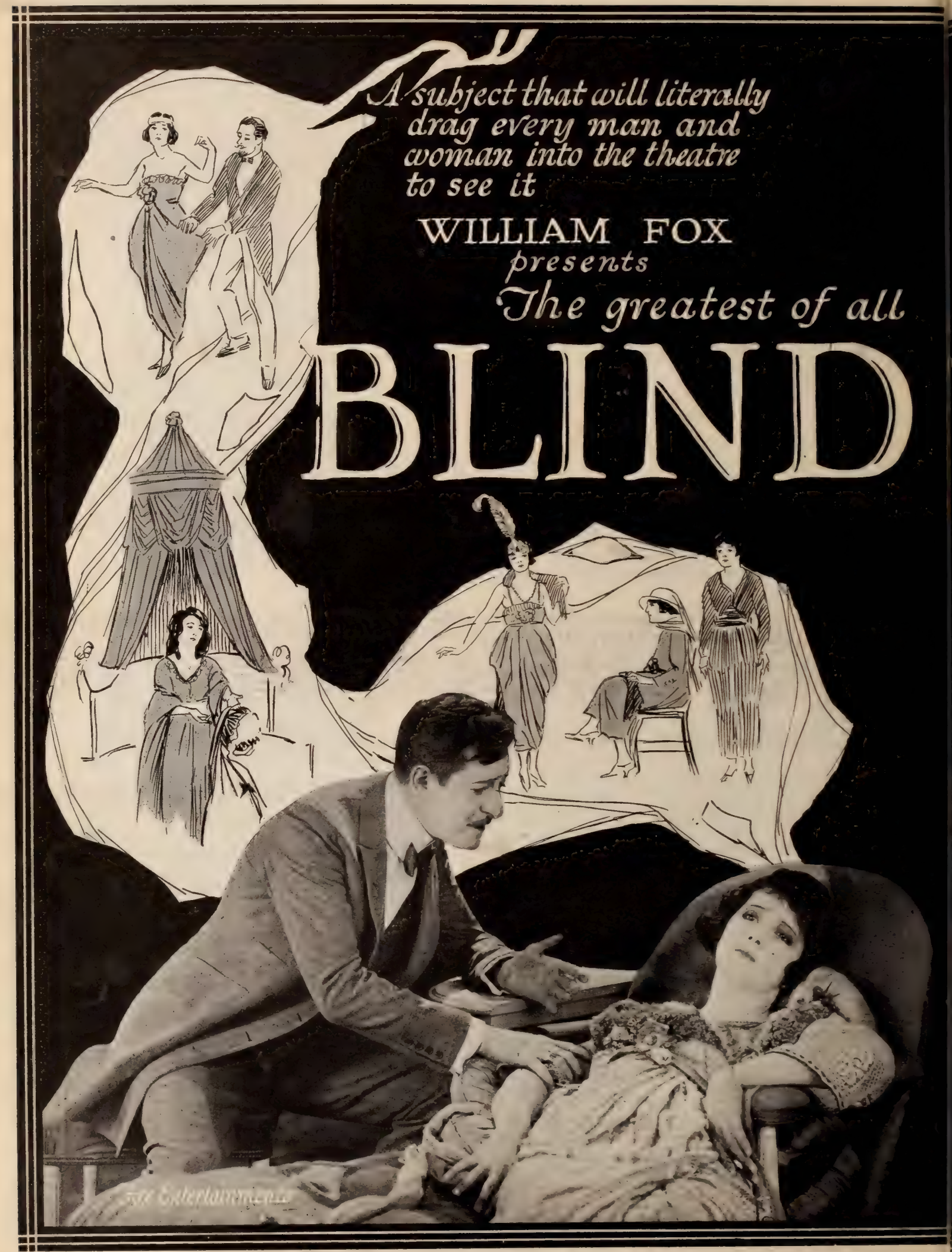


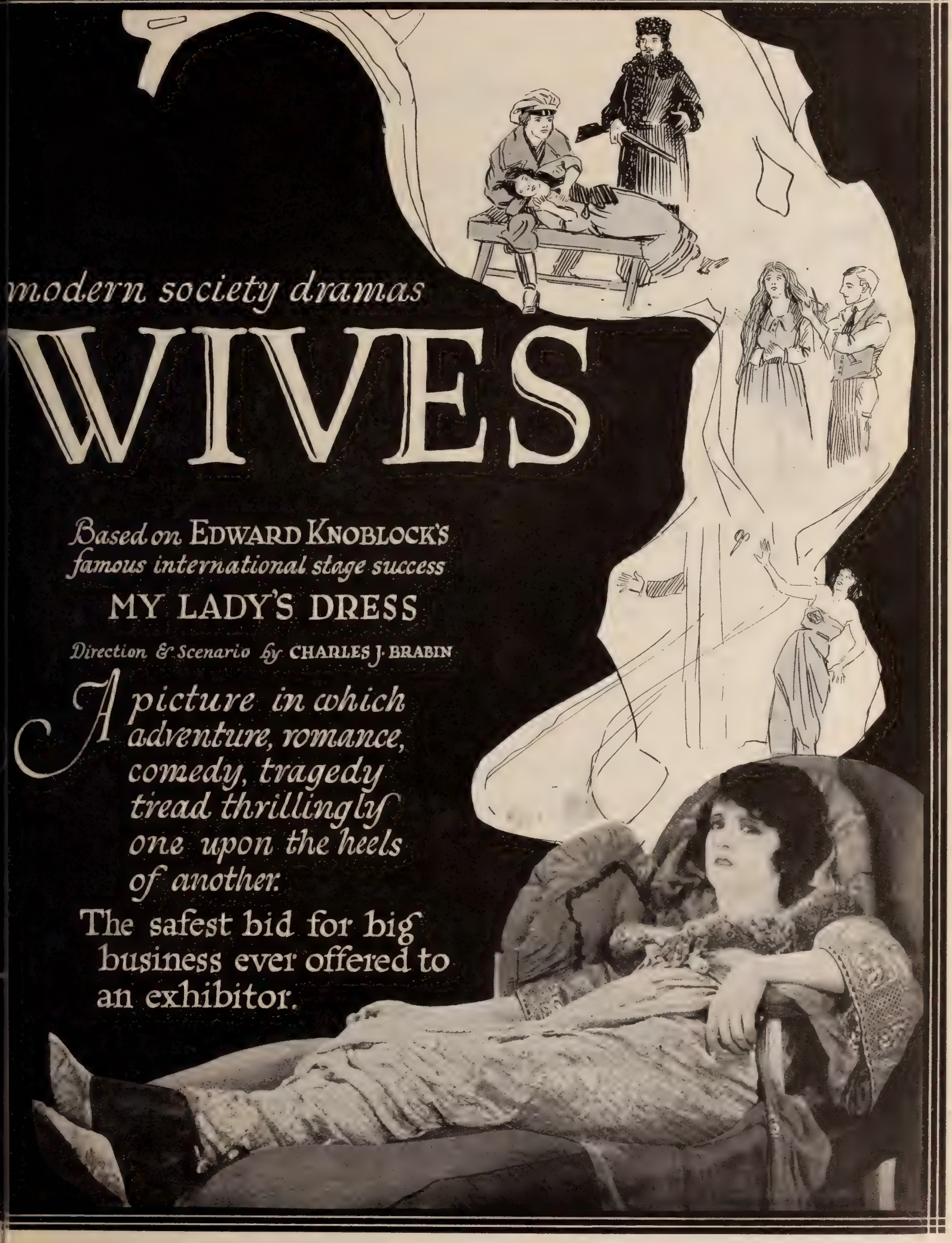
By brain, brawn and blarney he clawed his way to the top. Here he is—Mr. Canavan, the Big Boss of politics, whose word made mayors tremble and governors turn green!



What . . . Canavan a gentleman? Has he forgotten the red flag, symbol of his blustering youth? Ah, thereby hangs the tale, as funny a tale as ever found its way to the screen.

GOLDWYN PICTURES CORPORATION


A subject that will literally drag every man and woman into the theatre to see it
WILLIAM FOX
presents
The greatest of all
BLIND


modern society dramas
WIVES
Based on EDWARD KNOBLOCK'S famous international stage success
MY LADY'S DRESS
Direction & Scenario by CHARLES J. BRABIN
A picture in which adventure, romance, comedy, tragedy tread thrillingly one upon the heels of another.
The safest bid for big business ever offered to an exhibitor.

ASSOCIATED FIRST NATIONAL PICTURES OF MINNESOTA, INC.

FOURTH FLOOR LOEB ARCADE BLD'G
MINNEAPOLIS, MINN.

Dec. 13, 1920.

Mr. Harry A. Sherman,
Fitzgerald Bldg.,
New York, N. Y.

Dear Mr. Sherman:--

After giving your plan of distribution considerable thought and investigation we believe it will be a winner.

There is a big market for good pictures at a reasonable price and you may expect from this office hearty co-operation.

Most sincerely yours,

ASSOCIATED FIRST NATIONAL PICTURES INC.

J. F. Cubberley

Manager

JFC:A.

Everyday more people say

"Sherman is right"

INDEPENDENT FILMS ASSOCIATION NEWS

PUBLISHED BY THE INDEPENDENT FILMS ASSOCIATION CHICAGO

EDDY ECKELS - Gen Mgr
RICHARD ROBERTSON DIRECTOR OF EXPLOITATION)

WORLD DISTRIBUTORS EXPLOITATION SECTION



A Benj. B. Hampton Production

The Spenders"



from the novel by
Harry Leon Wilson
With An All Star Cast Including ~
Joseph Dowling - Niles Welch
Claire Adams - Robert McKim
Directed by JACK CONWAY
Produced by
Great Authors Pictures, Inc.

Distributed by
W.W. HODKINSON CORPORATION
527 Fifth Avenue, New York City
thru PATHÉ *Exchange, Inc.*









A Benj. B. Hampton Production

"The Spenders"

Benj. B. Hampton, producer of "Desert Gold," "The Sagebrusher," "Riders of the Dawn," "The U. P. Trail;" Harry Leon Wilson, author of "Ruggles of Red Gap," "Bunker Bean," "Ma Pettingill;" Jack Conway, director of "Riders of the Dawn" and "The U. P. Trail;" Claire Adams, Robert McKim, Niles Welch, Joseph J. Dowling,—these are the people who helped to make "The Spenders" the perfect piece of screen entertainment that it is.

W.W. HODKINSON CORPORATION
527 Fifth Avenue, New York City
Distributing through PATHE *Exchange, Incorporated*



"I'm not in the habit of dancing with waiters—"

A WAITER working his way through college! The *Nerve!* And so her pretty nose went up in the air, and she crossed off his name from her dance program. Her mother had brought her up a snob—and so, of course, a waiter (even though he had been that very day the hero of the big football game) just wouldn't do.

There you have the situation of one of the cleverest, cleanest, most refreshing comedies ever screened. It is so full of the joy-of-life, so *American* in its theme, so wholesome in its ridicule of snobbery, so thrilling in its action!

The college prom, the college boarding house, the big football game—so realistic that you find yourself standing and cheering with the crowd when Captain Bill makes that touchdown!

Your theatre needs a picture like

"THE SNOB"

A REALART STAR FRANCHISE PICTURE FEATURING WANDA HAWLEY

Adapted from the story by William J. Neidig. Photoplay by Alice Eyton. Directed by Sam Wood.

Realart Pictures Corporation, 469 Fifth Avenue, New York

This is a Re-Production of Our Stock

POSTER

Announcing the Great

TOP NOTCH TITLE CONTEST



We Are Distributing

20,000

Of These Posters to Theatre Owners
Free of Charge
To Hang Out Two of Them In
Their Lobbies

WATCH FOR RESULTS

TOP NOTCH PRODUCING & DISTRIBUTING CO.
Cleveland, Ohio

STOP! LOOK! LISTEN!

MAKE REAL MONEY!

By Coming to See Our Show.

$7,800.00

Given Away in Cash Prizes.

IN THE

GREAT TITLE CONTEST

ON THE NEW TWO-REEL

"TOP NOTCH" COMEDIES

FEATURING

Miss BESSIE EYTON

COME TO SEE THE PICTURE AND WIN ONE OF THE THREE

$100.00 Cash Prizes

ON EACH "TOP NOTCH" COMEDY

ONE EVERY SECOND WEEK.

THIS IS THE FIRST TITLE CONTEST IN THE HISTORY OF MOTION PICTURES

NOTE:- THREE $100.00 PRIZES GIVEN AWAY FOR THE THREE BEST TITLES ON EACH AND EVERY "TOP NOTCH" COMEDY, ONE EVERY SECOND WEEK; ALTOGETHER (26) COMEDIES IN ONE YEAR. SEVENTY-EIGHT $100.00 CASH PRIZES WILL BE PAID TO THE WINNERS.

BE A WINNER

EVERY "TOP NOTCH" COMEDY WILL BE SHOWN UNDER A TEMPORARY TITLE. COME TO SEE EACH ONE AND AFTER DECIDING ON THE MOST APPROPRIATE TITLE FOR EACH PARTICULAR COMEDY SEND YOUR TITLE ON A POSTAL CARD TO.

TOP NOTCH STUDIOS

- CLEVELAND -

If more than one person sends in one of the winning titles, the full $100 prize will be paid to each of the winners.

Anyone, whether or not they see the pictures, can enter the contest and a synopsis of each play will be sent on request.

THIS ANNOUNCEMENT IS NOW APPEARING IN HUNDREDS OF SUNDAY PAPERS AND DOZENS OF MAGAZINES THROUGHOUT THE UNITED STATES.

To the Advertising Manager

—whose job it is to make every dollar of the advertising appropriation COUNT for all its worth.

¶ Do you know MOTION PICTURE NEWS reaches almost twice as many theatres as any other paper in the field—

¶ And that we can PROVE it?

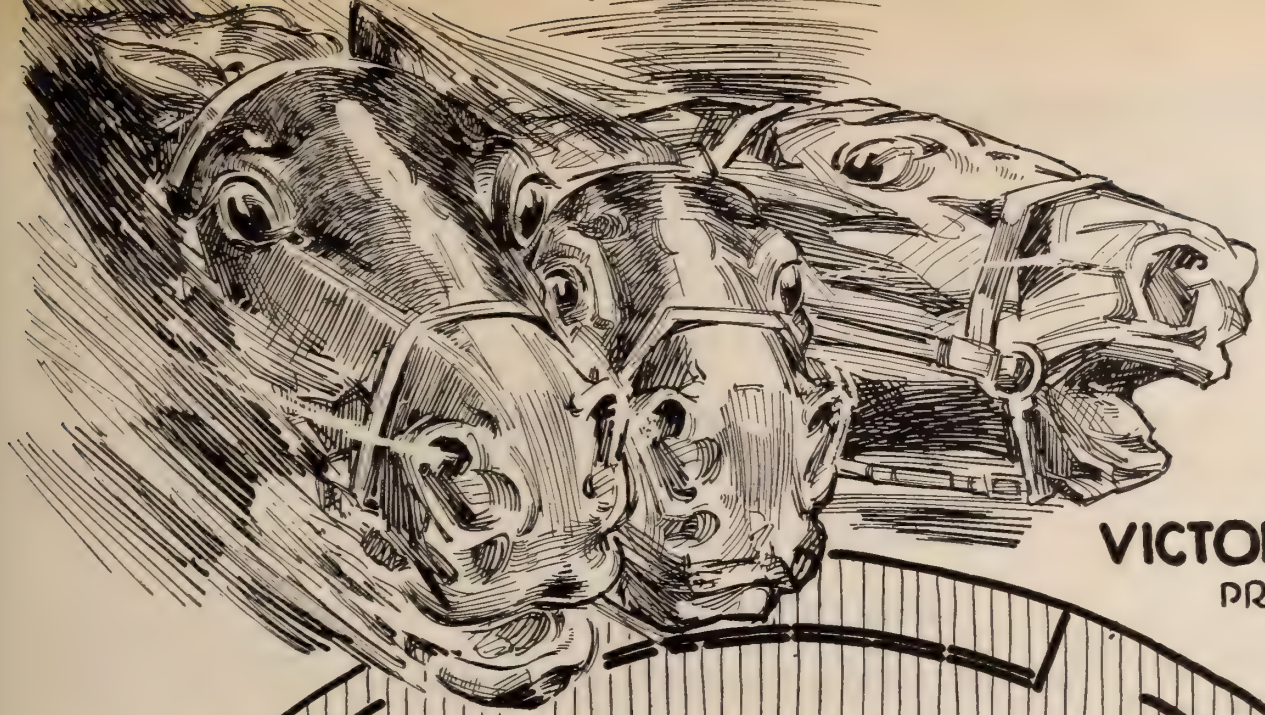
¶ Do you know that in PREFERENCE over any other publication MOTION PICTURE NEWS stands ahead of the field by from three to one to four or more to one?

¶ Here you have gross circulation of DOUBLE value and advertising value of TRIPLE AND MORE worth.

¶ Can you conscientiously, then, overlook these facts? Can you put your dollars where they will work less? Isn't it as plain as daylight that your advertising DRIVE must be made, because it CAN be made, in MOTION PICTURE NEWS alone?

¶ We leave it to you. We'll PROVE the above statements if you already don't know them to be true.

N. B.—MOTION PICTURE NEWS circulation is SUBSCRIPTION circulation—a positive known value. Newsstand circulation is plain WASTE. Any publication that carries it does so only to swell gross figures. You must subtract it, in total, from any circulation statement made.



VICTOR KREMER
PRESENTS -



THE HANDICAP

A RED BLOODED
STORY OF THE TURF

FEATURING -

VIOLET HOPSON

VICTOR KREMER
130 W 46 ST. NEW YORK.

Every Showman knows the week of December 20th was the hardest week of the year from the box office standpoint—

But at the

ACADEMY OF MUSIC

Broad and Locust Streets

Philadelphia, Pa.

WEEK OF DECEMBER 20, 1920

"You Married My Husband"

Played to enthusiastic crowds and capacity business during the entire week. Box office receipts went over the top and were increased over each previous day's exhibition. Diana Karene, the beautiful Russian actress, is the star. Her winning screen personality won the praise and applause of every audience.

Read what the Philadelphia papers had to say —

Evening Public Ledger, Dec. 21

Most of the action is interior and the backgrounds are beautiful with their charming pictorial qualities.

The Philadelphia Record, Dec. 21

This was vividly portrayed by a fine company of Italian screen artists and the scenery was especially notable. In fact, Italy offers opportunities in this respect superior even to our own California, because it not only has the sunlight and natural beauty but added to this it has the moments of antiquity and the picturesqueness of its modern life as excellent stage settings.

The Evening Bulletin, Dec. 21

"You Married My Husband" is a moral play, not exactly in the classical meaning of the term, but because of the human truthfulness displayed.

The Philadelphia Inquirer, Dec. 21

—there's an outstanding piece of work by the principal women players, utterly unknown in America, but whose impersonations were rich in schooling, dignity, repose and pictorial merit.

FOR OUTRIGHT OF NEGATIVE

UNITED STATES AND CANADA

Address

ART FILM ENTERPRISES

1338 South 16th Street **Philadelphia, Pa.**

Earl Shell, Majestic Theatre, Reno, Nev.
"The First National franchise is the best investment offered by any branch of the motion picture industry. I know our future is insured by it."—THAT'S ANOTHER REASON WHY

There'll be a Franchise everywhere

He Was Scared to Death by a Woman!

And he knew he was dead, for he attended his own funeral and wept over his own bier.



Whitman Bennett

presents his personally supervised production

L I O N E L BARRYMORE

in

"The Great Adventure"

Adapted from Arnold Bennett's famous comedy

Directed by Kenneth Webb

FIRST NATIONAL PICTURES

A First National Attraction

Foreign Representation, David P. Howells, Inc.

729 Seventh Ave., New York City

Harry Hellman, Royal Theatre, Albany, N. Y.

"I have received my franchise and consider it some Christmas present as I know my theatre is insured to the limit for the finest pictures that money, brains and organization can buy."—THAT'S ANOTHER REASON WHY

There'll be a Franchise everywhere

A Thrilling Drama That

Albert A. Kaufman presents a

Sidney A. Franklin Production

"NOT GUILTY"

Adapted from Parrot & Company
By Harold McGrath



Horror stricken, they saw the Oriental creep on his victim, raise his long dagger and strike.

FIRST NATIONAL PICTURES

A First National Attraction

Foreign Representative,
David P. Howells, Inc.
729 Seventh Ave., New York City

Rothacker Prints

George A. Mitchell, Orpheum Theatre, Darlington, Wis.

"I consider the Franchise the best buy I ever made. I am more than pleased with the pictures and the price."
—THAT'S ANOTHER REASON WHY

There'll be a Franchise everywhere

Speeds Round the World



Big Points That Will Bring Them In!

Mystic Dance of Nautch Girls.

Thousands of women bathing in Ganges.

Murder in Famous Western Gambling Hell.

Scenes in Oriental "Hop Joint."

Strange scenes along the Sacred Ganges River.

Theft of the Rajah's Diamond.

Battle to death of white men with naked Orientals.

Horse leaping over cliff.

Girl hurled from saddle.

A story of love, romance and adventure on two continents.

C. A. Smith, Star Theatre, Chillicothe, Ohio.

"All First National pictures are top notchers. All franchise holders know that they do not have to bid for the service next season after establishing the product in his house."—THAT'S ANOTHER REASON WHY

There'll be a Franchise everywhere

Critics Call It His Best Picture!

We told you we would publish all the reviews and here they are:

ESSENCE OF JUBILANT

"It is the very essence of the jubilant, quick, pulsing romance and comedy, and Ray plays with his usual sure poise. Few things are funnier." — *New York Herald.*

DELIGHTFUL COMEDY

"A delightful comedy of first love in a small town. A happy picture for a holiday program. Mr. Ray is our most natural and charming actor."—*New York Morning Telegraph.*

AT HIS BEST

"Charles Ray is excellent and at his best in this picture. The quick, pulsing Romance is worthy of being spelled with a capital R. The public likes him 'as is.'"—*New York Telegram.*

REMARKABLE PICTURE

"Charles Ray is natural and loveable. It is good fun and it doesn't lag at all. The picture is remarkably well acted and directed and the titles are good."—*New York Tribune.*

GAY AND BREEZY

"A gay and breezy romance."—*New York American.*

A JOY TO WATCH

"It abounds in moonlit, rural romance and sprightly jokes. Charles Ray can always put humor and appeal in a picture. He is a joy to watch. Most amusing touches."—*New York Globe.*

SPECTATORS HAPPY

"Brooklyn fans are having a chance to laugh at their favorite laugh-deliverer. The spectators were supremely happy at the humane twists. Smiles brim the picture under the happy touch of Ray."—*Brooklyn Citizen.*

A CHARMING ROMANCE

"A charming boy and girl romance of the type in which Charles Ray excels. The audience appreciated it thoroughly." — *Brooklyn Daily Eagle.*

YOU'LL ENJOY IT

"The picture radiates joy. You are going to enjoy this picture."—*New York Mail.*

Speaking of

Arthur S. Kane's presentation of

Charles Ray

in "Nineteen and Phyllis"

By Frederick Stowers
Directed by Joseph De Grasse

A First National Attraction

Foreign Representative, David P. Howells, Inc.
729 Seventh Ave., New York City

FIRST NATIONAL PICTURES

FIRST NATIONAL PICTURES

Motion Picture News

VOL. XXIII JANUARY 8, 1921 No III

Pharisees and Bolshevists

WE are credibly informed that there are today, in Washington, ten well-financed, and efficiently active lobbies. Each is working for an individual and radical reform. Among them, and foremost, is the Blue Sunday machine.

If these reforms were all put through we are told, upon the highest authority, that the government would be bankrupted and cease to function.

The situation, of course, is preposterous. We cannot regard these agencies as anything other than arch-enemies of the American Government. They are deliberately and actively engaged in developing the weaknesses of the legislative system to the end of enacting laws without the consent of the governed. They are deliberately instigating the Federal Government to override the functions and rights of the State. They are rocking—in their blind, selfish, arrogant and commercial intolerance—the very foundation of this government, let alone impeding legislation which is positively and immediately imperative if the people of this country are to have employment, be paid wages and be properly fed and clothed.

Why the great dailies do not rise to their opportunity and tell the whole truth about these dangerous pests is beyond our comprehension.

In our own small way we can only say to those who are concerned with the freedom of motion picture expression and the continuance of this industry; these lobbies are hard at work. They are amply financed. They have their constituencies in Congress. And left alone they will slip their measures through as certain as daylight.

But the screen can do much.

All that is needed to chase these legislature fixers into hiding is to let the clear sunlight of truth shine on them—and keep shining. The screen can do this—if the newspaper can't. All that is needed is the plain, unvarnished truth—to tell the American public, each day, through slides and trailers—just who these people are, how they work and what they propose to do with our constitution given right to life, liberty and the pursuit of happiness.

The American public, once enlightened will smash this sneaky invasion of their liberty into smithereens; and there isn't an honest legislator in the United States but who will throw his hat in the air and yell with glee to see the job well done.

This is the screen's greatest opportunity.

A Lesson from Toronto

WE invite the attention of the Vigilance Committee of the National Association and particularly, of exhibitors everywhere—to the efficient manner in which motion picture stock selling fakirs are handled in Toronto, Canada.

The Cinematographers' and Craftsmans' Union of that City has effected a sympathetic alliance with the local newspapers and the heads of the police and detective bureaus, whereby the Union is informed of the arrival in the city of the stock promoter. A committee of the Union then proceeds to investigate his wares before they are offered to the public through newspaper advertising or any other medium.

The scheme is successful. The newspapers, naturally, are anxious to protect their readers. The local authorities seek to protect the general public. The Union submits that its members, being practical picture men, are able to distinguish broadly between the honest and the openly dishonest purveyor of stock.

The very same course of procedure can be followed by any exhibitor local in this country; and we don't know of a better service they could render to their public and to the good name of the motion picture.

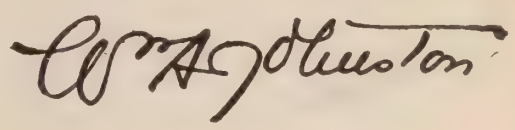
* * *

Broadway and Main Street

A WESTERN exhibitor sends us an interesting exhibit. Exhibit "A" is the statement, in detail, of an exhibitor who has his prices as high as he can hold them, fills his seats right along by good advertising and yet cannot pay the rentals asked of him. Exhibit "B" is the statement of a record run, together with the gross receipts of a recent picture at one of the big Broadway theatres.

The western exhibitor feels that if this Broadway theatre paid a proper rental, the rentals would be proper for the small and later run theatre.

We feel so, too. And we don't believe that rentals will ever be adjusted until some system makes this possible.



Notable Decline in New Film Incorporations

Barely $150,000 represents the capitalization of companies incorporating in New York state during the past few days for the purpose of entering the motion picture business or some one of its allied branches. This is a decidedly low amount when compared to a few months ago, when a single day brought the chartering of motion picture concerns with the amount of capital stock ranging from $50,000 to $500,000.

The six companies incorporating during the past week are Topics of the Day, located in New York City, capitalized at $10,000, and including in its directorate Amedee J. VanBeuren, A. E. Siegel and Clayton J. Heermance of New York; Fortuna Films, New York, $50,000, Allan A. Deutsch, Henry Margoshes, Nancy Katz; G-M Laboratories, New York, $25,000; C. I. Funkenstein, New York, A. O'Grady and B. J. Longstreet, Brooklyn; Dominant Pictures, New York, $25,000, Charles C. Burr, Brooklyn, W. T. Lackey and William S. Patjins, New York; Empire Film Laboratories, New York, $30,000, J. P. H. deWindt, Jr., George A. Kranske, Jr., Louis L. Alterman, New York; Jericho Films, Incorporated, Rochester, $10,000, Owen J. Kane, George A. Sarles and Clinton DeVoe, Rochester.

"Movies Don't Hurt Good Eyes," Says Bulletin

The National Safety Council, of Chicago, Ill., the membership of which embraces about 8,000 industrial plants, trade associations, governmental agencies and technical societies, has sent out to its constituents a bulletin discussing the effect of motion-pictures on the eyes. The bulletin reads:

"If your eyes are all right, it should not hurt them to look at moving-pictures for an hour or an hour-and-a-half. If your eyes feel tired or if you have a headache after looking at clear moving-pictures, it may be that something is wrong with your eyes. Have your eyes examined by a competent eye-specialist."

California Exposition Co. Names Director

R. E. Hicks, owner and manager of the Carbrillo theatre of San Diego, has been named as a director of the newly organized California Exposition Company, which plans to operate an annual mid-winter exposition extending over four months in Balboa Park, where all the main buildings of the San Diego exposition of 1915-6 are still standing.

Virginia Exhibitors to Hold Convention

A convention of the Virginia exhibitors is scheduled for the Harrington Hotel, Washington, D. C., for January 12 and 13, according to word received from Harry Bernstein, secretary of the state organization.

MOTION PICTURE NEWS

William A. Johnston, Pres. & Editor
E. Kendall Gillett, Sec'y
Robert E. Welsh, Managing Editor
Fred. J. Beecroft, Adv. Mgr.

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Albert A. Cormier Leaves Trade Review Staff

Among important changes in the motion-picture trade paper field annouced for the year 1921 is the resignation from the staff of *Exhibitor's Trade Review* of Albert A. Cormier, who for over three years has held the position of advertising manager for that publication.

"Al" Cormier is one of the most familiar figures of the industry in the East and numbers among his friends representatives of every element of the film world. Leaving the advertising staff of the *Morning Telegraph* in August, 1917, he went with *Exhibitor's Trade Review* as advertising manager, a post he earned by industrious work and unfailing courtesy and service to the trade.

Mr. Cormier plans a vacation trip to Havana, Cuba, and on his return announcement of his future activity will be made.

Constance Talmadge and Dorothy Gish Wed

IN the announcement on December 29 of the marriages of Dorothy Gish and Constance Talmadge, a double surprise was sprung not only on the fan public, but in film circles.

Miss Talmadge, who but recently signed a long term contract with Associated First National, became the bride of John Piogolo, wealthy Greek tobacco man.

Miss Gish's husband is James Rennie, an actor at present playing in the cast of "Spanish Love," a New York piece.

The weddings were performed at Greenwich, Conn., on December 26.

Opposition to Loew Merger in Canada

Opposition has been raised in certain quarters in Canada against the proposal for a $20,000,000 merger for theatres in Eastern Canada. The amalgamation of Loew theatre companies operating five different houses in Ontario and Quebec has been undertaken and it has been proposed to organize one large company with a capitalization of $20,000,000 to control the five theatres. It is pointed out, however, that this would mean a capitalization of $4,000,000 for each of the theatres and various questions have been raised regarding the real object and the need for any change.

In connection with this development, an investment company of Toronto has asked shareholders of the Loew theatres in Ottawa and Windsor for their proxies for use at a meeting which was called to discuss plans and to arrange all possible details.

First National Franchise Holders Meet in Buffalo

Associated First National franchises formed the main subject of discussion at the Iroquois Hotel in Buffalo, on December 20, the occasion being a luncheon tendered to Ralph H. Clark, general manager and treasurer of Associated First National Pictures, of New York, Inc., by Hugh Rennie, manager of the Buffalo First National offices, and attended by exhibitors of northern New York. These included both Associated First National franchise holders as well as non-franchise holders. Mr. Clark introduced by Mr. Rennie was the first speaker.

Mr. Clark after a brief resume of the founding of the First National Exhibitors Circuit took up the reasons for the formation of the association. Moe Mark of the Mark Strand Enterprises followed Mr. Clark.

Ready to Co-operate, Says Anti-Blue Law Campaign

Announcement is made of the formation of the Anti-Blue Law Association with headquarters at 109 West 42nd Street, New York City. The object of this new organization is to combat the movement for a Blue Sunday at present being sponsored by so-called reformers and Blue-Law advocates. The Anti-Blue Law Association expresses its readiness to co-operate with the motion-picture forces at present engaged in fighting the Blue-Law agitation.

Ragland Back in New York

John C. Ragland, general manager of Arthur S. Kane Pictures Corporation, returned to New York Tuesday, from Louisville, Ky., where he spent Christmas Day and the week-end with Mrs. Ragland's mother.

Industry Answers Hoover's Call to Aid in European Relief Work

Expected that $2,500,000 Will Be Realized by Big Film Campaign

THE motion-picture industry's campaign to save 250,000 of Europe's starving children is well under way. An enthusiastic response from every branch of the industry has answered the call of Herbert Hoover, chairman of the European Relief Council, through which organization the funds are to find their way in the form of sustaining food to the hungry little ones across the sea.

There is no doubt in the minds of the picture men who are devoting their time and energy to the campaign that at least $2,500,000 will be turned over to the Hoover Fund through the activities of the several branches of the motion-picture industry. The joint committee which represents producers, distributors and exhibitors of motion pictures in America has opened headquarters in the Hotel Bristol on Forty-ninth street near Seventh avenue, and is holding daily meetings, laying the groundwork for the active campaigning by every branch of the industry from Coast to Coast.

The men whose names are household words in picturedom are daily visitors at the committee's headquarters, offering suggestions and practical aid to the end that this, the picture industry's first big drive for a humanitarian cause, shall be attended by unqualified success.

William A. Brady, president of the National Association of the Motion-Picture Industry, and Sydney S. Cohen, president of the Motion-Picture Theatre Owners of America, have both taken off their coats and are devoting their driving power to starting the big ball rolling.

As a forerunner to the actual campaign of raising funds, a 200-foot film, entitled "The Invisible Guest," produced especially to rivet the public's attention in a graphic way to the conditions in Europe and to emphasize the necessity for immediate relief to starving children there, has been sent to the exchanges of twelve of the biggest film distributing companies and will shortly be seen by picture audiences throughout the country. This film is of tremendous heart interest. It is furnished exhibitors without charge and they are requested to show it daily to their patrons during the month of January.

The crest of the picture drive to aid the starving children will be reached on January 26. This day has been set apart by the European Relief Council as Motion Picture Day. Throughout the country on January 26 the patrons of picture theatres will be asked to give liberally to the fund. Addresses will be made in every picture theatre by prominent men and women of National, State, or local celebrity. These speakers will draw word pictures of conditions as they now exist in those sections of devastated Europe where need for relief is greatest. Governors, Mayors, Senators, Congressmen, educators, and others have been drafted for this work. Every charitable and relief organization which is enrolled in the starving-children campaign under the Hoover banner will cooperate with the picture theatres on Motion Picture Day, and the actual collections will be made by representatives of these organizations.

¶ Full details of the big Picture-Music Conference on page 526.

¶ Don't forget the dates: January 24-25-26.

On the morning of January 29, it is planned to have picture theatres, wherever feasible, give a special performance for children, tickets for which will be sold in advance by representatives of the European Relief Council. These early morning shows for children are expected to produce a large revenue for the fund. A plan is under consideration whereby the film companies will furnish gratis to the exhibitors suitable films for children. The organizations through which tickets for the morning performances will be sold in behalf of the European Relief Council are the American Friends' Service Committee, American Red Cross, American Relief Administration, Federal Council of the Churches of Christ in America, Jewish Joint Distribution Committee, Knights of Columbus, Young Men's Christian Association, and Young Women's Christian Association. It is anticipated that many wealthy citizens will purchase outright the entire seating capacity of certain theatres and will then donate the tickets thus purchased to schools or charitable organizations so that children may attend the performances free of charge.

An extensive poster and correspondence campaign will be inaugurated immediately by the picture men's committee to bring the significant facts in connection with the drive to the attention of every picture theatre owner in the country and to the public at large.

As an incentive to theatre owners and managers to exert every effort in raising funds, the committee is considering the advisability of offering prizes for the theatres which turn in the largest amount of money to the fund in proportion to their seating capacity. Mr. Hoover has also offered to place upon the Honor Roll of the European Relief Council the name of every theatre which actively participates in the raising of funds. Honor Roll certificates will be issued and forwarded to all such theatres. The picture committee has requested the owners and managers of all motion picture theatres to offer suggestions for unique and effective methods of centering the public attention upon the drive.

The personnel of the motion picture committee which is handling the drive on behalf of both the National Association of the Motion-Picture Industry, and the Motion Picture Theatre Owners of America, is as follows:

Oscar A. Price, William A. Brady, C. C. Pettijohn, William Wright, H. M. Berman, J. R. Quirk, Arthur James, Sydney S. Cohen, Leo Brecher, C. T. Sears, C. E. Whitehurst, S. I. Berman, E. M. Fay, John Manheimer and C. L. O'Rielly.

A novelty idea in the motion picture drive to save the lives of Europe's starving children is the sale of "Hoover Dolls" at picture theatres. The plan was suggested by a group of New York theatre owners who intend purchasing rag dolls and selling them to their patrons on Motion Picture Day—January 26.

The price upon each doll's head will be $10. It represents the cost of feeding one child a meal a day until next year's harvests in Central and Eastern Europe, bringing relief to the three million children who are now starving there.

The committee representing the motion picture industry in the drive for funds for the European Relief Council, of which Herbert Hoover is chairman, urges every exhibitor in the country to adopt the "Hoover Doll" plan and to sell as many as possible to picture patrons.

Those who purchase the dolls will have a constant reminder of their philanthropy and the committee feels that it will be a comforting thought for each doll purchaser to know that he or she has saved the life of at least one child in the devastated land across the sea.

In several New York theatres the "Hoover Dolls" will be sold in the lobbies at every performance, beginning early in January and lasting until January 29 when a special morning matinee will be given for children, preceding the regular show in picture theatres.

What Readers Are Thinking

"Make 'em in Five-Reels"

The following letter was received from James J. Hoffer of the Victory theatre, Peotone, Ill. Mr. Hoffer writes anent the five-reeeler *vs.* the seven-reeler:

"Now that the subject of five-reel pictures is up for discussion I am sending a copy of a letter I sent to Jimmie Kelly, and which I think expresses my views on the subject of Specials (?) as well as they can be.

"This idea of making a seven-reeler of a picture that could be made in five, because the producer can get more money for it, is like a dentist pulling your tooth out a little each day so you will feel you are getting your money's worth, instead of giving them plenty of action in one sitting and getting it over.

"I am a dentist by profession and an exhibitor by occupation so long as the reformer don't close up the mouths on Sunday I can still make make a living.

"But you keep up your good work and maybe the time will come when I won't have to work so hard at my profession to support my occupation.

"Misleading Propaganda"

A letter has been received from the Cincinnati Motion Picture Company, in which the opinion is expressed that an advertisement appearing recently in the *Enquirer* and bearing the name of the Romell Motion Picture Company, "is not only misleading but is bad propaganda." The advertisement in question, as submitted in the letter from the Cincinnati Motion Picture Company, reads as follows:

"Circulation and exhibition of Business-Building Motion Pictures is today possible through a half dozen practical proven methods.

"Method No. 2. Properly constructed screen sales stories up to 1,000 feet in length may be booked for exhibition in some thirty-five hundred theatres throughout the country. The circulation approximates seven million. The cost compares favorably with that of other publicity mediums.

"This circulation method is desirable and valuable for concerns marketing a staple product and having widespread distribution. Special dealer merchandizing may be linked with each exhibition, thereby obtaining maximum results.

"Through our connection with one of the largest industrial film distributing companies, we are able to contract for definite exhibitions to the above extent.

"There has long been a doubt as to the ability of any distributing agency to deliver such service. Our contract provides that you pay only for what you get —and you pay for it after you are satisfied you have gotten it."

The letter from the Cincinnati Motion Picture Company anent the advertisement above reads as follows:

"We are enclosing herewith clipping of an ad. published in this morning's Enquirer, which we are inclined to believe is not only misleading but is bad propaganda which, to our way of thinking tend towards impressing upon the public that full one thousand-foot advertising reels can be run in such a vast number of theatres.

"We have been making motion pictures for the past twelve years and in that length of time have never attempted to introduce a thousand-foot reel in any theatre. We never believed the public paid their way into a theatre for such purpose. We would appreciate very much an expression from you on the subject."

Film Shipments by Mail

A letter from Ludwig Geiling, proprietor of the Majestic theatre at Baldwin, La., encloses another letter written recently by the postmaster at Baldwin and addressed to the Post Office Department at Washington, D. C., concerning the shipment of films by the United States mail. In submitting the letter of the local postmaster, Mr. Geiling writes:

"I am enclosing herewith a copy of a letter which is self-explanatory in itself and which I believe is a fair sample of possibly hundreds of similar cases. I am sending you this copy as I have so much faith in the News that I believe there is no way for exhibitors to get a square deal unless their grievances are presented in the columns of the News. I myself would not try to run a picture show without the News, and I think that I am not the only exhibitor with this idea."

The letter written by the Baldwin postmaster, John W. Sewell, to the Chief Clerk of the P. O. Department at Washington, and enclosed in Mr. Geiling's letter, follows:

"My local picture man expressed today to New Orleans one film case—44 lbs.; express charges, $.94; one case—16 lbs.; express charges, $.56—total express, $1.50.

"I could have mailed them to New Orleans, 44 lbs., for $.50 including the two cent revenue; 16 lbs. for $.20 or a total of $.70 thus saving this man $.80 on this shipment. He, however, has to pay both ways, therefore my saving in this one case would be $1.80; besides giving him the benefit of my messenger service free, he has to pay his private messenger $.20 per trip; total saving to my customer, therefore, would be $2.00.

"This besides daily revenues to the Post Office.

"I speak of my office alone throughout the 1st and 2nd zone. I dare say there are many similar cases. And the Post Office should get this business."

Stage Set for Movie Ball

THE grand ball, festival and dinner to be given by the Theatre Owners' Chamber of Commerce at the grand ball room, Hotel Astor, next Wednesday night, promises to be even a bigger event than those formerly given by the Screen Club, well remembered as the elite events of filmdom.

Many producers, stars, and film players have purchased tickets.

Not one distributing or producing concern is without box seats. and at the time of going to press, more than eleven hundred tickets had been sold and the issue of tickets is limited to fifteen hundred.

The committee is located at 1600 Broadway, where those desirous of securing admissions will be accommodated until the limit is reached.

British Film Executive Is Guest of Universal

THE Universal Film Manufacturing Company tendered a dinner at the Waldorf-Astoria Hotel, New York, on Wednesday evening of this week, to Arthur Clozenberg, managing-director of the Film Booking Offices, Ltd., of London, which distributes Universal's product in Great Britain. Paul Gulick acted as the toastmaster of the occasion. Carl Laemmle, president of the Universal Film Manufacturing Company, welcomed Mr. Clozenberg in the name of the Universal organization. The other speakers who followed President Laemmle were Vice-President R. H. Cochrane, General Manager Goldstein, Sales Manager Harry Berman and Export Manager George Kann.

In the course of his speech, Mr. Clozenberg paid high tribute to the executive ability of Mr. Laemmle and ascribed the success of Universal Film as responsible in a large measure to the grit and fixity of purpose of its president. Mr. Clozenberg further asserted that he would finance a trip to London of a Universal representative, the trip to be in the nature of a reward to the best Universal salesman.

General Manager Goldstein gave some interesting figures in the course of his talk indicative of the size and scope of the Universal organization throughout the world. He declared that there were in operation at the present time no less than forty-four distributing depots with an aggregate force of three hundred salesmen and twelve hundred other employes, exclusive of the forces in the New York headquarters and the studios at Universal City. One hundred fifty automobiles are employed, declared Mr. Goldstein. The weekly payroll of the company amounts to $135,000. At the Fort Lee laboratories alone, Mr. Goldstein said, over 2,000,000 feet of print were turned out.

First Nat'l Home Office Have Xmas Party

Christmas spirit was in ample evidence at Associated First National offices on the holiday eve, when as many of the big staff as could find room on the seventh floor and corridors leading thereto gathered at the invitation of Manager James D. Williams in a festive "party."

Mr. Williams, in response to the applause which greeted his entrance, mounted the dais alongside Santa Claus (impersonated by Arthur Leslie of the publicity department) and expressed the pleasure it gave him to see such a large First National "family" gathering.

With Mr. Williams' address went seasonable tokens of regard to each member of the organization. In the spirit of good fun and merriment, C. L. Yearsley and other heads of the departments followed Mr. Williams on the dais. Placards with humorous "copy" and sketches, touching on popular personalities in the First National organization and with quips at the various trade papers adorned the walls. Good cheer was dispensed, a mistletoe bough played havoc with Old Doctor Formality and two hours of Christmas Eve fun came to a close with hearty handshakes and happy wishes for the holiday and for a continuation for all of the Merry Xmas already so well begun.

A.M.P.A.'s Gridiron Dinner Set for February

The A. M. P. A. will give their annual Gridiron Dinner during the latter part of February at the Biltmore Hotel, New York. This is considered the most brilliant affair of the year in the activities of the A. M. P. A.

Only a limited number of tickets have been issued for the dinner. It is expected that it will be attended by many of the biggest men in the motion-picture industry. While tickets were distributed to the members at their last weekly meeting they are already practically unprocurable, it is stated. The advance demand for them is declared to have been unprecedented.

D. P. Howells Decries Demand to Bar German-Made Productions

Belittles Menace of Competition from Abroad; Discusses "Passion"

THE importation of foreign-made productions into the American market is discussed at length by David P. Howells in a statement just issued from the headquarters of Associated First National Pictures. Mr. Howells says:

"Cries for reprisals against Germany due to the edict there against the showing of American films should not be taken seriously by the trade in this country. The demands for the barring of German films by this country is raised by the uncertain producer, the maker of pictures in America who is not certain that his production can hold its own against competition.

"The action in Germany is one that would not be tolerated here inasmuch as it is a direct attack by producers to force the exhibitors there to take films of home manufacture that are of less value to them than others that they could procure. The producers there found that they could not compete with American films and because it is vitally necessary for Germany to foster all possible industry within its borders the government issued the edict prohibiting exhibitors there to show American films. Instead of being taken by producers here as an insult to America, or as unfair tactics on the part of another country, it should be accepted as a surety that there is nothing in the bug-a-boo about the American market being flooded with foreign films at a cheaper price than the American producer can manufacture.

"German manufacturers have found that they cannot compete with the American films in their own home market. They admitted this when they joined in the application for the writ against the showing of American films there. If they cannot compete in their own home market what chance have they in the American market? In view of their stand taken before their own government how much basis is there to the oft re-iterated fear that the American producer must beware or he will find his own market taken away from him by foreign films manufactured at a cost far lower than he could hope to approach?

"As a matter of fact there is only one director and one star in a foreign country that can hope to break into the American market in direct competition with the best of the producers here with any hope of success. The star is Pola Negri and the director is Ernest Lubitsch. They work together and the reason why they have a chance of breaking into American territory is because Mr. Lubitsch has adopted the American method of careful production and in Miss Negri has a star who has the inherent ability to rank among the leaders anywhere in the world. I venture to say that if either this director or this star had been working five years ago their place in the foremost ranks in America would have been assured two or three years ago.

"'Passion,' now being distributed in this country by Associated First National Pictures, Inc., is a striking example of their combined work. Its universal appeal is well shown by the hordes that have crowded into theatres in this country where the production was shown. The establishment of a record at the Capitol theatre in New York is viewed with alarm by those producers who do not know of conditions in France, Italy and Germany and all other European centres of motion picture productions.

"Mr. Lubitsch and Miss Negri work on the same comparatively slow basis that is now characterizing the production of the leading producers and stars of America. They realized that time must be taken for a big production and on resuming work immediately after the conclusion of peace they adopted a schedule of not more than four productions a year. Four foreign productions a year from this source that can compete with American-made films carries no great threat to the American market.

"Other producers in Europe are beginning to realize that hasty slip-shod work gets the motion picture producer nowhere and the frantic haste to get productions onto the market which was so marked when the resumption of motion picture production was possible with the ending of the war is fast disappearing and there is a chance that other European stars or directors may solve the problem of productions with a world-wide appeal in the same manner as have Ernest Lubitsch and Pola Negri. Before they can accomplish this, however, they must accept the dictum which these two have already adopted of very few productions a year, so that even if every producer of any account in Europe should hit the mark of American taste in the same way 'Passion' has, the American market could not be flooded merely because of the small product a careful schedule naturally entails.

"That is the foreign position in a nutshell as far as it concerns the American producer, but from the standpoint of the American exhibitor an attempt to bar German films should be fought tooth and nail. A mere edict against films direct from Germany would not satisfy the producer who is afraid of competition. An edict against the importation of any film would have to be issued for it is seldom that a film comes from the point of its origin. German films come to this country via Holland or France. French films are apt to come via Italy, etc.

"The exhibitor of the United States has already made known his views in regard to foreign films through the resolution adopted at the Cleveland convention last June:

"'We deprecate the intents on the part of certain producers to curtail the output of quality pictures. Art being international, we favor all motion pictures of merit and quality regardless of where they are made. We, therefore, favor the importation of high class motion pictures, if by such means competition could be kept alive amongst producers.'

"Anent the sentiment expressed in the last sentence of this resolution the comment of the New York *World* in its review of the opening of 'Passion' at the Capitol theatre in New York is significant:

"'A new artist of the screen made her bow to New York yesterday and American young women of the profession will see Pola Negri at the Capitol theatre this week with apprehension and interest. The acting of this Polish girl, about whom little has been heard in America, may go far toward firing anew the ambitions of established favorites who have rested, perhaps too comfortable, for a year or more on laurels of the past.'

"Other critics have made the same suggestion that this one film from the other side may provide the urge for better work on the part of many stars who have traded chiefly upon reputation rather than honest exhibition of talent during the past

(*Continued on page* 508)

Leslie Mason Resigns from Trade Review

ANNOUNCEMENT is made of the resignation of Leslie Mason from the vice-presidency and editorship of the Exhibitor's Trade Review. Mr. Mason has been associated with the Trade Review since 1916, when he resigned as managing editor of the Motion Picture News. In a statement just issued Mr. Mason expresses his thanks to the trade for the co-operation extended during his association with the Trade Review. He says:

"In retiring from the editorship of Exhibitor's Trade Review and as a member of the company, I want to take this opportunity of thanking the officials of every concern in the industry, the members of the National Association and the Associated Motion Picture Advertisers, the Motion Picture Theatre Owners of America and the rest of the exhibitors of the United States, for their friendly and generous co-operation.

Beecroft Returns with 40 Foreign Pictures

Importer Enthusiastic Over High Class of Product Gathered from European Countries

CHESTER BEECROFT, exporter and importer of pictures, is the latest film man to return from a buying trip in Europe. Mr. Beecroft is back with forty European pictures, which, at some date as yet undecided, will find their way to the screens of America. Twenty of this number will reach the United States in 1921, the others to follow at a later period.

These productions, some of them, according to Mr. Beecroft, are of a lavishness and magnitude which will surprise the trade. They were gathered in Italy, Germany, France, Norway and Sweden, all of them made since the war, and picked from a vast number of productions which Mr. Beecroft viewed while abroad.

"The importation of these productions," said Mr. Beecroft, "will be the most healthful thing which could happen for the welfare of the American screen. We have been supreme so long—so far superior to the rest of the world in picture making—that we, that is to say—the American producer, has sailed merrily on, content to grind out pictures in the same way that a manufacturer makes furniture. When our producers and directors realize that their foreign competitors are not by any means puny and helpless contenders in the race for screen artistry, they themselves are going to put forth a greater effort.

"The pictures I purchased abroad are, I believe, the cream of the European output. From Germany I picked five pictures out of a hundred. France, Scandanavia, and Italy have contributed some productions which I believe, have never been equalled except by D. W. Griffith in this country. I am willing to admit that the majority of foreign-made pictures are inferior in matters of direction and technical detail, but all foreign directors are not inferior. And some of the continental actors are nothing short of marvelous. Their photography is above ours. And, because of the cheapness of 'extras,' in Italy, for instance, huge crowds can be brought before the camera.

"Our producers must realize that they have worthy competitors. They must understand that foreign producers are striving with every ounce of energy to find a place for their product in this country. They are making an earnest, serious bid for a world market."

Mr. Beecroft is particularly enthusiastic over a picture entitled "Napoleon," which he purchased in France. He describes this as the most ambitious production which that country has ever attempted. With the permission of the French Government the palace of Versailles and Fontainbleu, places which played a prominent part in the life of the great Frenchman, were used, with the result that sets were obtained which could never be duplicated in any studio. The picture was made by Saffi, one of the largest French film interests.

The five German-made pictures feature Leah Mara, a Russian actress. The largest production is "Duke du Reichstadt," a story based on the life of the younger Napoleon. Mr. Beecroft states that this will be one of the most sensational foreign pictures ever to reach America. Another production is "Anna Karanina," based on the story by Leo Tolstoi. The stories of none of the German pictures are laid in that country.

What Mr. Beecroft describes as bigger than "Cabiria" or "Quo Vadis" was purchased in Italy. It is entitled "The Fall of Rome" and is a huge spectacular production.

Six pictures were purchased in Copenhagen. One of these is an adaptation of Charles Dickens' "Our Mutual Friend," and is twelve reels in length. Another is founded on the old legend of "The Flying Dutchman."

Mr. Beecroft is not optimistic for the future of the American export field until the rate of exchange improves. Other reasons for the decline of the export trade, he states, are the oversupply of pictures, and the local pride, especially in England, where there is great feeling against "the American invasion."

Mr. Beecroft has as yet made no arrangements for the release of the pictures which he has purchased for this country.

Newark Exhibitor Dies

John B. McNally, manager of the Newark theatre and associated with the theatrical profession for nearly thirty years, died from apoplexy on Christmas Day afternoon in his home at 63 Elizabeth Avenue, Newark, N. J.

Howell's Decries Foreign Agitation

(*Continued from page* 507)

two years when abnormal demand for entertainment made the public swallow anything in the line of motion picture productions. The time is here, however, when the exhibitor will need the best that can be produced to keep his house crowded.

"If foreign productions can have the effect of speeding 'established' favorites up to their best on every production they turn out there are very few foreign films that can stand the competition. Anything that will keep the Americans keyed up to their best is going to be a help to the American exhibitor and a prohibition against the foreign film that may accomplish this result would be a direct attack upon the exhibitor.

"Let the foreign film come in unhindered. It can never surpass the American film at its best but it can have the result of giving an exhibitor a basis for demanding the best from the American producer."

Complete Program of the Big Music Conference on Page 526.

Advertising Ass'n Plans Series of Discussions

The Pan American Advertising Association, which is a component part of the Associated Advertising Clubs of the World, is planning a series of winter luncheons at which speakers of recognized authority in various phases of the advertising field will address the members present upon topics of interest. The addresses are to be informal in character and are to be followed by general discussions on the part of those present. The association has appointed Arthur J. Lang as its executive-secretary. Mr. Lang is well known in motion-picture circles through his long association with the Nicholas Power Company. He has traveled extensively in Latin America during the past ten years and has acquired a thorough knowledge of the merchandising and advertising practices of that part of the world.

The first luncheon will be held during the last week in January. The "keynote" for this session's discussion will be: "Advertising is the militant arm of foreign trade." The luncheons will start at 12:30 and terminate promptly at 2. Each principal speaker will be limited to fifteen minutes. In the discussion following, no participant will be allowed to hold the floor for more than five minutes.

N. Y. U. Graduates Form a Writers' Guild

The N. Y. U. Writers' Guild, an organization composed of graduates of New York University who are engaged in the motion picture, theatrical, newspaper and magazine fields, was started at a recent luncheon held at the Cafe Boulevard, New York City. The organizers are I. Martin Stern and Rutgers Neilson, both identified with the film industry.

EXHIBITORS' REPORTS ON NEW RELEASES

What the Big Houses Say

EARLY RETURNS FROM WEEK RUN THEATERS

UNIVERSAL

Once to Every Woman—

Established a new record for our box office and received more favorable comments than any picture even played. (West.)

Capacity business all the week. Picture pleased all. (Middle West.)

Broke all records. Turned them away Sunday. (Middle West.)

Fixed by George—

Excellent. Very funny and pleases the patrons who enjoy high class comedy. (East.)

FAMOUS PLAYERS

Idols of Clay—

Elaborate production and fine photography. Story seemed to hold the interest of our patrons. Played to above average for a week. (Middle West.)

Carried fair houses and did



Here is another display for "The Devil to Pay," playing this week at the Terminal theatre, Newark, N. J.

enough business to warrant a second week's booking. (East.)

Somewhat gruesome. Did big business. Held over second week. (East.)

Heliotrope—

One of the season's finest pictures, in my estimation—and my opinion backed up by the fact that it played to capacity business in a house seating twenty-seven hundred. Consider it an excellent production from every angle. (East.)

A good picture but did not draw well at my house. (Middle West.)

Conrad in Quest of His Youth—

An extremely entertaining picture with a star who is regarded in this section as one of the most popular of the male species. Considering that this was the week before Christmas, business was very good indeed. (East.)

Great. Opened very big. Great crowds waiting to get in. Meighan a great favorite here. (Middle West.)

Average picture. Played to average business. (Middle West.)

Usual comment on this picture. Why was Meighan surrounded by such ugly women? Fair business. (East.)

Behold My Wife!—

A good picture and box-office attraction which has been held for a second week at the highest class theatre in the city. (Middle West.)

With the aid of exploitation, including a prologue, this picture went over big and brought good business. (West.)

The City Sparrow—

When I put out a poster advertising Ethel Clayton, I sit back and wait for the money to roll in—for she is one of the biggest favorites here on the Paramount list. This is one of her weaker stories, but it went over in great shape. (East.)

Frisky Mrs. Johnson—

Typical Burke picture, very pleasing, fair business due to holidays. (East.)

The Restless Sex—

Fair picture playing to fair business for second week. (East.)

The Testing Block—

Best Bill had done to date. (West.)

An average picture which went over big. Hart great favorite here. (West.)

Burglar Proof—

Exceedingly pleasing but not much of a draw. (West.)

Silk Hosiery—

About average. Business about as usual. (Middle West.)

The Cradle of Courage—

A fine Hart picture. Excellent returns. (Middle West.)

The Jucklins—

Pleased those who saw it, but the title not well known enough at this date, with result that it carried no popular appeal. (Middle West.)

The Charm School—

Fine picture, pleasing, entertaining, and brought good business. (West.)

To Please One Woman—

Not a big picture, but up to the average. Played to fair business. (Middle West.)

FIRST NATIONAL

Nomads of the North—

Splendid picture which did big business for us although it played the week of Christmas. (Middle West.)

A good picture with some excellent scenic effects and an interesting story. (Middle West.)

Twin Beds—

Carter de Haven at his best, but many did not like it. Poor business due to holidays. (East.)

Another stage farce gone wrong. A good program picture. Business about average. (East.)

Peaceful Valley—

An improvement over "Forty-five Minutes From Broadway," but not his best by any means. Usual business. (East.)

Go and Get It—

An interesting feature, seemed to please. Brought a good business. (West.)

The Truth About Husbands—

Drew very strongly at the box office and my people liked the picture. (Middle West.)



This display which splits feature honors on "39 East" and "Four Times Foiled" is the work of the Kerredge theatre of Houghton, Mich.

Curtain—

Good picture. Did excellent business every day of its engagement. (Middle West.)

Dinty—

Good picture. Splendid vacation attraction. Big and little folks all like Wesley Barry. (Middle West.)

The Heart of a Fool—

An interesting production and ought to please, but did not draw well and business was poor. (West.)

GOLDWYN

Bunty Pulls the String—

Good picture although devoid of any very striking or sensational incidents. Business was rather poor first part of week but increased every day until the end of the



Initial ad for "19 and Phyllis" and to be found, used in the Brooklyn papers by Edward L. Hyman, manager of the Brooklyn Strand theatre

week when we did big business. (Middle West.)

Honest Hutch—

Fine picture. Unusually good story and unusually well made story. Patrons liked it a lot. (Middle West.)

Stop Thief—

Fair picture; fair business. (East.)

The North Wind's Malice—

A very good picture, to very good business considering the fact that is the the week before Christmas. (East.)

Girl With the Jazz Heart—

This was a corker. I think it the best thing Madge Kennedy has yet done. They all liked it, and I played to capacity houses all week. (East.)

The Penalty—

More than held its own against



Hand drawn display, five columns by a page in depth, for "Prairie Trails."

all odds and pleased all patrons. (Middle West.)

REALART

Her First Elopement—

Nothing to rave about—but they liked "Food for Scandal" and they like Wanda, so they all came out. Box office report good. (East.)

Oh, Lady, Lady—

An excellent picture. Bebe Daniels has become very popular here in her short career as a star. This picture has lost nothing; it is transition to the movies. (Middle West.)

Blackbirds—

A mediocre picture. Star not particularly attractive, but played to good business for reasons unknown. (Middle West.)

METRO

The Star Rover—

Very good. The plot is well put together and the details are worked out well. (East.)

The Misleading Lady—

The production was not much above average, but the audience seemed to like it. (East.)

Blackmail—

Fine picture which brought good business. (Middle West.)

PATHE

Money Changers—

Good—consistently satisfactory business all week. (Middle West.)

Went over in fine shape. Corking good story with plenty of action, and it scored nicely. (East.)

FOX

The Joyous Troublemaker—

My audiences are composed chiefly of boys and men, and they are all crazy about William Farnum. He always plays to good audiences here, and my box office receipts were gratifying. (East.)

The Plunger—

This is a surprise. First time Walsh has been tried out for a week here. Even in the week before Christmas it drew. (Middle eWst.)

ROBERTSON-COLE

Kismet—

Opened fine and improved daily. Wonderful acting on part of Otis Skinner. Marvelous sets. (Middle West.)

Occasionally Yours—

Only average business on this. Picture is fair entertainment. (West.)

UNITED ARTISTS

The Mark of Zorro—

Best picture Douglas Fairbanks ever made. We have had such big business during its two weeks run that we are holding it over for a third week. (Middle West.)

EQUITY

The Song of the Soul—

Not a great picture but Vivian Martin's charm and cleverness put it over. Played to good business for a week. (Middle West.)

HODKINSON

A Thousand to One—

A great picture but poor business on account of the holiday season. (East.)

JANS

Madonnas and Men—

Carried fairly good houses here considering it was the week before Christmas and most people were busy. It didn't seem to make such a big hit, however, as most persons who saw it didn't like it. (East.)



"Dead Men Tell No Tales" display, ten inches by three columns, used by the Rex theatre, Seattle, Wash.

STATE RIGHTS

A Child for Sale—

Picture is good and we had more than ordinary business. (West.)

The County Fair—

Interesting and seemed to please. Larger box office receipts than usual. (West.)

Stoll Gets Off to a Good Start

Verdict on Its First Release Generally Favorable

IN another part of this issue the Stoll Film Corporation of America makes its initial use of a colored insert as an advertising medium. While the officials of the company have been tempted during the preceding six weeks to employ this form of exploitation they decided to wait until they would be able to set before the exhibitors of the country the verdict of the trade press reviewers on the first two releases and also coincident with the opening of their program on January 2.

As to "Squandered Lives," an adaptation from Cosmo Hamilton's "Duke's Son," and "Mr. Wu," taken from the story of H. M. Vernon and Harold Owen, that verdict is now in. The critical opinions of the reviewers have been generally favorable and have confirmed the expectations of Stoll executives. From the many the company has selected four, two of each of the pictures named.

No attempt has been made to extract from these opinions only the "Sweet" parts or to select those phrases or portions of phrases which disconnected from the context frequently have an effect radically different from that intended by the writer. The reviews are printed verbatim—in fact, with one exception they are reproduced photographically. The exhibitor will have the opportunity of reading the "knocks" as well as the "boosts."

The sales forces of Stoll, which are operating from thirty-three Pathe exchanges, now have been in the field nearly a month. That these managers and salesmen have received substantial encouragement from exhibitors in their territories is attested by the reports being received by General Manager Ralph Proctor.

"The word that comes to us from our branch managers uniformly indicates what I have always claimed that the spirit of fair play is just as strong among the exhibitors of this country as it is among those in England," declared Mr. Proctor. "The former are accepting English pictures just as readily as American subjects are received in England. They are displaying a spirit of absolute reciprocity. The bookings have been not only beyond our anticipations; they have been a revelation.

"That the American market is as cosmopolitan as is any other in the world is proved by the reception accorded 'Passion,' a European-made subject, at the Capitol in this city. It may have remained for Samuel L. Rothafel to demonstrate this fact as he has demonstrated other things in a showman way before, but there can be no question he has proved there is always room in this country for a picture made outside the boundaries of the United States when the production is a worthy one.

"'Passion' is not only a subject made in another country, but it is what we have in this country characterized and frequently stigmatized as a costume picture Mr. Rothafel has shown that a costume production, if the story is 'there,' will go and go big. I am bearing so heavily on this phase of this particular question because Stoll will release at the end of January 'The Tavern Knight,' adapted from the book by Rafael Sabatini, a picture I am anxious for all exhibitors, first run as well as others, to examine critically. I believe they will find in its unusual exteriors and even remarkable interiors something out of the ordinary. And these factors are entirely subordinated to the love and adventure elements of the story.

"So you may understand why it is we feel here the American exhibitor will continue to accept pictures regardless of their nativity so long as they are good. And it is because of this open-minded spirit encountered by our sales force that the production chiefs of the Stoll company abroad have determined materially to expand their picture making activities."

Educational Releases at Big Houses

"The One Best Pet," fifth of the Chester Comedies featuring Snooky, the Humanzee, is given a prominent place on the holiday bill at the Rivoli theatre. Following the policy unbroken since the showing of the first of the series, this picture will be shown at the Rialto the week following. "The One Best Pet" is said to include a number of thrills, including Snooky's rescue of the baby from a church steeple, to which it is carried by toy balloons.

At the Brooklyn Strand this week Johnny Hines is appearing in "Torchy Turns Cupid," fifth of the two-reel comedies made from the stories by Sewell Ford. Agnes Martin, a Broadway favorite, makes her film debut in this picture.

"Lots—a Yodel," an unusual Chester Outing picture of the Swiss Alps, is on the program at the Strand.

Kempton Greene Returns to Los Angeles

Kempton Greene, who has just completed the role of Dr. David Gemmell in the John S. Robertson production of "Sentimental Tommy" for Paramount has gone to the West Coast to continue his motion picture activities. Mr. Greene is president of the Motion Picture Branch of the Actors' Equity Association and had a successful stage career before he entered the picture game.

PROGRAMS FOR THE WEEK OF JAN. 1ST

With First Run Theatres

WIRE REPORTS FROM CORRESPONDENTS

NEW YORK

Rivoli Theatre—

Overture—"Jolly Robbers" by Rivoli Orchestra.
Comedy—Sound Your "A"—Mutt and Jeff cartoon.
Special—Christmas Fantasy presented by Grace Eastman, Maria Lamor and Evelyn MacVay, dancers, children and chorus.
Current Events—Rivoli Pictorial.
Vocal—"In a Tavern," Carol Rollins, baritone and chorus.
Feature—The Charm School—Wallace Reid.
Comedy—One Best Pet—Chester.
Organ Solo—Toccata from "Fifth Symphony."
Next Week—Forbidden Fruit—Cecil B. DeMille.

Rialto Theatre—

Overture—"The Merry Wives of Windsor," by Rialto Orchestra.
Scenic—Ottauquechee Valley—Post Nature Scenic.
Special—Christmas Eve in a Toy Shop, presented by Thalia Zanou and Vera Myers, dancers, Maurice Cass and Harry Edison.
Current Events—Rialto Magazine.
Vocal—"I Want What I Want When I Want It," by Emanuel List, basso profundo.
Feature—The Rookie's Return—Douglas MacLean.
Vocal—"Jewel Song" from "Faust" by Mary Fabian, soprano.
Comedy—The Slicker—Sunshine.

Strand Theatre—

Overture—"Yuletide Tone Poem" by the Strand Symphony Orchestra.
Current Events—Strand Topical Review.
Scenic—Lost a Yodel—Chester.
Special—A Yuletide Frolic in four scenes. 1—Toyland, 2—Over the Housetops, 3—Christmas Eve, 4—Christmas Night. Presented by Estelle Carey, soprano, Strand Male Quartette and Joseph Martel, baritone.
Feature—Nineteen and Phyllis—Charles Ray.
Vocal—"For You Alone," by Redferne Hollinshead, tenor.
Comedy—Edgar's Little Saw—Booth Tarkington.
Organ Solo—"Hallelujah Chorus," by Handel.
Next Week—The Last of the Mohicans—Maurice Tourneur.

Capitol Theatre—

Overture—Christmas Fantasy by Capitol Grand Orchestra and the Russian Cathedral Choir.
Musical—Russian Cathedral Choir in a program of special Yuletide music.
Special—Madge Evans in "Heidi," Prizma production. First story presented in colors in motion pictures. Madge Evans appears in person at most performances.



Sid Grauman's display for "The Charm School."

Current Events—Capitol News.
Prologue—The Girl With the Jazz Heart, presented by Mlle. Gambarelli and Capitol Ballet Corps.
Features—The Girl With the Jazz Heart—Madge Kennedy.
Organ Solo
Next Week—Bunty Pulls the Strings—Goldwyn.

LOS ANGELES

California Theatre—

Overture—"If I Were King."
Current Events — Fox News and Local Events.
Organ—"Do You Ever Think of Me?" Solo by Milton Charles.
Comedy—Edgar and His Little Saw—Goldwyn.
Feature—The Guile of Women—Will Rogers. Preceded by a prologue in which Julaine Johnston, former motion picture actress, renders a solo, assisted by a quartette.
Next Week—Prisoners of Love—Betty Compson.

Grauman's Theatre—

Overture — "Mademoiselle Modiste."
Current Events—Pathe News.
Organ—"Careless." Solo by Henry Murtaugh.
Educational—Paramount Magazine.
Special—A dance number titled, "A Happy New Year in a New Way," is presented. The stage setting shows the roof of a country home with a big chimney. The roof is raised and discloses an interior where mother puts two children to sleep. As if the children were dreaming, they see the new year come dancing through the fireplace. The act requires eight child dancers.
Feature—Idols of Clay—Paramount Special.

Kinema Theatre—

Overture—"Kamenoi Ostrow."
Cartoon—Gump's release.
Current Events — International News.
Vocal—"Dear Little Boy of Mine." Solo by Roy Smoot.
Educational—Screen Snapshots.
Scenic—Burrod Scenic—Special Pictures.
Ballet Number—In a forest setting with moonlight effect six girls present an original dancing number.
Feature—Love, Honor and Behave—Sennett First National.
Next Week—Dinty.

Miller's Theatre—

Current Events—Fox News.
Cartoon—A Parlor Bolshevist—Mutt and Jeff.
Special—Scenes taken of the Los Angeles Chamber of Commerce on a tour through Mexico.
Feature—A Yankee in King Arthur's Court—Fox Special. International premiere. Booked for a ten-week run.

Symphony Theatre—

Current Events—Fox News.
Educational—The Wards of a Nation—Ford.
Cartoon—All Stuck Up—Mutt and Jeff.
Comedy—Pals and Petticoats—Fox.
Feature — Prairie Trails — Tom Mix. Presented with a prologue in which two actors give extracts from subtitles in an interior set of a bunk house, reproducing scenes from the feature.
Next Week—The Riddle: Woman.

Broadway Theatre—

Current Events — From Selznick, Fox and Gaumont News.
Educational—Movie Chats—Kineto.
Vocal—Rose. Solo by Al Pemberly.
Feature—Oh, Lady, Lady—Bebe Daniels.
Next Week—The Furnace.

Superba Theatre—

Current Events—International News.
Feature—Outside the Law—Priscilla Dean.
Presented with a prologue showing an interior setting in Chinatown with a vocal solo, "What's the Use of Dreaming?" rendered. The booking is for four weeks.

Grauman's Rialto Theatre

Feature—Heliotrope—Third week.

Mission Theatre—

Feature—The Mark of Zorro—Fourth week.

Tally's Theatre—

Current Events—International News.
Vocal—Two song numbers rendered by local artists.
Educational—Movie Chats—Kineto.
Feature—The Jack Knife Man—Vidor—First National.
Next Week—Pass on Fruit.

MINNEAPOLIS

New Garrick Theatre—

Overture—Medley especially arranged by Musical Director Nelson for the current week's bill.
Comedy — Shuffle the Queens — Christie Educational.
Feature—Civilian Clothes—Thomas Meighan.
Scenic—The Wanderer—Bruce Educational.
Next Week—Nineteen and Phyllis.

New Lyric Theatre—

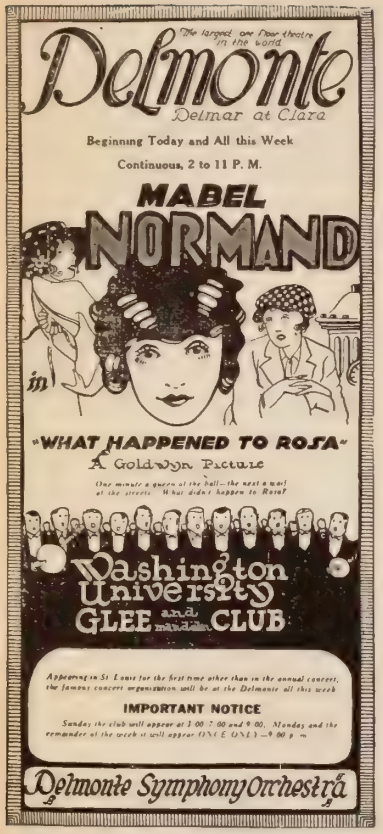
Overture—Popular Selections.
Vocal—The Rosary and Love's Old Sweet Song. Duet by Coster and Clements.
Cartoon—Happy Hooligan.
Educational—Pictorial Review.
Current Events—From Pathe and Selznick with Novagraph strips added.
Feature — The Furnace — Realart Special.
Next Week—The Woman in His House.

Blue Mouse Theatre—

Overture—Harlequin's Serenade.
Current Events—From all releases with local views showing fire department and local events.
Comedy—The Huntsman—Clyde Cook.
Feature—The Mark of Zorro—Douglas Fairbanks. Second week.
Next Week—To Please One Woman.

Strand Theatre—

Overture—Tickle Me.
Current Events—International News and local events.



Display by the Delmonte theatre, St. Louis, Mo., on "What Happened to Rosa." In size fourteen inches by three columns.

Comedy—To a Rue a Door—Gumps.
Feature—Dangerous Business—Constance Talmadge.

SAN FRANCISCO

Strand Theatre—
Next Week—So Long Letty.
Current Events—Select News.
Cartoon—Mutt and Jeff—Fox.
Feature—The Untamed—Tom Mix.
Next Week—The Last of the Mohicans.

California Theatre—
Overture—Ohio.
Current Events—California Topical News.
Piano—Second Hungarian Rhapsody, rendered by Hans Hanke.
Comedy—The Scarecrow—Metro.
Organ—"Some Little Bird" solo by Eddie Horton.
Orchestra—Selections from "The Only Girl" and "That Old Irish Mother of Mine."
Feature—The Bait—Metro.
Next Week—Polly With a Past.

Imperial Theatre—
Overture—"Ohio."
Current Events—Imperial Screen News.
Orchestra—"Dance of the Hours"—'Idle Dreams.'"
Feature—Idols of Clay—Mae Murray. Introduced by a tableau prologue combining musical and ballet features.

Tivoli Theatre—
Comedy—Double Triumph—Torchy Educational.
Orchestra—Songs from the Old Folks.
Vocal—"The Miserere" from "Rigoletto." Sung by Madame Zavaschi and Manuel Procini.
Comedy—The Adventures of Edgar Pomeroy—Goldwyn.
Orchestra—"Southern Rhapsody."
Feature—Everybody's Sweetheart—Olive Thomas.

SEATTLE

Clemmer Theatre—
Overture—"The Holy City" and "Rio Grande."
Comedy—A Soft Boiled Yegg—Fox.
Feature—The Mark of Zorro—Douglas Fairbanks.
Next Week—The Misfit Wife.

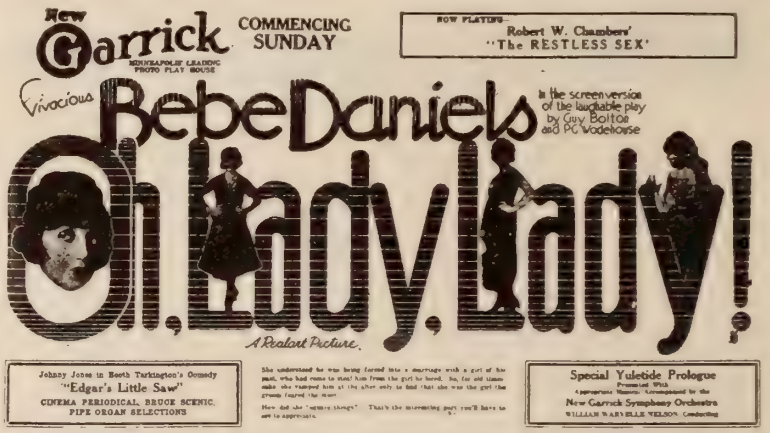
Coliseum Theatre—
Overture—Selections from "Mlle. Modiste."
Current Events—Gaumont Graphic No. 143.
Comedy—Without a Wife.
Scenic—Fine Feathers.
Feature—Dinty—Wesley Barry. Presented with a prologue in which a boy quartette is featured.
Next Week—The Frisky Mrs. Johnson.

Strand Theatre—
Overture—"Cavalleria Rusticana."
Comedy—Edgar's Little Saw—Goldwyn.
Scenic—Lovely Moroland—Paramount.
Next Week—The County Fair.

Missouri Theatre—
Overture—Selections from "William Tell."
Missouri News—Select strips from current events films.
Snappy Paragraphs—Literary Digest Topics.
Vocal—By Missouri Singers.
Comedy—Mack Sennett.
Presentation—The Toy Shop.
Feature—Bunty Pulls the Strings.

Delmonte Theatre—
Overture—Selections from "Miss Springtime."
Scenic.
Topics of the Day—Literary Digest.
Current Importances—Pathe News.
Special Vocal Act—Four classic singers.
Feature—The Jucklins.

The Criterion Theatre—
Overture—"Miss Springtime."
Recent Occurrences—Pathe News.
Literary Paragraphs—From the Digest.
Criterion Scenic Reel.
Presentation in accord with feature.
Comedy—Mack Sennett.
Popular selection by orchestra followed by organ solo playing "Marjie," "The Love Bird," and "Feather Your Nest."
Feature—The Jucklins.



This third of a page for "Oh, Lady," was used by the New Garrick theatre of Minneapolis

ST. LOUIS

New Grand Central—
Overture—Selections from "Tales of Hoffman." Second Overture—"Egyptian Ballet."
Scenic—Universal.
News and Reviews—Best paragraphs and news pictures from leading news and review reels.
Presentation—Singing and dancing.
Feature—Otis Skinner in "Kismet."
Comedy—Sunshine.

Wm. Fox Liberty Theatre—
Overture—Selections from "Aida," by Hoffman's orchestra.
Current Importances—Fox news.
Scenic—Universal.
Vocal Solo.
Cartoon Comedy—Mutt and Jeff.
Serial—Fantomas.
Feature—Pearl White in "The Thief."
Comedy—Ben Turpin in "A Close Shave."

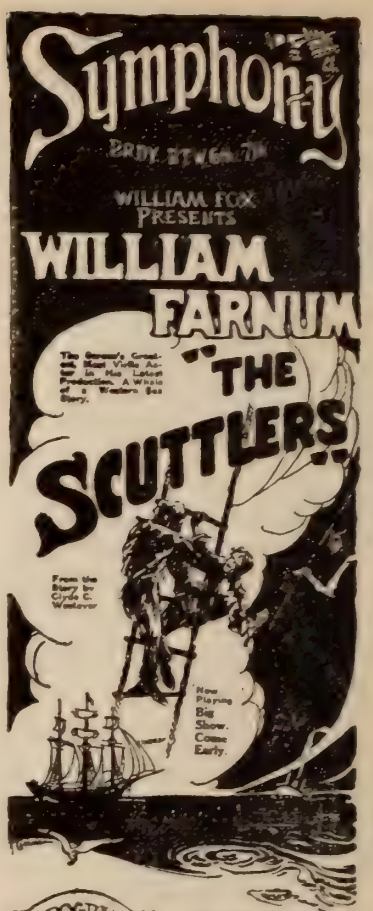
West End Lyric—
Overture—By Davè Silverman symphony.
Universal Current Events.
Educational—Universal Scenic.
Selections of popularity by pianist.
Feature—Kismet—Otis Skinner.
Comedy—Sunshine.

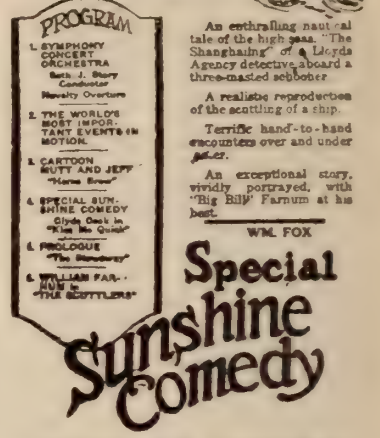
DETROIT

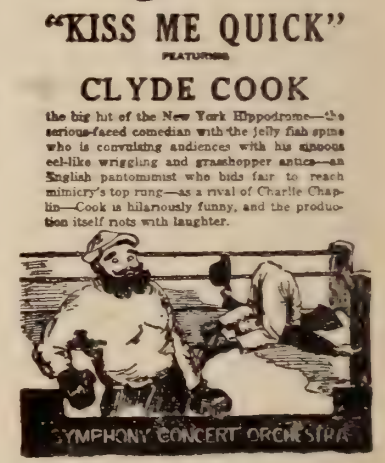
Adams—
Overture—"Semiramide."
Current Events—Adams Topical Review.
Educational—Selected Scenic.
Comedy—"The Skipper's Narrow Escape."
Vocal—Emmons and Colvin.
Feature—"An Old Fashioned Boy," Charles Ray.
Next Week—"Habit" and "Love, Honor and Obey."

Broadway Strand—
Overture and Dance—"Dance of the Hours," Florence Rogge.
Educational—"The Cloud Line," "Mecca of France."
Special—Tableau to the New Year.
Comedy—"The One Best Pet."
Vocal—Sudworth Frazier.
Feature—"Midsummer Madness," William De Mille production.
Next Week—Same.

Madison—
Overture—"The Only Girl," Victor Herbert.
Current Events—Madison Topical Review.
Educational—Selected Scenic.
Comedy—Buster Keaton in "Convict 13."
Vocal—Ruth Chase.







Double column sixteen-inch ad for "The Scuttlers" used by the Symphony theatre, Los Angeles.

Feature—"Billions," Nazimova.
Next week—Clara Kimball Young in "Hush."

Washington—
Overture—Selections from "Carmen."
Current Events—Washington Animated Review.
Educational—"Sea Planets."

Comedies—Clyde Cook in "All Wrong," Mutt and Jeff in "All Stuck Up."
Vocal—John Drummond.
Feature — "Prairie Trails," Tom Mix.
Next Week—"Dead Men Tell No Tales."

BALTIMORE

New Theatre—
Current Events—Pathe and Pathe Review.
Vocal—Operatic Selections.
Feature—"The Great Redeemer."

Parkway Theatre—
Overture—"Christmas Carols." The lobby and stage still wear their festive attire for the Christmas holidays. On either side of the screen are Christmas trees illuminated with soft lights while overhead and on the walls are Christmas wreaths.
Current Events—"Parkway Topical Review" made up of various news weeklies.
Feature—"Hearts Are Trumps."

Wizard Theatre—
Second week of "Idols of Clay."
Next Week—"To Please One Woman."

CLEVELAND

Stillman—
Overture—Victor Herbert Selections.
Theme—"Now there's a story that's old," from "The Madcap Duchess."
Current Events—Literary Digest.
Comedy—"Edgar's Little Saw"—Booth Tarkington.
Feature—"Conrad in Quest of His Youth."
Next Week — Nazimova in "Billions."

Euclid—
Overture—Selections from "The Fortune Teller."
Theme—"Kismet."
Current Events—Pathe News No. 103.
Feature—"Kismet."
Next Week—"Kismet" continued.



"The Mark of Zorro" display used by the Blue Mouse theatre, Minneapolis. It was ten inches by three columns.



Display for "Old Dad" and "Mr. Fatima," the comedy and feature dividing advertising honors, framed by the Strand theatre, Louisville, Ky.

Strand—
Overture—Selections from "The Greenwich Village Follies."
Theme—"The Love Nest."
Current Events—Luke McLuke Sayings.
Comedy — Vanity Fair Girl's Comedy, "The Sleepy Head."
Feature—"Dinty," with Wesley Barry.
Next Week—"Unseen Forces."

Alhambra—
Overture—Selections from "Mary."
Theme—"Beautiful Annabelle Lee," by Geo. W. Meyers.
Current Events—Loew's Up-to-Date News Events.
Comedy — "Double Triumph" — Torchy Comedy.
Feature—"Blackbirds"—With Justine Johnstone.
Next Week—"The Mutiny of Elsinor."

Metropolitan—
Overture—Serenade by Tittl Trio, with harp, flute and 'cello.
Theme—"Irish Melodies."
Current Events—Selznick News.
Comedy—"The Sleepy Head"—Vanity Fair Comedy.
Educational—Bray Pictograph.
Feature—"Dinty."
Next Week—"Unseen Forces" and Harold Lloyd in "Number, Please."

Knickerbocker—
Overture—"Mlle. Modiste"—Victor Herbert.
Theme—"Humming."
Current Events—Urban Movie Chats.
Comedy—"A Close Shave"—Hallroom Boys.
Feature—"Honest Hutch"—With Will Rogers.
Next Week—Mack Sennett's "Love, Honor and Behave."

Huffman-Palace—
Overture—Raymond.
Themes—"In the Land of Yesterday" and "In My Igloo."
Current Events — International News.
Comedy—"A Domestic Knockout."
Educational—Ford Weekly.
Specialty—Mona Grey in songs new and old.
Feature—"Money Changers."
Next Week — "Heritage"—With Matty Roupert.

CINCINNATI

Walnut—
Overture—Scandals 1920.
Current Events—Pathe 101, Literary Digest 86.
Comedy—Going Through the Rye.—Christie.
Feature—Behold My Wife. (Second week).
Next Week—Dinty.

Strand—
Overture—Raymond.
Current Events—Pathe 102.
Comedy—A Trayful of Trouble—Chester.
Feature—Curtain.
Next Week—What Women Love.

Gifts—
Current Events—Fox 77.
Special Pictures—Comedy.
Feature—Ali Baba and the Forty Thieves.
Next Week—The Forbidden Thing.

Palace—
Current Events—Kinograms, Literary Digest 86.
Feature—The Scuttler.
Next Week—The Saphead.

CHICAGO

Woodlawn Theatre—
Organ Offertory—"Cavalleria Rusticana."
Woodlawn Topical Digest.
Woodlawn's Brighter Side of Life.
Comedy—Sleepy Head.
Overture—"Home, Sweet Home."
Feature—The North Wind's Malice.
Intermission—Syncopated Vamp.
Coming Feature—Heliotrope.

Riviera Theatre—
Overture—Selections from "The Chocolate Soldier."
Scenic.
Specialty—A Holiday Festival.
Feature—Dinty.
Coming—Mildred Harris in Habit.

Central Park Theatre—
Overture—"La Farza del Destino."
News Weekly.
Comedy—A Homespun Hero.
Scenic.
Specialty—Vocal solo by Madame Hugette Arlys, "Lakme."
Coming Feature — Nomads of the North.



Full page which Will D. Harris, manager of the Grand theatre, Columbus, O., ran to advertise "Kismet"



Quarter page hand drawn ad. for "The Scuttlers," by the Terminal theatre, Newark, N. J.

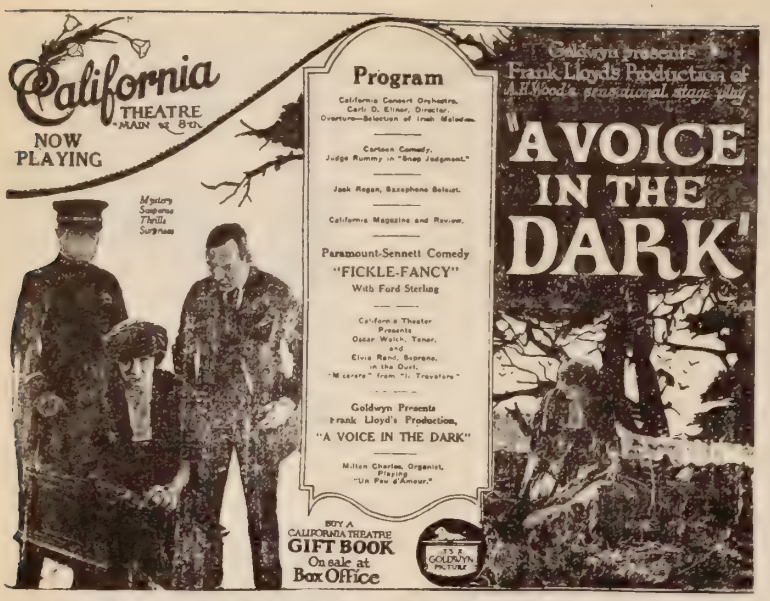
Barbee's Loop Theatre—
Universal Weekly.
Ford Weekly.
Specialty—Alla Axiom, the master mind-reader and crystal gazer.
Comedy—The Simp.
Feature—The Great Lover.

Randolph Theatre—
Comedy—Shuffle the Queens.
Feature—The Charm School, featuring Wallace Reid.
Coming Feature — Midsummer Madness.
Organ Selections.



Here is a double column by ten-inch display by the Superba theatre, Los Angeles

Ziegfeld Theatre—
Scenic—Arizona Grand Canyon.
Comedy—Watch Your Husband.
Feature—The Mark of Zorro, third week.
Coming Feature—Geraldine Farrar in The Riddle: Woman.



Eight-inch by five column ad for "A Voice in the Dark," playing last week at the California theatre, Los Angeles

BOSTON

Park Theatre—
Overture—Park Symphony Orchestra.
Weekly News—Two issues.
Features—The Sin That Was His—William Faversham. Risky Business—Gladys Walton.

Beacon Theatre—
Overture—Piano and organ.
Screen Smiles.
Features—Cinderella's Twins—Viola Dana. Something Different—Constance Binney. The Cure—Chaplin reissue.

BUFFALO

Shea's Hippodrome—
Overture—Toy Symphony—Romberg.
Stage Setting—Continuation of the holiday setting, showing brilliantly lighted and decorated Christmas tree, Santa Claus and his reindeer train and snow-covered villages.
Vocal—A Granada. Sung by Ralph Brainard.
Feature—An Old-Fashioned Boy—Charles Ray.
Comedy—The Sportsman—Larry Semon.
Current Events—Hippodrome Review, consisting of excerpts from the leading weeklies, Topics of the Day and hand colored Pathe scenic.
Next Week—The Mark of Zorro—Douglas Fairbanks.

Shea's Criterion—
Overture—A Midsummer Night's Dream.
Stage Setting—A strikingly colored and lighted stage picture typifying the coming of the New Year.
Feature—Midsummer Madness—All-star cast.
Comedy—Dabbling in Art—Mack Sennett.
Current Events—Criterion Pictorial.
Next Week—The Jucklings—Monte Blue.

Mark-Strand—
Overture—Scheherazada—Rimsky-Korsakow.
Current Events—Latest Pathe News.
Feature—Kismet—Otis Skinner.
Next Week—Harriet and the Piper—Anita tSewart.

Palace—
Feature—Something Different—Constance Binney.

Empire—
Feature—She Played and Paid—Fanny Ward.

PHILADELPHIA

Stanton Theatre—
Overture—Ilgarney—Prelude—Stanton Orchestra.
Feature—The Mark of Zorro—United Artists.
Comedy—One Best Pet—Educational.
Stanton News—Special selection of interesting events taken from all the weeklies of the world, and compiled, together with local happenings, by the Stanton Cameraman.
Cartoon—Mutt and Jeff.
Topics of the Day—Literary Digest.



This is the way Arthur Stolte, manager of the Des Moines theatre, Des Moines, Iowa, billed "Unseen Forces"

Next Week—The Charm School—Paramount.

Arcadia—
Feature—To Please One Woman—Paramount.
Comedy—Number Please—Harold Lloyd.
Current Events—Pathe News.
Scenic—Burton Holmes Travelogue.
Next Week—Same.

Victoria—
Overture—Selections from "Lucia."
Feature—A Slave of Vanity—Robertson-Cole.
Comedy—One Best Pet—Educational.
Current Events—Pathe News.
Next Week—45 Minutes from Broadway.

Palace—
Feature—The Testing Block.
Palace News—Pathe News.
Topics of the Day—Literary Digest.
Next Week—The Mark of Zorro.

Regent—
Feature—Flying Pat—Paramount.
Comedy—All Stuck Up.
Current Events—Fox News.
Next Week—Her Beloved Villain—Realart.

Capitol—
Feature—Behold My Wife—Paramount.
Comedy—Going Thru the Rye.



The first "Misleading Lady" display to be secured, the work of Tally's theatre, Los Angeles

Current Events—Select News.
Topics of the Day—Literary Digest.
Next Week—The Restless Sex.

ST. PAUL

Capitol Theatre—
Overture—Excerpts from "The Red Mill"—the Capital Symphony Orchestra, Oscar F. Baum conducting.
Duet numbers introduced during this overture are offered by Miss Lillian Crosman and Mr. Walter Pontius.
Capitol Digest.
Current Events—Pathe and International News.
Music in the Air—Seville, Spain—Pathe color.
In the Land of Temples—Pathe.
Neighbors—Metro.
Crosman and Pontius—1. "I Hear You Calling Me"—Walter Pontius, tenor. 2. "I Love You Dear," from "Gloriana"—Lillian Crosman, soprano, Walter Pontius, tenor.
Charles Ray in "Nineteen and Phyllis."
Capitol Grande Organ—"The Evening Star" from "Tannhauser"—Wagner. Arranged for organ by Arthur Depew.

Here is the January forecast for Famous Players-Lasky Coast studios:

Cecil B. DeMille will still be engaged upon his big all-star production based on "The Affairs of Anatol." Mr. DeMille has decided upon "Five Kisses" as the title.

William DeMille is expected to start on a new production for Paramount written by Edward Knoblock.

William D. Taylor will be working on Elsie Ferguson's starring vehicle—his production of Arnold Bennett's "Sacred and Profane Love."

Ethel Clayton will have started "Sham" under the direction of Thomas Heffron, adapted from the play by Elmer Harris and Geraldine Bonner.

George Melford will have begun "The Money Master" with Dorothy Dalton as star, supported by James Kirkwood and a superlative cast. This is from Sir Gilbert Parker's novel.

In February Sam Wood will begin upon the Elinor Glyn story in which Gloria Swanson is to star, and which has been tentatively titled "The Sheltered Daughter."

Roscoe (Fatty) Arbuckle is also scheduled to start in February on "Three Miles Out" by Frank Condon with James Cruze as director.

Big Chicago Houses' Bill "Torchy" Same Week

According to Educational Films Corporation, a greater exhibitor interest in Torchy comedies is being shown than in any other series on the market. The New York office declares that every week sees a number of important first run theatres added to the list showing the pictures made from the stories by Sewell Ford and starring Johnny Hines.

An unusual incident is reported from Chicago where Balaban and Katz's Central Park theatre showed "Torchy in High," after it had already been shown in the downtown district. During the same week the Randolph theatre was showing "Torchy's Millions."

It was a regular Educational comedy week in Chicago for the Riviera, the other Balaban and Katz house had "A Homespun Hero," a Christie; and Barbee's Loop, the latest Chester, "A Tray Full of Trouble."

Julian Josephson Joins Goldwyn Scenarists

Goldwyn announces the acquisition of another noted scenario writer as a member of its editorial staff at Culver City, Calif., in the person of Julian Josephson. Mr. Josephson has, for a number of years, been numbered among the most original and successful of screen writers.

As a member of the Goldwyn scenario staff, under the direction of Managing Editor J. G. Hawks, Mr. Josephson will specialize in the adaptation of stories for the use of Will Rogers and Tom Moore.



The lobby display for "Kismet" designed by H. A. Albright, manager of the American theatre, Butte, Montana, and fully described on the opposite page

Advisory Board
Exhibitors' Service Bureau

Thomas D. Soriero, Strand theatres, Lowell.
Chas. H. Williams, Strand theatre, Providence, R. I.
Harold B. Franklin, Shea's Hippodrome, Buffalo.
George J. Schade, Schade theatre, Sandusky.
H. C. Horater, Alhambra theatre, Toledo.
Mark Gates, Dayton theatre, Dayton, O.
Edward L. Hyman, Strand theatre, Brooklyn.
Theo. L. Hays, New Garrick theatre, St. Paul.
A. J. Moeller, Theatre de Luxe, Detroit.
Sid Laurence, Alhambra theatre, Detroit.
Leo A. Landau, Butterfly theatre, Milwaukee.
Jack Kuhn, Loew theatres, Cleveland.
Julius L. Johnson, New Garrick theatre, Minneapolis.
Paul Gusdanovic, Strand, Cleveland, O.
C. Edgar Nomand, Strand theatre, Flint, Mich.
Charles C. Perry, Strand theatre, Minneapolis.
S. Banet McCormick, Gen. Mgr. Rivoli theatre, Toledo, O.

W. S. McLaren, Majestic and Colonial theatres, Jackson, Mich.
Willard C. Patterson, Criterion theatre, Atlanta.
R. B. Wilby, Strand theatre, Montgomery, Ala.
E. V. Richards, Jr., Gen. Mgr., Saenger Amusement Co., New Orleans.
F. L. Newman, Newman, Royal and Regent theatres, Kansas City, Mo.
Herbert J. Thacher, Strand theatre, Salina, Kan.
Arthur G. Stolte, Des Moines theatre, Des Moines, Iowa.

Lowell W. Calvert, Managing Director, Capitol Theatre, St. Paul, Minn.
W. C. Quimby, Managing Director, Strand and Jefferson theatres, Fort Wayne, Ind.
H. M. Thomas, Strand theatre, Omaha.
A. H. Hilton, Paramount theatre, Lewiston, Idaho.
George E. Carpenter, Paramount-Empress theatre, Salt Lake.
E. J. Myrick, Rialto theatre, Butte.
Eugene H. Roth, California theatre, San Francisco.
J. A. Partington, Imperial theatre, San Francisco.
Sidney Grauman, Grauman's theatre, Los Angeles.
Louis K. Sidney, Managing Director, William Fox theatres, Denver.
Phil. Gersdorf, Arcade theatre, Jacksonville, Fla.



Prologue stage setting for "Nomads of the North" presented by the Empress theatre of Laramie, Wyoming

Albright's Lobby on "Kismet"

Butte Exhibitor Gives Skinner Picture Novel Exploitation

ON THE opposite page is shown a cut of a lobby display for "Kismet," the work of H. A. Albright, manager of the American theater, Butte, Mont., old-time friend of the NEWS, and author of many a clever idea in exploitation that has found its way to the printed page of the Service Bureau.

Ordinarily we let the "picture tell the story," when it comes to describing lobby displays, but Mr. Albright's creation is so unusual that some text will be required to do it justice.

From top to bottom the display measured 22 feet and 24 feet in width, bridging the sidewalk as shown in the cut. It took 1,500 square feet on compo board to build the display besides the necessary framework. The entire display was done in brilliant gold bronze, except the imitation stone work, which was natural color. People were compelled to see the display—to absorb it. While walking under it or through it, they were confronted by photographs from the picture and advertising about it on every side.

Mr. Albright did not stop, however, with just a lobby. He began to advertise the display. A week before "Kismet" opened at the American, Mr. Albright started telling about the big front he was going to build for the film, not only to individuals, but to the newspapers. Building plans were drawn and run in the papers.

After the display was completed that also was played up in the papers as a real news story with cut to illustrate what had been done.

How much the lobby display cost Mr. Albright we do not know. Probably so much that a good many managers in the smaller cities would not be justified in going to the expense, but for the week-run house, a "Kismet" display just exactly like that used during the American's run with news stories just as Mr. Albright put them over, will be a mighty good investment. Take Mr. Albright's and our word for it.

The result of Mr. Albright's efforts in dollars and cents did considerable more than provide Christmas money even in these times of high priced cigars and other Yuletide necessities.

Hyman's Christmas Week Bill

Arranging an all-Christmas bill for the holiday week despite the fact that the feature, "The Truth About Husbands," had nothing in keeping with the yuletide spirit, was the task the Brooklyn Strand theatre met with semi-religious and Christmas music and short film novelties of a Christmas trend.

Managing Director Edward L. Hyman divided a special Christmas overture number in half, the Strand Symphony Orchestra holding the spot for the first part and Strand Choristers the second. The latter group sang Christmas carols, notably "Silent Night" and "Come All Ye Faithful," with the effect of the music coming from inside a church edifice. The audience got a tiny glimpse of choristers inside a church.

Hyman gave a greeting to Strand fans through the use of a short film which revealed the latest inventions in mechanical Christmas toys and which ended with a "white" Christmas scene and the usual greeting.

Another effective use of Christmas music was the utilization of the violins in the orchestra for the playing of Handel's "Largo." A Christmas delight for the children was "The Waltzing Doll," a novelty in which Mlle. Sylvia, looking for all the world like a doll taken off a Christmas tree, danced. In this same number Kathryn James, contralto, sang Stout's "Lullaby." The set was an interior with a fireplace, mellow lights, etc.

Another touch of Christmas serious music was the group presentation of Gounod's "Ave Maria," by Grace Bernadette, soprano; Grace Mergelin, harpist, and A. Deubrille, violinist. As a little contrast Mr. Hyman had a group of soloists attired in Irish peasant costume in an emerald green scenic set sing "Thine Alone," from "Eileen," and "The Kerry Dance."



Lobby display used by Arnette M. Aiken, manager of the Colonial theatre, Commerce, Ga., for the engagement of "Go and Get It"



Lobby display for "Suds" by the Temple theatre, Brantford, Ontario, Canada

Crandall's "Amateur Night"

Washington Exhibitor Revives an Old Exploitation Idea With Great Results

ANY picture is first-run as long as you haven't seen it. By the same token, any theatrical innovation is a novelty as long as the clientele of the house presenting it perceives nothing time-worn in its operation. So it is that Crandall's York theatre in Washington, D. C., has recently smashed all attendance records by the revival of "amateur night."

The York is the newest of the seven Washington theatres owned by Harry M. Crandall and is located in a growing section of the city which has never before boasted of a theatre of the first class. The innovations to which theatregoers of an older and more metropolitan neighborhood are accustomed therefore strike a new note in entertainment value in the vicinity from which the York draws its patronage. Having these thoughts in mind, Nat Glasser, manager of the York, hit upon the notion of the local "amateur night," which he had conducted with success in other houses.

The first amateur contest at the York was held on Friday night, December 10th. With no further announcements than could be circulated by means of slides and one-sheets posted in front of the theatre, the section of the national capital in which the theatre is situated responded with a list of entrants that numbered almost fifty. Eight acts were selected for the first contest, and long before time for the contest to begin the York's seating capacity of 1,000 was exhausted and crowds packed the promenades, lobby and sidewalk space for a block in each direction from the entrance of the theatre at Georgia Avenue and Quebec Street. The attendance was even greater than that which greeted the opening of the house.

Among the contestants for the first, second and third prizes of $10, $5 and $2.50, respectively, the rivalry was keen but entirely good natured. Singing, dancing, musical acts, sidewalk dialogue in blackface and other forms of histrionic endeavor afforded a varied and amusing program.

Allow Audience to Pick Shows

Decision by popular vote of the patrons on what pictures to book is one of the features of the policy of the Kinema theatre, Scotia, California, which opened recently. Scotia, a town of 100 population, is situated in the Northern part of the state. The patrons are mostly lumber jacks and employes of a lumber mill at that place, and the lumber company is interested in the show house, which is managed by civic organizations and run for the benefit of the lumber company employes. Bookings from the Educational Film exchange in San Francisco are frequent. The Christie, Mermaid and Torchy comedies seem to be very popular with the patrons. G. H. Nutter is manager.



Stage setting for "A Chinese Garden," a specialty number staged by the Missouri theatre, St. Louis, Mo.



Inside lobby display for "Kismet" when this picture played Saxe's Strand theatre, Milwaukee, Wis.

Tompkins' Earthbound Stunt

Novel Lobby Display Gets Attention At Liberty Theatre, Colorado Springs

A PARTICULARLY extensive publicity campaign was used by J. E. Tompkins, manager of the Liberty theatre, Colorado Springs, Col., in exploiting "Earthbound."

The chief exploitation stunt was a simple but unusual lobby display. In front of the ticket booth was a large revolving globe, showing the continents and oceans of the earth. The globe was constructed of wire frame covered with heavy cloth. A mechanical device to keep it revolving was obtained at a cost of $25.

As the globe revolved the passers-by could read the following three signs: 1. "Earthbound." No God, No Sin. 2. "Earthbound." No Future Life. 3. "Earthbound" Now Playing. Two large flood lights placed at the extreme right and left of the lobby, underneath the canopy, were focused so as to direct an abundance of light upon the revolving earth.

The panels on the left and right walls were painted to represent the heavens and the stellar constellations, with blue background. The lobby cards carried the same suggestion of the blue sky with white stars; scenes from the picture were mounted among the stars on these cards. Aside from the flood lights focused upon the globe, all of the lobby lights were a dark blue. The effect of the lighting was most striking and attracted a great deal of attention. The display was designed by Manager Tompkins and his staff artist.

A week in advance of the showing, heralds, window cards, throwaways and billboards announced the coming of "Earthbound." A special newspaper advertising campaign was conducted. A private showing of "Earthbound" had been held in Colorado Springs several weeks in advance of the booking, to which clergymen, city officials and others to whom the theme of the picture would especially appeal were invited.

Liberty, Portland, Ore., Presents Christmas Numbers

The Liberty theatre of Portland, Ore., as in former years presented a Christmas prologue, but unlike the majority of its specialty numbers usually produced as an atmospheric setting, this year's creation had no relation to the screen offering, "Curtain," being instead entirely symbolical of the Yuletide.

Three scenes were included in the one prologue. The house is entirely dark at the offset of the prologue, which had for its introduction a set Paul E. Noble, manager of the Liberty theatre, himself designed. This set had a holly wreath exactly 15 feet in diameter and crowned with a huge red ribbon in the center of the stage. On either side of it, gigantic bayberry candles burned. Suddenly words explanatory of the scene which follow appeared in the space left open within the holly wreath. The origin of Christmas Day and a brief reminder of the three wise men as they followed the Star of Bethlehem to the Saviour's birthplace constituted the first explanation which preceded the scene described appearing within the holly wreath as the words disappeared into blackness.

Clothed in the garb of ancient Palestine, the three wise men, still pointing to the star they have followed, were then seen in the distance. Gradually as they approached the front of the scene they commenced singing the familiar paean, "And in the Morn a Christ Is Risen." The stage, or rather that part of it framed by the holly wreath, went into darkness again at the end of their anthem.

Typical of what the world regards as ideal Christmas weather was the scene which follows. Hills of glistening snow and ice and three merry sportsmen enjoying winter sports were shown. A song interpretative of the scene was given. Three cloister choristers were the center of the third and last scene, which, after several loved Christmas carols were sung, concluded the prologue.



Novelty cut-out lobby display for "Married Life" and "Even as Eve" by the Rivoli theatre,



Here is Harold B. Franklin's Christmas stage setting, part of an elaborate Yuletide prologue staged at Shea's Hippodrome, Buffalo, as described in the story appearing below

Franklin Presents His Christmas Numbers

Cut Above and Story Following Give Details of Shea's Hippodrome Holiday Week Show

HAROLD B. FRANKLIN, manager of Shea's Hippodrome, Buffalo, never allows a national holiday or other occasion in which the city, state or country is interested to pass without observing the event with appropriate pictorial setting and house decoration. It is into the Christmas season, however, that Mr. Franklin throws the greatest effort. Last week the big Buffalo house fairly bubbled over with Christmas atmosphere, which began atop the marque, filled the resplendent lobby and auditorium and ended in a blaze of glory in the magnificent stage setting.

The top of the marque was literally covered with green garlands suspended between fantastic forms, such as stars, moons, and other designs, all of which were illuminated with vari-colored incandescent bulbs. Evergreens in strands were also suspended around the edge of the cornice of the marque, with lighted stars interspersed.

Entering the lobby, one's attention was immediately drawn to a large Xmas tree placed at the side of the escalator entrance. This tree was brilliantly decorated and illuminated. Evergreens were draped over all the lobby frames and the clusters in the ceiling. From these clusters strands of red and green leaves were carried to the tops of columns at the sides of the lobby. The effect of this lobby and marque decoration was to immediately fill one with the spirit of the Yuletide season things to come on the inside of the theatre.

This expectation was realized. The inside of the Hippodrome was also lavishly decorated with red and green wreaths and strands, with artificial snow covering the tops of the wreaths. The stage setting, however, was the *chef d'oeuvre*, the *pièce de resistance* of the decorative theme, and no Buffalo youngster who saw the Hippodrome stage set will ever again venture the statement that there is not a Santa Claus. In introducing the settings, the stage was darkened, and as the big symphony orchestra began to play Romberg's "Toy Symphony," with all the effects, a soft blue light was thrown on the orchestra. As the overture proceeded, the two small settings at each side of the central one were unveiled. One depicted an evening in the city and the other a night in the country. At the climax of the symphonic picture the central picture was unveiled. Exclamations of juvenile delight greeted the largest Christmas tree in Buffalo standing out in the foreground with a little village nestling in the rear. Across the sky came old Santa Claus and his reindeer train. When the curtains were drawn on this set, the tree was illuminated slowly, different colors being switched on at intervals. Flood lamps then covered the whole with vari-colored lights. Falling over the entire set was Franklin-manufactured snow. With the aid of a trusty stage hand, Santa made his journey across the sky safely. He and his outfit were suspended on a wire. The figures were cut out of beaver board.

All Buffalo talked about the Hippodrome Christmas decorations and Mr. Franklin, contrary to usual customs, kept the settings on the stage the second week, changing the musical accompaniment to Haydn's "Children's Symphony," a composition also calling for the use of numerous toy effects.

These "atmospheric" stage pictures which Mr. Franklin has worked up to unusual excellence are always an important part of the Hippodrome program and do much toward putting the audience in a receptive mood for the feature which follows.

Capitol's Yule Tide Presentations

ONE of the Christmas specialty numbers at the New York Capitol this week is staged under the title of "Christmas Fantasy."

It opens with a very beautiful full stage painting of the Saviour, the Virgin Mary, the Wise Men, etc., done in subdued colors, shown and the Russian Cathedral Choir singing back of the canvas.

At the close of the vocal number, an appropriate Christmas composition, what was supposed to have been the painting referred to, is disclosed to have been a transparency through which the picture was shown, by the removal of the sheet.

The original is placed several feet back of the transparency drop with the Cathedral Choir grouped at one side of the stage between the two. The Choir renders other Yuletide songs after being presented in person to the audience, assisted by Bertram Peacock.

Quaker City Has New Picture House

Another new theatre was added to Philadelphia's six hundred picture palaces on Thanksgiving Day, when the Carman, at Germantown Avenue and Hilton Street threw open its doors. The Carman is modern, attractive in appearance and it devised a number of stunts to attract patrons. One of these was to offer a prize of ten dollars to the person who could guess closest the total number of admissions on the opening day.

"Half a Chance" was the feature of the occasion, being shown for the first time in Philadelphia. The Pathe News filmed the crowd with the aid of flares, in the evening, to the great delight of the people there.



Here is another "Shipwrecked Among the Cannibals" lobby display. It was used by the Ansonia theatre, Butte, Mont.

Majestic Ushers Get New Costumes

An atmosphere suggestive of the Orient, colorful and pleasing, has been given the Majestic theatre of Portland, Ore., by what the girls call "Chinee" costumes for the ushers of that house.

Without exception the costumes are the most lavish ever boasted by any Oregon theatre, for they are entirely made of heavy silk materials. J. J. Parker, half owner with Jensen and Von Herberg, obtained the eight suits through a huge Chinese importing house while on a recent trip to San Francisco. The uniforms were made in China and conform in every respect to the usual clothing worn by almond eyed, dainty princsses of China.

Gets Streamer Across Top of Page One

A full page streamer across the top column of the front page of a newspaper for a motion picture is so unusual that when it occurs it deserves comment. When "Humoresque" played at the La Salle theatre, La Salle, Ill., Dan Roche, exploitation representative at the Chicago Exchange of Famous Players-Lasky Corporation, got in touch with the editor of the La Salle *Daily Post*. The result of his salesmanship was that the day the picture opened the *Post* ran a seven-column streamer head across the top of the front page with the one word "Humoresque." The extreme right hand column followed up with the story of the picture.

How Fischer Evaded a City Ordinance

Tiny strips of linoleum, planted on the sidewalks of La Salle, Ill., had the effect of evading an obnoxious city ordinance and proved an unusual bit of exploitation when "The Right to Love" played at the La Salle theatre in that city. Manager Fischer and Dan Roche, exploitation representative from the Chicago exchange of Famous Players-Lasky Corporation cooperated on the exploitation and it was Roche's idea that used the sidewalk as a handy medium for spreading the message of "The Right to Love." Under an old time city ordinance, in some ways a dead letter, the stencilling of signs, letters or any advertising material on the pavement was prohibited. Roche was passing a furniture store when the strips of linoleum in the window brought the inspiration. He purchased a dozen of these, cut to 2 by 3 feet, painted the words "You Have the Right to Love" on all and spread them on the nearest street corners.

'Frisco Strand Stirs City with Want Ad.

There is no law on the statute books to prevent the sale of a white child in the United States, probation officers and the Society for the Prevention of Cruelty to Children told the San Francisco district attorney, who was wroth when the whole city was stirred last week by want ads in the newspapers which read:

"A child for sale; age 4 years; excellent parentage; excellent health and charming. Reason for sale, High Cost of Living. For particulars, apply Box 764 The Call."

The advertisement, which caused widespread comment throughout the city when the newspapers all took up the sale in their news columns and even editorially was prepared by Mervyn W. Jackson, director of publicity of the Strand theatre, as his first step in exploiting "A Child for Sale," which is booked as the feature at that theatre, week of December 19.



New usherettes, uniforms in real silks and brocades provided by Manager Paul Noble of the Liberty theatre, Portland, Ore, for his front of the house staff

New York Strand Presenting Big Holiday Bill

The holiday idea is being carried out to the fullest extent at the New York Strand this week, where Managing Director Joseph L. Plunkett has prepared a program that radiates a joyous atmosphere that is synonymous with the Christmas-New Year period. The overture, "Yuletide Tone Poem," is compiled with the aid of four different compositions; starting with "Stars on the Mountain," and including "Round the Christmas Tree," "Suite Villageoise" and "Adeste Fidelis." Upon the beginning of the fourth composition, the curtains on the upper stage parted, showing the star of Bethlehem looming in the distance. Nearing the close, the sky slowly became speckled with stars and the Bethlehem rays became deeper. The orchestra had meanwhile finished its number and that concludes the overture. The side panels of the orchestra stage were mounted with a huge toy soldier on each side, colored spots being played on both. On each side of the footlight exits miniature Christmas trees were illuminated. Then, with the Strand Topical Review and the Chester scenic as a preliminary, "A Yuletide Frolic," in four scenes, revealed itself as the curtains parted again on the upper stage.

Scene 1 of the "Frolic" was "Toyland," an elaborate painted set in which Joseph Martel as Santa Claus takes the audience through his domain, and shows Estelle Carey, soprano, in a box dressed as a doll. He brings Miss Carey forth and she sings, "A Doll's Wooing," and is led back to her place in the box. In song, Santa Claus tells of Jack-in-the-box, whereupon the lids of four boxes in the center of the stage fly open and the Strand Male Quartette is seen in Jumping-Jack costume. They sing "The Drum," and as each, beginning with the tenor and finishing with the bass, sings his final note, he falls back into the box. Scene 2 is an improvised film novelty, showing Santa Claus loading his sleigh, traversing the continent and entering a chimney of an American home. In Scene 3, which shows a beautifully painted room with candle lighted windows and four stockings hanging up at the fireplace, Santa Claus enters from the fireplace and apparently begins filling them. As he fills each stocking with a supposed Jack-in-the-box a head of a member of the quartette appears simultaneously. They then sing their numbers, finishing with "Holy Light," which closes that scene. The fourth scene shows a church entrance at night with the falling snow and Estelle Carey, attired in the white gown of a nun, sings "In a Manger Lowly." As the scene fades out the curtains are drawn, ending the "Frolic."

All settings were especially painted for this occasion by Gates and Morange, and the "Frolic" is probably the largest "production" ever presented on the stage of the Mark Strand, New York,



Capitol Has Prologue for Kennedy Feature

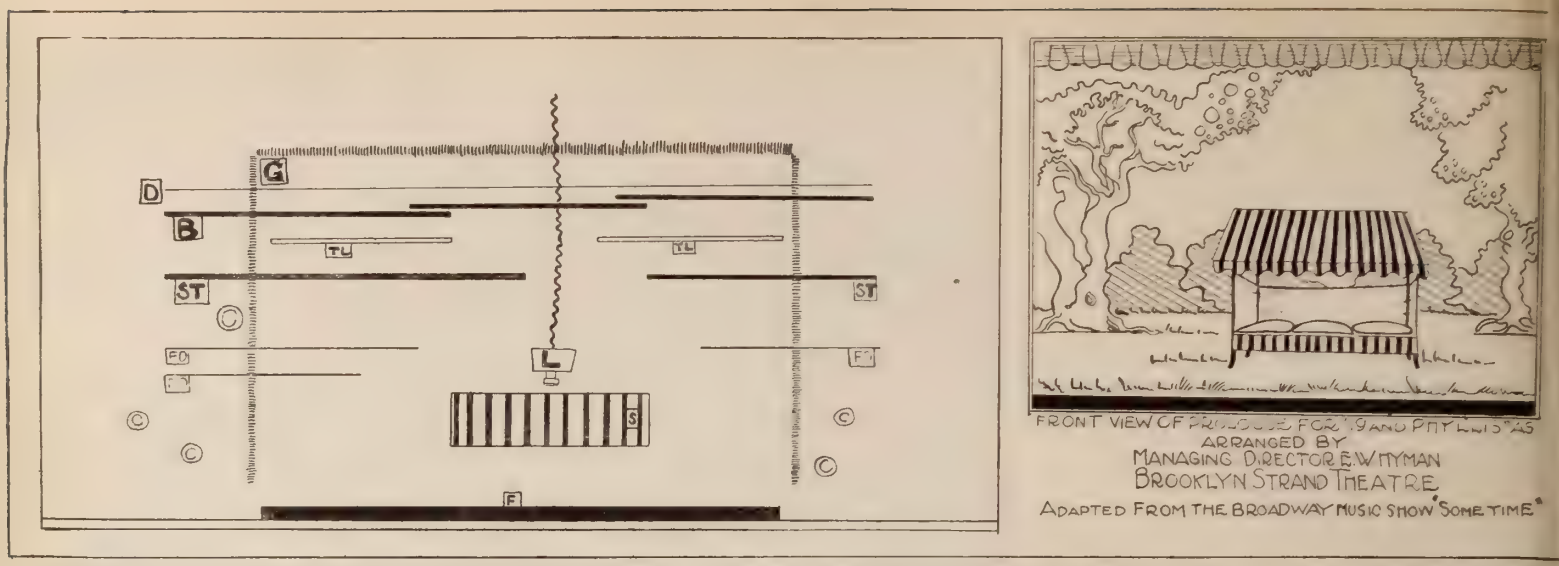
AS a prologue for "The Girl with the Jazz Heart," the feature picture at the New York Capitol theatre this week, S. L. Rothapfel is presenting a specially engaged jazz band, Mlle. Gambarelli and the Capitol ballet corps in a musical and dancing number.

The number opens with "jazz" music by the band with Mlle. Gambarelli and her company giving original dances.



The cuts and the text on this page tell you about the Christmas specialty number at the Strand theatre, New York. The cut below is from scene 1. The top cut is scene 3 and the center illustration from the final scene





Line drawing for a prologue being staged this week by Edward L. Hyman, manager of the Strand theatre, Brooklyn, for "19 and Phyllis" and fully explained by the accompanying text

Another Complete Prologue Manuscript

Edward L. Hyman's Introductory Number for "19 and Phyllis" Fully Explained

THE two diagrams above show how Managing Director Hyman staged his prologue for "19 and Phyllis," which played at the Brooklyn Strand.

Seated in the striped awning hammock, indicated in center stage, a tenor and soprano sang the duet from "Sometime," the Broadway musical show.

At the close of the song, the tenor starts to embrace the soprano but very tactfully pulls down a white shade hidden under the flap of the awning. As he pulls the shade all the lights come down and the 500-Watt lamp (see figure L on drawing) is switched on from back stage, revealing the two singers in silhouette.

This scene is laid in a garden. On right stage and left stage was placed a set tree. Upstage was lined with set bushes. Down center stage, almost on top of the footlights, the awning hammock was set.

For theatres accustomed to using prologues, Hyman's novel number will probably prove to be the same sensation it was at the Brooklyn Strand. The requirements for scenic effects are small, and although few houses are equipped with the Strand's costly rheostat, or dimming device, three or four calciums, and a spot from the booth, will enable any exhibitor to put this number on the program with the assurance that it will get the big reception it deserves.

The following list is the key to the diagram:

F—FOOTLIGHTS. Alternate bulbs in red and blue. At opening of curtains red bulbs are up. Near the middle of the duet, begin bringing down the reds; coming up with the blues.

L—500-Watt, white lamp. This is out until cue from orchestra leader. (This light goes on when white linen shade on hammock is being drawn by the male singer.)

C—CALCIUMS. Two on each side of stage. Right stage one calcium is in lemon and the other blue. Left stage one calcium is red and the other blue. Lemon and red calciums play until middle of selection, then bring them down, opening up slowly with the blues. This effect is heightened by a calcium in light green playing on set bushes upstage.

TL—TO LIGHTS. Alternate bulbs in red and blue, switch these with the footlights.

Here is the key to the settings with a short description of the pieces:

S—HAMMOCK SWING. Striped awning swing situated center stage. Male singer places one arm around back of swing so as not to actually embrace the soprano. White curtain is concealed under flap of awning on hammock nearest audience. At closing passage of song male singer pulls down curtain and orchestra leader buzzes electrician to turn the juice on the 500 watt lamp placed in back of the swing.

FD—FOLIAGE DROP. Two drops from right stage for big tree. One small drop from left stage for smaller tree.

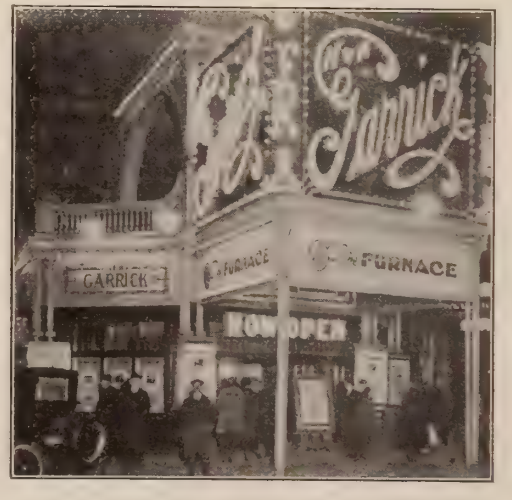
ST—SET-TREES. One tree left stage, and double clump right stage.

B—BUSHES. These are the set pieces that will give the garden effect. Try and get set of regular hedges. If these aren't obtainable get three small potted trees.

D—DROP. Sky drop. You can use anything but a drop with buildings painted on it.

G—GREEN GRASS RUG. Try and cover as much of the stage floor as possible with the grass rug.

That's a complete list of everything that was used by Mr. Hyman, and the only thing omitted is the light rose spot on the singers, worked from the booth. Hyman used two spots. Opening with the red, he irised the red at the time the blue came up. The blue spot flooded the stage, as the footlights, and toplights came up. All lights are practically out, at close of song, to get the best possible effects with the silhouette on the hammock shade.



The cut shows the front of the New Garrick theatre, Minneapolis' latest picture palace, during its opening week with "The Furnace"

Towanda Pa. Theatre to Be Completely Remodeled

The Keystone opera house of Towanda, Pa., an upstairs theater success fully operated by William Woodin for a number of years, is to be entirely remodeled shortly so that virtually it will be a new house. Associated with Mr. Woodin in the management of the Keystone is Mrs. Woodin. Following an annual custom the Keystone management was host to a theater full of Towanda youngsters on Christmas morning.



Views of Managing Director Hugo Reisenfeld's Christmas week specialty "A Christmas Fantasy" at the New York Rivoli theatre as described on the opposite page



The stage setting and characters appearing in the Holiday week special attraction at Grauman's theatre, Los Angeles. Story concerning the event appears below

Riesenfeld Puts on Big Yuletide Show

Original Christmas Prologue Presented at New York, Rivoli

A CHRISTMAS fantasy which combines all the beauties of the opera ballet, a fine singing chorus and a most original bit of motion picture work is Hugo Riesenfeld's contribution to the permanent field of Christmas entertainment at the Rivoli theatre, New York, this week.

The Rivoli orchestra plays as an overture von Suppe's "Jolly Robbers," to be followed by a "Mutt and Jeff" cartoon, whereupon the larger of the two holiday specialty numbers on the Rivoli bill is presented under the title of "Christmas Fantasy."

The drapes part, revealing a setting worthy of a Broadway dramatic hit. There was a church of rich Gothic design and near it a house of simple Colonial construction. In the distance one saw the fields. A clear sky showed its stars.

As the curtains parted an unseen chorus of thirty voices was singing "Break Forth, Oh Beauteous," a chorale by John Sebastian Bach. The singers were behind the scenes, but the effect, because of the proper centering of lighting effects, was as if a full congregation were singing in the church. An old Christmas carol followed and then came "Christmas Eve," from Jules Massenet's opera, "Werther." All this time the chorus remained hidden, while the audience saw nothing but the lighted church.

The fourth number, "Oh, Sanctissimus," among the most famous bits of church music, brought the singers into view. The church doors opened and the worshipers marched out, men, women and children, singing the carol. As they disappeared around the bend of the lane the lights in the house came up and revealed children at play dressing a Christmas tree and dancing around it. As they played they sang "Mary Had a Little Lamb," "Humpty Dumpty," and other children's bits. The choice of children instead of trained voices for this little incident added immensely to the effect of the whole presentation.

Two ragged little urchins, played by Grace Eastman and Maria Lamor, made their way to the happily lighted window while the merriment was going on and gazed in longingly. It was cold and uncomfortable for the two in their rags and it was snowing. One of the happier children opened a window and threw out something, which was eagerly seized by the little dancers, who wandered over to the church steps, and, hugged in each other's arms, fell asleep in the open.

Their first moments of drowsiness were made pleasant by the chorus, which sang again Massenet's "Christmas Eve" and then Haydn's "Silent Night." As the last echoes of this anthem died out the most brilliant bit of the whole Fantasy appeared. Where fields and sky had been a moment before a screen appeared, but a screen so constructed that it seemed less like a screen than anything that has ever before been used for projection purposes in a theatre. It looked like a frame for a dream, which is exactly what Mr. Reisenfeld intended.

On this screen appeared the dream of the two hungry urchins. They saw themselves at the Christmas dinner table, devouring drum sticks without the limitations placed upon children by polite society or manners. They wallowed in cranberry sauce, fruit and candy. More important than all, they had a mother, who beamed upon them. And just as the children could eat no more, their beautiful rag doll, prize package of their dream Christmas gifts, winked one eye at them and started to do stunts. It danced, turned somersaults and did everything except talk. The delighted screen children gazed at their wonderful screen doll with mouths wide open and eyes popping out—and suddenly the whole thing vanished—even the screen. The stage was dark for the twinkling of an eye and when the lights came up the audience beheld a living rag doll on the stage, doing, in a larger way, what the screen doll had been doing. The living dancer was Evelyn MacVay. Her dance, entitled "Raggedy Ann," was from an original dance score by Hugo Riesenfeld.

Another bit of darkness and the "Raggedy Ann" dancer disappeared, while the urchins still slept on the church steps. An angel of light wanders onto the stage and holds her torch of love over the younsters, while from the distance one hears the strains of the chorale, the finale of the last act of Massenet's 'Werther." Then the angel vanishes and Santa Claus, himself, appears with gifts. The youngsters come out of their dream, seize their presents and dance around the stout old gentleman. As one jumps onto the sled, the other seizes the reins and all three, children and Santa Claus, disappear, while from the distance one hears the words of "Noel" "Hail Christmas in Here."

It is almost impossible to give in words the effect of this unusual bit of work by Mr. Riesenfeld, who wrote the whole thing originally to entertain his young daughter.

Christmas Week at Grauman's, Los Angeles

A view of the annual Christmas special prologue at Grauman's theatre, Los Angeles, is presented in the cut appearing above.

All the joys of the glad Christmas week were symbolized in this big presentation by 50 people on the Million Dollar Stage.

The costly rouge drapery revealed two "kiddies" asleep. Toys became animated in song and dance by pretty juveniles, the city having been combed for the best talent.

Twenty-five beautiful usherettes, selected from the house force numbering forty-two, executed a novel drill, spelling out "We Wish You A Merry Christmas."

Ten choir singers of mixed voices, and clad in old English costumes, sang sweet carols.

NEWSY BRIEFS FROM CENTRAL FILM BELT

Chicago and the Mid-West

L. H. MASON, REPRESENTATIVE, 220 SO. STATE ST.

The Chicago office of Universal resumed the regular weekly trade showings of features and short subjects on December 22nd and from now on this will be a regular event in the projection room each Wednesday at one o'clock. Many exhibitors had requested that the practice of showing the pictures at a regular time be taken up again and a large crowd was present at the showing this week, at which Gladys Walton in "Risky Business" and "Two Kinds of Love," with a special cast, including Breezy Eason, were the pictures screened.

Mary Miles Minter stopped over in Chicago for a few hours on her way East last week. She is planning to spend a month or more in and around New York and would like while there, she stated, to start work on a picture, but this will have to be decided after she arrives in New York.

Joe Friedman is back at his desk again after a week on Broadway, during which time he discussed future plans for Federated and also, it is reported, acquired some new pictures for Celebrated to release in this territory.

Mesco Pictures Corporation has completed the shooting of interiors for their feature, "Jesse James Under the Black Flag," at the Rothacker studios, and Manager Harvey Hoffman, Director Franklin B. Coates and the principals of the company have returned to Kansas City, where the cutting and titling of the picture will be completed.

"Dead Men Tell No Tales," the big Vitagraph special, is proving a remarkable box office attraction throughout the Chicago territory, according to Manager Tarbell, of Vitagraph's Chicago exchange. Plans are now being made for the release of "Black Beauty," which Mr. Tarbell believes will be one of the most successful pictures ever put out.

Each year Jones, Linick & Schaefer remember their employes from the topmost to the smallest as a reward for faithful service. This year their present was more substantial than at any time in the past. Every employee was given an insurance policy. The newer help will be given a policy calling for a death benefit of a thousand dollars, and this will range to twenty-five hundred dollars, according to length of service. On each succeeding Christmas these policies will be automatically increased by five hundred dollars provided continuous active service has been rendered during the year immediately preceding, until a maximum of five thousand dollars is attained.

Employees entering the service from now on will be insured for a thousand dollars upon completion of six months' employment. This will be increased next Christmas by five hundred dollars. In the event of death, Jones, Linick & Schaefer will act as trustee for the benefit of any employee's wife, child, father or other relative.

Should an employee become disabled so that he cannot perform his duties Jones, Linick & Schaefer will pay the maximum of his policy. In making his announcement Aaron J. Jones, president of Jones, Linick & Schaefer, said: "The certificates are presented in appreciation of earnest and faithful service and an expression, in substantial form, of the value we place upon our employees' loyal co-operation."

Johnny Maple, of the Northwestern Film Corporation, Sheridan, Wyoming, spent the week in Chicago. He had with him the recently completed Indian feature picture and is making arrangements for the distribution of the series of five reelers to be put out by his company during 1921.

Adolph Powell, of the Rex theatre, brought joy to five hundred children and five hundred adults at the Northshore Tuberculosis Sanitarium, when he put on a complete free motion picture show for them on Christmas Eve at the institution.

A letter of Christmas greeting from Ralph B. Staub, the camera man who went north several months ago to secure pictures, brings the information that he has left Alaska for Los Angeles and thinks that the subjects he has shot should make a good picture. They include close-ups of caribou in numbers from one to five thousand, mountain sheep in the high mountains and rocks, bear pictures near Mt. McKinley and last, but not least, plenty of dog team pictures.

Balaban & Katz's magnificent new theatre, the "Tivoli," is being pushed to completion and it is planned to open this forty-five hundred seat house early in February. John Balaban will be manager and is already engaging the people for the house. Jesse Crawford, formerly organist of Grauman's Los Angeles theatre, and will be in charge of the big organ at the Tivoli.

Albert W. Hale, well known director and producer of photoplays, spent Friday and Saturday in Chicago, en route from Florida to the Mayo Brothers Hospital at Rochester, Minnesota. Mr. Hale is suffering from a painful illness and is going to the famous physicians to have a diagnosis of his case and possibly submit to an operation.

Messrs. Foster and Teeter are now offering patrons of their Buckingham theatre some of the finest music to be heard in Chicago. They have engaged Hugo Brumlik and his large symphony orchestra, beginning this week, to play overtures and the incidental music. Mr. Brumlik for several years has been in charge of the music and entertainment at the Terrace Gardens and Morrison Hotel and will have as his director and concert master Carlotta Steindal.

Manager Carl Harthill of Reelcraft Pictures Corporation has returned from Kansas City where his company recently took over the business and assets of the Equitable Film Corporation. While in Kansas City Mr. Harthill installed G. L. Stiles as Kansas City manager for Reelcraft and arranged for the distribution of Reelcraft productions throughout that territory. Mr. Stiles has been manager of Reelcraft's Milwaukee office.

W. D. Russell of Russell-Greiver-Russell, is making a flying trip to Los Angeles in the interest of his company and while there will visit their coast studios and confer with his son, B. D. Russell, who has charge of production, as to future plans. It is rumored in film circles that Mr. Russell will return with contracts with two or three well-known stars in his grip.

Dorothy Phillips, her husband, Allen Holubar, and Al Kaufman, were in Chicago for a few hours last week on their way from the Coast to New York and made their headquarters at Max Goldstine's office in the Consumers Building. Mr. Holubar stated that he hoped to have the first showing of his latest picture, "Man, Woman, Marriage," at a Chicago movie house. It is a tremendous production and hundreds of mounted men and women are shown in a battle between the Amazons, led by Miss Phillips and the masculine soldiery. The main part of the story, however, is modern and up to date in every detail. Marshal Neilan and Blanche Sweet also passed through Chicago and went East with Mr. Holubar and Miss Phillips.

S. E. Schaffer, of S. E. Schaffer & Company, is making a trip to Pittsburgh and New York in the interest of his concern and expects to be back at his headquarters in the Film Exchange Building, 207 S. Wabash avenue, the first of next week.

Gollos Enterprises have just closed a deal with Ascher Brothers for the showing of the big special feature, "Whispering Devils" at the following theatres: Adelphi, Columbus, Cosmopolitan, Kenwood, Metropolitan, Oakland Square, Crown, Midway, Chateau, Calo, Commercial, Frolic, Lane Court, Milford, Peerless, Terminal, Forest Park, Palace and West Englewood. Special features in the way of one-three and six sheets, lobby displays and other advertising accessories are being provided by Gollos Enterprises who control the Illinois and Indiana rights to the production.

Three Chicago stars in one picture, "Dinty," which was shown at the Riviera this week, gave good material for publicity stories to put the picture over big at the popular north side theatre. The stars are, Tom Gallery, son of Captain Michael J. Gallery, a veteran Chicago police officer; Kathleen Morrison, who is known on the screen as Colleen Moore, and Pat O'Malley who hails from Ireland but is a citizen of the Windy City by adoption and a nephew of Superintendent Michael O'Malley of the second division, Chicago Post Office.

Thirty thousand kids, members of the Peter Rabbit Club, were the guests of forty-four Chicago theatres this week. Special features were arranged for at the various houses in addition to the regular programs and the big party was a bright feature of Christmas-New Year week for the youngsters.

Ascher Brothers have fixed January 6th as the opening date for their new Palace theatre at Peoria, one of the most beautiful houses in the central west. It will bring the number of houses in active operation under the Ascher banner to twenty-four and like the West Englewood theatre, which was scheduled to open in Chicago on December 30th, will offer Ascher's Unified Program including a feature picture, five acts of high-class vaudeville and special musical features. Charles Menzing has been transferred to Peoria to manage the Palace, having been manager of Ascher's Oak Park theatre for some time past. Harry Ascher and Mr. Menzing went to Peoria Monday to complete plans for the opening.

New Year's eve midnight shows promise to be popular this year in Chicago and many of the larger moving picture houses have arranged elaborate programs in addition to the regular picture features. In conjunction with the pictures Ascher Brothers will present elaborate cabaret reviews and report the Chateau theatre already sold out and only a few seats left at many other of their houses. From reports coming in from theatres in widely separated districts a record New Year's eve business is indicated.

The next luncheon of the Motion Picture Press Club will be held at the Stratford Hotel on January 7th.

Music and The Picture

Announcing the Early Plans of the First Motion Picture-Musical Conference

By Charles D. Isaacson

"WHAT can be done at a three-day session of musicians and motion picture men and women?"

This question has been propounded by a number people in all parts of the country, especially those who have been debating: "Is it *worth while* to go to this conference?"

Well, to tell the truth, it's so hard to squeeze all that ought to be done into three days that it's running over into an extra evening! And *every minute of the time will be occupied by the visiting delegates in fruitful and significant discussion and action.*

The basis upon which the First National Conference of Motion Picture and Musical Men is called, is expressed in the following "credo."

> The time has come for a concerted action on the part of the musical and motion picture interests for an alliance which will have for its aim the simplification of motion picture music; an alliance which will serve both musicians and motion picture interests for the mutual welfare of the industry and arts, an alliance which will further the movement to bring good music into the motion picture theatre as a means for the development of the highest type of picture patronage.
>
> The time has come for a definite move in this direction. The First National Conference will be important not only for what it accomplishes but for what it sets in motion and for the goal toward which it moves.
>
> The best way to make musicians understand the theatre needs and to make the theatre men get the most out of the musicians, is for both interests to know each other intimately and to make their plans in common.
>
> With this attitude the First National Conference of Motion Picture and Musical Interests is called.

At the present writing, over one hundred important individuals have indicated their intention to be at the conference, which as has been stated is being held at the Hotel Astor, New York City. The dates? January 24-25-26.

The extra evening is in the nature of a Prelude or a Prologue to the Convention, on the night of January 23rd, for those who can make their plans to get to New York by seven-thirty the day before the formal opening. This Prelude is in the nature of a great big Concert at De-Witt Clinton Hall, a regular Globe Concert (dedicated by The New York Globe to the Motion Picture Musical Conference. This Concert is a "Special Movie Night." It will be held before an audience of three thousand, who will listen to the virtues of the film theatre as a means of developing art—a medium for the bettering of American taste. The subject of the principal address will be "Behold the Picture Theatre: Patron of Art." The musical numbers will include the famous Oumansky Ballet, Emanuel Liszt, baritone; Amanda Brown, soprano; Erna Prelka, contralto; Hugo Riesenfeld and Nat W. Finston will speak. The visiting delegates will occupy the chairs of honor.)

Next week Mr. Isaacson will write a special story on the "Musical Aspects of 'Way Down East.'"

Of course the formal opening will not come until Monday morning, January 24th. At 10 A. M. sharp, the meeting will be called to order, in the big reception room of the Hotel Astor. The purposes of the conference will be tersely and emphatically announced. Immediately the organization of the new association: "The Association of Motion Picture and Musical Men" will be affected. There will be no loss of time, in fiddling about; everything will have been prepared in advance, for submission to the delegates. Such elections and committees as shall be needed, will be quickly carried over.

Then will come the presentation of the *Music Tax Pact,* which alone makes the first conference worth while. If this pact is acceptable to both sides in the music tax feud, it will *settle an annoying problem of the industry.* The Society of American Composers and Authors will present the pact, which, if acceptable, will be endorsed by the new organization, and the *fight on that subject will be ended forever.*

Important discussions will then occupy the first morning session. The dean of the picture-musicians, Samuel Rothapfel, will discuss the psychology of picture showmanship of music. It is but meet that the man who first saw the possibilities of music in pictures should analyze his vision and hopes at the outset of the conference. Then it is particularly seemly that the dean of American musical publicists, John C. Freund, should tell how the "Musical Fraternity Becomes the Ally of the Picture Theatre." Mr. Freund is the owner and editor of "Musical America" and "Music Trades," as well as other musical publications. When he speaks, his words reach every musician in America, every musical instrument and publication man. He has, moreover, two hundred newspaper correspondents throughout the country, who carry his words to their cities and towns. He represents the musical fraternity. The South will then speak through Maurice Barr, manager of the New Orleans theatre and special representative of the Saenger Amusement Company. He will tell of "Standardization of Music for the Films"—one of the big subjects of the conference. Ernest R. Voigt, head of the Boston Music Company, will show how it is essential that picture musicians must be specially trained. He has been investigating the subject, with discussions with musical schools and universities over the country. His findings are contained in "Picture Music and Musicians of the Future."

After a short adjournment will come the first "Exhibit" of the conference——and there will be many. In the opinion of the present writer, these exhibits as handled will be worth thousands of dollars to any theatre owner, and will prove to be the most valuable lesson any musician could get!

The delegates will assemble at the Capitol theatre, where there is arranged a special musical program. This will be followed by a analytical discussion of the music in its relation to the picture. Why was the music used? How was it found? How could it be adapted to the smaller theatre, etc. This discussion will be headed by Samuel Rothapfel, and will be seconded by Erno Rapee, the conductor of the orchestra of the Capitol theatre, who will show the relation of the orchestra to the show.

Think of it! A show in the Capitol, discussed in detail as to its meanings and relationship to other theatres! What is that worth?

After this discussion, Carl Joseph Briel will tell of "The Complete Music Score." Mr. Briel is probably the foremost film composer, and has had an opera produced by the Metropolitan Opera Company. Nat Finston, formerly conductor of the Capitol, has some important ideas on "The Grand Opera Film."

Then "The Cue Sheet." There's where one of the first big fights of the conference

(*Continued to page* 589)

TERRITORIAL SALES AND PURCHASES

In the Independent Field

STATE RIGHT AND EXPORT NEWS AND VIEWS

Charles Urban, president of the Kineto Company of America, Inc., has sent Carl von Hoffman, a traveller and photographer, on a trip to Asia Minor to gather more material for the Movie Chats and Kineto Reviews. Mr. von Hoffman sailed last week. He will be away for about six or eight months.

When Mr. von Hoffman completes his schedule in Asia Minor he will follow a route in Europe. Mr. Urban wants him to particularly secure some material in Spain, to round out certain portions of the Urban Library. Morocco and portions of Africa will also be visited for the benefit of the Library.

"Parish Priest" Seen on Stage in New York

While Herman J. Garfield is seeking to make arrangements whereby his screen version of the old Dan Bully vehicle, "The Parish Priest," which opened just twenty years ago this month and is still paying big royalties to its author, Daniel L. Hart, can enjoy a run on Broadway, the stage version is playing at a New York theatre. On this occasion "The Parish Priest" is being presented at the Yorkville theatre. Where the film version will be presented will depend upon what arrangements Mr. Garfield makes for a Broadway House as he is particularly anxious to find a theatre where the drama will be allowed to run without interruption as long as its popularity promises that it will run.

Stiles Gets Reelcraft Kansas City Post

G. Lawrence Stiles has been appointed to the position of manager for the new branch office and exchange of the Reelcraft Pictures Corporation, which was formally opened last week at 928 Main street, Kansas City, Mo., being transferred there from the Milwaukee Exchange of Reelcraft.

Mr. Stiles is well known in the picture industry, having entered through the position of Location Manager for the old Vitagraph Company in Brooklyn over twelve years ago.

District Manager Carl Harthill of Reelcraft has promoted Lou Anger, a salesman of the Indianapolis office, to the position vacated by Stiles, as manager of the Milwaukee exchange, in recognition of his past work on the selling force of Reelcraft.

"Hush" Premiere in Boston

Clara Kimball Young Picture Does Heavy Business at Park

THE New England territory has once more justified its reputation as being a Clara Kimball Young stronghold, according to Equity. Last week, the fifth Clara Kimball Young production, "Hush," whose author is Sada Cowen, responsible for "Why Change Your Wife?" as well, made its debut at the Park theatre and played to one of the most prosperous runs any production ever enjoyed at that house, reports from the company state.

Just one month ago, the fourth Young production, "Midchannel," played one week at two of Boston's first-run theatres simultaneously and filled both houses. This is said to be the first time any production had a simultaneous run in Boston and the test with "Midchannel" proved the strength of Miss Young.

The reason for Clara Kimball Young's popularity in the New England territory is declared to be due to the finesse and artistry of her pictures. Sumptuous scenery, lavish gowns, brilliant interior sets and extravagance of investiture have always appealed to Bostonians.

Sam Grand of the Federated Film Exchange of New England, the franchise-holder of the Young productions, is now capitalizing on the successful first-run of "Hush." The number of bookings demanded by his exhibitors is said to be exceeding all bounds. Immediately "Hush" terminated its run at the Park, Grand communicated its box-office record to all his exhibitors. Requests for booking dates followed fast, and Grand has ordered two extra prints from Equity to accommodate his exhibitors.

An extensive exploitation campaign is now being prepared by Equity for the benefit of "Hush" exhibitors, both large and small, which is said to be sensational, and which will shortly be announced to the trade, and sent in detailed form to all "Hush" franchise-holders.

Special to Increase Output

More Production Planned With Elimination of Exchange System

AN extensively increased production schedule for 1921 has been arranged for by the Special Pictures Corporation, announces that company, following the turning of their distribution over to the Federated Film Exchanges of America and the elimination of their own exchange system.

With the money that has formerly been used in maintaining their own distribution organization the Special Pictures, it is said, will be enabled to more than double production activities at their studios in Hollywood.

According to Louis W. Thompson, president of Special, the output of Comiclassics will be doubled. Instead of releasing one every two weeks there will be one release a week. Such stars as Ford Sterling, Neely Edwards, Charlotte Merriam, Stanley Laurel and Eddie Baker will be seen in the Comiclassics of which Reggie Morris will continue as director general.

Louise Fazenda will return from her nation-wide tour early in 1921, and all will be in readiness for her to start production within a week after her return. An internationally known comedy director has been engaged to handle her two-reelers, which are to be sponsored by the A. L. Hart productions, the producing unit that has been responsible for the Chester Conklin comedies.

"Dick" Burrud, creator of the Sunset-Burrud series of scenics will start on another expedition early in 1921, while the best part of the travel pictures secured during his "Tia Juana, Mexico to Nome, Alaska" jaunt are yet to be released.

Two two-reel western companies will be working at the Special Pictures studio, the Art Acord Company of which S. M. Piercy is president and the "Broncho Billy" company with G. M. Anderson at its head.

Lubin Reports Only 3 Territories Unsold

According to Bert Lubin, producer of "Honeymoon Ranch," the state right market is in excellent shape insofar as moderate priced productions are concerned. Lubin reports that there are now but three open territories on his Western state rights feature, this despite the fact that it is just two and a half months since he first offered territory on "Honeymoon Ranch" for sale.

No Propaganda in Fox-Fischer Production

It is announced by David C. Fischer, director of "In the Shadow of the Dome," the new Fox-Fischer Masterplays, Inc., eight-reel feature drama, that his latest production is not political propaganda in any sense of the word. The locale of the photoplay is Washington and the story deals with the social activities of our national law-makers and the intrigues of the House. However, Mr. Fischer's treatment of the play does not take sides in any of the great political issues of the day. Nor does the play criticize the method of law making as it is accomplished in Washington. It merely states the problem and shows how the well-meaning Congressman can overcome the efforts of insidious lobbies and create beneficent laws.

Alt and Howell a Team of Long Experience

Alexander Alt, who is co-starring with Helen Howell in two-reel comedies now being produced by the Union Film Company at Sherman, Cal., states that he and Director Al Martin are in receipt of many offers for the release of their comedy productions.

Both members of this comedy team have had a varied experience both on the stage and screen. Mr. Alt originally embarked on his screen career at the old Thanhauser Studios after a successful vaudeville tour throughout the country. Miss Howell has played opposite Smiling Bill Parsons, Flannigan and Edwards, Edwards and Fay and others. The two comedians have been playing together for some time.

"A Dog Gone Mix Up" Is Fourth Hallroom

"A Dog-Gone Mix-Up" is the title of the fourth of the new series Hallroom Boys Comedies, released by C. B. C. Film Sales Corporation of New York.

The comedy was directed by Herman C. Raymaker, under the supervision of Harry Cohn and is one of the greatest hazardous stunt comedies ever filmed, according to Jack Cohn who is now cutting and titling this release.

Polly Moran is the comedy feeder to Percy and Ferdie. Herman C. Raymaker, who directed this comedy, will be remembered for the comedies he produced for Keystone, Poppy, Hank Mann and Mack Sennett.

It's Now or Never, Says Eckels

1921 to Decide Fate of State Right Exchanges

A COMMUNICATION nothing short of an emphatic warning to State Right exchange men has just been issued by Eddy Eckels, general manager of the Independent Films Association.

Mr. Eckels' warning cautions the independent dealers against mistakes and missteps during the coming year, which he says will be the biggest year the independent market has ever known.

"This is the year that the independents are going to do either one of two things," says Mr. Eckels. "They will either build themselves an everlasting monument or else dig their own grave.

"It is the year of the State Right men's biggest opportunity," he continued. "If they watch their step the open market will be so everlastingly established in another twelve months that nothing can shake it.

"There are four main things I would warn the independent exchanges about, and the first of these is to strengthen themselves financially. They've got to play ball or quit—one of the two. The choice is theirs. But I'll say one thing definitely—it's going to take a bankroll to play the game the way it's got to be played in the next twelve months.

"It's going to take a bankroll to buy the sort of stuff the theatres will be wanting in greater and greater volume of bookings—and I'll touch on this subject again presently. It's going to take a bankroll to buy the quantity of film they'll have to have—because the pace is going to increase in swiftness.

"And it's going to take a bankroll so big that all drafts and C. O. D.'s may be met fully and promptly—because the money that goes into that channel is the money that will keep the lifeblood flowing into the veins of the producers who are just beginning to specialize on the independent market and turn out the kind of pictures that will make money for the State Right exchanges.

"That's why I shout at the top of my lungs at this time for the State Right exchanges that expect to keep pace with the unprecedented progress which 1921 will bring forth to strengthen themselves financially and then still further strengthen themselves.

"Another thing I'll warn the independents is that they must play clean ball now. This year is going to be a test in more ways than one—and one of them is dependability. The sharpshooters and the shysters will either play straight clean ball or get themselves eternally kicked out of the industry. Tricky dealings will not be tolerated—there has been too much trickiness in the program field. Show the exhibitors that you are square shooters and they'll meet you fifty-fifty. Put yourself in the sharpshooter class and prepare for a quick exit.

"Make all adjustments with record-breaking speed—and show up the program exchanges by contrast. Ship your films infallibly—and ship them in good condition. Keep your contracts—verbal or written—to the letter. Do not misrepresent. Do not gouge—quote rental prices that fit conditions—and nobody knows those conditions better than you, in each city, village and hamlet in your territory. Be fair and square. Play clean ball!

"I warned against misrepresentation. Here's another warning that I want to make as rigid as I can put into words: Don't buy junk!

"Let 1921 sound the death knell of this kind of stuff. Buy on the basis of quality and merit. Quit thinking of yourselves as the Cheap Johns of the industry. Go out and buy good pictures—you'll find them in demand. Moreover, you'll find them this year easier to get than ever before, because the producers are centering a good deal of attention on the independent market, and they'll continue it just as long as the independent market justifies their doing so.

"Remember this: You don't have to take somebody else's leavings this year unless you deliberately choose to do so.

"The selective privilege is yours. Exercise it!

"Watch your step and you've got the enemy licked and yourselves established with your feet on a rock."

Kremer Flays the Pessimists

Newspaper Article is Answered by Independent Man

VICTOR KREMER, president of the Victor Kremer Film Features, in a recent statement, takes vigorous exception to the article published in one of the New York dailies in which a general pessimistic outlook for the industry, was given.

The article in question dealt with the calamitous conditions allegedly prevailing at present in the motion picture industry. Picturing Los Angeles as a desert filled with an army of some 50,000 idle persons whose sole means of livelihood had been in connection with the camera world the article went on in its gloom filled style to prophesy almost the elimination of the third industry of the country and that men and women who had heretofore earned their living in this highly profitable line of endeavor must henceforth seek other avenues of income for their daily bread.

"That the article was inspired seems peradventure of any doubt," said Mr. Kremer, "but the motive back of the same is enigmatical. The general impression that I have gained is that strong Wall Street influences, for reasons that may be divined were responsible for the same.

"The rumor that a new powerful company, assuming trust proportions, was about to enter the field and that as a logical result the present 'Big Fellows' might suffer may have been the cause, or again for purposes of creating a bear market, worse than it has been to date in film stocks, may have been the reason for the article's publication, but be it as it may it remains that in the propaganda to create panic the author has overstepped himself through his extravagance of prophesy and his carelessness in the use of figures.

"To start with the wildest imagination would never permit of the idea that there were 50,000 persons engaged in the motion picture industry in Los Angeles.

"It would seem extravagant to say that one-third that number were actually employed there. Again, the picture drawn of sheriff sales of studios, auctioneer signs and cobwebbed windows and rusty hinged doors is an exaggeration that amuses more than it creates depression or has a tendency to strike fear.

"From all reports from the Coast the studios are filled daily, cameras are clicking on locations in and about the city and generally conditions are about as normal as one would expect at this time of year.

"Within the coming month I will start the first of the series of eight Western pictures with Texas Guinan as the star and other independent producers have informed me of their plans which are that they also contemplate producing very shortly. On the whole I can see no reason for alarm, but rather I am of the belief that the year 1921 will prove a most profitable one in the motion picture business.

"As I have said in a previous interview all that remains for conditions to improve is that the independent producer, exchange and exhibitor get together and have a better understanding and the few small clouds on our horizon will be dispelled and the sun will shine for us as in the past, despite the loud wails of the calamity howlers."

Truth Productions Complete Educational

Word has just come from the offices of Truth Productions at 230 West 39th street, that the final scenes have been shot on their latest educational production which is titled "The Porcelain Lamp." As the feature now stands, it is in five reels and depicts the evolution of travel from the days when the only known means of locomotion were man's own two legs, down thru the ages.

Mr. Levey, president of the Harry Levey Service Corporation, under whose direct supervision all Truth Productions are made, announces that this picture is in accord with his idea to product only "Features with a Purpose." It is an education in itself.

Irving Lesser, brother of Sol Lesser, arrived in New York on last Sunday. Mr. Lesser, who may be listed under the heading of "producer" will make his stay as brief as possible as the activities of his Western Picture Exploitation demand his presence on the Coast.

He stated that he could not as yet divulge the motive for his Eastern visit, but that he will make several important announcements before returning to the Coast.

Mr. Lesser is making his headquarters with Harry D. Wilson at the Capitol theatre building, and is residing at present at the Astor Hotel.

Arrow Film Appoints Two New Salesmen

W. E. Shellenberger, president of the Arrow Film Corporation, announced the appointment of two additional special representatives to the sales force of the Arrow organization.

In accordance with the recently announced policy of expansion of the Arrow Film Corporation an increase in the sales force became necessary and appointment of Thomas A. Curran and C. M. White was the first step preparatory to handling the greatly increased output of the Arrow during the coming year.

Both Mr. White and Mr. Curran are experienced film men who are said to be well fitted for the work they will have to do in their new positions. Mr. White was for a number of years connected with Gaumont and has had a great deal of practical motion picture experience. Mr. Curran acquired most of his motion picture experience in Australia, of which country he is a native. While there he had a thorough training in theatrical and motion picture matters. Both Mr. White and Mr. Curran will spend some time in the New York offices of the Arrow familiarizing themselves with the business details of the organization before going to their respective territories.

It has not yet been announced where they will be stationed but it is expected they will be allotted their respective territories in the very near future.



Jack Hoxsie, who is starring in four special features to be released by Arrow Film Corp.

C. A. Taylor, general manager of Gardiner Pictures, Inc., of Buffalo is not one of the exchangemen who is looking forward to 1921 as "the greatest year in the industry." At the same time he is not a pessimist. He merely adopts a sane, rational view in regard to the coming year. Here is the way he puts it:

"There is without question a slacking up to some extent of business in our line as well as others. The distributors and manufacturers must step on their producing units and slacken their overhead for the future, or otherwise it might cause a flood that few will have boats to save themselves.

"The motion picture business today is a gamble, but if we all look ahead and prepare ourselves to take some loss, we can eliminate the gamble. There is no question but what the Independent Exchange Owners will be called upon to solve a great many perplexing questions for selling and distributing via a sane route, because with a man's own money invested he can educate himself more quickly than the fellow who has the Home Office to fall back on every week.

"There is cause for the remark: 'Take your losses now,' and if the exhibitor or exchange is clearing the track this warning will help to meet the slow time."

Hallroom Comedy Ready for Chicagoans

"This Is the Life," the third release of the new series of the Percy-Ferdie Hallroom Boy Comedies which was produced under the personal supervision of Harry Cohn, is now ready for release in Chicago according to the announcement made by the Celebrated Players Film Corporation which is offering these comedies to state right buyers. Harry McCoy, Hugh Fay, Lillian Hackett, Polly Moran and a capable cast make this a sure fire comic.

Southern Exchangeman Reports Big Bookings

From Louisville, Kt., comes the report of L. C. McHenry, manager of the Greater Features, Inc., that "The County Fair" is being booked far above his expectations. He states they never before have handled a state right picture for which there has been such a demand from the biggest and best exhibitors.

Memphis Enterprises have booked the picture; and the Knickerbocker theatre, one of the finest in Nashville, will play it for an entire week, as will the Signet Amusement, of Chattanooga. The Strand Amusement, owning Paducak, Kt., Owensboro, Kt., Princeton, Kt., and Mayfield, Kt., have also signed up for "The County Fair."

The Following Sales Are Reported in the Independent Market

"Honeymoon Ranch" (Bert Lubin) to Maurice Less Attractions of Indianapolis, for Indiana.

"Bitter Fruit" (Arrow Film) to Quality Film Service of Atlanta, Ga., for North and South Carolina, Georgia, Florida and Alabama.

"Girls Don't Gamble" (D. N. Schwab) to Midland Film Corp., of Minneapolis, for Minnesota, Wisconsin, North and South Dakota.

"Smiling All the Way" (D. N. Schwab) to Midland Film Corp., of Minneapolis, for Minnesota, Wisconsin, North and South Dakota.

Hallroom Boy Comedies (C. B. C. Film Sales) to Arthur C. Bromberg Attractions, of Atlanta, Ga., for Tennessee, Georgia, Florida and Alabama.

Hallroom Boy Comedies to Premiere Pictures Corporation, of Charlotte, N. C., for North and South Carolina.

20 Western Star Dramas (Dominion Pictures Corp.) to Commonwealth Film Corp., of Boston, for New England States.

20 Western Star Dramas to Special Features Film Co., of Knoxville, Tenn., for North and South Carolina, Alabama, Florida, Georgia and Tennessee.

Manheimer Heads J. W. Co.

Serial Producer to Manage New Company; First Release Announced

E. S. MANHEIMER, one of the organizers of Paramount and known for many years as the "Serial King," being the producer of "The Branded Four" and "The Crimson Lash," is the general manager of the newly formed J. W. Film Corporation with offices at 130 W. 46th street, New York City.

The J. W. Film is a New York corporation which will devote its energies for the present to supplying elaborated productions of a special nature to Independent Exchanges. Mr. Manheimer, who has been operating on a large scale in the foreign market, controlling the foreign rights to "The Great Gamble," "The Evil Eye," "The Fatal Sign" and "The Mystery Mind," has been preparing for some time to become active once more in the producing and distributing fields, in consequence of which the J. W. Film Corporation comes into being with its first production ready for immediate release and four other special features rapidly nearing completion.

The initial offering of the new organization is a Burton King production entitled "Every Man's Price" and is said to be of the very special nature demanded by Independent Exchanges. Grace Darling is the star of the new feature and will be given the backing of a big advertising campaign.

"Every Man's Price" is a society drama, laid in New York, and deals with the attempt of a wealthy banker, who is also a power in politics, to prove his contention that every man has his price. The District Attorney, who is selected by the banker as a possibility for the office of governor, is the victim of his experiment and a beautiful woman with whom he is in love is the price of his dishonesty. Interesting situations develop and the drama is said to abound in deep heart interest and exciting climaxes.



Mollie King, star of the American Cinema Corporation production, "Her Majesty"



Allan Dwan

Many Artists Praise "The Devil's Angel"

What is considered by some artists the most artistic achievement in motion picture making was accomplished by Lejaren a' Hiller in "The Devil's Angel" starring Helen Gardner and which is being handled on the state right market by Clark Cornelius.

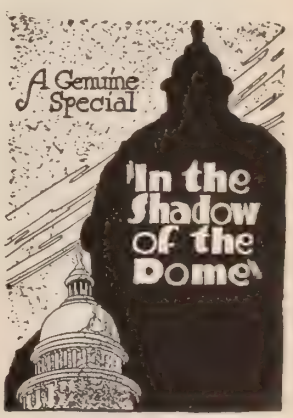
At a private showing of this picture for the artist friends of Mr. Hiller, "The Devil's Angel" was considered the most artistic accomplishment in motion pictures that they ever witnessed.

Mr. Hiller has become famous for his photography and lighting of subjects. He originated the soft-focus on the still picture which has become so popular. His lighting of pictures, however, has not been equalled by any other illustrator of this country or Europe, it is claimed.

Mr. Hiller has succeeded in putting all of these artistic effects in his first motion picture venture "The Devil's Angel." They are original and lend value to the production.

80 Prints of Serial in Twelve Territories

According to Joan Film Sales Co., distributors of "The Invisible Ray," a serial starring Jack Sherill and Ruth Clifford, eighty prints of that thriller are now working in twelve territories. An emergency order was sent this week to the laboratory to print fifty more copies of "The Invisible Ray."



A David G. Fisher Production

Baum Back from Selling Trip

Equity-Joan Salesman Declares Depression Reports Groundless

LOUIS BAUM, sales manager of the Equity Pictures Corp. and the Joan Film Sales Co., left New York two months ago and returned this week to give the lie to reports of depression and slump in the buying market of the independent field. His evidence consisted of twenty-nine constracts signed by the most prominent exchanges for the rights to the distribution of Equity's two special State Right productions, "Keep to the Right," starring Edith Taliaferro, and "Whispering Devils," featuring Conway Tearle, and Joan's three productions — "She Played and Paid," starring Fanny Ward, "The Invisible Ray" serial and the twelve Billy West two-reel comedies.

This number of sales negotiated within such a brief period is considered by Equity to set a record in the independent market, particularly at this time. Mr. Baum declared that he encountered little difficulty in disposing of Equity and Joan pictures. He found that many State Right buyers were simply panic-stricken about the outlook for the future without any substantial grounds and that once the facts were presented to them their fears vanished.

Baum's sales trip took him through the principal cities of the East, South and West. He stopped at Baltimore, Washington, Boston, Pittsburgh, Detroit, Chicago, Cleveland, Cincinnati, Minneapolis, Milwaukee, Kansas City, St. Louis, Dallas and Atlanta. In Baltimore Baum sold the Billy West comedies and "Whispering Devils" to Peter Oletsky of the Federated Film Exchange, for Delaware, Maryland, Virginia and District of Columbia; in Boston, Sam Grand of the Federated Film Exchanges of New England bought "She Played and Paid," "Whispering Devils" and the Billy West series; in Pittsburgh, Joe Skirboll of First National purchased the Billy West comedies; Herbert L. Weil, releasing through the Minter United Amusements of Detroit, closed for "She Played and Paid," "Whispering Devils" and "Keep to the Right," for distribution in Michigan.

In Chicago, Clyde Elliott of Greater Stars Productions bought the Billy West comedies for Illinois and Indiana; Harry Lande of the Lande Film Distribution Co. of Cleveland and Cincinnati purchased the three features, "Keep to the Right," "Whispering Devils" and "She Played and Paid," for distribution in Ohio and Kentucky; in Kansas City, the Standard Film Exchange purchased "Whispering Devils" and "She Played and Paid" for Missouri and Kansas; William Underwood of the Specialty Film Co. of Dallas purchased "Whispering Devils," "She Played and Paid," "Keep to the Right," and the Billy West comedies, for Texas, Oklahoma and Arkansas.

In the South, J. E. Pearce of Pearce Films, New Orleans, bought "The Invisible Ray" serial, the West comedies and the three features for Louisiana and Mississippi; Frank Salley of Salley Films bought "Whispering Devils," "She Played and Paid," "Keep to the Right," and "The Invisible Ray" serial for North and South Carolina, Alabama, Georgia, Florida and Tennessee, excepting the serial, which was purchased for four States only. The last deal closed was with Tom Branon of Charlotte, operating the Eltabran Film Exchange, who bought the "Invisible Ray" serial and the Billy West comedies for North and South Carolina and Virginia.

A summary of Baum's sales reveals that the Billy West comedies were sold for distribution in thirteen States; the "Invisible Ray" serial disposed of for nine States; "Whispering Devils" was closed for sixteen States, as also "She Played and Paid" and "Keep to the Right" sold for fifteen States. It is significant that the buyers mentioned above are without exception among the leading exchangemen in their respective territories. The territory sold by Baum, and that sold from the New York office on all the State Right pictures mentioned, together show that "Whispering Devils" is now 70 per cent sold; "She Played and Paid" about 65 per cent sold; the Billy West comedies 60 per cent: "Keep to the Right," half sold; and the "Invisible Ray" serial somewhat more than half disposed of. Negotiations now pending for the remaining territory indicate that all of Joan and Equity's State Right product will be 100 per cent sold within the next three weeks.

The Reelcraft Pictures Corporation has advanced the first release date on three new series of releases scheduled for the month of January. The Reelcraft Scenic Nature Beautiful series will be ready on December 25th, the current week, instead of January 7th, as first announced.

The Paragon single reel slap-stick series featuring George Clarke in a weekly release will be advanced from January 23rd to January 2nd, while the Bud and His Buddies series of single reel comedies will be released on January 7th, one week ahead of the date previously announced to the distributing exchanges.

The above advancements were made necessary by the withdrawal of the single reel re-issued Christie-made comedies, featuring Betty Compson and Billy Rhodes, from the Reelcraft schedule.

Newark Strand to Play "Madonnas and Men"

"Madonnas and Men" will open its first engagement in the East at the Strand theatre, Newark, on Sunday, January 9th. Jans Pictures, Inc., has made special arrangements for this opening and although where the picture was put on at Baltimore without any prologue whatever on Christmas week it played to capacity crowds. Herman F. Jans, the president of the company, has made special arrangements to produce the feature at the Strand with the prologue intact exactly as it was used at the legitimate theatres throughout the country.

Mr. Jans is, of course, interested in handling the production in this manner in Newark, as it is his home town. He especially desires all exhibitors interested in the booking of pictures for Greater New York and northern Jersey to see the production during its play at the Strand, week of January 9th.

Renco to Open New York Office

To Exploit Pictures Based on Myrtle Reed Novels

MR. H. J. REYNOLDS, president of Renco Film Company, has arrived in New York City for the purpose of establishing a permanent New York headquarters for the exploitation of the Myrtle Reed novels, for which he has exclusive rights and which will be produced as super-features in the near future, it is announced.

"Lavender and Old Lace" has already been completed under the direction of Lloyd Ingraham, and Mr. Reynolds is here for the purpose of ascertaining the best method of marketing this Myrtle Reed product. The attractiveness of the story is evidenced by the fact that many offers, both for program and independent exploitation, have already been received, it is stated.

Mr. Reynolds is quoted as follows:

"For several years I have considered the wonderful possibilities for motion picture material of Myrtle Reed's books, especially her best known book, 'Lavender and Old Lace'; but up to last year I felt that the public taste was not quite ripe for a picture of this sort.

"My observation has been that the public has more or less grown weary of the sex problem productions; also, the big, spectacular and costly productions very often mean very little to the average audience, and I firmly believe that the time has arrived when a sweet and refreshing story with heart interest would appeal strongly to the public taste.

"In 'Lavender and Old Lace' we have a picture that not only appeals to women, but on account of its laughter provoking comedy appeals just as strongly to men and children. This is a demonstrated fact and not theory.

"Before producing this picture, 10,000 synopses of the book were mailed to persons representing all walks of life. A questionnaire was enclosed, and from the returns we were able to ascertain an average of 80 *out of every* 100 persons consulted have read this book. We have also received thousands of answers from ministers and school teachers pledging their moral support to this production on account of its elevating influence.

"Furthermore, we have a ready-made audience due to the fact that Myrtle Reed has an immense following. *More than 40 editions* of the book have been published, and the publishers of Myrtle Reed's books have offered to give us full co-operation by conducting special displays in book and department stores throughout the country wherever the picture will be playing, and assisting exploitation in other ways."

Canyon's Third Farnum Picture Soon Ready

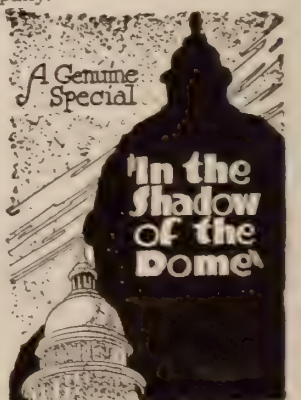
"The Fighting Stranger," the third five-reel feature in which Franklyn Farnum is appearing for the Canyon Pictures Corporation, promises to be a screen offering which will embody all of the elements that the modern movie audiences demand.

The last scenes of the production have just been taken and the work of cutting is now under way in Los Angeles, under the personal supervision of Colonel Wm. N. Selig.

The first prints and negative of "The Fighting Stranger" are due in New York during the first week in January.

Program Company May Get Fischer Picture

Charles Reid Jones and Lewis F. Leverson, of 145 West 38th street, announce that they have an option on the Fox-Fischer production "In the Shadow of the Dome" until February 1st. The production, they state, may be released by a program company.



A David G. Fisher Production

EVERYBODY KNOWS "The HALLROOM BOYS"

MAX CARNOT, president of the Sunrise Pictures Corporation, No. 220 West 42nd Street, announced yesterday that a big deal is pending whereby the company will acquire three or more productions in which Peggy Hyland will star.

Sunrise already owns "The Price of Silence" starring Miss Hyland, which is taken from the novel "At the Mercy of Tiberius," by Augusta J. Evans Wilson.

Winfield F. Kelley, general sales manager, just returned from a short trip to Philadelphia, Baltimore and Washington and reports several deals on, with prospects of a Sunrise Exchange in Baltimore, Mr. Kelly is preparing for a whirlwind swing around the country about January 10 and expects to close on the bigger territories.

"Silent Barrier" Sold in Europe

"The Silent Barrier," the initial Louis Tracy production, the series of which were acquired by the Inter-Ocean Film Corporation for exclusive foreign distribution, has been sold for a large block of European territory, according to a special statement issued by Gus Schlesinger, manager of the department of foreign film sales of the Inter-Ocean Film Corporation the early part of the week. The contract, which calls for the distribution of this production for physical distribution throughout France, Switzerland, Holland and Belgium, is said to have been consummated for a large financial consideration.

A number of sales on this production for foreign distribution are at present pending, and announcement of their consummation will be made in the trade press upon the closing of contracts.

Campaign in South for Arrow Picture

Arrow Film Corporation states that Quality Film Service of Atlanta, Ga., which recently bought the rights to "Bitter Fruit" in their territory, intends to conduct a big local advertising campaign in exploiting this picture. The feature was filmed in Florida and a great deal of interest has been aroused because of that fact. "Bitter Fruit" was made by Dramafilms, Inc., and directed by Will Bradley.

Special Pictures Not to Make Features

The report that the Special Pictures Corporation was to increase its scope and enter the feature field as well as the domain of comedies and other short subjects was vigorously denied this week by C. C. Craig, business manager of the West Coast producing organization.

"We organized as specialists in short subjects," said Mr. Craig, "and have found that field sufficiently productive, and we will continue along the same line during 1921."

For Safer and Better Policies

Top Notch Protests the Suspicion of Exchangemen

THE following letter, making a number of interesting points to the trade, was received last week from the Top Notch Producing and Distributing Company:

"Why must the future of the Independent Field be built upon lies; why does the Independent Film Man check any possibilities to redeem this situation, and finally why is it that when you make every possible effort to establish honorable policies and spend $100,000 to prove your faith in your effort, the Independent Exchange man will sit back on his chair and tell you—'I Wonder Where the Catch Is.' Why are the policies of the Independent Field so undermined that when you are talking of honest policy they laugh into your face, thinking that you have a new trick to spring on them. Why? Why? Why? Why?—

"Is there any possibllity of ever redeeming this situation; is there any hope of ever putting the business on a solid, honorable and basic foundation? We are spending thousands of dollars for the past six months, for advertising in the trade magazines, in hundreds of newspapers and dozens of magazines, to build a reputation for our brand for the name of our firm. We are distributing, free of charge, thousands of posters advertising our comedies and many thousand posters regarding our Title Contest. Finally, after six months of solid advertising, when we finally began to market our pictures, our policy was firmly established that we are to sell our brand without screening. Here is the reason:

"We are the first company in America to advertise a short subject six months before its release, through the direct to the public method. We are also the first company in the world who are selling a franchise for a series of 26 two-reel comedies, guaranteeing the delivery of one every two weeks, without collecting a single cent in advance or deposit on the franchise and; finally, we are the first film distributing organization to furnish any number of posters free of charge both on our Title Contest and on our Comedies. On the top of all these, we do not charge for territorial rights, but guarantee the rights of the territory by the purchase of a single print of each release, while our franchise includes a clause stating that the buyer must take out his C. O. D. shipments as he orders them: he does not have to order more than one at the time and can cancel his franchise at any time, on instant notice, if he is dissatisfied with any one shipment.

"We do not want to screen because we have only the first five releases of this series complete and not all the twenty-six. Therefore, if we screen a couple of the best of these that does not furnish a guarantee to the buyer that all the twenty-six will be up to that standard, but we give him the right of cancellation of the franchise on instant notice if any one shipment is unsatisfactory. Therefore, we are forced to make every one of our pictures as good as the best; otherwise, our comedies could not exist and we want to start to establish faith in business and make the Independent Buyer understand that a company that has spent over $40,000.00 to establish a name for their brand and fought through all difficulties with the Postal Authorities to win the Government's approval of their Title Contest, and are conducting a nation-wide Title Contest for months, in newspapers and magazines, aggregating to 20,000,000 circulation before the first picture is released: that after all this publicity it could not be the aim of the company to sell one print on their first picture on each territory and get out of business, but to deliver the goods that will surpass all the expectations of the 20,000 movie fans and the thousands of theatres that will see the first picture and to win an immediate recognition for the 'Top Notch' brand.

"Knowing that the entire film trade read the Motion Picture News, we are writing this letter to you and will ask you to publish same in your earliest edition, so that we can get the opinion of the Independent Film men.

"Why can they not assist us in establishing policies that will abolish deposits, advances and tie-up contracts, but each picture produced should sell on its own merit and the exchange man shall not pay any set amount for his territory, but pay so much for each print and if he is financially not very strong he can order four or five prints for his territory on each release and take out his C. O. D. shipments one by one, as he is able to without running into debt, and probably pay more for his territory than he can get back on his picture, instead of not taking more than one print, unless the demand created by the picture or the brand warrants him to buy.

"And; although we do not screen, we sold most of our territories on the strength of four Title Contest, as the inquiries in response to our nation-wide advertising campaign, were so heavy that theatre owners are willing to book our comedies blindly to satisfy the public's demand. Without our Title Contest, however, we could not have succeeded, no matter how good our intentions were."

Commonwealth Has Big Year

To Start New Year by Releasing Young Productions

THE COMMONWEALTH FILM CORPORATION, Sam Zierler, president, announces that it has contracted for the five new productions to be made by Clara Kimball Young This, they believe, will come as a welcome Christmas surprise package to the host of exhibitors of Greater New York, who are Commonwealth patrons.

"Our policy of giving the exhibitor a 'square deal' and of handling only the best open market productions available is really the backbone of our success," said Mr. Zierler. "Every Commonwealth salesman and employe, when engaged, is impressed with the fact that the exhibitor must be given good treatment, co-operation and the support of the Commonwealth forces."

Opening its exchange in small quarters in the Mecca Building, 1,600 Broadway, less than fifteen months ago, Commonwealth sprung a big surprise on Greater New York operators by outbidding all its competitors for the Clara Kimball Young productions made for Equity.

The same success that marked bookings on "Eyes of Youth" was repeated in Greater New York on "The Forbidden Woman," "For the Soul of Rafael," "Mid-Channel," Miss Young specials, Commonwealth reports.

Not content with giving the exhibitors the Young pictures Mr. Zierler was successful in getting "She Played and Paid," starring Fannie Ward, and "Whispering Devils," starring Conway Tearle, for his territory. In addition he contracted for "Keep to the Right," starring Edith Taliaferro, and "The Hidden Light," starring Dolores Cassinelli.

One of Mr. Zierler's most recent purchases for this territory is "When Dawn Came," starring Colleen Moore, whose work in "Dinty" has stamped her as one of the most capable actresses on the screen.

Always alert for the timely and popular in picture subjects, Commonwealth bought "For the Freedom of Ireland." It is proving one of the best box office bets for its users.

Answering the requests of scores of his exhibitors-patrons who had been very successful with his full length subjects, Mr. Zierler also secured the new Billy West Comedies and the serial, "The Invisible Ray."

Commonwealth likewise was chosen to handle Greater New York distribution on "Headin' Home," starring Babe Ruth, King of Swat, idol of sport-loving men, women and children everywhere.

"My faith in the exhibitor has been vindicated," Mr. Zierler declared. "The exhibitor is now realizing that the independent picture is his only salvation; that it means more competition among the distributors and keeps the distributor-producer-exhibitor from cornering the choicest theatres and forcing the small exhibitor to the wall.

"Commonwealth's stand is, will and always shall be with the independent exhibitor. The independent distributor and exhibitor must work hand in hand for their common good."

One of the milestones in the growth of the Commonwealth organization was its occupancy two months ago of half of the large fifteenth floor of the Godfrey Building.

"We here at Commonwealth would be remiss were we not to thank the exhibitors of Greater New York for their splendid co-operation," said Mr. Zierler. "They were quick to grasp the opportunity to work hand-in-hand with an organization, which is always on the alert to furnish the best productions available and offer them aid in the solution of their problems."

EVERYBODY KNOWS "The HALLROOM BOYS"

SHE WAS A BEAUTIFUL CROOK

While he was an honored member of that society upon which she preyed. How love bridged the chasm separating them is engrossingly disclosed by





JEWEL CARMEN

in

THE SILVER LINING

A ROLAND WEST *production*

From the original story written, directed & produced for Iroquois Film Corporation by Roland West & adapted for the screen by D. J. Buchanan & Charles H. Smith

METRO PICTURES CORPORATION

Active Campaign for New Year

ERNEST SHIPMAN and his associates have been preparing an active campaign for the year 1921, first by eliminating from their list a number of pictures which do not come up to the high standards required for success, it is stated. New deals have been consummated for feature pictures which, in the making, promise to surpass the average program product and thus make them eligible for special campaigns in first-run houses. The trade announcement of Ernest Shipman and associates, include the following attractions, most of which are being distributed by the Associated First National Pictures.

The James Oliver Curwood Productions, Inc., is sponsor for "Nomads of the North" and others to follow.

The Renco Film Company, Inc., is producing the most successful of the famous Myrtle Reed stories, with "Lavender and Old Lace," now scheduled for an early release.

Ernest Shipman Plans Active Schedule for 1921

The Dominion Film Company, Inc., has established itself by controlling the rights to the stories of Ralph Connor and other famous authors, and by arrangement with this corporation, the Winnipeg Productions, Ltd., of Canada, have already produced "The Foreigner" and "Cameron of the Royal Mounted" under the direction of Henry MacRae, while the Cathrine Curtos Corporation had completed "The Sky Pilot" under the direction of King Vidor with "The Man from Glengarry" to follow.

The Legend Film Corporation are making unusual two-reel features, starring John Junior and Edna Shipman. The San Gabriel Producing Company is effecting exclusive contracts with certain stars of prominence and will make soon announcements of great interest to the trade within the next thirty days. The National Film Corporation has arranged with Mr. Shipman and associated for reissues of "Tarzan of the Apes" and "Romance of Tarzan" and more business is now being done by these two features than at any time within the last year.

James Oliver Curwood's First National success, "Back to God's Country," starring Nell Shipman, has already passed the half million dollar mark and is rolling up new records for repeat business in many neighborhood houses of the country.

New deals are being consummated, which will be read with interest by exchange managers and exhibitors during the coming season. Everything that Ernest Shipman and associates are identified with has proven to be of sound box office value and no failure is yet chronicled to dim the horizon of their success.

Ex-Heavyweight Champ Plays Heavy Lead

Al Kaufman, former heavyweight champion prizefighter, who was the only man to fight Jack Johnson to a draw when Johnson was in his prime, will be seen as heavy lead in the Western Star Production, "Bill of the B O Ranch," starring William Fairbanks. In this picture Bill Fairbanks and Al Kaufman fight three bloody rounds.

'Determination' Studio Has Xmas Party

The day before Christmas was celebrated by the cast and studio staff of "Determination," the super-feature photo drama being filmed at the Grantwood, N. J., studio of the United States Photoplay Corporation.

On behalf of the makers of "Determination," a suitably inscribed gold watch was presented to Director John L. McCutcheon by assistant director George Murphy. Leslie King made a real Christmas speech.

2 Kinetos on One Program

Ed. Hyman Will Show Two Urban Subjects at the Brooklyn Strand

TWO Kineto Reviews in a single program will be featured during the week by Manager Edward Hyman of the Brooklyn Strand.

It has been the contention of Charles Urban, president of the Kineto Company of America, that these single reel subjects had the substance and the quality to make up even an entire program. Mr. Hyman is taking the first step towards doubling the usual allotment of this kind of entertainment by using two of Mr. Urban's Kineto Reviews in one program.

The subjects he has selected are "The Trip of the U. S. S. Idaho," which played recently at the Capitol theatre in New York, and "Down in Dixie," a charming trip in the rejuvenated Sunny South of America.

Leading exhibitors are watching with interest Mr. Hyman's program this week, because of its odd experiment. The way the audiences take the "double dose" will probably have quite an effect on the booking habit of managers elsewhere.

The Brooklyn Strand manager himself has no doubt as to the outcome, it is reported. He has always gone on the assumption that the best is none too good for the Strand patrons and he is satisfied that they will welcome two Kineto Reviews instead of one.

Nathan Hirsh Optimistic

Independent Man Argues for Big Year: Aywon Has Attractive Array

NATHAN HIRSH, president of Aywon Film Corporation, is one who believes that the coming year will be a particularly fine one for the independent field. He gives two reasons for this belief. Firstly, he believes that the state right field is more firmly established than ever before, and secondly, that the general run of productions released through this channel are of a much higher grade than those of the past.

Concerning Aywon, Mr. Hirsh states that his company has several unusually strong attractions for the first few months of the new year. These include the E. K. Lincoln feature, "The Man of Courage," Florence Chase in "The Woman Above Reproach," "The Evolution of Man," "The Woman of Mystery" and the recently announced series of fifteen Mary Pickford big little features. In addition Mr. Hirsh is now preparing to release fifteen two-reel dramas in which famous star's first made a name for themselves. These are called the "Success Series of Short Subjects" and will soon be made available for presentation. Other features and short reel series are in preparation.

Mr. Hirsh states that it is a matter of pride with him that customers that began buying from him when Aywon was first organized are still doing business with the company. It has been a case of "right pictures at the right prices," he states.

Mazur Joins Harry Sherman

Minneapolis Film Man Will Be Treasurer of Producing Company

M. E. MAZUR, who has been acting as special representative in New York for the Sherman Productions Corporation, has been appointed treasurer of the organization and will take up his duties in that capacity on January 1, 1921, according to an announcement made early this week.

The appointment of Mr. Mazur was made by the franchise holders of the Sherman Corporation at a special meeting held on Monday, December 20, at the company's office in the Fitzgerald building, 1482 Broadway.

The newly appointed treasurer comes from Minneapolis, and was engaged in that city as a special representative for the Metro Pictures Corporation. Prior to working for Metro, he was affiliated with Harry Sherman, president of the concern, as salesman for many of the special productions which President Sherman handled prior to the formation of the Sherman Productions Corporation.

Mr. Mazur is a hard worker and is said to be ably fitted for the duties of his new office. He has been actively engaged in the motion picture industry for a period of eight years and in that time has handled some of the biggest productions. He was manager of "The Birth of a Nation" company which toured the Middle and Southwest, including the States of Iowa, Colorado, New Mexico, Arizona, Nevada and Utah.

The release date of the first Sherman production, "Man and Woman," will be announced immediately after the first of the year and the final details for the distribution are being "whipped" into shape at the new executive office in the Fitzgerald building.



Showing a scene from "The Hundredth Chance," from the novel by Ethel M. Dell, a production sponsored by the Stoll Film Corp. of America

ADVANCE VIEWS OF COMING ATTRACTIONS

Live News From Producers

WHAT THE MAKERS SAY ABOUT PICTURES

IT has just become known that George Loane Tucker, producer of "The Miracle Man," is recovering from a very serious major operation which was performed about three months ago. For several weeks Mr. Tucker's life was despaired of, it is stated. The operation which was performed privately followed several years' intermittent illness.

Mr. Tucker consented to the operation when told that further postponement might prove fatal. Only his closest friends knew of the operation. Recently Mr. Tucker was permitted by his physician to leave his home for the first time in many weeks.

He immediately started work finishing the editing of his second American production, "Ladies Must Live," which will be released as a super-special about the first of February. A New York theatre will be leased in anticipation of a long run of the picture.



One of the thrills in "Fantomas," the Fox serial in 20 episodes

Associated in Foreign Deal

Australasian Films, Ltd., to Distribute for Associated Producers

ANNOUNCEMENT of the closing of the first large foreign contract for the output of Associated Producers, Inc., was made this week by F. B. Warren, general manager of distribution, upon his return from an extended stay on the coast. The contract is with Australian Films, Ltd., of Sydney, N. S. W., and calls for exclusive distribution rights in the territory of Australia, New Zealand and Tasmania.

The contract was signed by Mr. Warren with Millard Johnson, American representative of Australian Films, after Mr. Johnson had made a trip to Los Angeles from New York to perfect details of the deal. His company, the oldest and most powerful theatre-owning and distributing corporation in the Antipodes, exerts a practical control of the theatre field in its territory. W. A. Gibson, O. B. E., is its managing director, and Stuart F. Doyle, Edwin Geach and F. W. Thring are directors. Its head offices are in Sydney and it has branches in Melbourne, Adelaide, Perth and Brisbane. Its foreign offices are in Singapore and Sourabaya, Dutch East Indies, and its buying offices in New York and London.

Associated Producers, Inc., comprises Thomas H. Ince, Mack Sennett, Marshall Neilan, George Loane Tucker, J. Parker Read, Jr., Maurice Tourneur, Allan Dwan and C. Gardner Sullivan. Its first four productions — "Homespun Folks," an Ince picture; "The Leopard Woman," a Read production starring Louise Glaum; "The Forbidden Thing," an Allan Dwan picture, and "The Last of the Mohicans," Maurice Tourneur's picturization of James Fenimore Cooper's famous Indian story—have been shipped to Australia, where the first will be exhibited in February after an extensive advertising campaign conducted from the head offices of Australian Films.

Five-Reel Industrial at Chicago Theatre

The Rothacker Industrial Division staged a premier showing of a five reel industrial picture at the Riviera theatre, Chicago.

The showing was in the morning and was attended by officials of the W. H. Miner organization for whom the picture was made.

The film shows the manufacture of draft gears for railway cars—the arrival of the raw material at the Miner plant and the installation of the finished product.

The picture will be shown at Railroad Y. M. C. A.'s and before workers in railroad shops.

Praise Bestowed by Critics for R-C's "813"

Almost without exception, announce Robertson-Cole, the verdicts of responsible critics throughout the country with regard to "813," the Robertson-Cole super-special featuring Wedgood Nowell, prove that the picturization of Maurice Leblanc's greatest detective story is one of the most interesting, entertaining and gripping films ever flashed upon the screen.

Together with the wide acclaim is the desire of exhibitors to book the picture at the earliest possible date thus adding further proof as to its merits to all the distributors.

"The Killer" Seen as Popular Attraction

The sponsors of "The Killer," the Benjamin B. Hampton feature which Pathe has announced for release January 30th, repose the utmost confidence in the picture to attain to a high state as a popular attraction. In addition to being a melodrama based on the elements of proven appeal, are the exploitation possibilities of a play adapted from a novel written by Steward Edward White, whose writings have won him high favor with the public, and a cast made up of players so well known for their special talents as Frank Campeau, Jack Conway and Clair Adams in serious roles; Frankie Lee as a boy actor; Frank Haynes and Zack Williams as comedians, and Tod Sloan, the famous jockey who plays a prominent part.

GEORGE D. BAKER, the producer, and M. P. Staulcup, Metro's art director, have commissioned Lucinda Davies Duble, the well-known sculptress, to make a figure of the God of Chance which is to be a feature of the elaborate setting used in Mr. Baker's current production, "Temple Dusk," scheduled for release by Metro.

The figure, known as The Dicer, is a life-size model in clay, which occupies the center of the gambling hall, and is represented in a semi-kneeling posture in the act of throwing dice held in his extended hand. It is before this altar in the temple of chance that Clement Palter, the proprietor of the gambling house, makes his daily genuflection as a ceremony and a rite in the curious religion he holds that later plays such an important part in moulding the destinies of the characters in the story.

Will Rogers in "Boys Will Be Boys"

Goldwyn announces coincident with the release of Will Rogers' current picture, "Guile of Women," based upon a Peter Clark MacFarlane story, the completion at its Culver City studios of the next Rogers starring vehicle, "Boys Will Be Boys," based upon Charles O'Brien Kennedy's dramatization of the famous Irvin S. Cobb story of the same title.

In its play form last year "Boys Will Be Boys" registered an emphatic hit on Broadway, the role of Peep O'Day, acted on the stage by Harry Beresford, being given high praise because of its unusualness and the opportunity which it afforded for human comedy acting. Will Rogers has acted Peep O'Day for the screen. Clarence Badger directed.

Industrial Pictures at Business Luncheon

Practical pictures produced by the Rothacker Film Company had the lion's share of the program at the luncheon of the Chicago Association of Commerce, Advertising Council, Industrial Film Division.

The film program was to show Chicago business men how the powers of the motion picture screen could be harnessed to their problems.

T. T. Maxey, general advertising agent of the C., B. & Q. Railroad, gave a short talk on practical pictures and discussed the pictures screened.



Two scenes from Antonio Moreno's forthcoming Vitagraph production, "Three Sevens"

PATHE inaugurates the new year with the release of the Jesse D. Hampton production, "That Girl Montana," which stars Blanche Sweet. The picture has been set for release on January 2nd. The picture, adapted from the novel by Marah Ellis Ryan, was staged in the beautiful section of California, near Truckee, under the direction of Robert E. Thornby.

The supporting cast is headed by Mahlon Hamilton and includes Frank Lanning, Edward Piel, Charles Edler, Claire DeBrey, Kate Price and Jack Roseleigh.

New Officers for Art Directors' Ass'n

At the semi-annual election of officers of the Art Directors' Association, Charles H. Kyson (Ince) was chosen president; Edward M. Langley (Fairbanks), vice-president; Frank S. Brown (Vitagraph), secretary; David B. Edwards (Fox), treasurer; Thomas F. Warrillow (Fox), sergeant-at-arms. Robert J. Ellis, of the Hayakawa Company, was elected a trustee for a term of two years. Leslie M. Gordon continues as corresponding secretary and head of the research department.



Leonce Perret, from whom a number of big features are expected during the coming year

To Screen "Black Beauty"

Vitagraph to Show Feature to Trade at Astor on January 5

DURING a period of months, word has filtered from the West Coast that "Black Beauty," the Vitagraph special production, based on Anna Sewell's historic novel, was gradually being rounded into form. The actual film of this special production reached Vitagraph Brooklyn studios the week before last, and Lillian and George Randolph Chester have finally completed its editing and now comes the announcement that the first public showing of this film, which features Jean Paige, and an all-star cast, will be at the Hotel Astor ballroom on Wednesday afternoon, January 5.

A special orchestra has been secured and the big film will be presented under exactly the same auspices and with exactly the same effects as in the big theatres in which it will be shown within the next few weeks. Albert E. Smith, president of the company will be present, as well as Jean Paige, the star of the production, and Lillian and George Randolph Chester, who have been in charge of its editing.

"Black Beauty," in its picture form, was made at Vitagraph's West Coast studio under the direction of David Smith, several months having been spent on the production. Essentially, as written by Anna Sewell, the story was the autobiography of a horse—the dramatic incidents were present, but the human element was slight. Black Beauty, in his story, told only what he saw and knew. Mr. and Mrs. George Randolph Chester have supplied the human story—what the human characters described in the book thought, said and did. Together, the story of the horse by Anna Sewell and the story of the human characters by Mr. and Mrs. Chester, blend into one.

Levey Announces Plans

Educationals Containing Advertising to Be Labeled on Screen

THE HARRY LEVEY SERVICE CORFORATION announces today that the New Year will see the realization of several of their plans.

Mr. Levey states that from the inception of advertising films, he has felt that the theatre-going public did not want to be fed sugar-coated pictures. In other words, they did not want to pay admission to a theatre expecting to see a good comedy or dramatic offering, only to find that a certain amount of advertising had been sandwiched into it.

Therefore, beginning with the first release of 1921, all pictures containing advertising produced by the Harry Levey Service Corporation, will have incorporated in their first title the plain, unvarnished fact that the following film, although made with prominent and experienced players, and the same sort of settings and care in production that is given to all Truth productions, contains a certain amount of advertising appeal incorporated in such a manner that it does not detract in any way from the high entertainment value of the picture. An appeal will also be made to the audience for suggestions and comment on the production.

Mr. Levey says further, that the exhibitor should be paid for his screen; that it is the only fair method of doing this sort of business.

Further, he states, the theatre-going public likes to be informed as to the various ways that things they use in every day life are made.

Fred Quimby Goes to the West Coast

Mr. Fred C. Quimby leaves on Sunday for Los Angeles, to be gone for about a month, and during his stay at the Coast he will complete arrangements for the next Jack Dempsey serial.

Many Hits Credited to Thomas Fallon

Thomas F. Fallon, author of the last three George Walsh hits, co-author of "While New York Sleeps," and co-author with Max Marcin and J. Searle Dawley of Pearl White's latest feature, soon to be released, has found time amid the whirl of writing screen originals and adaptations to write a one act playlet for Amelia Bingham, entitled, "The Mysterious Miss Grayson." Miss Bingham will appear in this Fallon playlet as a headliner at the Palace theatre, New York, early in January.

Mr. Fallon was at one time in charge of the manuscript section of the Fox scenario department. Because of his experience as a playwright, he was deemed admirably suited to judge play technic. But his creative mind was not one to remain at rest by merely reading the efforts of others. So in a short time, Mr. Fallon was writing originals for Fox. From the beginning his stories went big—both as entertainment and box office attractions.

Now there is hardly a writer who can claim the number of big hits on the market at the same time. Chief among Fallon's present hits are: "The Shark," "The Plunger," "While New York Sleeps" and "Bride 13," of which he wrote the adaptations. "Dynamite Allen" and the new Pearl White feature are other Fallon stories scheduled for January release.

MADGE KENNEDY is appearing in four roles on Broadway this week. Two of them are in "Cornered," the play at the Astor, and the other two are in the Goldwyn picture, "The Girl with the Jazz Heart," which is the feature at the Capitol. In the stage play Miss Kennedy is a thief and also a society girl, but the parts are not further apart than those in the picture, where she is a demure Mennonite maid and a slangy telephone operator in a big New York hotel. Unlike the stage play, it is not necessary to have the two girls look alike, and in fact they are said to be quite different—the one with her hair smooth and her gown the quaint garb of her religion, and the other with elaborate coiffure and dressed in the height of fashion.





Marion Davies, Cosmopolitan star, who will soon be seen in "Buried Treasure," a Paramount picture

"The Stealers" Steadily Winning Success

The success won by "The Stealers," the Robertson-Cole super-special directed by William Christy Cabanne, has assumed the proportions of a national triumph, announce the distributors. Since the great trade showing of "The Stealers" in the grand ball room of the Hotel Astor to the present the production's career has been one of steadily gaining popularity.

"The Stealers" has an underlying theme which, it is claimed, gives it an appeal to a far wider audience than the average motion picture. It takes up the question of the spiritual life which is behind the daily existence of the race, and asks pointed questions regarding the hereafter which it convincingly answers.

Eastman Executive at Rothacker Plant

George A. Blair, sales manager of the Eastman Film Department, visited the Rothacker Chicago laboratories. John M. Stahl, director for Louis B. Mayer, and W. H. Leahy, of the Mayer Production organization, stopped over at the Rothacker plant on their way to the Coast to go over the continuity of the Mayer super-feature, "The Woman in His House."



Jean Paige, Vitagraph star, now appearing in "Black Beauty"

"Fantomas' Rings the Bell"

So Says One Critic of Fox Serial; Many Aids Available

"THE new Fox serial, 'Fantomas,' rings the bell," proclaims one critic who viewed the early episodes of this detective story. The daily reports coming into the Fox headquarters indicate that exhibitors who have booked the serial, which was released December 15, also believe "the new Fox serial rings the bell," because their satisfaction with its drawing power is evidently spreading and is bringing in many new contracts from exhibitors in the vicinity of those who opened with it December 15, declares a statement from the Fox headquarters.

For this second serial "Fantomas" Mr. Fox sent to France, and his representative contracted with Marcel Allain for twenty-six volumes of the Fantomas series with which Allain and Pierre Souvestre has written for a public that awaited eagerly each new volume. With these famous detective stories in his possession—stories that he knew would be thrillers with the vast modern motion picture equipment he had placed in his new studios in West Fifty-fifth street, New York, William Fox assigned Edward Sedgwick to write the continuity. This work was done carefully and thoroughly, and Mr. Fox watched each step in the development of the writing, making numerous and valuable suggestions based on his experience as a motion picture showman. Months passed before both Mr. Fox and Mr. Sedgwick were satisfied with the continuity. Anything that savored of old serial stuff was eliminated.

Novelty and daring, combined with an absorbing story carefully built up, were the features they not only strove for, but realized.

In selecting the cast for the serial Mr. Sedgwick reached out into Broadway and selected players who were in big stage productions. Lionel Adams and John Willard and Rena Parker have big reputations in Broadway stage circles. Rena Parker, after a season in "Betty be Good," on Broadway, started on the road as the star of the "hit," but when she was offered a position in the "Fantomas" serial she promptly gave up her prima donna role to return to New York for work in the serial. It is her first time in pictures, too, though she had had many offers to leave the stage.

The speed and the big punch, the daring shown by Johnnie Walker and Edna Murphy, and the clever work of the entire company are due to the fine handling of the members by Mr. Sedgwick. His good nature and his knowledge of what he wanted and the way he wanted it done filled the entire company with confidence, and they went through some of the most hazardous scenes without a doubt that they were having a good time, and not "working" for serial effects.

Prints have been shipped abroad, and especially great prosperity for both American and foreign exhibitors is expected in the Marcel Allain and Pierre Souvestre stories. Five episodes have been completed, titled and distributed by Fox branches throughout the world. The preliminary work on five more chapters was completed before "Bride 13," the serial which "Fantomas" succeeds, had finished its last episode.

"Fantomas" has been equipped with an unusual complement of lobby, window and billboard paper and a special campaign book has been issued by the Fox press department carrying details of an extensive exploitation program, together with newspaper advertising and publicity text. The first campaign book is printed on twenty pages, including handsomely lithographed covers done in attractive colors in strikingly effective design.

Proofs of newspaper cuts, in single, double and triple column display, scene cuts, portraits of the principals in the cast, and especially written and designed newspaper advertisements supply the showmen with an extensive selection of attention-arresting illustrations. When and how to use all these aids is covered in full detail of explanation by expert publicity writers who speak from experience.

In the text matter each of the five episodes now ready for exhibition are given in synopsis form, together with an outline of the story these episodes relate as a whole. Then, too, the text carries the cast, advertising catch lines and a detailed list of the "high spots" and thrills in the several chapters.

Goldwyn in Force at Capitol

Six of the Next Seven Features Will Be Goldwyn Films

SIX of the next seven feature photoplays to be screened at the world's largest playhouse, the Capitol, New York City, are Goldwyn productions. The series was begun on Sunday, December 26, with Madge Kennedy's new screen vehicle, "The Girl With the Jazz Heart." Her large screen following turned out in force to see her in the double characterization of a slangy New York telephone girl and a shy Mennonite maid.

For the week of January 2, Reginald Barker's Production of Graham Moffatt's famous Scotch comedy, "Bunty Pulls the Strings," will be the featured photoplay. Leatrice Joy acts the role which made Molly Pearson famous on the spoken stage. Russell Simpson has the role of her father, dour Tammas Biggar. Others in the cast are Raymond Hatton, as Weelum, Bunty's lover; Cullen Landis and Casson Ferguson, as her brothers; Josephine Crowell, Edythe Chapman, etc.

Tom Moore will "hold" the Capitol's screen week of January 16, with his newest release, "Hold Your Horses," taken from Rupert Hughes' *Saturday Evening Post* story, entitled, "Canavan." Sylvia Ashton, Naomi Childers and Sydney Ainsworth have the principal supporting roles.

Then on January 23 comes the Betty Compson production, "Prisoners of Love." Arthur Rosson directed the picture under Miss Compson's personal supervision. In the supporting cast are Roy Stewart, Emory Johnson, Ralph Lewis, Clara Horton, Claire McDowell and Kate Toncray.

Another Reginald Barker production, "Godless Men," a dramatic tale of the sea founded on Ben Ames Williams' story of "Black Hawk," is next on the Capital's schedule. Russell Simpson has the leading role in this picture, assisted by an all-star cast, including Helene Chadwick, James Mason, John Bowers, Alec B. Francis, Robert Kortman and others.

Then comes a new Will Rogers' picture and one which it is promised will show him to his legion of admirers in an entirely new histrionic light. He has been seen hitherto in comedy roles, through which have often been woven strong dramatic strands, but in "Guile of Women," based upon a story by Peter Clark MacFarlane, he has a dramatic role, a "character" part which is at the same time the "lead" or star part, with his genius for simple, human comedy showing through now and then.

Two more Goldwyn productions are now scheduled for early showing at the Capitol though not in sequence to "Guile of Women." One is the picturization of the comedy, "The Concert," which was one of David Belasco's most pronounced stage successes and in Leo Ditrichstein appeared for two years. It was directed by Victor Schertzinger and boasts a cast headed by Lewis S. Stone, Mabel Julienne Scott, Raymond Hatton and Myrtle Stedman.

The second featured Frank Lloyd Production, "A Voice in the Dark," from Ralph E. Dyar's famous stage mystery melodrama, will follow "The Concert." Irene Rich, Ora Carewe, Ramsey Wallace, Alec B. Francis, Alan Hale, Alice Hollister and others appear in its leading roles.

Jesse Lasky to Reach New York Jan. 1

Jesse L. Lasky, first vice-president of the Famous Players-Lasky Corporation, who has been at the Lasky studio in Hollywood for the past two months, is expected in New York about the first of January. He will probably remain here for several months.



Two dramatic moments and a picturesque shot from Harry Carey's latest Universal picture, "Hearts Up"

Exploitation Used on "Whispering Devils"

The proof of the effectiveness of the exploitation suggested by the Equity staff on its Conway Tearle feature, 'Whispering Devils' is now beginning to appear, states that company. The campaign-book on this production has twenty-eight pages, of which almost one-half is devoted to exploitation. From the information arriving from the state-right buyers of 'Whispering Devils' in to Equity headquarters, the amount of exploitation and advertising being done on that feature exceeds that of any other Equity special production.

The report shows that the smaller houses made most use of the campaigns suggested. The most popular 'stunt' is the masked 'Devil Rider,' wheeling on a bicycle and announcing that 'Whispering Devils' are coming.

Well-Known Author at Metro Studios

John Fleming Wilson, noted author, has driven down from the Southern California ranch on which he produces mutton, beef and intensely human short stories, to join Metro's colony of authors and playwrights at the company's studios in Hollywood.

With Bayard Veiller Mr. Wilson toured the Metro stages where several big special productions are in the making. Of special interest to the author was the preliminary work on his own story, "Uncharted Seas," generally agreed to be the best product of Mr. Wilson's pen.

Al Kelley Made a Full Fledged Director

Al J. Kelley is now a full-fledged Metro director. After four years with Metro as an assistant director, he has been selected by Bayard Veiller, director of production at Metro's West Coast studios in Hollywood, Cal., to handle the megaphone for Viola Dana's next starring picture, "Home Stuff," an original story by Agnes Johnston and Frank Dazey.

Big Cast with Mae Marsh

Former Stars Support Robertson-Cole Actress in New Production

THE cast chosen by Robertson-Cole to support Mae Marsh in "The Little 'Fraid Lady," which is based on the Marjorie Benton Cooke novel, "The Girl Who Lived in the Woods," and the production by which Miss Marsh has returned to the screen after an absence of two years contains several actors who have been starred in their own right many times, and who now lend their work to support Miss Marsh.

Preeminent in the cast is Tully Marshall, well known character actor. Mr. Marshall, a member of the older school of acting, won his way to legitimate recognition through a long career of one night stands and stock engagements, during which he supported such notables as John McCullough, Joseph Jefferson, Fanny Davenport, Clara Morris and Lotta Crabtree.

Also in the cast is Gretchen Hartman. Miss Hartman has been a star, and has supported many actors including some of the leading stars of the screen.

Another actor in support is Charles Meredith who is the leading man. Mr. Meredith graduated to screen acting from the narrower circle of the Washington Square players and Oliver Morosco's companies.

Kathleen Kirkham, who has been seen in many pictures of note, is another member of the cast of "The Little 'Fraid Lady." Herbert Prior, who has a leading role in "The Little 'Fraid Lady," is a graduate of Oxford, who was on the stage fifteen years, leaving it to act for the old Biograph company. George Bertholon, Jr., the nephew of Miss Marsh, a child of five, also is seen in "The Little 'Fraid Lady,"

This group of actors move before a broad and diversified background in working out the story of "The Little 'Fraid Lady."

Unusual Indian Expedition

Universal and F. B. O. Cameramen Will Film Official Ceremonies

ARTHUR CLOZENBERG, managing director of the Film Booking Offices, Ltd., of London, who arrived in America last week to study the American film field, has just announced one of the most unusual expeditions ever arranged by a film company. By special tie-up with the British Admiralty, the F. B. O. and the Universal Film Manufacturing Company are sending a complete moving picture outfit with the Duke of Connaught, the uncle of King George of England, on his ceremonial trip to India. U. K. Whipple, an expert film news cameraman is in charge of the unit.

The Duke of Connaught, his staff and entourage, and the film representatives, are now aboard the British warship Malayo, proceeding to India by way of the Suez Canal. Whipple sailed from New York on two days' notice, and caught the warship at Marseilles, France. The Duke is going to India to officiate at the opening of the Government House. He is taking the place of the Prince of Wales, whose visit to India was deferred because of his recent world tour.

It is expected that the ceremonies attending the official function will be the most lavish staged in India since the ascension of King George to the throne of Great Britain.

Once a week, exposed film will be returned to London by the King's messenger, and then to New York by the earliest boat. Whipple plans to have pictures of the Delhi ceremonies on the screens of American theatres before all the Indian princes have had time to journey, elephant-back, to their homes in the Himalayan mountains.

Dorothy Dalton Company Back from Location

After three weeks spent on location in Port Henry, N. Y., for exteriors for the Paramount production of "The Teaser," a Canadian-Northwest story, Dorothy Dalton and a company of principals and extras have returned to New York to complete the interiors at the Long Island City studio. The interiors will be completed in a few days after which Miss Dalton will go to the West Coast to start work on the George Melford production, "The Money Master."

Besides Miss Dalton those who went on the location trip were Edwin August, leading man; Riley Hatch, E. J. Radcliffe, Joe King, Jessie Arnold, Margaret Marsh and Jules Cowles.

Advertising Helps Put Metro Feature Over

Liberal advertising to acquaint the picture-going public with the merits of the attraction was one of the contributing reasons for the popularity enjoyed by the Metro all-star special production, "Parlor, Bedroom and Bath," when it was shown as the feature attraction during the week beginning December 12, at the Rivoli theatre, one of the leading showhouses of Toledo, Ohio.

Three three-column ads were used, each of them being fifteen inches deep. The amusement of "Parlor, Bedroom and Bath," containing the reading material and the alluring cuts, covered fully half of each advertisement.

Sumptuous Setting for Pathe Episode

Elaborate and sumptous settings are represented as one of the features of the sixth episode of "Velvet Fingers," the Pathe serial starring George B. Seitz with Marguerite Courtot. This episode will be released by Pathe on January 9th, and its title is "Unmasked." An Oriental abode of luxurious character in the heart of New York's Chinatown is the locale. Some unusual lighting effects are said to have been effected.

JOSEPH CONRAD, the prominent British author, has signed a contract in London to write original stories for Paramount Pictures, according to an announcement made this week by Jesse L. Lasky, first vice-president of the Famous Players-Lasky Corporation.

Mr. Conrad's long list of books includes such well-known works as "Lord Jim," "Victory," "Chance," "Heart of Darkness," "Youth" and "The Nigger of the Narcissus." Mr. Conrad, it is announced, will soon go into the Paramount studios and work out one of his famous stories in co-operation with a prominent director and a trained scenario writer.

The other prominent authors recently signed by Paramount to write directly for the screen include Edward Knoblock, Elinor Glyn, Sir Gilbert Parker, Avery Hopwood and Henry Arthur Jones.

Huge Glass Curtain in Fox News No. 22

Exclusive motion pictures of the magnificent new National theatre of Mexico, with its huge glass curtain, weighing 27 tons, are in the current issue of Fox News, No. 22, in the second volume of the reel.

The unique curtain, composed of nearly a million separate pieces of glass, several inches thick and set in concrete, was designed by a New York artist, Harry Stoner, and executed by the Tiffany studios.

"The Furnace" Crowds House at Opening

A telegram from V. C. Bryan to Realart, dated December 21, says: "Arcadia opened to full house in afternoon. S. R. O. in evening. 'The Furnace' fine production and audience well pleased. Believe we could not have selected a better premiere."

"The Furnace" is a William D. Taylor special feature.

"Godless Men" Booked for Xmas Benefit

Goldwyn's new Reginald Barker production, "Godless Men," from Ben Ames Williams' powerful dramatic story of "Black Pawl," was selected by the Woodmen of the World of Alhambra, Calif., as the picture to be shown for three nights at the Alhambra theatre to raise money for the organization's Christmas fund.

Christie Comics Compete in Philadelphia

Last week saw two Christie Comedies, released through Educational Exchanges, playing in competition at two of the Stanley theatres in Philadelphia. At the Victoria Eddie Barry appeared in "Mr. Fatima," and at the Stanley the same actor and Vera Steadman were seen in "Shuffle the Queens."



Scenes from "The Breaking Point," a J. L. Frothingham production starring Bessie Barriscale and distributed through W. W. Hodkinson Corp.

Loew Books "Mark of Zorro"

DEPARTING from his customary policy of booking no picture for more than three or four days, Marcus Loew has arranged to play "The Mark of Zorro," Douglas Fairbanks' current release, at his theatres for a full week. This engagement is regarded by executives of the United Artists' organization as a high tribute to "Doug's" production.

In a letter to Hiram Abrams, president of United Artists, Nicholas M. Schenck, of the Loew offices, said:

"I have just returned to my office from a screening of Douglas Fairbanks' new picture, "The Mark of Zorro," and I cannot refrain from telling you that I think it is really the most wonderful picture he has made.

"We believe the picture is so big that we have decided to play this feature in our theatres a full week instead of our usual policy, which has always been to play everything three or four days.

"It took a picture like 'The Mark of Zorro' to do it."

In the official organ of the Loew Enterprises, which is published weekly, its editor, Nelse Granlund, said that this was the first time in the history of their theatres that this had been done and that "Mr. Loew feels that this Fairbanks picture is so unusual that his patrons will want to see it twice. Also he predicts that every one who wants to see it will be unable to get in if played only three or four days.

The picture is far the greatest Fairbanks ever made, in the opinion of the "Big Four" officials, and it shows him in two roles, the weak-kneed son of wealth in the days of old California, and a daring bandit, who protects the weak and punishes the unjust. He is a master swordsman and leaves his victims with his skilled blade, a "Z" cut in their forehead, which becomes known as "The Mark of Zorro."

The Chicago *Herald and Examiner* in their review said that "Douglas Fairbanks always comes back with a bang. And he comes back this time with more of a bang than ever before and a much shrewder actor to boot. In the early reels of 'The Mark of Zorro,' where he is pretending to be an idling, spineless don, a weak-hipped lollypop, who yawns and yawns in the presence of his fiery father and his disgusted fiancee, he challenges the best of the film actors, for his facial play is restrained and effective.

"And how he does gape; 'yawn' don't express it. He GAPES. Even when the beautiful Marguerite de la Motte in a Spanish mantilla and sad eyes is before him he gapes.

"But that is his game, and to tell you why he gapes so would be to take a big suspense kick out of your life.

"At any rate, in Reel 3 the inevitable chase begins. That sneering Robert McKim, whose dirty-dog roles are dirtier and doggier than any one else's, and that roistering, vicious but humorous Noah Beery, who can play anything any time anywhere, those two scoundrels whip up a chase and take out after the masked rider, the mad rider, the mysterious rapier-slinging Zorro, terror of the oppressors, champion of the poor; Zorro, who carves a bloody "Z" on the faces of those who do his people wrong.

"Now for it! Up over walls, climbing churches, popping out of clocks, sticking fat enemies a posteriori, kicking them in the slats, jumping over jackasses, swinging on ropes, kissing quick and bounding to the rafter just ahead of a whickering knife. Romance and surprise thrills! Your own Mr. Fairbanks—irresistible!"

Pathe Review Hailed as Leader

IN a statement just received from the headquarters of Pathe Exchange, Inc., Pathe Review, the popular screen magazine, is presented as an important factor in the present movement for better pictures and general progress along lines of human interest, beauty and taste. Pathe Review was founded by Charles Pathe and became an established subject of interest in Europe over a decade ago before it was imported into this country. It has since become a permanent feature on the programs of the better-class motion-picture houses in the United States and Canada, says the Pathe statement, and "is known to be exercising a sensible influence in the direction of improving the quality of picture productions in general." The Pathe statement follows:

"These facts are gathered from the most authentic sources—the exhibitors themselves, which amounts to one of the most reliable signs that are pointing to a highly reassuring future for the whole field of motion picture production and exhibition. The charm of Pathe Color, which continues to maintain its acknowledged superiority, is felt everywhere. The garden spots of the world, even almost inaccessible wilderness nooks, are called upon to contribute their varying tints of Nature—cloud-wrapped mountain summits, isolated valleys and blooming fields of many countries. The time-stained architecture of the Old World, cathedrals, monuments, habitations in streets that have hardly changed their aspect in centuries, native costumes scarcely modified since feudal times, ancient customs, social and religious—all these are given their full significance through the fidelity to nature of Pathe Color, which also stands unrivalled in representations of flowers and foliage.

"As a magazine, Pathe Review adds continually to its status, giving to the picture screen the variety and competent selection of art and literary material expected of the world's best journals distributed in print. In the case of informative material, and of industrial subjects so acceptable to the practical-minded, its descriptive captions, concise and complete make the demonstrations conclusive. What is the process of making a Swiss watch? Of canning fruits and vegetables in great quantities? Of building a warship? Of making lace fabrics of intricate design for milady's gown? Of turning out a score of different products which the world consumes by the ship-load? Pathe Review explains all and clearly. Things that are impossible of analysis for intelligible explanation in print give up all their secrets to the Pathe slow motion picture miracle.



Will Rogers in "Boys Will be Boys," his next Goldwyn picture

South Far from Any Panic

Smaller Towns Hardest Hit; Houses Closed Only in Few Isolated Cases

THAT the Southeast and Southwest, which were the first sections of the country to feel the present financial storm, and which have been harder hit perhaps than any other locality by falling prices, offer striking encouragement to the motion picture exhibitors and producers who feel panic stricken about conditions in the industry, is the view of T. F. Flanagan of the sales department of the W. W. Hodkinson Corporation who has just returned from a two months' trip through eleven Southern states. The actual facts are that in the larger cities admissions have not suffered in the slightest, he declares, while in the smaller towns which are largely dependent on the cotton crop or other agricultural activities, or on the payroll of a single industry, such as lumber mills, gross receipts have fallen off, even to the extent in some places of 33 1-3 per cent.

But this condition is far from the panic that a few misguided extremists are preaching, Mr. Flanagan states. Even under the worst conditions, the business that exhibitors are doing again illustrates the well-demonstrated fact that amusements are the last to suffer. The black side of the picture shows many of these small town exhibitors who are playing fewer nights each week, and in isolated instances theatres that have entirely closed down, it is stated.

But the bright side of it shows many exhibitors who closed down on the first impulse and who have now reopened and who are doing good business. It shows the vast majority of exhibitors finding a way to make their theatres pay in spite of business depression.

Release Date Is Advanced

"Buried Treasure" to Be Released Shortly, Following B'way Premiere

SO numerous have been the inquiries from exhibitors regarding the next Marion Davies Paramount picture, since the success in New York and throughout the country of "The Restless Sex," that the release date of "Buried Treasure," Miss Davies' newest Cosmopolitan production has been advanced, announces a statement from Famous Players-Lasky headquarters. The public in New York, therefore, will soon view "Buried Treasure" at a Broadway premiere and shortly thereafter it will be given general release throughout the country.

"Buried Treasure" is a story of the psychic; based upon re-incarnation. Of it Hereward Carrington, the psychic authority, writes: "In the beautiful picture, 'Buried Treasure,' so graphically and charmingly played by Miss Marion Davies, we see exemplified before our eyes the power of the sub-conscious mind in storing up every impression consciously or unconsciously noted."

Letters of comment from exhibitors and from fans in all parts of the country have been coming to the Cosmopolitan studio, declares the Paramount statement, commenting on the success in every part of the country of "The Restless Sex" which broke all previous records at the Criterion theatre and which is already playing repeat bookings in many of the larger Eastern and Western cities.

"Buried Treasure" was begun in New York last spring and completed in California during the summer at a cost of a quarter of a million dollars, it is said. Periods of time from the Stone Age to the present are comprehensively revealed largely by the costumes of Marion Davies imported for the occasion. George D. Baker directed "Buried Treasure"

Extends the "Edgar" Series

Goldwyn Arranges With Tarkington for Additional "Edgar" Pictures

THE many exhibitors throughout the country who have been booking Booth Tarkington's series of two-reel comedies of boy life, under the collective title of "The Emotions and Adventures of Edgar Pomeroy," will be interested in Goldwyn's announcement that the series, originally limited to twelve pictures, has been extended. The success of these pictures has been so great with the public and the demand for them from exhibitors so insistent that Goldwyn induced Mr. Tarkington to increase the number of scenarios, declares a statement from the Goldwyn headquarters.

The twelfth "Edgar" has been completed at the Goldwyn studios in Culver City, Cal., and the ninth, called "Edgar's Little Saw," is now in all twenty-two Goldwyn exchanges where exhibitors can see it screened.

"Edgar's Little Saw" is said to be one of the cleverest and funniest of the series of "Edgars." Mr. and Mrs. Pomeroy give Edgar a tool chest for Christmas and strange depredations are made upon the household furniture, the cat, hats, dolls and other articles. Edgar, of course, gets the blame for all this mischief until Iris, the cook, discovers his younger brother is the culprit.

The new "Edgar" Comedies, the scenarios for part of which have already been written by Mr. Tarkington and are now at the Goldwyn studios, will be interpreted by the same cast of child actors assembled for the first dozen. Johnny Jones, who recently observed his twelfth birthday, continues as leading man and little Lucille Ricksen as leading lady. They are without question the most widely known child actors in the world, declares Goldwyn, and the cleverness of their acting in the "Edgars" deserves all the popularity they have won. Buddy Messenger, Marshall Ricksen, the Trebaol children, and most of the grown-ups seen in the comedies already made will continue to appear in the new ones.

Has Proved a Big Winner

"While New York Sleeps" Reported by Wm. Fox to Be in Great Demand

"THE glowing reports that continue to pour into the Fox offices indicate that the special melodramatic screen production of night life in the metropolis, 'While New York Sleeps,' is destined to take its place in the motion picture hall of fame as one of the truly great film of a decade," announces a statement from the home office of the William Fox Film Corporation.

"Since its auspicious opening at the Lyric theatre in New York last August—at which time it created a genuine sensation—this remarkable picture has continued to prove a big winner wherever shown, in many cases breaking all previous box office records, and with extended engagements frequently in evidence," continues the statement.

The tremendous exploitation possibilities in both the title and the theme of the picture have appealed at once to exhibitors. They have found it an easy matter to couple the title with straight advertising stories of live interest, which have been readily accepted by newspaper editors. They have also been very successful in tieing up with local merchants through their daily advertisements in the papers. In fact, "While New York Sleeps" provides the keen showman with any amount of material that can be used to put over his showing.

The Fox offices announce that the laboratories have just completed new sets of prints to be shipped to the exchanges to handle the enormous demand for this master melodrama. This was done to avoid any change of dates in bookings on account of the fact that many theatres, after the first showing, have sought extended engagements—and in order to accommodate them some other house would have to be set back in the absence of additional prints.

In certain quarters there appears to have been an impression that "While New York Sleeps" is a serial, instead of an eight-reel super-special melodrama told in three stories, portraying life among the upper, middle and lower classes of New York. Each story is complete in itself.

Douglas Doty has been added to the scenario staff of Supervising Director Elmer Harris at the Realart Studio in Los Angeles. Mr. Doty was editor of the Book Department of the Century Publishing Company for ten years. He was also editor of the Century Magazine for five years and editor of the Cosmopolitan Magazine for two years. He was also connected with the House of Harper before entering films.



A Pathé Serial



GEORGE B. SEITZ IN "VELVET FINGERS" WITH MARGUERITE COURTOT

Story by Bertram Millhauser

Produced and directed by George B. Seitz

PICKING OUT ONE VOICE IN THE CHORUS OF PRAISE

Motion Picture News 12/4

"Velvet Fingers"

(Seitz-Pathe Serial - 15 Episodes)

WELL! George B. Seitz is at it again. The champion long distance and short dash serial writer, director, and actor has gotten off to an excellent start with "Velvet Fingers." The versatile impresario has only taken care of the direction and interpretation here leaving the story to Bertram Millhauser. It is the crook type of serial which means that the protagonist is skilful with the mask or dark lantern or jimmy or dynamite or velvet fingers. The picture is offered to the public as an Arsene Lupin serial with a Sherlock Holmes twist. And this looks like a first-rate definition. The plot is woven around a smooth second-story man, a gentlemanly Raffles, whose object is to collect jewels and valuables at the expense of the owners and engage in a battle of wits with a criminologist.

The first three episodes are very effective in planting Velvet as a very resourceful figure —a man who makes a complete goat out of his opponent. There is considerable suspense, as there should be with a serial. The picture gives evidence of packing quite a healthy wallop in the shape of snappy action. Mr Seitz has directed himself with caution. He uses good repression and makes quite a dandy in his Raffles garb. The goddess in the machine is played by Marguerite Courtot, while others in the cast are Harry Semels, Lucille Lawson and Jean Cuny. The picture is well staged and photographed and should prove to be a humdinger.

—*LAURENCE REID*

A tremendously complete line of advertising helps is available for this serial sensation:

Posters: 1, 3, 6 sheet on each episode; 24 sheet for entire serial; banner; window card; herald for entire serial.

Lobby Display: 8 11x14's; 22x28 lobby; black and white photos for first three episodes.

Slides: Colored teaser; colored star.

Cuts and Mats: Plenty; also Campaign Book and Trailer.

Get It, Advertise It, Clean Up With It.

Pathé Distributors

JESSE. D. HAMPTON *presents*

H. B. WARNER

in

"DICE of DESTINY"

Story by JOHN MOROSO

Directed by HENRY KING

"As full of human interest, incident and suspense as the stage play "Alias Jimmy Valentine."

Motion Picture News 12/11

"DICE OF DESTINY"

(Hampton-Pathe)

H. B. Warner Puts "Punch" Into Strong Dramatic Story

H. B. WARNER has come through with another good picture in "Dice of Destiny." This production follows along the lines of the play which made Warner so popular a few years back, "Alias Jimmie Valentine," and is just as full of incident, suspense and human interest as the well known play.

The story which is from the pen of John Moroso opens with a bang, and develops to a strong climax, a very clear continuity connecting the two important links. There are spots, however, when the story "takes a drop," but these "spots" are so few and far between that they could be entirely eliminated without effecting the value of the picture.

The story's chief asset lies in the fact that many of its sequences are novel and hold strong sustaining interest. For instance, in the opening sequence one of the first scenes shows the star's legs as he approaches a working man who is eating his lunch. This man turns out to be a detective, being "planted" to watch Warner, who is just released from prison, that he may "get a line" on his future plans.

Warner "picks" him, however, and when opportunity presents itself, hands him a doped cigarette which the latter smokes, becomes sleepy and in this condition affords the crook a chance to relieve him of his badge. Proceeding to the home of a friend he finds that the latter has been killed and detectives in the act of arresting his daughter and another crook. The badge is flashed and in a most interesting series of events, Warner succeeds in extricating his friends. A rather novel introduction.

But it is Warner's splendid characterization of the crook which upholds the play and glues the spectator's eyes to the screen when he appears. In the dramatic moments he reaches his climaxes in a very effective manner and in the lighter scenes he is a real Romeo when the situations call for "a little love making."

Good judgment is used in the selection of the cast, every one of which is a type.—Length, 5 reels.—*Frank Leonard.*

Moving Picture World 12/11

"Dice of Destiny"

Five-Reel Hampton-Pathe Release Features H B. Warner in Tense Crook Story

Reviewed by Robert C McElravy

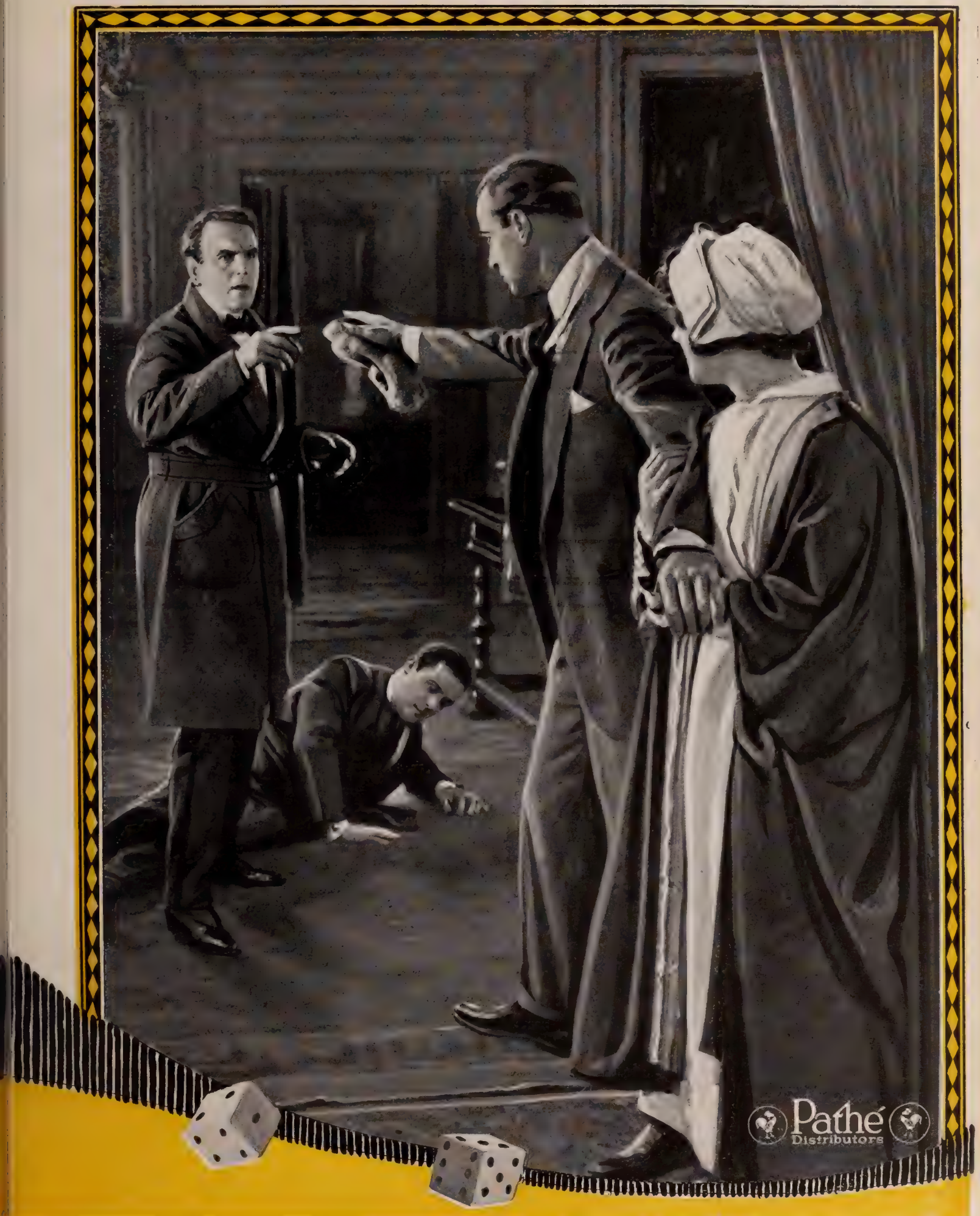
One of the actors of the screen who seldom fails to impart a romantic glamor to the roles he plays is H. B Warner He screens exceptionally well and his lithe, active movements convey a certain intensity of feeling that might be missed with another actor in the same parts. In "Dice of Destiny," a Jesse D Hampton production, released by Pathe, Mr Warner plays the role of Jimmy Doyle, a gentleman crook of the "Raffles" type. The characterization is well drawn and kept true to form by quick, nervous gestures, suspicious glances and a constant apprehension of trouble from "fly cops."

The story deals almost exclusively with a gang of crooks, one of whom is a young girl, portrayed by Lillian Rich This girl, Nancy Preston, is the daughter of the gang leader, and a love affair between her and Jimmy is one of the strong features of the subject. The situations are tensely set forth and the interest carries from beginning to end There is no great emotional strength to the feature, but considering the general artificiality of this type of stories, it is decidedly more human than most of its kind The supporting cast numbers many excellent types

A number of strong scenes are found in this picture, one of the best being the prisoner's break from prison. The operating scenes in the hospital are also well staged. The close is abrupt, but satisfactory

Who doesn't remember "Alias Jimmy Valentine," the play in which H. B. Warner scored his memorable success, and that played to such enormous business? "Dice of Destiny" is just such a play, full of human interest, punch and vigor.

Pathé Distributors


Pathé
Distributors


Pathé
Distributors

H. B. Warner

in

"When We Were Twenty-One"

by H. V. Esmond

Youth!
Valued only by those who have lost it;
Full of folly even at its wisest;
Gaining wisdom only through its folly;
To be had but once; and then level to the brim with Love, Laughter, Joy of Living, Lack of Responsibility and Mistakes.
How rich we were at 21, yet how poor in our realization of our wealth!
No wonder the stage play achieved its phenomenal success; no wonder that the picture will hit the same high mark.
Your audiences will see themselves in "When We Were 21!"

Adapted from Nat Goodwin's famous Stage Success
Director Henry King

Pathé
Distributors



"ONE OF THE BEST MYSTERY DRAMAS PRODUCED IN A LONG TIME"

That's what they say of "The Devil to Pay," you'll say so too when you see the picture at the nearest Pathé exchange!

SPECIAL CAST IN
THE DEVIL TO PAY
(PATHE)

Melodrama and mystery well proportioned make this an exciting and absorbing feature. Unexpected turns and twists keep the suspense keen until the unexpected revelation of the method of the murder that is the feature's nucleus. Swift-moving, aptly titled and well photographed. A Brunton production.

"The Devil to Pay"

Engrossing Mystery Story Developed in Six-Part Brunton Subject, Released by Pathe

Reviewed by Robert C. McElravy

One of the best mystery stories shown in some time has been developed in "The Devil to Pay," a Robert Brunton production, adapted from a novel by Frances Nimmo Greene. It loses not a moment in swinging into action, riveting the attention by a suggested hanging, with the wife waiting outside the prison for the body of her husband when the law has taken its course. Slowly the mystery surrounding the hanging, and the possible connection of one of the town's big bankers with the original crime, is brought into play. It is one of those stories which begin in the midst of tense situation and skilfully weaves backward and forward from the starting point until the mystery is finally solved. It has been expertly put together and reflects credit on all concerned.

The cast is finely balanced, with Roy Stewart as the calm, self-reliant prosecuting attorney; Robert McKim as the suspected banker, and Fritzi Brunette in one of the best roles she has had. The supporting cast is made up of experienced players, and the result is like the smooth, even performance of a competent stock company.

The scenes are laid in and about a prison, in a fine private home, in a restaurant and in a court room. The trial scenes have been carefully staged. The production is a fascinating one of its kind.

Mystery Drama With Well Sustained Suspense and Good Production

"THE DEVIL TO PAY"
Robert Brunton Prod.—Pathe

DIRECTOR	Ernest C. Warde
AUTHOR	Frances Nimmo Greene
SCENARIO BY	Jack Cunningham
CAMERAMAN	Arthur L. Todd
AS A WHOLE	A real "fan" type of picture with good mystery element and suspense well sustained
STORY	Some of its "intrikut" business not plausible but this doesn't matter; it plays its part just the same
DIRECTION	Develops his material toward good climax; brings things to rather hurried conclusion
PHOTOGRAPHY	All right
LIGHTINGS	Good
CAMERA WORK	Satisfactory
PLAYERS	Robert McKim, Roy Stewart and Frtzi Brunnette handle most important roles well; others all very good
EXTERIORS	Very few
INTERIORS	Adequate
DETAIL	All right
CHARACTER OF STORY	Mystery drama in which girl's fiance is proven crook while the girl believes him innocent
LENGTH OF PRODUCTION	About 5,800 feet

After watching Roy Stewart hounding Robert McKim until he proves him a crook in both "The Money Changers" and "The Devil to Pay" folks will begin to know just what kind of a story to expect when they see the two names announced in connection with a picture. There is a similarity in these two productions but where "The Money Changers" had it in action, "The Devil to Pay" has it in mystery.

The director has developed the plot coherently, yet the suspense is well sustained and the interest maintained until the end at which time things are brought to perhaps an abrupt conclusion and not altogether comprehensive solution. Nevertheless it suffices to bring the mystery to a solution even if they use the rather old-fashioned method of having the villain shoot himself.

The cast is a good one, each player being well suited to his respective part. Besides those mentioned Evelyn Selbie, George Fisher and others handles smaller roles adequately. The opening scenes are effective from a photographic standpoint. The scene is that of a gallows on which a hanging is taking place. The actual gallows is not seen, however. Merely the shadow is shown. This is rather a gruesome opening for a picture but it was probably intended for purposes of emphasis which certainly register.

Brent Warren, leading banker and politicion, commits a felony for which he sends George Roan to death. In some way, never explained to the spectator, Roan is brought back to life and from time to time Warren is haunted by the voice of Roan, usually over the telephone.

Cullen Grant, district attorney and former suitor of Dare Keeling, a wealthy girl now in love with Warren, secures evidence against Warren and orders his arrest. Dare maintains her confidence in Warren but Grant's further suspicion against Warren is aroused when Dare begs Warren to give her some of her money for which he is her trustee. Grant suspects that the money is for Warren.

Dare's brother Larry is against Warren but at the same time wants to preserve his sister's happiness. Larry becomes secretary to Warren and discovers papers which prove Warren's guilt. At the trial Warren is confident of a favorable verdict until Grant announces another witness. It is Roan, the supposedly dead man, who proves that Warren forced him to kill the man. Warren cheats the law by shooting himself as he attempts to get away.

Play Up Title and Type of Story With Lines that Attract

Box Office Analysis for the Exhibitor

"The Devil to Pay" is a typical "movie fan" type of story And as such should prove a good box office bet. It has well maintained suspense and should be played up from the mystery standpoint. Announce it as a story of a man who was hanged but later came back to testify against the man who sent him to the gallows.

The title has drawing power and can be used effectively with catchlines. Mention the names of Roy Stewart and Robert McKim and recall their joint work in "The Money Changers" if you happen to have played it and say that "The Devil to Pay" contains as much mystery as "The Money Changers" contained action. Use the line: "You can't get away with it if you have 'The Devil to Pay.' He'll get you sooner or later.'"

"The Devil to Pay"

A Robert Brunton Production in Six Parts. Distributed by Pathe. Directed by E. C. Warde. Running Time, Seventy Minutes.

THE CAST.

Cullen Grant	Roy Stewart
Brent Warren	Robert McKim
Dare Keeling	Fritzi Brunette
Larry Keeling	George Fisher
Mrs. Roan	Evelyn Selbie
George Roan	Joseph J. Dowling
Dick Roan	Richard Lapan
Dr. Jerseus	Mark Fenton
Detective Potter	William Marion

SYNOPSIS.

Brent Warren, a power in the financial and political circles of Hampton, sends Roan, his employe and accomplice in crime, to the gallows. A surgeon brings Roan back to life. Meanwhile Cullen Grant, the district attorney and ex-fiance of Warren's promised wife, gains criminal evidence against the banker and brings him to trial. The girl asks Grant, her trustee, for her money to help Warren, but the D. A. refuses. He uses Roan as his star witness convicts Warren, and wins the girl.

A mystery melodrama with a unique twist in the plot which not only lifts the picture out of the usual run of crook stories but will baffle the audience to the end. The letters and the mysterious telephone voice are extellent touches in keeping up the suspense and have been skilfully handled. "The Devil to Pay" is a splendid title suggestive enough to attract a wide variety of people, and the popular type of this picture will entertain any audience.

Cast—All star. The work of Roy Stewart, Fritzi Brunette and Robert McKim is very true to life. Joseph J. Dowling and Evelyn Selbie do wonderful bits of characterization and George Fisher is a very boyish and earnest brother.

Points of Appeal—Has interest, suspense, mystery mingled with romance and the novel idea of resuscitating the dead man and using him in the climax.

Photography and Lighting—Of the best throughout. The scenes of the mysterious stranger especially well done.

"THE DEVIL TO PAY"
(Brunton-Pathe)

Strong Mystery Story Carries Interest

"THE DEVIL TO PAY" is one of the best mystery dramas produced upon the screen in a long time. It has about everything necessary to excite, thrill and keep an audience pitched in a high key throughout, for the reason that its plot is unique and abounds in action from the time the opening scenes are thrown upon the screen to the last foot of film projected.

Although credit must be given to Frances Nimmo Greene, the author, for the clever way she has written the story, withholding the suspense to a remarkable degree until the finish, the director and cast should not be overlooked.

This happy combination has grasped situation after situation and painted them in most natural colors. In fact, at times it looked as though the actors had been playing their roles for some time before the scenes were taken.

The production is well mounted, Ernest C. Warde, the director, taking particular care in the selection of his exteriors.

The theme is based on the unique idea as to whether a man can be resuscitated after being officially hung and pronounced dead by state authorities.

As the story unfolds it discloses the life of a leading banker and political dictator of a small town who commits a crime and causes another to be sent to the gallows to cover up his guilt.

After his execution the man is resuscitated and like a ghost haunts his betrayer until the latter shoots himself. The climax is reached in a court-room scene which is highly dramatic.

The cast, which is particularly strong, includes Robert McKim, Roy Stewart, Fritzi Brunette and George Fisher.—Length, 6 reels.—*Frank Leonard.*

A Robert Brunton Production

"The DEVIL TO PAY"

From the novel by Frances Nimmo Greene

directed by

ERNEST C. WARDE

Pathé Distributors

Paramount Stars Lead in Competition

Wallace Reid, of the Paramount forces, is the most popular star with Chicago film fans. Thomas Meighan is a close second, and Gloria Swanson is second winner for popularity honors in the feminine division. The Chicago Tribune has just finished a popular star contest, and the above results have been made public.

Reid received more votes than any other star, male or female. He led the contest from the start. Thomas Meighan was running fast when Mae Tines, motion picture editor of the Tribune, suddenly decided to terminate the contest. Gloria Swanson, in the feminine division, ran only 69 votes behind Mary Pickford.

The Chicago Herald-Examiner is also conducting a popularity contest in connection with its star identity contest. At this writing, the Herald-Examiner is carrying an eight-column head announcing that Thomas Meighan has taken the lead from Wallace Reid.

Allan Dwan Announces Cast for New Film

Following his policy of choosing an evenly balanced cast rather than flaunting a "star," Allan Dwan has selected the players who will appear in "The Perfect Crime," his second Associated Producers' picture.

Monte Blue has been chosen to play the leading role, having been borrowed from Famous Players for the production. Jacqueline Logan, a former Follies girl, is entrusted with the leading feminine part; Stanton Heck is the villainous Thaine of the story and Hardee Kirkland will have a character role. The story requires very few important players and is one of those simple human tales which Mr. Dwan best enjoys making. Lyman Broening is photographing the production assisted by Gordon Pollock.

Adam's Circuit Books Hodkinson Releases

The Adams Theatre Circuit which controls a string of theatres in Iowa has booked practically all of the Hodkinson released production to play over their circuit. According to Joe Bloom, Hodkinson supervisor, the Adams people declared that Hodkinson's is the most consistent program on the market today and that they are always assured of a nice patronage whenever one of the Hodkinson subjects is shown in one of their houses.

Pioneer to Syndicate Story of Serial

Pioneer Film Corporation announces that in connection with its release of "The Mystery Mind," the serial starring J. Robert Pauline and written by Arthur B. Reeve, arrangements are in progress for the publication by one of the large newspaper syndicates of the story of the serial. Shortly after the publication of the story in the newspapers, the novel will be published by Grosset & Dunlap with illustrations taken from the scenes of the serial photoplay, it is stated.

Two More Educational Offices

Exchanges to Open in Albany and Salt Lake City

AFTER completing its own exchange system with twenty-seven offices in the principal distributing centers in the United States and at the six focal points in Canada, Educational Film Exchanges, Inc., this week announced that it would immediately add two additional branches in order to care for the demand for its product.

One of these will be in Albany and located at 398 Broadway. It will care for the middle portion of the state as far south as Westchester county's northern limits and the territory below that of the Buffalo office. A considerable portion of this territory has not been developed for sales and an intensive campaign will mark its opening.

Although the last branch to open, Manager E. J. Drucker, of the Denver territory, has found the demand for Educationals so strong that he is opening a branch in Salt Lake City early in January. He has already made numerous bookings in Salt Lake, including showing of all of the comedies and most of the other product at the American theatre. A separate office in Salt Lake will afford better shipping facilities and will enable more continuous use of the same prints.

According to the home office every exchange is showing the effects of the year end drive just started, which is evidenced by the demand for additional prints on many subjects. Since each office is charged a certain amount against each print and therefore seeks to conduct their bookings with the least number possible for efficient service, this is said to be a certain indication of increasing business. Service is one of the chief points stressed by Educational to its exchanges and this point is being specially emphasized during the present drive.



A scene from "High and Dry," a Mermaid comedy featuring Jimmie Adams, released through Educational Exchanges

"With barely six months passed since the opening of our first office," says President E. W. Hammons, "it is quite pleasing to find that we now have to go considerably beyond our original schedule. The demand for Education product has exceeded our original estimate so greatly that we have had to establish these new branches. They deserve to be considered service stations. The demand for our pictures has grown so great that we do not consider our offices so much from the standpoint of sales as from that of service to the exhibitor. Yet that very point we are making the foundation of our success, for we are endeavoring to give the local manager a degree of cooperation that has not been known before in this field.

"With the opening of these two new offices we take third rank among all the motion picture organizations of the country in the number of our branches. We will continue to open them with every demand for service. We established this organization as specialists in the short subject field. We promised to give the utmost in exhibitor cooperation, and there is no limit to the extent to which we will go to meet every demand of the theatre managers."

Current Paramount Issues

Bill Hart and Enid Bennett Vehicles Are Released

WILLIAM S. HART'S newest production for Paramount, "The Testing Block," which is now meeting with great favor in many of the largest first-run houses in the country, was released December 26, as was Enid Bennett's vehicle, "Silk Hosiery," a Thomas H. Ince production.

In "The Testing Block," Hart has an opportunity of displaying not only his skill as a rider, fighter and actor, but in portraying a character which is essentially human. As Sierra Bill he is said to "get right under the skin" of his audience, rousing the spectators to a high pitch of enthusiasm, especially when he fights a half dozen of his own gang single-handed; and then brings them to the point of tears when he strives desperately to save the life of his baby, lying at the point of death in his lonely cabin.

A distinctive feature of the film is its revival of the old song, "Darling Nelly Gray," which was written in 1856 and enjoyed great popularity for many years thereafter. first-class villain, and Florence In the story this song is played on a violin by a young girl who is a member of a nomadic company of actors wandering through Californit in the old days, and it is under most unusual circumstances that the bandit, Sierra Bill, meets and falls in love with her. So strong is this incident that the song has been republished and is being used most successfully in the exploitation of the picture.

The story of "The Testing Block" was written by Mr. Hart himself and the picture was directed by Lambert Hillyer. The photography is by Joe August, A. S. C. Mr. Hart surrounded himself with a strong supporting cast, headed by Eva Novak as leading woman. This is Eva's first big part and she acquits herself with much credit. Gordon Russell makes a Carpenter, Ira McFadden and little Richard Headrick have the other important troles.

The Enid Bennett picture, "Silk Hosiery," from the studios of Thomas H. Ince, was written by Frank Dazey and directed by Fred Niblo. Besides containing a story of much interest and real dramatic value, the production has an added claim to popularity in its fashion show. One of the sets represents the "most ultra" of the many ultra-smart shops on Fifth avenue, New York. Here is a model throne, heavily draped in black velvet, on which many beautiful models appear in rapid succession, wearing one fascinating creation after another. It is declared to be one of the best "woman" pictures in many a day.

Geoffrey Webb is Miss Bennett's leading man, and the supporting cast includes Donald MacDonald, Marie Favis, Joan Standing, Otto Hoffman, Sylvia Brooks, Derrick Ghent and Rose Dione.

Details of the Music-Picture Conference in this issue. Page 526



Wallace Reid is back again in "The Charm School," a Paramount picture

Stars in Five and Two-Reeler on Same Bill

Along with "The Saphead," the only feature film Buster Keaton ever made, exhibitors also have played a Keaton two-reeler. These exhibitors report phenomenal success with such a program, states Metro.

The owner of the Broadway theatre, Springfield, Mass., was the first to see the advantages in playing the Keaton and the William H. Crane feature along with a Keaton comic two-reeler. The success attained through a tremendous box office showing attracted the attention of other exhibitors, who also have seen fit to play "The Saphead" along with a short Keaton film.

At Loew's Stillman in New York, and again in Cleveland, "The Saphead" and "The Scarecrow" were teamed to furnish the entertainment for the week. In each instance the receipts were tremendous, declares a statement from the Metro headquarters.

"Great Moment" is New Title of Glyn Story

According to information received from the Coast, the title of the story Elinor Glyn is now working on for Gloria Swanson, originally called "The Sheltered Daughter," has been changed to "The Great Moment." Production of this picture for Paramount will be started as soon as Cecil B. DeMille completes his super-star production of "The Affairs of Anatol," which is now well under way at Hollywood. Sam Wood is said to be slated to be the director.



Branch Managers Confer

Six Hodkinson Representatives at Informal Meeting in N. Y.

SIX of the branch representatives the W. W. Hodkinson organization of the Atlantic Division, who were in New York at Christmas time formed the basis of an informal meeting at the Hodkinson office this week. Those who attended were W. H. Dunbar, of Boston; H. E. Thompson, of Albany; Norman H. Moray, of New York; S. A. Galanty, of Washington; John R. Lynch, of Philadelphia, and J. G. Fater, of Charlotte.

Each of these has made a splendid record in his field. Mr. Dunbar and Mr. Thompson have been Hodkinson "stand-bys" for several years. Mr. Moray was formerly manager of the New York Exchange for Select. Mr. Galanty, who was salesman at the Hodkinson Washington branch, was promoted to Representative last summer. Mr. Lynch, who was previously with Pathe in Pennsylvania, took charge of the Hodkinson Philadelphia branch last June. Mr. Fater, formerly a "special" with Benjamin B. Hampton, later represented Hodkinson in Baltimore and was made Branch Representative at Charlotte, N. C., last fall.

The views of Mr. Galanty and Mr. Fater as to conditions in the South are interesting. Both say that business has been affected in spots only; that in the large towns and cities the maximum volume of motion picture attendance continues, and, while ehibitors are watching the signs, they find that apparently their business is a peculiar one which thrives at all times and under all conditions. In some of the small towns, where everything depends on the cotton market, there is some shrinkage. The big towns and cities are "packing them in."

Mr. Thompson and Mr. Dunbar report the same general state of affairs in New York state and in New England. Factory conditions have had no damaging effect.

Tourneur Picture Endorsed

Detroit Police Censor Writes Enthusiastic Letter of Praise

AMONG the remarkable endorsements of "The Last of the Mohicans," Maurice Tourneur's picturization of James Fenimore Cooper's Indian novel, received at the home office of Associated Producers is a letter from Royal A. Baker, Detroit Police Censor, who was so impressed with the production that he wrote the following to Edward A. Crane, Associated Producers' resident manager in Detroit.

"It is not with unexpected surprise that Maurice Tourneur has made the first motion picture classic, for it was merely by a hair's breadth that he failed in reaching this point in 'Treasure Island.'

"'The Last of the Mohicans' is decidedly a cinematographic achievement—not a small achievement, but a far reaching one. The wonderful characters created by Cooper, in probably America's greatest historical novel, have been by Maurice Tourneur so successfully and triumphantly portrayed, that the dreams of fiction have stepped out of the book in living, breathing human beings, with their trials, tribulations and romances.

"The hero of the story is a savage, and never for a second are we allowed to forget that fact; because of this, never for a second is our intelligence shocked or insulted by the love that the savage portrays for the heroine of the story."

Bebe Daniels Spends Holidays in Texas

Bebe Daniels, Realartist, is spending the holidays in Dallas, Texas, her birthplace. Upon her return to the Realart studios she will start work on her next Realart picture, an adaptation of a *Saturday Evening Post* story by Nina Wilcox Putnam.

Vidor Predicts Drastic Changes for 1921

King Vidor, director of "The Jack-Knife Man," "The Sky Pilot" and other successful photoplays, believes that some drastic changes are due in the types of photoplays to be produced in 1921; he proffers conclusive reasons for believing that motion picture theatre patronage will be increased fully fifteen per cent, and says in substantiation of his predictions:

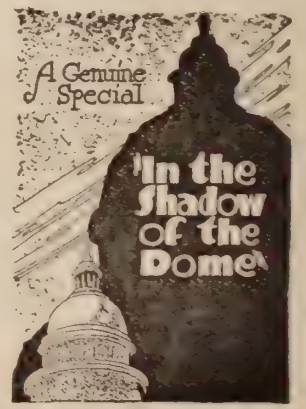
"The great number of churches and schools that are beginning to make photoplays a feature of their entertainments, and the serious consideration being given the cinema as a possible ethical force of wide scope, will cause many noted educators and men in public service to take an active interest in cinema production; these men, with their high ideals, will be the means of fostering photoplays which will present contemporaneous life in its cleanest, most useful, and, therefore, highest aspects.

"The World War and ensuing events have tended to make people more unselfish, those statesmen who love their country best by striving to make it best will realize the far-reaching power of the screen; and will advocate the making of film productions which stimulate the love of country, and tend to solidify national ideals."

Goldwyn Addresses Dr. Wilbur F. Crafts

Samuel Goldwyn, president of Goldwyn Pictures Corporation, has sent the following telegram to Dr. Wilbur F. Crafts, superintendent of the International Reform Bureau, Washington, D. C.:

"The movement to close motion picture theatres on Sunday fostered by your organization is a dangerous encroachment on the liberties of the people and is an effort to take away from them beneficial entertainment. I maintain that motion pictures have a tremendous influence for good on the public. I ask you in all fairness to reflect for a minute on the motion pictures which you have seen. Is it not a fact that right and virtue triumph in every photoplay, the basis of all dramas being that the sympathy of the audience must be aroused? And this can be done only by a sympathetic, that is a good character. A thousand moralists in a thousand lectures could not drive home their lessons with as much force as these film stories."



A David G. Fisher Production



This is a glimpse of what to expect in "Torchy's Double Triumph," the latest Torchy comedy released through Educational Exchanges, Inc.

THE crust of the earth was cracked for a quarter of a mile, buildings toppled and a volcano hurled rocks sky-high in the filming of a photodrama at Universal City, declares a statement from Universal Film's headquarters in New York.

By artificial means the convulsions of nature were reproduced to serve the dramatic needs of a screen story, it is stated.

The notable engineering feat was achieved by Norman Dawn, the Universal director, who wrote and is producing "The Fire Cat" as a starring vehicle for Edith Roberts.

To produce the earthquake Universal civil engineers cut a jagged slice in the earth a quarter of a mile long and ten feet deep. Under ten equally divided sections of one side of the slice were placed sliding platforms. The ten sliding platforms were then attached to ten powerful motor trucks by concealed cables. The ten trucks were lined up evenly, each attached to one sliding platform by just enough cable to be out of camera range. With motors running the trucks waited for the word from Norman Dawn.

As the camera clicked the trucks leaped forward, pulling the crack in the earth apart with an effect exactly like an earthquake fissure. At that moment a mountain top in the background roared and the sky was bombarded with rock which fell on the scene in a genuinely dangerous barrage.

Daredevil Aviator in International News

Thrilling pictures of Captain Charles Fitzgerald of the New York Air Police, going through a series of stunts on iron girders high above Times Square, New York, are contained in International News No. 89, according to reports from Universal, who claims that they are the most breath-taking stunts ever performed for the camera.

"Kismet" Takes West by Storm

SENSATIONAL news coming to Robertson-Cole this week regarding the country-wide sweep of "Kismet," the super-special production, starring Otis Skinner, came from the west Coast where the picture has now reached on its drive westward.

The first city in the Far West to show "Kismet" was Seattle, where it was chosen by Clemmer and James to open their new Winter Garden theatre. At the last word which Robertson-Cole received from its Seattle branch, "Kismet" was doing a good business at the new house, and about to be held over for a third week.

There has been a line up every night in front of the Winter Garden theatre, Seattle, according to word which has reached Robertson-Cole. Frequently people have been turned away. The business has continued strong despite the pre-holiday bill. "'Kismet' has been a success from start to finish and working victoriously against some very adverse conditions. Has done all we could ask," writes the Robertson-Cole branch manager at Seattle.

Robertson-Cole has received several wires of congratulation from Clemmer and James, managers of the Winter Garden theatre, in which these gentlemen expressed themselves as believing that "Kismet" has proved the ideal attraction for their opening.

Seattle House Does Big Business on Opening Night

Preparatory to the opening of "Kismet," in San Francisco, it was shown at the San Francisco Press Club by request of members. The invitation which was sent out by the Press Club contained a large head of Otis Skinner in his role of "Hajj, the beggar." It said: "Members: Look at this now. Here's a regular entertainment for you! Otis Skinner on the screen in 'Kismet.' Eastern critics have pronounced 'Kismet, which has not yet been released here, the greatest motion picture ever made. It is in 10 reels."

In Los Angeles, "Kismet" is to be shown at Tally's Broadway Theatre, early in January. Says the Los Angeles *Examiner* of this engagement: "One of the biggest announcements to be made from an exhibitor comes from T. L. Tally of Tally's Broadway, naming the first days in January as the opening of one of the greatest dramatic spectacles of the year, 'Kismet,' the Robertson-Cole super-feature, starring Otis Skinner. The entire moving picture work has been anticipating this stupendous production and, aside from having Otis Skinner, one of the greatest artists on the American stage, in the role of Hajj, the beggar, the character which he made famous on the speaking stage, it is authoritatively stated that close to $1,000,000 has been spent on the magnificent production."

Swinging back to the East, it is of interest to know the way E. O. Weinberg, manager of the Strand theatre, Buffalo, has been advertising "Kismet" under the head of "The event of the screen year." Mr. Weinberg writes a personally signed advertisement as follows: "After viewing this wonderful picture I did everything in my power to secure it for Strand theatre patrons. No picture I have ever seen is better produced, and certainly no artist has ever surpassed the work of Otis Skinner in the role of Hajj, the beggar. The settings, the cast, the photography, the direction and every detail of the production have been given the most exquisite care and attention. The whole achievement can be summed up in one word 'Perfection.'"

The fifth very large first run theatre in the city of New York to use "Kismet" was the Crotona theatre, which is situated in the Bronx. This house exploited "Kismet" in much the same way as the Audubon and the Academy of Music theatrees, which also are under the William Fox management."

Fashion Show in Fox Special

SELDOM does the eye of the camera catch anything so strikingly beautiful as the scenes in "Blind Wives," which depict the zero hour Lucile's (Lady Duff-Gordon), noted New York fashion shop, declares a statement from the Fox headquarters. The noted modiste's atelier is reproduced in a faithful detail, with a host of ladies and several men occupying the luxurious chairs, while at intervals two ebony-hued youths arrayed in Oriental splendor part the draperies, from which emerge one by one the human birds of paradise who preen themselves in dazzling array on the velvet carpeted steps and parade in stately grace down the aisles among the assembled guests. The gowns worn by the models represent the last work in the couturier's art and were made especially for this production. "The gowns are extreme and sensational, and will cause the eternal feminine who beholds them to gasp with astonishment at the prodigality of the producer who has staged so sumptuously this gorgeous display—which represents but one episode of "Blind Wives," declares William Fox.

Lucile's artisans worked day and night for over two weeks in executing the order for these gowns, as William Fox decided, after the picture was in work that instead of incorporating a mere fashion show, he would show the women who viewed the film not merely the existing styles, but all the advance tendencies, given with most accurate foresight obtainable from all the citadels of woman's fashions. Straightway began a search of the centres of Paris, London and the continent, with the result that all the early future holds in woman's eternal fascination of pretty gowns has been garnered here and shown in all its exquisite loveliness.

Noted Modiste Shop Reproduced for Big Fox Film

"Blind Wives," which was made from Edward Knoblock's celebrated play, "My Lady's Dress." It details the lives and hopes and heartaches of the humble toilers who have each contributed some component part to the costly habiliments with which milady is wont to seek the envy of her sisters and the admiration of men. It is not confined merely to the lives of the toilers at home, but wanders far into the snows of Siberia, where the trappers supplies the costly fur with which her gown of enchantment is trimmed. It shows the silk makers of France fulfilling their humble part in the scheme of milady's adornment. There are scenes in the slums of New York where the artificial flower that helps to beautify the gaudy dress is fashioned by weary, aching fingers and moistened by the tears of a little worker, the possessor but of one humble gown.

A glimpse into the life of the wealthy New York society woman who had a king's ransom tied up in the wealth of beautiful gowns locked away in her extensive wardrobe, yet had "nothing worth wearing" to the annual Horse Show, has been realized to the utmost; and there are a number of scenes of bewildering beauty, sidelights on the lives of the idle rich, that are astonishing and amazing.

"Blind Wives" is accompanied by one of the most attractive exploitation books ever issued to an exhibitor.

The covers are printed in several colors and embody two striking drawings that are masterpieces in themselves. The type matter of the pages, which is condensed into small panels, explains the merits of the production to the exhibitor, and the accompanying pictures, in black and various tints are keyed to hook up with the copy.

"Blind Wives," by reason of its many scenes of luxury, fashion shows, etc., is a subject that lends itself to much in the way of beautiful pictorial advertising. This the artist has realized to the utmost, and the high quality of the offering is apparent in every detail of the publication.

Heralds Available for New Fox Serial

In addition to handsome and purposeful press book on the early episodes of the big serial, "Fantomas," William Fox is turning out a million four-page heralds to help to exhibitor put the new detective serial over with a bang!



Madge Stuart, featured player in "The Tavern Knight," a current Stoll production

"Face at Your Window" a Timely Theme

In the opinion of the Commissioner of Immigration stationed at Ellis Island, every immigrant to our land is entitled to a welcome commensurate with the dignity and ideals upon which this nation was founded; but when, as is so often the case, the immigrant is poor and ignorant, he is at once an easy prey to the insidious teachings of elements not always compatible with national security and safety.

"The Face at Your Window," Fox Film Corporation's melodramatic exposition of this very theme, is so accurate a gauge of our present influx of prospective citizens, and so graphic a portrayal of the dangers of a too rapid filling of our national melting pot, that it seems by its sheer timeliness and accurate foresight to have been made to sound a warning against radical agitators, declare William Fox officials.

That the mission of this moving story, outside of its undoubted entertainment value, is being taken to heart by the masses confronted with this great national problem, is arrested by the singularly strong demand by exhibitors all over the country for this gripping photo-drama.

Exploitation Aids for "Movie Mad" Ready

Predicting that it will break all records for two reel comedy exploitation, Educational Film Exchanges, Inc., has issued a number of suggestions to exhibitors on "Movie Mad," a two reel Christie Comedy released early in January. It tells the story of a young woman who comes to Los Angeles and falls in love with a comedian, much to the disgust of her sweetheart, who is an unromantic bank clerk.

Imitation contests, special teaser campaigns and a street stunt are included. In addition, Educational is supplying its usual full volume of attractive trade paper and newspaper advertising.

New Stoll Is Announced

"The Tavern Knight" Will Find Place on One-a-Week Schedule

"THE TAVERN KNIGHT," a love story of the Cromwellian period, when Puritan hordes were ravaging under direction of the Lord Protector, is now underlined for early release by the Stoll Film Corporation of America under its one-a-week schedule.

The title role is played by Eille Norwood, a widely known actor, while Cynthia is acted by Madge Stuart, one of the most beautiful women of the English speaking stage. Historical accuracy in the uttermost detail is said to have been secured by Director Maurice Elvey in this production. The huge battlemented castles and vaulted interiors of the Stuarts displayed in this picture are the real scenes in which the fighting and lovemaking depicted actually took place. The photography is by Paul Burger.

The play is a romance of a period when battles were fought with swords and pikes, and the coat of mail was still the most essential part of every gentleman's wardrobe.

The cast includes, aside from Mr. Norwood and Miss Stuart, Conway Booth, who plays Cromwell with intelligence; J. E. Wickens, Cecil Humphreys, Clifford Heatherly, Teddy Arundel, Lawrence Anderson, C. H. Croker-King and Lionel Scott.

Fox Special Moved Again

"Over the Hill" Now at Broadhurst Theatre; Continues to Big Business

THE announcement, "Moving Again," has come to be so much a part of the Broadway stay of "Over the Hill," the great Fox photoplay, that the question of its exact location may prove somewhat confusing—if not to New Yorkers, at least to visitors to New York.

"Over the Hill" has just made its fifth leap and landed this time from the Lyric into the Broadhurst theatre. The necessity for jumping an attraction about so much might be supposed to affect the stanchest spirit, but this is not true of "Over the Hill" or of its producer, William Fox. And the public remains loyal. The people are scrambling just as delightedly to get into the Broadhurst theatre this week to see "Over the Hill," as they did during the first week of the picture's showing in mid-September, declares William Fox.

Nobody can predict how many Broadway theatres will have housed "Over the Hill" before the public is satisfied. Thus far the film has five to its credit—the Astor, the Nora Bayes, the Central, the Lyric and now the Broadhurst. And it is the intention of the producer that so long as New York's supply of theatres holds out the people can have their "Over the Hill."

The unprecedented popularity of "Over the Hill" is one of the marvels of the film year. No star, no sex lure, no mammoth spectacular production, no beautiful gowns—just a simple story about the simple life and a love divine.

Three Realart Releases

Alice Brady, Constance Binney and Bebe Daniels for January

"SOMETHING DIFFERENT," featuring Constance Binney; "She Couldn't Help It," with Bebe Daniels and "Out of the Chorus," starring Alice Brady—these form a trio of pictures which Realart offers for January release under its Star Franchise.

The first is adapted from the novel "Calderon's Prisoner," by Alice Duer Miller; "She Couldn't Help It" is based on the successful book "In the Bishop's Carriage," by Miriam Michelson, while "Out of the Chorus" is an adaptation from "Voice of the Blood," a story by Harry Chandlee and William D. Laub.

The story "Something Different," is said to abound in entertaining and romantic situations.

Supporting Miss Binney are Crane Wilbur, one of the most popular actors on the screen; Ward Crane, who made a name for himself in "Soldiers of Fortune," "Luck of the Irish," "The Yellow Typhoon" and other pictures; Adolph Millar, William Riley Hatch, Gertrude Hillman and Lucy Fox. The picture was directed by R. William Neill.

"In the Bishop's Carriage" furnished the story for "She Couldn't Help It." Emory Johnson, who appeared in "The Devil's Bondswoman," "The Right to be Happy," "Tiger Lily," and other pictures, plays opposite Miss Daniels. Others in the strong supporting cast are Wade Boteler, Helen Raymond, Vera Lewis, Gertrude Short and Ruth Renick. The director is Maurice Campbell.

Playing opposite Miss Brady in "Out of the Chorus" is Vernon Steel, who appeared last season on Broadway with Ethel Barrymore in "Declasse" and later in "The Hole in the Wall." Others in the supporting cast are Charles Gerard, a screen actor of established reputation and a large following; Emily Fitzroy, Edith Stockton, Richard Carlyle, Constance Berry and Ben Probst. Herbert Blache directed the picture. The scenario is by Coolidge Streeter.



George Arliss and James Young before a set used in the Associated Exhibitors' Production of "The Devil." It will be released by Pathe

Boston Exhibitors See Nick Carter Series

Confirming predictions made some ago, the Nick Carter pictures, now being released by the Pioneer Film Corporation, have taken hold and are going "like wildfire," according to a special announcement made at Pioneer headquarters yesterday. At a private showing in one of the leading hotels in Boston a few days ago many exhibitors saw these two-reel features, which were made by the Broadwell Productions.

All the executives of the Pioneer Film Corporation, from President A. E. Lefcourt down, are confident that the series of Nick Carter pictures, fifteen in number, will register a new record for exhibitors, due to the fact that the name, Nick Carter, carries with it a magic attraction which will appeal to old and young.

Educational Doing Well in the Mid-West

Glowing reports of business in the Middle West were brought to the home office of Educational Film Exchanges, Inc., this week by Joseph Skirboll, who is interested in the Pittsburgh exchange, and Jack Skirboll, who has put the Cincinnati office over to the very top of the list, and by William Skirboll, who is associated with his brother, H. R., in the management of the Cleveland district, which has reached 100 per cent and over in the schedule set by the home office.

All of these reported that the demand for Educational comedies, single reels and specials was increasing and each one volunteered to go a considerable amount over their quotas.





Viola Dana in gingham and silks in "Cinderella's Twin," a Metro picture

Lytell's Vehicle Nears Finish

Last Scenes Taken on Big Set for "Message from Mars"

FINAL camera work on the elaborate set representing a London street in the forthcoming Maxwell Karger production, "A Message from Mars," starring Bert Lytell, that Metro specially constructed within the Eighth Coast Defense Command armory in the Bronx was completed Tuesday of last week. Directly the camera had clicked on the last scene, the entire force of workmen started striking the giant set that for the past four weeks has occasioned widespread interest and comment.

The scene on which the star and company have worked day and night ever since its completion under the personal direction of Maxwell Karger consisted of a full block of London dwelling houses in the district known as South Kensington. The scene was portrayed after dark with the street and sidewalks covered with snow, and all the life common to a London street scene was present from motor cars, hansom cabs, and push carts, to sandwich men, flower girls and the usual congregation of fashionably dressed folk on their way to and from the theatre.

The construction of the London street set within the armory in the Bronx was quite an innovation in the production of motion pictures in the East, and resulted from the problem presented to Metro by the necessity for a street scene in "A Message from Mars" that would be shown after dark with snow on the ground. Weather conditions and the need for working only at night made the selection of an out of door location impossible, so after duly deliberating the problem, Metro officials, at the suggestion of Richard A. Rowland, president of Metro, decided to build the set within an armory.

"A Message from Mars," which is now rapidly nearing completion, was adopted by Arthur Zellner and Arthur Maude from Richard Ganthoney's well known stage play in which Sir Charles Hawtrey starred. The cast supporting Bert Lytell, the star, includes Raye Dean, Alphonz Ethier, Maud Milton, Leonard Mudie and Gordon Ashe. Arthur Martinelli is photographing the production.

As guests of Metro Pictures Corporation, 200 members of the American Association of Mechanical Engineers visited the Eighth Coast Defense Command armory early in the week, where they inspected the London street scene.

Prior to the journey to the Bronx, the delegation of engineers and their wives visited Metro's New York studios in West Sixty-first street and witnessed the taking of "Temple Dust," the George D. Baker production for S-L Pictures of Calvin Johnston's notable short story recently published in The Saturday Evening Post.

The visit and inspection of the delegation of engineers, resulted from an invitation extended by Richard A. Rowland, president of Metro, to Mr. MacMillian, chairman of the association. The annual meeting of the organization had drawn the members to New York from all parts of the country, and as one of the concluding features of the convention, the association decided upon a visit to one of the large motion picture producing companies, where they could see "movies" in the making. Mr. Rowland's cordial invitation to the association of engineers followed, which resulted in their devoting an entire afternoon to an inspection of Metro's Eastern studios.

George Elwood Jenks, author of the screen versions of many of the big special productions filmed by Jesse D. Hampton, has joined the story producing department at Metro's West Coast studios in Hollywood, Calif.

As his first task under the contract just negotiated by Bayard Veiller, director of production at Hollywood, Mr. Jenks has completed a screen version of John Fleming Wilson's "Uncharted Seas," a story of the frozen North in which Alice Lake is being starred. The story, which offers wide opportunities for remarkable scenic effects, and the surprises that baffle the fan who gets ahead of the plot, has been treated in a most original manner by Mr. Jenks, declare Metro officials.

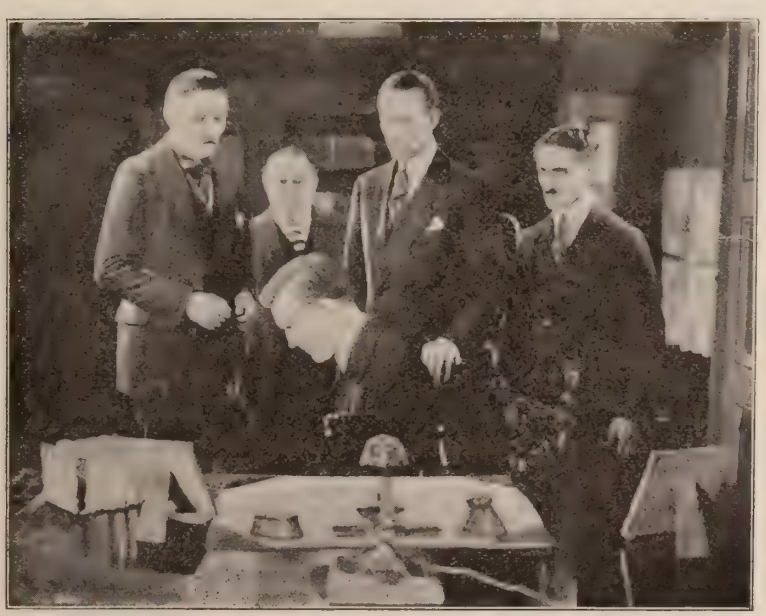
George Elwood Jenks has been a writer of scenarios and original stories for the screen for seven years. His first work was for Universal. Then he joined the staff of the old Triangle company, preparing some of the biggest Triangle features for the screen during his connection with that organization.

Willard C. Patterson Praises "Dinty"

Willard C. Patterson, one of the most prominent showmen in the country, is the latest manager to laud Marshall Neilan's newest production, "Dinty."

In a letter received at the Marshall Neilan studio, Mr. Patterson says: "Some film men say that I am a hard boiled egg when it comes to seeing pictures. Maybe they are right, but today, after seeing 'Dinty,' we use picture next week.

"I wanted to drop you a few lines and ask you to convey to Mr. Neilan and Wesley Barry my sincere congratulations for having produced a picture that, to me, with my limited knowledge of this business, has every angle that an exhibitor could expect and my personal opinion is that 'Dinty' is the best picture I ever saw."



H. B. Warner in a scene from Pathe's new special feature, "When We Were Twenty-One"

New Mayo Production Ready for Release

An important production entitled "Tiger True," now is ready for release, it is announced by Universal. The story is by Max Brand and it serves as a starring vehicle for Frank Mayo. Jacques Jaccard, who recently directed Mavo in "Honor Bound," also supervised the production of "Tiger True."

Mr. Jaccard selected a splendid cast to support the star. Fritzi Brunette, starred in many a photoplay, plays the feminine lead; Walter Long, who recently scored in "Go and Get It," has the heavy role; Al Kaufman, star of the squared circle, has the part of a "bouncer" in an underworld resort; Herbert Bethew, well liked in former Jaccard productions, appears in a character role, and others in the cast include Eleanor Hancock, Charles Brinley and Willis Robards. The scenes of the story shift from the palaces of Fifth avenue to the vice haunts of the lower East side.



A scene of interest from the Paramount-Mack Sennett comedy, "Dabbling in Art"

Alice Lake's Cast Stated

Work to Start Shortly on Coast on "The Woman Who Went Away"

PRODUCTION work upon Alice Lake's latest starring picture, "The Woman Who Went Away," from John Fleming Wilson's story, "The Uncharted Sea," will soon start at Metro's West Coast studios in Hollywood, Calif. In the cast so far selected to support Miss Lake are Carl Gerard, Rudolph Valentino, Fred Turner, Charles Mailes and Rhea Haines.

This romance of the Seas is considered to be the greatest of the stories written by Mr. Wilson and was adapted to the screen by George Elwood Jenks, under the title of "The Woman Who Went Away." Wesley Ruggles who directed Miss Lake in her latest release, "Mother Love," will handle the megaphone in this forthcoming picture while Sol Polito will be the photographer and John Holden the art director.

Carl Gerard will have one of the leading male roles. Mr. Gerard will enact the role of Tom Eastman, one of the leading characters in Mr. Wilson's story of the sea. Rudolph Valentino will appear as a doughty sea captain.

Many novel features will be introduced in this story of the sea, chief among which will be scenes taken in the arctic waters and among the icebergs and snowy land of the far north. Miss Lake and her company expect to spend part of the holiday season in the land of the midnight sun "shooting" scenes for "The Woman Who Went Away." The unexpected happenings during this voyage and the twist that places the heroine in charge of the situation, form the basis of one of the most gripping film productions ever made, states Metro.

Screen Is Elevating Drama

So Declares Hugh Ford, Who Sees in Film an Aid to Literature

THE motion picture of today is having a basic elevating effect on the drama and literature, according to Hugh Ford, the well known Paramount director, who recently returned from England where he produced the first two pictures made at the new London studio of Famous Players-Lasky British Producers, Ltd.

"There has been a lot of talk about the motion picture debasing the drama and literature," said Mr. Ford, "but a close analysis of the situation will show the opposite. The motion picture is having the same effect on the drama that the short story has had on literature. It is raising the public's interest in the drama and making it more critical and more discerning.

"The motion picture is increasing the audience of the drama. It has led the public to the point where the worthwhile things get the attention they deserve. 'The Miracle Man' was a good book and a good play, but how many knew it until the picture was made? 'Humoresque' was a good story, but not until it was visualized to the public in a picture did its potentialities become fully recognized by the greater mass of our population."

With the increased interest taken in the films by such writers as Sir Gilbert Parker, Sir J. M. Barrie, Edward Knoblock and Henry Arthur Jones, Mr. Ford explained that the motion picture had taken rapid strides toward its proper place in the sphere of literature drama and the stage.

"A good picture should make a good novel and a good play," Mr. Ford said. "Some plays made good pictures, but all plays will not make good pictures.

Kane in Missionary Role

Executive Impresses Topeka Business Men with Film's Importance

ARTHUR S. KANE's recent trans-continental trip was made with the primary object of confering with business associates and picture stars in whom he is interested, but he found time to do some effective missionary work also. This is indicated in a letter which Mr. Kane has just received from Roy Crawford, of Topeka, Kan., manager of the extensive Crawford theatrical enterprises, and a partner of the present head of Kane Pictures years ago.

When he was visiting in Topeka Mr. Kane was guest of honor at a luncheon given at the Chamber of Commerce and made an address to the large company of business men who attended. An orchestra from Miss Ruth Wright's Cozy theatre furnished the music on that occasion. Mr. Kane also made a speech to the pupils of Topeka High School and, again, on invitation of Miss Wright, from the stage of the Cozy theatre, preceding one of the evening showings of Charles Ray in the First National release, "Peaceful Valley." In the course of his letter Mr. Crawford said:

"Your addresses, reports of which were widely circulated throughout the state, have given a decided stimulation to the picture industry in this section. Not that words were needed to attract our people to the picture theatres, for the photoplay numbers virtually everybody in Kansas among its enthusiastic fans. Where your exposition of conditions was of special value was in the appeal it made to business men.

"It was fortunate that one of your addresses should be made before the Topeka Chamber of Commerce. The facts and figures which you presented impressed upon the minds of the solid business men of the state such a sense of the established importance of the picture industry as they had had no opportunity to gain previously. They realize now that motion pictures, from the financial as well as the artistic point of view, are no longer an experiment; that the industry rests upon a firm foundation, and that in all time to come it must be reckoned with as a factor of ever-increasing strength in the business world."

Sponsors Costume Pictures

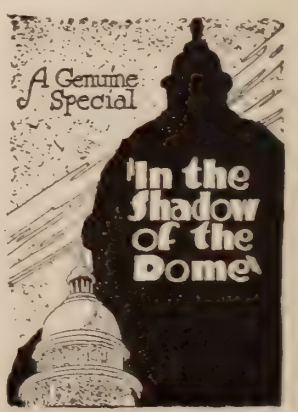
Holds That Inferior Production Not Costumes Causes Unpopularity

PREDICTING an open season for period plays consequent upon the success of Associated First National's "Passion," starring Pola Negri, Michael Gore, of Gore Brothers and Sol Lesser, Los Angeles, in discussing costume plays, states his belief that the hitherto generally credited aversion of the exhibitor to the period productions lay not so much in the costume element itself as in the fact of the generally inferior quality of the actual product.

"Being a follower of the motion picture trade journals," says Mr. Gore, "I read from time to time that the public is tired of costume play pictures, and that exhibitors cannot make money with them. I do not know how they get the basis for such judgment. I presume that it is merely a part of the general condition which exists in the industry which demands that we jump into a new cycle every year. Personally, I believe that neither the exhibitor nor the public is tired of costume pictures. What they *are* tired of is *bad* costume plays. The incontrovertible success of "Passion" bears me out in this belief, for here is no mere break of circumstance. The hit made by the Pola Negri picture is not confined to a single town. Its remarkable pulling power is told in the box-office story everywhere it has played.

"I have been in this business for a good many years and have played all sorts of pictures in all types of theatres, and I think I am fitted to give some fairly authentic judgment on this matter. I remember that after 'Cabiria,' which to my mind was one of the greatest pictures ever screened, made such a great hit, the market was flooded with costume pictures of more or less questionable quality. And the result was that producers shied from this type of picture for a long time. 'Cabiria' wasn't the only good one. 'Quo Vadis' and 'The Last Days of Pompeii' were also well done; but in between were sandwiched a great horde of bad ones.

"A few months ago a producer here in Los Angeles started out to find the reason for the exhibitor's apparent lack of interest in the costume picture. The result of his research into actual records proved that it wasn't costume pictures that the public disliked—it was bad costume pictures. He also found, by the way, that the picture fans didn't like society dramas either when they didn't smack of realism, and the same rule applies to costume pictures."



A David G. Fischer Production



Three scenes from "Out of the Chorus," Alice Brady's latest picture for Realart. Vernon Steele is in the picture on the extreme right

BELIEVING that the proposal to revive the Puritan Sunday by means of blue laws as stringent as those of ancient Salem is a serious menace to the motion picture industry, William Fox has devoted nearly one-half of the current issue of Fox News, No. 23 in the second volume, to a telling argument against the "killjoys."

All the significance of a Blue Law Sunday is realistically depicted in a series of scenes directed and acted by professionals. Each irritating feature of the Sabbath gloom is shown. There will be no ballgames in the afternoon, even for those who spent the morning in church; it will be a crime to take the wife and children on an automobile ride; there will be no public conveyances or traffic lines in operation; you cannot visit friends unless they are within walking distance—and even then you may have to explain what you are doing on the street on Sunday, as they do in Zion City, Ill.; no candy, no ice cream sodas, no entertainment—not even motion pictures. People will learn to hate and dread the Sabbath instead of loving it, and longing for it as a day of recreation.

Prizma Process Used in "Gilded Lily"

For the first time in the history of Paramount picture-making in the East scenes made by the Prizma process in natural colors have been incorporated into a Paramount feature picture. This was for "The Gilded Lily," the first production made for Paramount by the combination of Mae Murray, star, and her husband, Director Robert Z. Leonard, which has just been completed at the new Long Island City studio.

"The Gilded Lily" is an original story by Clara Beranger, and was written especially for Miss Murray. The cast surrounding Miss Murray is composed of Lowell Sherman, Jason Robards, Charles Gerard, Leonora Ottinger, and Mrs. Pauline Dempsey. Ernest Haller was the cameraman.

Realart Press Matter Praised

Exhibitor Finds Suggestions on "The Furnace" Useful

PRESS material and exploitation suggestions that put a picture over are always appreciated by progressive exhibitors, and often they show their appreciation of these aids. That is what Charles H. Williams did. Mr. Williams is manager of the Strand theatre, Providence, R. I. When he selects a picture he does his best to see that it is properly exploited.

Recently, Mr. Williams booked Realart's William D. Taylor special, "The Furnace." He made use of the ideas and suggestions contained in the press material accompanying the picture—and the production played to exceptional business.

Commenting on this he paid tribute to Realart by writing:

"Your department is to be congratulated on the press material and the timely issuance of same for first run houses. For it certainly helped us in putting over the Realart production, Taylor special, 'The Furnace.' We did a phenomenal business with this and hope that your company will release many more of its equal."

One of the advertising aids offered for "The Furnace" was a rather unusual one-sheet. Hundreds of newspaper clippings formed a background for the display matter of the poster. Each of these clippings carried a story of domestic unhappiness—all of them forerunners of the divorce court and all painfully prevalent.

Superimposed on this background were some effective display lines in color, while two characters from the story in bold black and white broke through and glared belligerently at each other across the page. These fighting antagonists present one of the strongest scenes in the picture. The husband, nursing his grudge and blind to his own best interests, threatens his best friend, who, he thinks has betrayed his trust. This striking one-sheet is particularly effective as a lobby display.

The press book for "The Furnace" has been strongly commended by exhibitors. It suggests for exploitation a play on the title of the picture. An inexpensive lobby display in which the box office is made to resemble, with the aid of some painted muslin, a furnace, is easy to arrange. A number of butterflies, made from cardboard could be suspended inside and outside the lobby—as though attracted by the flames of the furnace.

A real wedding to be held on the theatre stage is also suggested as an exceptional advertising stunt.

The street ballyhoo consisting of an automobile decorated in bride and groom style with announcements of "The Furnace" is another exploitation aid suggested.

The usual tie-ups with local merchants by advertising wedding gifts, cards, gowns, flowers, and hardware, including furnaces, are also among the exploitation ideas presented.

Other exhibitor aids include program readers, lobby photos and displays, slides, advance stories for use in local newspapers, advertisements and production matts and cuts.

Pioneer Opens Serial Drive

Predicts "Son of Tarzan" Will Break Serial Booking Records

PIONEER FILM CORPORATION, in a statement issued this week, tells of the remarkable success being achieved with the "Son of Tarzan," the jungle serial, produced by David P. Howells. The prediction is made, by Pioneer officials, that this serial will break every previous record, not only in the history of Pioneer, but also that of any other concern that has ever distributed a serial to exhibitors in New York City, State, Northern New Jersey, or any other territory.

What is decribed to be one of the most elaborate exploitation campaigns conducted in connection with the distribution of a serial has been inaugurated by the Pioneer Film Corporation in connection with the "Son of Tarzan." Realizing the attractive value of the serial from the box-office viewpoint, the executives of Pioneer have spared neither money, effort nor time in perfecting the necessary machinery for putting the serial over in a most unusual manner, it is declared.

In the first place, every exhibitor in this section of the country has been told the outstanding features of the "Son of Tarzan" and what it means to a motion picture theatre. Furthermore, the public generally has been acquainted with the fact that the "Son of Tarzan" will soon be shown in every section of the city and state, and that never before has so much money been spent on the production of a serial equal to that which has been spent by Mr. Howells in the making of this jungle attraction.

The first public showing of the "Son of Tarzan" will take place on Christmas Day and from that time on episode after episode will be seen all over the city.

Pioneer Film Corporation takes particular pride, according to its announcement, in pointing out that moving picture theatre owners, who have never before booked serials, have realized the unusual features of the "Son of Tarzan" and have booked it for fifteen weeks on the strength of its drawing power.

CHESTER A. CLEGG, who is to be business manager for J. Stuart Blackton in London, sailed Thursday of last week on the Imperator for England to open the Blackton offices and start this new international film producing organization on its way.

Commodore Blackton's English organization will be known as the Blackton Productions, Inc., and elaborate offices are being equipped in Bush House, Aldwych, Strand, in which an entire floor has been taken.

The entire outfit of electrical and other equipment of the Blackton studios in Brooklyn are being shipped to London and will be installed in the English studios.

Company Executives Size up New Year's Prospects

Universal

THERE is too much calamity howling among motion picture men, it is the opinion of Mr. Carl Laemmle, president of Universal, who recently returned to New York after a careful survey of the California production centers and of the conditions in the various film exchanges from coast to coast.

The Universal chief predicts there will be much less production during the coming months. This state of affairs he welcomes as a much needed correction for the great over production of the past months. It is his opinion that both the producer and the exhibitor will be brought successfully through the coming year, by lessened production and concentration on big pictures with high exploitation value.

Discussing the relation of the present conditions to the film industry, Mr. Laemmle, in a recent interview said:

"This cry of business depression is all wrong."

"I won't deny that there is a certain amount of business unrest in commercial lines, but there never was a period in which the motion picture business was in a more flourishing condition than it is today, and there has never been a time when exhibitors were more prosperous.

"Naturally there is a slump in some lines, but any thinking person knows that this slump had to come sooner or later, and the surprising fact is that it did not come sooner.

"During the war everybody made a lot of money. Some saved a little, but the big majority did not. While the people were making the highest wages they ever earned in all their lives, they did not stop to consider the price of anything, regardless of whether it was a suit of clothes, or a can of beans, and the profiteers, maddened by profits, thought they would continue to gouge the public.

"'We'll keep it up as long as we can, and when we can't we'll can the idea, and get back to earth,' is the way they reasoned. Then the people began to awaken to the fact that they could get along without certain things which were costing them twice or three times as much as they were worth, and suddenly they quit buying. That left the market filled with goods which had been ordered at the very highest prices, and in order to dispose of their stocks the merchants and manufacturers had to get prices down to something like normal.

"I'm not trying to argue an economic question. I simply want to show you how business uncertainty, or whatever you choose to call it, hasn't a thing to do with the motion picture business.

"Like other commodities the price of producing motion pictures doubled and trebled during the past three years, but unlike other lines the tremendous increase in the cost of production was not carried on to the ultimate consumer, as was done in other lines of business. Rentals are higher now than they were three years ago, but the increase is nothing like the increase which was made in commercial lines. Building materials, for example advanced 200 and 300 per cent. The production of motion pictures was naturally affected by this advance, yet the exhibitor was not asked to pay 200 or 300 per cent higher rentals as a consequence.

"Exhibitors may have made slight increases in admission prices but they did not go wild and put the price up so high that they now have to make radical reductions. People may refrain from buying suits of clothes for $75 or $100 that are worth $25 or $40, but they are not giving up attendance at picture theatres, the admission prices of which are 15 cents, 25 cents or 50 cents.

"As a matter of fact, even if business were bad as it is painted in some quarters, it would have very little effect on the amusement business generally, or the motion picture business in particular. Nothing short of a panic can stop the public from seeking amusement, and as moving pictures are the most popular of all forms of amusement, the people are going to continue to enjoy their favorite entertainment regardless."

Metro

METRO PICTURES CORPORATION, in the year now drawing to a close, has made gratifying forward strides and stands poised and ready for even greater accomplishments during the new year, according to a Christmas statement issued by Richard A. Rowland, president of the corporation, reviewing the activities of the company for the past twelve months.

"Viewing the past year in retrospect," says the statement by the Metro president, "we feel that we have every reason to be grateful for the good things that have come our way. The results we have accomplished have been carefully outlined in advance, but we have striven for them with unremitting zeal. And if in the twelve months of 1920 we have further strengthened our position in the industry and inspired exhibitors and the public alike with a firmer confidence in the quality of Metro pictures, we have no mind to begrudge the effort we have put into our work.

"Doubtless it came as a surprise to many in the industry when it was announced last January that Marcus Loew, president of Loew's, Inc., had decided to join in a sort of protective union his vast theatre interests with the producing organization of Metro. Purchase of Metro stock by Loew's, Inc., was merely the working out of a situation that everybody could see was inevitable.

"Mr. Loew was proprietor of a chain of more than 125 theatres throughout the United States and in Canada. As he explained at the time, he affiliated with Metro as a matter of self-protection. He desired to be assured of a continuously dependable source of supply of the best motion pictures for his houses. It was likewise to the advantage of Metro to insure a continuously dependable market for its pictures; a market that meant there would be an instant demand for Metro releases as soon as they were scheduled.

"It was early in the year—in March, to be exact—that Metro concentrated upon its intensive campaign to acquire for its productions the foremost literary men of the nation," adds Mr. Rowland's statement. "We obtained the services of America's 'big three' dramatists—Bayard Veiller, Winchell Smith and Eugene Walter—in addition to signing up other exceedingly prominent writers, among them Irvin S. Cobb, Hulbert Footner, George Kibbe Turner, Donn Byrne, Arthur Somers Roche, Henry C. Royland and Arthur Stringer, to whom we have recently added Montague Glass, John Russell and Eugene Buck."

In April Metro celebrated the fifth anniversary of its organization. The company rounded out five years of existence with personnel intact, being one of the very few, if indeed not the only large producing company to be able to boast of such a record.

In the latter part of May Metro held its annual convention of district managers and branch managers, at the Hotel Astor. This gathering disclosed that Metro's sales forces were getting splendid results with the company's special productions and reflected a feeling of unbounded optimism among the exchange men.

Mr. Rowland's trip to Europe, his second in a year in the interests of Metro, was undertaken early in July and he returned late in August. The most important achievement of the Metro president abroad was the completion of arrangements whereby Jury's Imperial Pictures, Ltd., became exclusive distributors of the Metro product throughout Great Britain.

In conclusion Mr. Rowland's statement says:

"Another of the achievements of this year that Metro regards as of the highest importance is the conversion to the screen of 'The Four Horsemen of the Apocalypse,' the immortal masterpiece by the great Spanish author, Vicente Blasco Ibanez.

"Under the direction of Rex Ingram, 'The Four Horsemen of the Apocalypse' has finally been filmed, after more than six months of constant activity. A cast of fifty principals and an ensemble of more than 12,000 persons appear in this tremendous screen production, which Metro will release early in 1921 as an extra special de luxe."

Vitagraph

THE Vitagraph Company is sounding a strongly optimistic note in forecasting activities in the film field during the coming year. The facts and figures given out in an announcement this week by John M. Quinn, general manager of Vitagraph, Inc., show that the 1920 business of that concern was 112 per cent greater than during the year 1918, and 32 per cent greater than it was in 1919. That this figure may approximate 35 per cent seems likely, as the figures were completed on December 27, with five full week-days to be heard from, and in the very midst of the period when additional bookings on "Dead Men Tell No Tales" and "Trumpet Island" were reaching the executive offices daily.

An interesting sidelight on the figures completed by Vitagraph last Monday shows that during 1920, all but 3 per cent of all motion pictures throughout the United States and Canada used some Vitagraph pictures during the year now entering its final stage. The harvest of Larry Semon bookings co-incident with the meteoric rise of that particular comedy king, the interest in the wake of William Duncan's new form of chapter-play and the success of such productions as "Dead Men Tell No Tales," were said to be a big factor in the achievement.

The statement of Mr. Quinn, who has been at the helm of Vitagraph's distributing organizations since 1918, attributes the extraordinary growth in the volume of business done by Vitagraph in the past two years and its constantly increasing favor with the exhibitors and picture-lovers, to the decided increase in the quality of the productions offered.

While recognizing the value of proper sales and exploitation methods and the importance of the personnel in charge of these matters, he is firm in his belief that the first cause is in the production end. On the material side, better Vitagraph pictures have been in part the result of greatly increased facilities at Vitagraph's Brooklyn studios, in laboratory and stage space, and is a big addition to the acreage of the Vitagraph lot at Hollywood, California. Vitagraph has gone further than the material end, Mr. Quinn explains in his statement, and the experience of one of filmdom's pioneers has been injected into productions by the constant and close personal supervision of Albert E. Smith.

Mr. Smith will continue to divide his time in supervising production in the East and West during 1921. Both Mr. Smith and Mr. Quinn are extremely optimistic over the outlook for 1921, and are positive in their prediction that Vitagraph will have the most successful year in its history. As the figures show, the Vitagraph product cannot be shown in many more houses than have already presented it during 1920, but

Optimism is the Dominant Note in Statements Issued

it is believed that such productions as "Black Beauty," "The Heart of Maryland," George Randolph Chester's "Son of Wallingford" and other big special productions on the 1921 calender will hew the way to still brighter results.

It had been generally regarded in the industry that Vitagraph's recently-welded chain of new and enlarged branch offices was about complete, at least for several months to come. For a period of two years, during Mr. Quinn's tenure as general manager, announcements were made of the enlarged exchanges and in many cases the building of entirely new Vitagraph buildings in cities not previously occupied by Vitagraph. Notwithstanding these provisions for meeting a constantly increasing demand, plans are being made to increase Vitagraph's distributing system still further, and these plans have already reached the goal of fulfillment in Oklahoma City, where an additional Vitagraph building will be opened for business on February 1st. This region was formerly served by the Dallas office, which only recently was enlarged. The first of the 1921 additions built by Vitagraph is located on South Hudson avenue at the corner of West Reno avenues in the Oklahoma metropolis.

Hodkinson

AFTER a two weeks' trip in the field during which time he visited Chicago, Milwaukee, Cleveland, Cincinnati, Dayton, Columbus and various other cities, W. W. Hodkinson, head of the organization which bears his name, has returned to New York.

"While all the talk we hear lately," said Mr. Hodkinson, "would seem to indicate that conditions bordering almost on panic prevail throughout the United States, nothing that I observed during my trip would serve to substantiate such a fact. The exhibitors, as I have seen it, are prospering greatly.

"It is only where local conditions are bad that the theatres feel the reaction. For example, in Akron some of the theatres are closed, which may be accounted for by the fact that the rubber industry—and that is practically the only industry which Akron knows—is in a state of great unrest, but in the majority of the other towns where the manufacturing interests are diversified, the theatres, as I have said, are in a prosperous state.

"The purposes for which I went out in the field in this trip of mine were manifold: First of all, I wanted to get to know the men who go to make up our organization and, too, I wanted to get in personal touch with the showmen of the United States. I did so, and I am particularly delighted to see with my own eyes that exhibitors everywhere are learning more and more the full significance of the name Hodkinson and all that that name implies. My organization is beginning now to take exactly the place to which the quality of its service and the quality of its product entitle it. It is my contention always that a square deal meets with a square deal in return—and when you back that square deal up with an unequalled line of product achieving the result for which you strive is only a matter of time."

Pioneer

IN a forceful New Year's message to the managers of all exchanges of the Pioneer Film Corporation from Maine to California, General Manager M. H. Hoffman, sounds a clear note of optimism for 1921. Mr. Hoffman's message predicts prosperity for the industry despite the reported depression in other fields.

"Thanks to the loyalty, ability and conscientious efforts on the part of our men throughout the country," says Mr. Hoffman, "the Pioneer Film Corporation has tripled its business through the year of 1920, and all indications point to an era of unprecedented expansion and progress on the part of our company during the coming year.

"Without taking away any credit from the splendid selling ability of our immense organization, you must bear in mind that our success is due to the careful selection of subjects for release. Quality, not quantity, is our paramount thought. Fewer pictures, but better ones is the slogan we have before us, and backing up these ideas by always exercising extraordinary effort to put forth the proper exploitation and presentation of our productions.

"Let optimism reign supreme. Hard work, conscientious effort and common business sense have always spelled success. They will continue to do so and we, at Pioneer headquarters, look forward to 1921 registering the biggest business since the inception of our concern. Stock-jobbing, speculation and promotions have met their doom, whereas firms relying and depending for their success on sound business principles, have prospered and will continue to prosper."

Morosco to Produce a Stage-Screen Play

Oliver Morosco Productions, Inc., of Los Angeles, which is now preparing several new productions for the stage, building a new theatre on the Coast, and plunging into the motion picture industry, announces that it is developing a new idea which will be a combination of both the stage and film.

"For some time," said the theatrical chief, "Miss Anna Nichols, the playwright, and I, have had this under discussion. I believe that it can be done and so does she. I am going to produce a motion picture as a stage play with the dialogue and then all of us will be able to see just what it is that makes the difference between the stage and the screen."

Clyde Cook Going Over Big, Says Wm. Fox

Clyde Cook, the William Fox funny man who contortioned and twisted himself into a throne chair alongside Charles Chaplin when his first special comedy for Fox, "Don't Tickle," went out to the exhibitors, is vindicating the faith of American showmen in him, if the flood of contracts that followed his second feature, "The Huntsman," is any criterion, declare Fox officials.

When "All Wrong," his third work, is released in January, it will enjoy the distinction of being one of the most heavily contracted comedy features ever offered to an exhibitor, according to reports from the Fox offices.

Finishing Five Productions

One Edgar Comedy and Five Goldwyn Feature Productions Near Finish

FIVE productions, one two-reel "Edgar" Comedy and four big feature pictures, are nearing completion at the Goldwyn studios here. Three of the specials are Eminent Authors' Productions. The directors concerned in the five productions are now engaged in shooting the final scenes on these pictures prior to cutting and assembling.

"Don't Neglect Your Wife," the Gertrude Atherton screen story formerly known as "Noblesse Oblige," directed by Director Wallace Worsley, is one of the five and the author who has been on the Goldwyn lot during the photographing of her picture, expresses herself as elated over the treatment it has received.

The last scenes of "A Tale of Two Worlds," the Gouverneur Morris original scenario formerly called "The Water Lily," are being shot by Director Frank Lloyd. Mr. Lloyd was working at the studio the night that the famous Venice pier was destroyed by fire. With a cameraman he speeded to the fire, eight miles away, and took 1,000 feet of film, some of which will be incorporated in the Boxer uprising scenes of "A Tale of Two Worlds."

Director E. Mason Hopper and Author Rupert Hughes have employed some unusual camera effects in "Dangerous Curve Ahead," the third Eminent Authors' Production, which is said to be unique in story as well as in technique.

Director Reginald Barker and the "Snowblind" company made such good progress in photographing the exteriors of that Katherine Newlin Burt story that they reached Culver City in time to observe the Christmas festivities with the other members of the Goldwyn West Coast studios.

Photography on the twelfth story in the Booth Tarkington "Edgar" comedies has been completed by Director Paul Bern. Its script title is "Ole, the Hand," but this will be changed before the comedy is released.

"Two Moons" Filling Houses, Says Fox

That Buck Jones, the William Fox star, was not elevated to stellar honors without reason is evidenced by the release of "Two Moons," his latest picture, which was first presented to the public on December 19. Although so short a time has elapsed since the release, the demand for bookings by exhibitors, according to information from the Fox offices, indicates that the star has put over another money-getter that will enable theatre owners who have booked it to play a little five-fingered exercise on their cash register to the tune of crowded houses.

Airplane Stunt Almost Ends in Tragedy

Details of the aeroplane incident which the Katherine MacDonald Pictures Corporation enjoined the news weeklies from using, have just been published. The scenario of "Stronger Than Fiction," the production in connection with which the aeroplane was used, called for an ascent from the roof of a building. Frank Clark volunteered to "hop off" from the roof of the ten-story Railway Building at Eleventh street and Broadway, Los Angeles.

The plane rose from the roof before the edge was reached. As soon as Clark had cleared the roof, however, his plane suddenly entered an air-pocket created by the open air channel between the buildings lining both sides of the street. The plane started for the street level, nose first. Before the roadbed was reached, however, Clark succeeded in straightening out his machine and ascended at a sharp angle to a point above the roof tops, where the manoeuvres required by the scenario were carried out.

Nick Carter Series for New England Houses

The Eastern Feature Film Company of Boston, Mass., which is the Pioneer franchise holder of New England, through its president, Herman Rifken, has telegraphed headquarters of the Pioneer Film Corporation advising that he had booked the entire Nick Carter series for all the Gordon theatres in New England.



Dolores Casinelli, pretty and talented ingenue star, who is expected to sign a contract with a recognized producing organization shortly

Goldwyn Completing Films

Four Important Productions to Be Finished on Coast Within a Week

FOUR important productions at the Goldwyn studios here will be completed within the next week, it is announced. "Don't Neglect Your Wife," "Dangerous Curve Ahead," "A Tale of Two Worlds" and the twelfth in the series of Booth Tarkington's "Edgar" comedies.

The first named, "Don't Neglect Your Wife," is Gertrude Atherton's original screen story which Wallace Worsley is directing, with the advice and assistance of the author. Prominent in the cast are Lewis S. Stone, Mabel Julienne Scott, R. D. MacLean, Arthur Hoyt, Kate Lester, Josephine Crowell and Charles Clary.

"Dangerous Curve Ahead" is Rupert Hughes' story, written directly for the screen in which pretty Helene Chadwick has the leading role. Director E. Mason Hopper announces that the photography on this production will be completed during the week. Mr. Hughes, who has been assisting in the producing of the picture, has devised many intricate lighting effects. In the cast with Miss Chadwick are Richard Dix, M. B. ("Lefty") Flynn, James Neill, Edythe Chapman and Kate Lester.

"A Tale of Two Worlds," Gouverneur Morris' first original scenario, is being directed by Frank Lloyd. The story has its inception in the Boxer uprising in China, but is soon shifted to the Chinese quarter of San Francisco. Leatrice Joy has the principal role while others in the cast are J. Frank Glendon, Wallace Berry and Jack Abee.

The twelfth in the series of Booth Tarkington's two-reel comedies of child life known as "The Emotions and Adventures of Edgar Pomeroy," which bears the working title of "Ole, the Hand," will be completed on Saturday under the direction of Paul Bern, a new member of Goldwyn's directorial staff.

Will Rogers' new stellar vehicle will be a screen version of an O. Henry tale, "Whistling Dick's Christmas Stocking." Production was started this week under the direction of Clarence G. Badger.

New Gladys Walton Film

Work Started on "Rich Girl, Poor Girl"; Harry Harris is Director

PRODUCTION has started at Universal City on "Rich Girl, Poor Girl," a modern screen version of "The Prince and the Pauper," in which Harry Harris will direct Gladys Walton.

The story was originally written by J. G. Hawks, the noted photoplaywright for Mary Pickford, and was intended as Miss Pickford's next production, it is stated, but her European trip altered the plans and Universal purchased the story for Miss Walton.

"Rich Girl, Poor Girl" is considered to be one of Hawk's most brilliant stories. It concerns a rich girl who changes identities with her double, a girl from the slums, and becomes involved in an amazing tangle of crime.

Production was delayed a week while Universal scouts searched the West Coast for a girl who could double for Miss Walton in the scenes where both the rich girl and the gutter waif are required by the script to appear together.

Among the two hundred applicants were elderly ladies with synthetic complexions, girls in short dresses, several stout dowagers and scores of pretty show-girls who felt that they resembled the star.

Narrowing the competition down to fourteen, Director Harry Harris made screen tests of each of the girls, and finally selected Miss Billie McCarthy.

While one leading man at a time is usually sufficient for a photodrama, "Rich Girl, Poor Girl" calls for two masculine leads opposite Miss Walton. For her lover in the slum scenes Antrim Short has been signed, while Harold Austin plays opposite as her moneyed suitor.

Other screen favorites in the supporting cast are Scotty McGregor, who plays the disreputable father of the slum-child; Joe Neary, a gangster; Wadsworth Harris, the millionaire father, and C. W. Herzinger, a brutal groom on the estate of the rich girl.

Fine Views in Pathe News

Statue of Liberty in Close-Ups; Striking Historical Review Also

NOBODY but Bartholdi, the immortal sculptor of America's noblest and most picturesque monument, ever has enjoyed as intimate a view of the Statue of Liberty as is shown in Pathe News No. 99—which is the final issue of the period of the Tenth Anniversary celebration, announces a statement from the Pathe headquarters. In a most spectacular manner "Miss Liberty" becomes the heroine of the "stunt" feature of this issue of Pathe News. By special permission of the United States Army, she submitted to the attention of human pygmies who scrambled about over her classic features and made hazardous journeys among the folds of her draperies, while cameramen took close-ups of the proceedings.

For graphic representations of world events, this number of Pathe News—No. 99—more than sustains the high reputation of Pathe News service. In Mexico the ceremonies of the inauguration of President Alvaro Obregon are pictured. In England, for the benefit of the War Memorial Hospital horses with their riders are seen in daring feats of leaping through high spurting flames. For the first time President Wilson submits his message to Congress through a representative—and it is his final message. His successor, U. S. Senator Harding, is pictured making his farewell address to the Senate.

A magnificent panorama of the Italian city of Naples with Vesuvius in the background is pictured by a cameraman aboard a dirigible, from which also is photographed Pompeii from a height of 3,000 feet.

In the historical review, Theodore Roosevelt is seen speaking while on his nation-wide tour for "preparedness." The arrival of President Wilson at Brest, France, on December 13, 1918, is pictured. He also is pictured with King Albert of Belgium.

"Half-a-Chance" Proves One of 1920's Hits

Now that returns for the year are in, previous indications are merely ratified, says Pathe officials, that one of the outstanding picture feature exhibited during the last twelve months is Jesse D. Hampton's production, "Half a Chance," directed by Robert Thornby, with Mahlon Hamilton and Lillian Rich in the leading roles, and distributed by Pathe.

For weeks past, newspaper reviewers all over the country have been expressing their unqualified approval of "Half a Chance," according to Pathe, several going to the length of pronouncing it "the perfect picture," while exhibitors, not content with letting bookings and return bookings tell the story from the box office viewpoint, have taken the trouble to turn reviewers themselves—in congratulatory letters to the distributor, it is stated.



FOR NEWSPAPER USE—FOR THEATER PROGRAMS

Live Notes from the Studios

CONDUCTED BY LILLIAN R. GALE

ABOUT DIRECTORS

HARRY MILLARDE, who directed "Over the Hill," and handled to perfection the juvenile players, is testing his ability to extract talent from "the masses," again, in a production he is now directing, starring William Farnum. There are two little ones. The first, about three, is showing decided talent, while the tiny baby player is actually learning to walk before the camera, and developing a marked histrionic ability under the patient direction of Mr. Millarde. When the picture is shown, there will probably be a great deal said about the "realism"—for teaching baby to walk, is a real job.

Kenneth Laflin Eagon, is putting the last finishing touches upon "The Nation's Dream," which will be released through Independent Films Association, January 1, 1921.

Mr. Eagon gave Pinnacle several "psychological" comedies and one feature for Neal Hart. At present he is working on another "psychological story," this time an elaborate multiple-reel production, exemplifying the ring of swindlers who have the country in their grasp. Mr. Eagon is well known as a writer, director and exploitation expert. He expects to organize a company to place Marjorie Daw in super productions, as star.

Tod Browning himself will film "Fanny Herself," the celebrated story written by Edna Ferber, herself.

This was announced by Carl Laemmle as a reward to the young author-producer for his crook masterpiece, "Outside the Law."

Browning will make "Fanny Herself" with an all-star cast when he returns from Gotham the first of the year. Celebrated screen actors are under consideration for the leading parts.

"Fanny Herself" will be a Tod Browning-Jewel production.

John L. McCutcheon, director of "Detehmination," Capt. F. Stoll's super-feature photoplay, is working the cast and staff at the Grantwood studios literally night and day. Often it is the wee sma' hours before the usual "that's all for today" is announced.

Director McCutcheon is now running ahead of the tentative schedule that he set some time ago. Present indications are that the picture will be ready to cut and title ahead of time, bringing production ready for release by the latter part of February.

The past several nights have been devoted to "dark" exteriors



Tom Terriss, director and Catherine Calvert, leading player in "The Heart of Maryland," a Tom Terriss Vitagraph production, under an old bell in Washington, Mississippi, where the company were on location

and McCutcheon promises that some unusually fine fog and night effects will be seen when the picture is released.

Walter Ringham, an actor well-known on the other side of the water, has been added to the cast in the important role of Lord Warburton.

A special train carried John Emerson and Anita Loos, with the entire company, with which they are making "Wife Insurance," their first special production, into Mexico. Frst stop will be San Diego; journey thence to Tia Juana, and the surrounding country for scenes in the Kingdom of Bunkonia, which is the locale in their new satire upon romantic melodrama. Victor Fleming, who made "The Mollycoddle" and "When the Clouds Roll By" for Douglas Fairbanks, and who has just finished the Emerson-Loos adaptation of "Mama's Affair" for Constance Talmadge, will direct the picture.

Agents in Mexico and San Diego have for the last week been rounding up the personnel of two armies. One of these armies is composed of Mexicans, while the other is negro. The party includes Basil Sydney, the noted Irish actor, who came from London to play the leading part; May Collins, ingenue in the stage success, "The Outrageous Mrs. Palmer" last season; Frank Lalor, Roy Atwell, Olive Valerie, M. S. Epstin, business manager for Joseph M. Schenck, and James A. Creelman of the Emerson-Loos organization.

A fine sort of chap, George Irving, now directing "Her Majesty," starring Mollie King for American Cinema Corporation. Devotion to his art threatened to land him in jail recently. The company was on or rather, looking for "location." It was found,—a camera-rich nook by the side of the road, just what Mr. Irving wanted. The afternoon was stepping fast into late day, light meant much, so waiving the usual procedure of looking up an owner and getting permission, the camera was set, Miss King and Creighton Hale were rehearsed, and started, the eternal grind of the camera. A sudden breaking down of falltime bramble, right in midst of some pretty, Hale variety of lovemaking, and a tweed-garbed and irate owner of the property stood investigating. Having his property photographed was one of his pet abominations. He'd land the bunch of 'em in jail, would he! To which friendly threat, up spoke our hero, Irving, with the earnest request that he be landed in jail straightway, "but not until, O my Sire,—please, please, not until scene has been 'shot'." The outcome of the affair was that the irate owner fell victim to the finesse of Mr. Irving combined with the blonde charm of Miss King—and the scene was not only registered, but the town lockup boasted of no handsome director as guest that night! It bears chronicling, however, that Mr. Irving was ready to be jailed for his art!

An egg-taking station is being established on the middle fork of the San Joaquin river, about nine miles from the "bottomless" pool explored recently by William D. Taylor, according to a communication received by the Paramount producer from the executive office of the Fish and Game Commission of California.

The remarkable trout-fishing in "the great hole" of Balloon Dome was reported to the commission by Taylor on his return from an extensive trip through that country. The hatchery department, knowing that portion of the San Joaquin to be inaccessible to fishermen, decided to secure as many eggs as possible for artificial propagation elsewhere. The superintendent of the hatchery department knew of the pool and a few of his men had been down to it.

"Communications such as your letter are always very interesting to us as we have a great many lovers of the sport who call in to discuss these matters," concluded the Commission, in thanking Mr. Taylor.

ABOUT PLAYERS

THERE was cheer and noise aplenty at the International Studio on Christmas Day, when



Norma Talmadge, her director, Albert Parker and Michael Barnes, standing in back, who were among those on location in Jamaica

about 1800 children in the neighborhood of the studio jammed onto the limited floor space and scrambled merrily for seats, the better to enjoy the jolly party Marion Davies had arranged for their pleasure. There was music by Baer's Band, droll antics from the prop. men, dressed up like clowns, singing and dancing, ice cream, cake, candy, a Mack Sennett comedy, "Married Life," and then the awarding of dolls for the girls, skates for the boys, and more candy for all. Amid it all was the hubbub of childish glee, subdued only now and then when a deep, bass voice thundered for quiet. Miss Davies stood on the balcony, quietly enjoying the good times of the youngsters. Mr. Joseph Urban was there, representatives of the press, Miss Frances Marion, and other notables. Miss Marion, by the way, is to direct Miss Davies in her next picture, which is a Fannie Hurst story.

Doris Kenyou, who deserted pictures for the speaking stage last year, has again heard the call of the cinema. She returns to the screen in "Get Rich Quick Wallingford," a Cosmopolitan production now being made under the direction of Frank Borzage, maker of "Humoresque."

Here's a star going on a Christmas rampage—which is a big order for such a little person. Bessie Love. Miss Love pounded a nail into her dressing room door and hung up a sign: "Not to be opened 'till Christmas." Says she, with a mighty toss of her little head: "There's only one role I'll play this Christmas week. That's Bessie L. Santa Claus." The kids all along the block in Laurel Canyon are on the invitation list and the Christmas morning party is to be a big

affair in their young lives. In the meantime, Miss Love's next production, "Penny of Tophill Trail," must wait. But after all, philosophizes Miss Love, Christmas comes only once a year.

Robert Schable, playing the heavy lead in "Temple-Dusk," a George D. Baker production, has about three pictures released simultaneously. There is "Blind Wives," in which he plays a heavy lead opposite Estelle Taylor in one of the big episodes; "Paying the Piper," George Fitzmaurice's special, and "The Romantic Adventurer," with Dorothy Dalton. In "Temple Dusk," Schable plays a different kind of heavy, that of Bunny Fish, the gambler and man-about-town, who inherits a gambling house and seeks to win the girl while her young husband is overseas. Schable's years of stage and screen experience form an admirable background to draw from, in his many widely different roles.

James Crane and Alice Brady, his wife, are vacationing in Bermuda and will remain there through the holiday season. On their return, Miss Brady will start work on another picture for Realart, and Mr. Crane will go on tour as the star of "Opportunity."

Vera Gordon, of "Humoresque" fame, now engaged in starring on the Keith Vaudeville Circuit, found that she had a week's vacation from the "two a day" so she decided to arrange a program on New Year's day for the Sing Sing inhabitants. It will be presented under the auspices of the Mutual Welfare League. Miss Gordon's entire vaudeville company will betake itself to Sing Sing on this occasion to present the sketch she is now starring in and will continue to star in until the middle of April. To augment the bill, the services of other film and vaudeville notables have been enlisted, including Virginia Valli and Edith Stockton. As an added bit of cheer, Miss Gordon has promised the League that she will give it the first showing on any screen of her forthcoming picture, "The Great Love," a Selznick special produced by Harry Rapf, in which she makes her stellar debut.

Vincent Coleman's voice has broken out. After being suppressed on the screen for months, Vincent has gone in for cadenzas and arias and is warbling some semblance of melody in the musical show, "It's Up to You" now playing in Chicago. Hereafter it will be Vincent Coleman—the Caruso of screendom!

May McAvoy, featured in J. Stuart Blackton's "Forbidden Valley" and in Whitman Bennett's "Truth About Husbands," has completed work in the John S. Robertson Production of Barrie's "Sentimental Tommy." Miss McAvoy, as the lovable and pensive Grizel, found this role one of the most charming she has yet essayed. And according to Mr. Robertson and Miss Josephine Lovett, the continuity writer, the petite May is a Grizel to Mr. Barrie's own liking. Which is "nuff said."

Corinne Griffith is going to prove to the sceptics that she knows all about that "obey clause" in the "marriage contract!" She is going to be directed in her next Vitagraph picture by her husband, Webster Campbell, heretofore known as a leading man. Although this is Mr. Campbell's initial bow as a director, he is a well-known figure in producing circles and considerable interest will center around this new combination of star and director.

Rod La Rocque, who will be seen shortly opposite Dorothy Dickson in George Fitzmaurice's "Paying the Piper," has completed his stage engagement with Alice Brady in "Anna Ascends." Rod is considering several new propositions now, and will announce his plans for the immediate future shortly.

Thirty days for David G. Fischer. He meted out the sentence to himself, which may explain its severity. But he says that in the capacity of Director General of the Fox-Fischer Masterplays, Inc., he ordered himself to spend thirty days in the cutting room preparing "In the Shadow of the Dome" for the screen.

Dorothy Dalton is fast completing work in "The Teaser," under Roy Neill's direction. Mr. Neill expects to begin cutting this Alaskan picture shortly, during which process Miss Dalton will be speeding to the Coast.

May Allison begins work, early in January, in her next picture, "Big Game," under the direction of Dallas Fitzgerald, a director whose name on big Metro productions has come to be recognized as a sign of merit. In this Willard Robertson and Kilbourn Gordon story, adapted for the screen by Edward Lowe, Jr., the blonde and vivacious May will play a real outdoor girl, which is a direct contrast to the society parts she has been enacting in her recent pictures.

Early plans of the first Motion Picture-Musical Conference on page 526

Duncan Lauds the Serial

Melodrama is returning to favor with the picture fans throughout the country, is the opinion of William Duncan, Vitagraph serial king. "The chapter-play with its swift moving action and its absence of uninterestng episodes has brought many new followers to the silent drama, and exhibitors everywhere are impressing upon producers the necessity of catering to this clientele in their feature productions," says Duncan.

"The taste of the public moves in cycles and it is the constant aim of the showman to accurately anticipate its trend. The tendency just now is away from the sex drama, which has been popular in the immediate past, toward the theme dealing with men and women struggling with the vital problems of existence.

"The serial chapter-play has been a direct cause for this change, which is evidenced by the overwhelming demand for this type of picture not only in this country but in Europe and South America as well. The pronounced increase in the number of picture-goers who prefer these productions will doubtless influence producers to release melodramas in great numbers from now on.

"The chapter-play itself is affected by this condition, and our present serials are no longer merely a series of stunts and thrills, but contain a plot as definite and well constructed as offerings of feature length."

Directors' Ass'n Will Hold Elections

At the regular meeting of the Motion Picture Directors' Association on the evening of December 21, the nominations for officers to be elected for 1921 were announced.

On the regular ticket:

Charles F. Miller, director; Ashley Miller, assistant director; Robert G. Vignola, technical director; Charles M. Seay, scenarist; C. Jay Williams, treasurer; Robert Ellis, inner guard; George A. Lessey, outer guard, and James Vincent, trustee for three years.

Opposition Ticket:

George B. Seitz, director; S. E. V. Taylor, assistant director; George Archainbaud, technical director; William F. Haddock, scenarist; C. Jay Williams, treasurer; Robert Ellis, inner guard; John J. Harvey, outer guard, and George Irving, trustee for three years.

The election is to be held on the evening of January 4th. January 4th is not only election day but also the date of the annual meeting. The reports to be read on that date will show the great progress the organization has made during the past twelve months.



Antonio Garrido Monteagudo Moreno, whom the Motion Picture Industry admires and knows as "Tony Moreno"

Star Overtakes Liner Aboard Airpiane

Pearl White was among the passengers who arrived in New York December 24 on board the Victoria from Bermuda. That in itself is not significant, but how Miss White caught the steamship eight miles at sea in order to keep a promise to be in New York for her Christmas dinner, is significant.

Miss White had promised to be at her Bayside home with her parents for Christmas dinner. The Victoria, upon which Miss White had booked accommodations, sailed from Bermuda at noon on December 22. Miss White arrived at the dock too late to get aboard. Majors Kitchsner and Heming, of the British Air Service, came to her rescue with an offer to take her to sea in a monoplane and set her aboard the vessel. Following Miss White's acceptance, the trip by plane was started. Eight miles out at sea the Victoria was overtaken. Miss White climbed down the aircraft's rope ladder to a life boat from which she boarded the liner.

Miss White had her dinner at Bayside on Christmas and drank to the health of her rescuers.

Strong Cast Supports Miss MacDonald

An impressive cast has been assembled for the ninth Katherine MacDonald production for distribution by Associated First National Pictures, Inc., which has been given the working title of "Stranger than Fiction." The picture is a serio-comedy melodrama a dramatic departure from the tone of Miss MacDonald's previous starring vehicles

Chief in the support of Miss MacDonald will be Wesley Barry David Winter will have the leading role. Jean Mumont, Wade Boteler Tom McGuire, Barry O'Conner and Evelyn Burns are also in the cast

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Marion Philosophises

"I have been asked to give my views on the girl I play in my Cosmopolitan production," said Marion Davies recently, "of 'The Restless Sex' from the novel by Robert W. Chambers. I never have thought that large audiences actually prove the worth of pictures; still, it does make me happy to know of the large crowds that thronged the Criterion Theatre, New York City, where it first showed, and of the interest taken in 'The Restless Sex' in other towns and other States. So many thoughtful and brilliant people have written articles in the daily papers telling what effect 'Stephanie' had on them that I hesitate to say what I think. Not that I lack opinions on her. I studied her too long for that. But she is elusive. She gets away from me.

"Why should I wonder that she gets away from me—when she gets away even from herself? She is aimless as are all restless people. Her thoughts, if I may say so, 'shoot all round the place.' For aimlessness is the enemy of clean-cut thinking. Brought up by a doting father, surrounded by every luxury, including the luxury of not having to think for herself, she does not have to fight. The only fight she might and should make—the fight with herself—she does not try to make, because there seems to her *at first* no need for it. It is only when she finds herself face to face with bitter facts that she confronts her soul and asks herself: What are you doing with your life?

"It seems to me that after this, 'Steve's' chief asset in the struggle she makes in her honesty—honesty with herself and with the world—her world of two men whose lives so closely touch her own. She wins her battle, but one of the men is sacrificed—still, through no fault of hers. This sacrifice is the only grim note in a story of light; but the lesson seems to be there.

"So that is what I think about Stephanie. I think her experience is a warning against restlessness—against nervous, aimless, irreflective action—because she is so wonderfully equipped to be and to make others happy in every way save that."

Meaning of "Apocalypse"

WHAT is the significance of the word "Apocalypse?"

The question has been propounded so often in connection with Metro's production of the world-famous novel, "The Four Horsemen of the Apocalypse," by Vicente Blasco Ibanez, that Webster may be called upon to answer it.

Webster's definition of the word is "a revelation; a disclosure." In the early Greek version of the Bible, the last book of the New Testament was called "The Apocalypse of St. John." In the later versions of the Bible, the book became the "Revelations" familiar to all present-day students of the book.

Pronunciation of the word, which also is shown by numerous correspondents of Metro's as an all but unsurmountable stumbling block, has been solved by Webster by placing the emphasis on the second syllable.

Visualizing the symbolic figures of "The Four Horsemen" which has baffled some of the world's greatest painters, finally has been accomplished for the colossal Metro production in a manner that ought to prove satisfactory to the most exacting. Probably the most interesting visualization of the "Horsemen" was found in Albrecht Durer's original set of wood etchings, done in the year 1511. The drawings, pictured during the age of religious zealots, were borrowed from their present owner who insisted that he personally act as their custodian during the weeks that they were used at Metro's West Coast studios as reference works.

The original wood-cuts, upon which art connoisseurs have refused to set a price, form but a small feature of a collection of art treasures that will be seen in the production. The total value set by insurance appraisers upon the tapestries, paintings and other borrowed art works is $450,000. It is generally agreed, however, that they could not be purchased at this, or any other price.

"The Four Horsemen of the Apocalypse," which is being directed by Rex Ingram, is being cut and edited preparatory for its first New York preview. June Mathis, who prepared the screen version of the story, will accompany the first print to New York for this preliminary showing to production officials and reviewers.

In its original book form "The Four Horsemen of the Apocalypse" has passed its 159th edition, having been read in every quarter of the civilized world. In its translation by Metro to the screen the epochal story is visualized by a cast of 12,500 persons, of whom there are two dozen principals. These include Alice Terry, Rudolph Valentino, Pomeroy Cannon, Edward Connelly, Mabel Van Buren and John Sainpolis. The production, by the time it is completed, will have cost a million dollars to make.

Tom Terriss—Director

TOM TERRISS, director of "Tom Terriss Productions" for Vitagraph, has consistently since his connection with that company, produced what is termed in motion picture circles as "successes."

Mr. Terriss started his affiliation with the Vitagraph company three years ago, first directing Alice Joyce, Corrinne Griffith and Earle Williams and has since then been awarded his own producing company bearing his name. With Miss Joyce he made such pictures as "The Lion And The Mouse," "The Third Degree," "The Cambric Mask," and "The Vengeance of Durand." With Miss Griffith, "The Climbers," and with Earle Williams, "The Fortune Hunter."

The first picture he made under his own producing company was "Trumpet Island," by Gouverneur Morris. Trade papers, newspapers and fan magazines were all unanimous in the praise of this production. The Vitagraph home office and the various exchange centers have received wires, letters and verbal congratulations on "Trumpet Island," from exhibitors all over the country, proclaiming it one of the real big successes of the year. This enthusiasm on the part of the critics is also true in England, where the trade publications were even more complimentary.

Following this, Mr. Terriss has presented the industry with another undoubted and proclaimed triumph in "Dead Men Tell No Tales." It is only necessary to repeat the above statement on "Trumpet Island," with even a little more emphasis to convey the idea of the splendid acceptance this picture received. The Vitagraph company launched the biggest advertising campaign in the history of the organization on behalf of it.

The criticisms are unusually favorable, one paper going as far as to say, "This production is one of the nearest to reach the goal of perfect pictures."

Mr. Terriss is now working on "The Heart of Maryland," the famous David Belasco play, in which Mrs. Leslie Carter made such a big success nearly twenty-five years ago. The cast for the screen version includes Catherine Calvert playing the title role, made famous by Mrs. Carter.

Mr. Terriss returned from the South recently, with his entire company, where they took scenes on the locations described in the play, where he managed to obtain a house owned by Jefferson Davis, used during the Civil War as the headquarters of the Confederate Army, to accentuate the realism.

Thrilling Stunts Seen in Hutchison Serial

Here are some of the stunts performed by Charles Hutchison in his new Pathe serial, "Double Adventure," as described in a statement from the Pathe organization: A jump across a wide ravine on a motorcycle; a hand-over-hand climb on a rope stretched across a deep cut in the rocks; a jump from a falling tower into a tree; a jump from one automobile to another as both machines travel at high speed; and an ascent, human-fly fashion, up the side of a twelve-story building.

Mr. Hutchison plays a double role in his new serial, the scenario of which was written by Jack Cunningham. W. S. Van Dyke directed the production.

Tom Terriss

(*Continued*)

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Feature Subjects of Short Length

"Ottauquechee Valley"

(Paramount—Post Scenic)

WHAT is considered to be the most picturesque spot in Vermont has been caught by the Post scenic cameramen. It is the valley of the Ottauquechee River which flows for thirty-five miles into the Connecticut River. The rural landscapes, the revelation, so to speak of an Old World atmosphere, compel admiration of the spectator. Winter scenes are revealed which take the onlooker on a journey into a veritable crystallized fairy-land. The narrow road which borders the river, the moonlight on the stream, the fences covered with snow, these form vistas which build fancies.

It is all the world like a wonderful landscape painted by one of the masters. An out of the way spot, and looked upon by the natives of Vermont as a marvelous tapestry of nature. The Green Mountains form sentinels in the background, as if to keep trespassers from robbing it of its charm. The picture is tinted in sepia tones, and is effective as an example of photographic art. Such an offering lends dignity to any program. The manager of the Rialto, New York, thought it fine enough for a place on the Christmas week bill. Length, one reel.—*LAURENCE REID.*

"His Day of Rest"

(Joe Martin—Universal)

JOE MARTIN is back again. In his latest comedy, the monkey comedian is a very busy fellow.

As the protector of his little pal, he is a very impressive hero of the old school, and when the occasion is ripe rescues her from the clutches of the evil one.

To accomplish this trick, which is the big moment in the reel, Joe is compelled to ride on the back of a "fast moving horse" behind his little leading lady, and when the villain catches up to the pair on his foaming steed, our hero surprises him by jumping from one horse to the other and climbing up the latter's back, subdues him in melodramatic fashion.

This situation is amusing from the fact that the monk's comedy riding is funny, and his struggle with his antagonist on the back of a galloping horse rather thrilling in that the spectator may have a feeling that should this wild chimpanzee or orang-outang forget that he is only acting, well——

Outside of the big scene, "His Day of Rest" is rather tame, as the monkey has little "monkey business" to do.—*FRANK LEONARD.*

"The Saddle King"

(Hoot Gibson—Universal)

THIS two-reeler is up to standard and should furnish patrons with plenty of excitement.

The story is of the usual Western variety and affords the star plenty of opportunity to display his ability as a hard riding, quick thinking cowpuncher of the West.

Gibson is seen in the role of a broken-down cowboy, who applies for work at one of the Western ranches. The boss agrees to hire the wanderer provided he can ride an unmanageable horse. Gibson consents, rides the horse and gets the job.

In accomplishing this stunt, he arouses the jealousy of the foreman, for the latter learns that the ranchman's daughter has seen the newcomer subdue the wild animal and is beginning to fall in love with him.

To prevent this the villain accuses his rival of many misdeeds, but in the end is a victim of his own folly.

Dorothy Wood and a capable cast support the star.—*FRANK LEONARD.*

"One Best Pet"

(Chester Comedy—Educational)

THIS Chester comedy exploits a young circus for its idea and manages to send shivers of suspense up tender spines—what with a few man-eating animals, namely, the tiger, and the lion. The educated monk is a member of the cast or troupe and effects a rescue act of baby for a fitting climax. There is a comedian who has a few pranks, attired, mostly *au naturel,* but he doesn't inspire great concern. That is left for the baby. He or she is carried up to a high building but the monk scales up the wall like a fly and comes down with perfect nonchalance. The lion buffets the players about and seemingly enjoys himself. Most of the humor is generated by the monk. He goes through his capers with the poise of an actor and certainly lives up to the title. "One Best Pet" is up to the Chester standard, which means that it furnishes a satisfying half hour. There is a constant thrill present because of the animals and the dangers in which the baby is placed. It should please any type of audience.—Length, two reels.—*LAURENCE REID.*

"Pahs and Papas"

(Chester Outing—Educational)

THIS reel deals with life among the Maoris of New Zealand.

Before entering the village, the cameraman shows us some delightful scenery along one of the large rivers of the island. These scenes are interesting and refreshing, the river being bordered on both sides by beautiful trees and ferns.

The views of the Maori village arouse interest from the fact that these tribes seem to be living the lives of their forefathers.

From their dress, customs and the ancient habit of building a stockade around the town one can easily imagine savage life as it existed in bygone ages.

This is augmented when subsequent scenes show their methods of existence. The totem poles, the architecture of their houses and their crude stone work, furnish interesting material.

Their dances, methods of warfare, feasts, etc., all enter into the day's work and are shown in a concise manner.

A good subject for any program.—*FRANK LEONARD.*

"Their First Tintype"

(Universal—Two Reels)

"THEIR FIRST TINTYPE" is one of the best slapstick comedies Universal has produced. It is chuck full of comedy incident, is well directed, and has a good cast, together with a chorus of pretty girls and a good comedy dog.

Although the thread of the story, if it may be called one, is lost in the general mixup, there need be no cause for alarm, as the injected situations contain many novel gags.

The fun begins when various characters pose before the camera in awkward and amusing attitudes. First is the village firemen who ridiculously poke their faces into the lens of the camera, and then the small man with his large well-fed wife, who seemingly cannot get "set," to be followed by other awkward characters.

Scenes in a "gym" follow showing the girls and boys doing various acrobatic stunts and enjoying a slugging match with a medicine ball between a midget and a young gentleman of color. Action more than comedy predominates in these scenes.

The windup is a hodge-podge of comedy situations in which village firemen attempt to put out a fire with a hose which will not "act right."

The dog makes his entrance, seizes the hose, and in a series of humorous incidents, drags hose and fireman about the town.

"Their First Tintype" should give good satisfaction wherever played.—*FRANK LEONARD.*

"Sound Your A"

(Mutt and Jeff Cartoon Comedy—Fox)

WHETHER Fox has reissued this excellent cartoon subject or whether the Rivoli, New York, revived it for a purpose is not of importance here. What is the fact is that the orchestra at the New York temple of motion pictures has a great deal of fun with it. The piece has been elaborated to permit the trap drummer to engage Mutt and Jeff in discussion or argument or what you will. Mutt still sings "The Curse of an Aching Heart" and sends the house out in rivulets, rivers and oceans of tears until not even the orchestra is left and the theatre is thoroughly wet. He lingers and wants to sing again and asks the Rivoli to use its orchestra. Mutt calmly asks the leader to sit down—that he will conduct. But the trap drummer jazzes up the comedians and finally shoos them off the screen. If the Rivoli could do this stunt—it seems reasonable that any exhibitor could do so by simply substituting his name of his theatre for Rivoli. The cartoon in its new shape is provocative of uproarious laughter—what with the argument, the singing of Mutt and the effects of the trap-drummer.—Length one Reel.—*LAURENCE REID.*

"His Four Fathers"

(Vanity Christie Comedy—Educational)

ACTION dominates in this comedy and the result a combination of quick moving situations which mean very little to the spectator.

The script is written on the order of the old farce comedy which relied on funny situations, worked up by quick action.

"His Four Fathers" has the action but is minus the "set" situations which were always good for a laugh.

Hence the director in order to fill in has worked his scenes to a high pitch in the hope that the spectator's eye will be attracted by the movements of the actors, but has failed for the reason that there is nothing to back them up.

The reel is well directed, however, and has a good cast among whom are Laura La Plante, Irene Dalton, Neal Burns, Sidney Bracey and Jack Henderson.—*FRANK LEONARD.*

Jessen's Studio News by Wire

FIRST NATIONAL

David Hartford leaves this week for Northern California to film scenes in the snow country for his coming production of the James Curwood story, "The Golden Snare."

Mildred Harris's last picture under the present Louis B. Mayer contract will be put into production shortly after the first of the year.

Principals for second Sidney Franklin First National Production a picturization of Andrew Soutar's "Courage," have been selected, together with most of the players. Naomi Childers and Sam DeGrasse will have the leading parts and those so far named for the cast are Alec Francis, Adolph Menjou, Lloyd Whitlock, and Lionel Belmore. Continuity is being prepared by Franklin and Sada Cowan, and the production will be filmed at Brunton studios.

Charles Ray has made the last scenes for his fifth release titled "Scrap Iron," from the Charles Van Loan story. Ray also directed the making of this film and had the assistance of his cousin, Al Ray, well known in films.

While Marshall Neilan is in the East he will make a number of scenes for his production of "Penrod," which will star Wesley Barry. For this reason Neilan was accompanied by his business manager, Leeds Baxter, Production Manager Howard Hawkes and Cameraman David Keeson.

Neilan took with him to New York his two recently completed pictures, "Bob Hampton of Placer" and "Not a Drum was Heard."

Anita Stewart and company have returned to the Louis B. Mayer studio after making the exteriors for "The Tornado" at Truckee, Cal. Those in the party in the North were Rudolph Cameron, manager, Walter McGrail, Herbert Rawlinson, Grace Forse, Robert Kurrle, cameraman, and a number of others.

B. P. Fineman has not given out the title for the next Katherine MacDonald production for which the cast has been selected. David Winter, who played the lead in "Trust Your Wife" with Miss MacDonald, will continue in that capacity in the coming production. Jean Dumond and Wade Botler will take heavy parts. By special arrangement with Marshall Neilan Wesley Barry will play an important kid role. Others in this cast are Tom McGuire, Harry O'Connor and Evelyn Burns.





Finding someone to look like Gladys Walton to play in "Rich Girl, Poor Girl" proved to be a difficult task. Above are the applicants. Miss Billie McCarthy, the sixth girl from the left in the upper row, was finally selected. Miss Walton is seated in the center

Mildred Harris, who returned to Los Angeles last week, will begin work in her last Louis B. Mayer production, "Flaythings of Desire," as soon as Director John M. Stahl arrives from the East. No cast has been named for this subject.

David M. Hartford is making the final necessary arrangements for the filming of the James Oliver Curwood story, "The Golden Snare." Locations which require trips aggregating 3,000 miles have been selected and many of the scenes for this Canadian story will be filmed among the snow-clad Rocky Mountain peaks.

Producer King Vidor and Catherine Curtis are doing the final editing of the Ralph Connor story, "The Sky Pilot."

FOX

William Russell's company has completed the last scenes for "Brute McGuire." They were filmed in the snow country in the high Sierras. The release title is "Bare Fists." J. P. Hogan directed.

Howard Mitchell has completed "Wing Toy," starring Shirley Mason.

Jules Furthman has completed the melodramatic farce, "The Blushing Bride," in which Eileen Percy is the featured player.

Lynn Reynolds is now completing "Hands Off," in which Tom Mix is the star. This picture was originally titled "O You Tex."

Jack Ford is making the last scenes for Buck Jones's current vehicle, "Fighting Back."

Emmett J. Flynn, producer of "A Connecticut Yankee in King Arthur's Court," is to make another special entitled "Clung," from Max Brand's story. An all-star cast is now being assembled for this subject.

Director George Hill is still at work on "When the Devil Laughs," which features Louise Lovely.

GOLDWYN

Leroy Scott, of Goldwyn's Eminent Authors' staff, has completed the writing of his first original screen play, "The Night Rose," at the Goldwyn studios. Arthur Statler is the continuity writer. Wallace Worsley has been selected to direct the picture production of this story. Leatrice Joy will play the leading part.

"A Tale of Two Worlds" is the title under which will be released Frank Lloyd's production of Gouverneur Morris' story, "The Water Lily." The picture version of the Morris story has been completed by Mr. Lloyd. His next production will be "The Alibi," from an original screen play written by Charles Kenyon.

Mabel Normand has arrived at Los Angeles from New York.

Reginald Barker and his company have returned from Banff, Canada, where the company spent three weeks filming exteriors for Barker's current production of "Snowblindness." Owing to the absence of snow at Banff, it was necessary for the company to make a forty-mile trip every day by rail to Lake Louise in order to get the proper atmosphere for the snow scenes taken for the production. The company leaves again at once for the Yosemite Valley where they will spend a week in additional work on exteriors.

Clarence Badger has begun the direction of the new Will Rogers' stellar vehicle, "Whistling Dick," the O. Henry story.

Following the completion of "Mister Barnes from New York," Tom Moore left for New York on Friday of last week. He was followed on Monday of this week by Victor Schertzinger. They will take scenes in New York for Moore's next picture, entitled, "Made in Heaven," written by William H. Hurlburt.

E. Mason Hopper completes this week production work on Rupert Hughes' play, "Dangerous Curves Ahead," in which Helene Chadwick plays the featured role.

Goldwyn has purchased the screen rights to "The Bridle Path," the Thompson Buchanan stageplay. Richard Dix will play the leading part in the production, and Marcia Mannon has been engaged for the "heavy" role.

Paul Bern has finished production work on the twelfth picture of the "Edgar" series under the temporary title of "Ole, the Hand."

UNIVERSAL

Universal starts the new year with twelve companies ready to carry on the production work. Four screen plays will be put into production this week. Director Tod Browning is making "Fanny Herself." An all-star cast has been assembled for this picture. Edward Kull has started work on "Renunciation," a story written by Peter B. Kyne. Eileen Sedgwick is the featured player. Robert Thornby begins production work on "Blood Brother of the Pines," with Frank Mayo in the stellar role. William Worthington starts work on "Three at the Table," with Edith Roberts in the principal part. Harry Harris is beginning the filming of "The Bobbed Squab," with Glady Walton in the leading role. E. P. Heath wrote the continuity for "Blood Brother of the Pines."

Jack Perrin is starred in "Under Blazing Skies," Edward Laemmle is the director. Hoot Gibson is starred in "The Kickeroo," under the direction of Al Russell.

Century Comedies in the making are: "What's the Program," with an all-star cast under the direction of Chin Davis, and "The Dog Doctor," featuring a trick dog and an all-star cast under the direction of Fred Fishback.

METRO

Two casts for May Allison's new starring vehicle, "Big Game," has been completed. The line-up includes Forrest Stanley, Edward Cecil, Zeffie Pilbury, William Elmer and Sidney Dealbrook. Dallas Fitzgerald has been assigned as director of this production. The continuity is by Edward T. Lowe, Jr.

Tom Gallery has been engaged to play opposite Viola Dana in "Home Stuff," written by Agnes Johnson, and Frank Dazey. Al Kelly is the director. Robert Chandler has also been assigned to an important part in this picture.

HERE AND THERE

Snow Baker, the all-around amateur champion of Australia, is to

be starred by a new producing company on the Coast. The new organization is to be known as the Snowy Baker Productions and has been capitalized at $300,000. The organizers are Samuel E. Rork and William Selig. The company will distribute four productions made by Baker in Australia and will produce four more subjects, starring Baker during the coming year at the Selig studios. Mr. Rork organized the Katherine MacDonald Productions Company and has had a long career in the theatrical world.

The release title selected for the next Douglas Fairbanks picture is "The Nut." Margaret de La Motte is Fairbank's leading lady in this production. William Lowery plays the "heavy." Ted Reid directed.

Brunton has completed "The Avenging Arrow," the latest Pathe serial, starring Ruth Roland. W. S. Van Dyke was the director. The cast includes Edward Hern, Otto Lederer, Virginia Ainesworth, S. E Jennings and William Steel.

Hueling Mumpers of the Federal Photoplays has arrived on the Coast from New York.

Howard Hickman is now engaged in the directing of "A Certain Rich Man," from William Allen White's novel of the same title.

Announcement was made in Los Angeles this week of the organization of Truart Photoplays, Inc., which plan to produce a series of one-reel comedies, featuring Harry Mann. The company is capitalized at $40,000 and the organizers are Julius Lathenthal, J. Weinstock and J. Rossen. The company has offices in the American Bank Building, Los Angeles.

The name of the Lone Star Pictures Corporation organized in Texas recently has been changed to Alkire Pictures Corporation. This company maintains offices in the Mason Building, Los Angeles, and will make a series of five-reel subjects to be released through the Forward Film Distributors, Inc. Announcement of their first production is to be made early in January.

Chas. Edw. Russell at the Metro Studios

John Russell, the globe-trotting short story writer who is one of Metro's latest acquisitions to its corps of story producers on the West Coast, is playing host to his father, Charles Edward Russell, famous author and publicist, at Hollywood, California.

The father came direct from New York for the purpose of seeing his son and discussing with him the plans that the younger writer has formulated in connection with stories to be expressly written for the cinema. He was also interested in the film paraphernalia and technique, and made a tour of inspection through the Metro studios.

Hollywood Hokum

Our Motto: All the News, If it's News, When it's News

Rainy days are coming.

Irene Castle is coming West.

Herb Rawlinson is back from Truckee.

Dorothy Dalton is expected in January.

Bob Doman is in our midst on Lois Weber advertising.

Harry Ravier has gone East with the last of Tarzan.

King Vidor plans to employ realism to the Nth degree during 1921.

Eddie Cline is given credit by having Buster Keaton be funny by being natural.

Sessue Hayakawa played Santy Claus last week for fifty kiddos in Hollywood.

Now that the mails are not weighed down with Christmas cards it may be expected that the bills will be coming in. Pity the poor postman.

Mickey Neilan had 57 men in his technical staff in making Bob Hampton of Placer, so he added one in order to have something on Heintz.

Clarke Irvine has left Maurice Tourneur and advises that he "intends to travel in foreign countries," which is going some for a press agent.

A cartoonist came in and drew us a picture of Bill Hart and some day if we can find enough guns we are going out and show the picture to Bill.

A piece of mimeograph copy brings us the information that "Frank Lloyd is the director with a soul." And here we have been thinking him as a Scotchman all these years.

Up to the time of going to press we have no record of any New Year's resolutions by members of the film industry being broken. (Press day was prior to January 1st.)

Jess Robbins is having Jimmy Aubrey frisk about in a picture called "The Blizzard," and Jesse tells us that this has nothing to do with that feature coming on named "The Tornado."

The negro janitor at Vitagraph cannot understand what kind of bones were used by the man who wrote Antonio Moreno's play "Three Sevens," and Chet Bennett promises to make an explanation.

No fan need to send any sympathy to Wally Reid for the part he plays in "Anatol," where he is the center of the affections of such beauties of filmdom as Gloria, Bebe, Wanda—but why name more?

Hokum takes this opportunity of being the first publication West of the Rockies and South of the parallel of the Mason and Dixon Line to welcome S. Barrett McCormick. But what we want to know is what the "S" stands for.

Six stories received in so many days from Bill Keefe advise us that Florence Lawrence is going to work in "The Unfoldment." Incidentally Bill is Manager of Productions of the Producers Picture Corporation.

June Mathis did so well with the Spanish author's story—we mean "The Four Horsemen," that Metro is now having her try her hand at a French autnor s story. Yes, June is doing he continuity for "Camille" — Nazimova's next.

Gertrude Atherton claims that she had a great deal of interest in the recent presidential election, but upon being questioned closer, it was learned she referred to the Goldwyn presidential election, and not the Harding-Cox contest.

The next Emerson - Loos production requires a vamp, and the producers, John and Anita, examined 200 vamps before the right one was selected, that is what the P. A.'s copy says. But for the life of us, we don't know what you mean by saying "examined."

Metro is going after the last wonder of nature that has not been filmed and a statement issued this week is to the effect that Aurora Borealis is to be starred in "Unchartered Seas," while up to this time we thought that Alice Lake was the star.

Hokum seldom makes predictions, but from what we have heard of Harry Myers in connection with "Connecticut Yankee" praise, we want to guess that he is going to be a busy little fellow for the next year, for as a 12 o'clock fellow in a 9 o'clock town—well King Arthur's Court never even had a candle lighted.

John Emerson did not have all the members of the Screen Writer's Guild rush up and kiss him when he suggested they join the American Federation of Labor. Imagine a screen writer cheering for an eight-hour day. John's idea was said to be a good one by some. In this decision, Hokum wishes to sit right on top of the fence.

Just when Regg Barker and his troupe thought they were going to get to spend Christmas in Canada where they have no Eighteenth Amendment but instead, penty of snow, Regg took the last scene and they all started home to be in Los Angeles by the night of the 31st of December, which by some is referred to as New Year's Eve.

Sir Gilbert Parker, a Canadian and for fifteen years a member of the House of Commons, made the statement in public that he thought it was a greater honor to have his name on a successful photoplay than to serve fifteen years in the House of Commons. This should cause a lot of politicians to go to work at writing scenarios.

Universal has gone the limit in realism by putting $12,000 worth of glass in a set. It was all plain plate glass and we always thought that anything transparent would not photograph but would show what was on the other side. Hokum may be a little old fashioned, but we cannot see through this.

Elsie Ferguson, the Globe-trotting Paramount star, has been questioned by reporters of all of our local Dailies, and by each was asked about California. "Do you love California?" said one. Another day the question came, "Don't you Love California?" And then a sob-sister came along and said, "I am sure you LOVE California!" So what could dear Miss Ferguson say, but that "Yes, I do L-O-V-E California."

We just learned of a new graft in our industry and it is so good we can't keep it. If a dirty scene is to be made—one that is made up of mud, water, etc., the actor wears a $20. suit and puts in a bill for a $100.00 sult. Members of the feminine gender have been known to wear last winter's hat and charge the next winter's prices. Just like it had arrived the day before from Paris.

Metro needed a be-whiskered bunch for "Big Game"—May Allison's next, and had to pay the extras while they grew them, which in our minds, (plural) is really a heaven for the extras, and should Russia begin the making of pictures on this basis Bolshevism would disappear, not saying the extras are Bolshevists, of course, but merely pointing out another opportunity of our infant indutry. As a Nation the safety razor has advanced us beyond the Bolshevism point.

There promises to be an epidemic of titling pictures with derivatives of the word "kiss." We have heard of one to be known as "Kisses," another "Five Kisses," and the other evening we laughed at "Kiss Me Quick," all of which reminds us of the epidemic of the use of the word "Hell" which floated through the industry and caused the City Councilor of Portland to pass an ordinance to keep the word off the billboards, but that is going from the sublime to the ridiculous.

The Editor of Hokum was given a most gracious surprise, by mail, this week when one of the big organizations that syndicate the highest class of dope to newspapers throughout the land had Uncle Sam bring us a message which inquired if we, the Editor, would care to permit them to have all of the newspapers that they furnish reprint "Hollywood Hokum" in a conspicuous place in such publications. The proposition has not been accepted, because they did not offer as much money as some other writers we know of get for their contribs. We believe that Hokum is just about the best journalistic effort in the land and consequently it should be paid for at rates in proportion to its quality. Negotiations are not off. We expect to go in conference by mail and feel assured that this gigantic syndicate will come to our terms.

Hokum received a dissertation on the good and evil effects of the vampire by no less a person than Katherine MacDonald, but inasmuch as it does not all agree with our views we won't print it. Nothing like being in a position to throttle the press.

Row Lee (he's not a Chinese just an Ince Director) thought he caught a fish and after tugging for three hours found that it was a deep sea diver's suit dangling in the water at the end of a line from the other side of the boat. Really a true fish story.

As Charlie Ray is now making a pugilistic story we may expect to learn that he has caused the studio to be thoroughly equipped with training paraphernalia—in short turning the place into a "gym." (Anticipating the news in advance makes it possible to give our readers the news before it's news.)

Press Agents have been very busy in the past week writing wreck stories and some surmise that these were the result of a heavy sea being reported by the San Pedro Harbor's Weather Department. The expected storm was side-tracked, but the avalanche of wreck stories come right on.

John McCormick (not the well-known tenor) but the genial publicity purveyor of First National W. C. compliments Hokum on the amount of stuff appearing in its columns about his favorite distributing organization, all of which might lead us to carry another item about John's people.

The gang of P. A.'s and writers for the screen were called together last week for another screamer's dinner. Everyone was confidentially told to bring their own brew, and a good time was reported to have been had by all. C. Irvine promoted the entertainment which was held at the California Country Club.

We don't remember whether Hokum announced the arrival of Peter Gridley Smith, but in the event this important item was overlooked in previous editions. we wish to state now that he is here to make California his permanent home.

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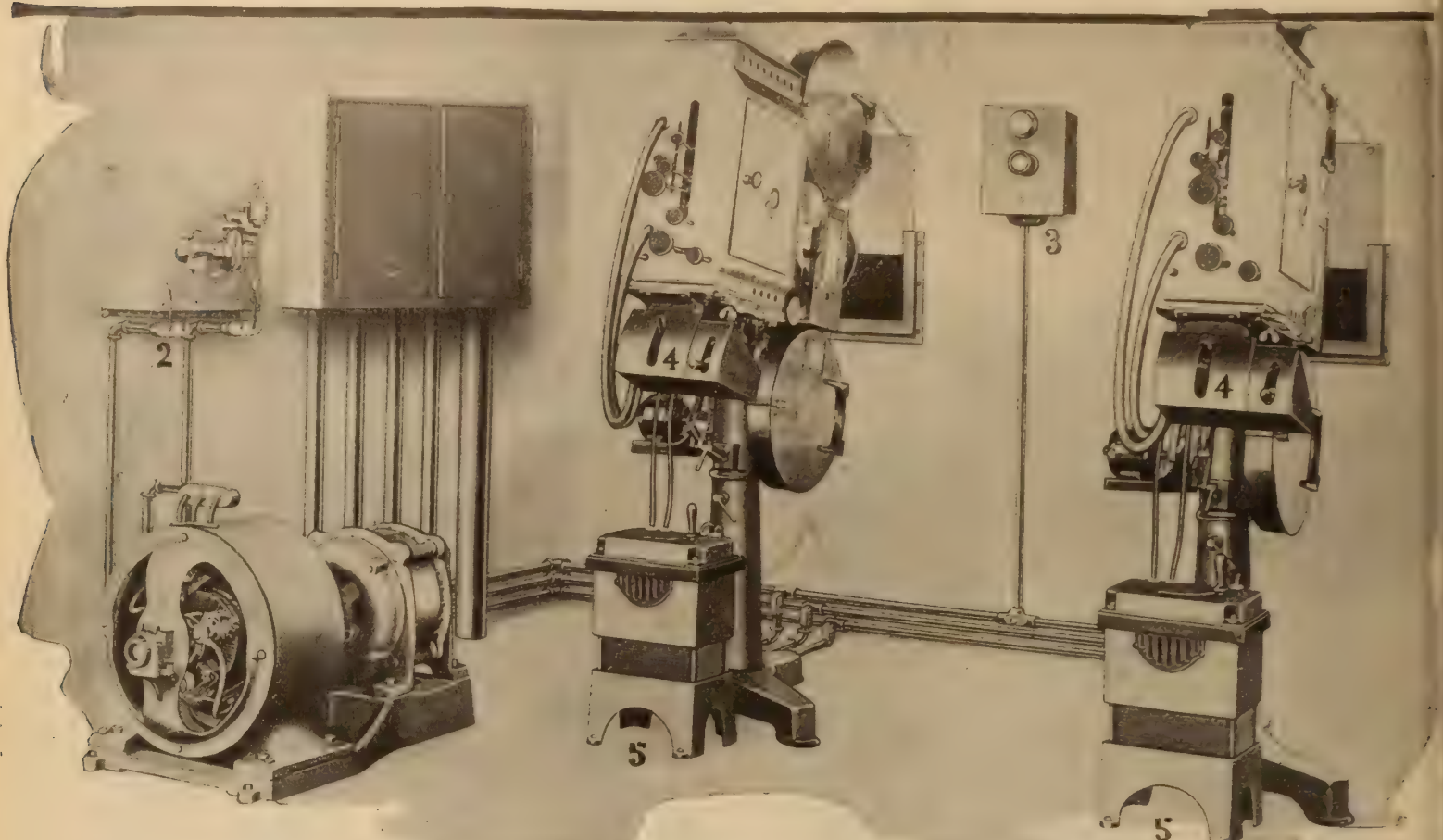
"New Theatres"

Pages 571-592



Foyer of New California theatre, Bakersfield, Cal.

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35C-

New Mission Theatre Suggests Architecture of Old Spain

Interior Is Treated in Subdued Tones of Browns and Reds

ON Wednesday night, December 1, 1920, the Mission theatre, Los Angeles, opened its doors in a formal opening to which a brilliant audience was invited. The playhouse was crowded to the doors, and the visitors represented probably a couple of billion dollars and all the journalism in the world of Cinematographic effort.

It was a great occasion. Mayor Snyder was there in vocal eulogy and paid tribute to Los Angeles' climate, Los Angeles' enterprise and Los Angeles' civic pride, not forgetting to commend the builders of the Mission theatre and pronouncing their creation the most beautiful into which his steps had ever ventured.

Douglas Fairbanks was there, too, as was appropriate, since it was his latest picture, "The Mark of Zorro," that gave and took honors of premiere significance on a silver sheet of virgin newness. Mary Pickford was likewise in a loge seat, and the center of such attention as was competent to remain focused on her dear self, with the athletic and energetic Doug at her side to divide the gaze. One reporter could hardly be expected to list the names of the Cinema stars that had gathered, for the attendance was like a roll-call from the Motion Picture Blue Book, with everybody that was anybody answering "present."

There is positive inspiration back of the creation of the Mission theatre; it is not too much to say that its façade will sell tickets at its box-office. The theatre invites attention and beguiles into a purchasing mood the imagination of the passer-by. It radiates a restful, radiant spirit of the days ere the Gringo came to make money and mar dreams. Inside, images are evoked from California's distant past—images that might step in or out of David Belasco's immortal setting of Richard Walton Tully's perennially fresh "Rose of the Rancho."

There is a note in the souvenir programme issued by the Mission theatre that compasses this thought. It says: "The Mission theatre rises a reminder of those days when Drama was Daughter of the Church—a wayward daughter and saucy, perhaps, but beguiling, human and prone to seek the light. As did the Missions of old, so does the Mission theatre of today aspire to be the center of culture and the arbiter of good taste and distinction in artistic ministrations, conserving and preserving so far as it can those influences that still come down the centuries to link us with the past, the while we confidently look into the future made more brilliant in contemplation of this newest of arts that man has created out of beams of light."

To one accustomed to the garish display of the average motion picture theatre where every dollar spent is made to look like two, the artistic restraint, the economy of good taste, the unostentatious display of beauty and the admirable harmony abroad in the structure are qualities that mark a revolution in motion picture theatre construction. Every effort has been made towards achieving a uniformity of impression—that of a banquet hall in some old California castle of a Spanish nobleman. No attempt has been made to suggest Mission Church style of architecture on the interior, and, of course, no attempt has been made to duplicate the garish color effects produced by the pigments Indian made and laid on with more zeal than discretion. The prevailing tones are brown, lit up with gold and raised to a still cheerier key by the presence of reds. Between the wide-parted pilasters and circling the room on its three sides are windows, the casements of which are beveled to suggest the thick walls of adobe, characteristic of the period and the type. Fronting the windows are idealized bars of colored and symmetrical beauty, and from the windows flow beams of light, constantly shifting in hue from the violet of before-dawn mystery to the modified glare of a California noon or a California poppy.

Stretching in front of orchestra pit and screen and stage, and falling just outside the proscenium arch, is a curtain of yellow gold, into the molten folds of which flow beams of color from a distant projecting machine until the curtain seems a thing alive and emanating, instead of absorbing, light. It glows like a frozen, golden sheet of solid metal, or it shimmers with no more of substantial fabric than would

(*Continued on page 578*)

What Individual Lighting Sets Will Do

This is the subject of an article to appear in the next issue of the News. It will be of interest to the large number of theatre owners who have theatres situated far from a local power plant.



Inside and Outside of the new Mission theatre, Los Angeles, on the opening night

Rialto, Newark, N. J.—Three Samples of its Beauty



Right: Foyer with broad staircases leading to vomitories and cross-overs



Left: This illustration shows the fan-shape of the auditorium, being widest at the rear and tapering to the screen



Right: The sumptuous marble and gold lobby of the Rialto

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The 32' Bourdon Pipe

THE pipe which contains Ann (left hand photograph) measures 21 inches by 24 inches by 32 feet long. It is made of number one clear pine three inches in thickness and contains approximately 725 board feet of lumber. The little pipe which is seen in its mouth is rather misleading. The thin stem or foot is merely a wind conductor which conveys the wind to the bottom of the pipe. The lower portion of the wood work which shows white in the photograph is also merely a wind conductor, and the vibrating portion commences from the mouth or small hole in the center of this pipe. Both this and the large pipe are members of the Flute family and are seven octaves apart. Contrary to general expectations, the large pipe will yield a soft but very pervading tone. Most people think that such a pipe is apt to blow the roof off, but quite the contrary is the case. It may be used as a very deep bass in conjunction with the softest stops on the organ, but although it is soft enough for this purpose, the tone is so rich that the addition of this one pipe to the full organ will be noticeable.

The column of air in the big pipe vibrates at approximately sixteen vibrations per second and the little pipe in its mouth does its bit at the rate of 2,048 a second. The average bass singer can sing with good volume a low F, which can be depicted in musical notation as the first space beneath the bass clef. When he accomplishes this he is rather proud of it and feels entitled to applause, providing he can sing it loudly. The C below this F is what is known as "8-foot C," which is the pitch of the lowest C on an average organ keyboard, which is based on an 8-foot basis. This note will be the second line below the bass clef. The large pipe yields a tone two octaves lower than this.

A great many people, although having ears well trained to ordinary musical tones, find great difficulty in recognizing the correct pitch of the lower notes on a 32-foot stop. Of course they are aware that there is a decided vibration taking place, but they have no means of knowing the exact pitch of the note. Some cynic has termed a 32-foot as an "expensive draft," and when heard by itself there may be truth in the statement, but then the lower notes on a Bull Fiddle are not exactly thrilling, but we must all admit that they have their place in modern music. Were it not the case, Mr. Rothwell, of the Philharmonic Symphony Orchestra, would not hire eight of them at about seven dollars per Bull, and if he could get any instrument to play at as low a pitch as our 32-foot pipe, it would undoubtedly be used in the modern Symphony Orchestra. This one pipe takes about 150 cubic feet of air per minute to blow it.



Miss Sylvia Grogg—Mrs. Olive Grogg, who operate the California Theatre, Bakersfield, Cal.

Rye, N. Y., to Have Community Theatre

A THOROUGHLY community motion picture theatre is now in process of construction at Rye, N. Y., which, when it is completed, will be one of the most attractive theatres of its size in New York state. A company known as the Rye Playhouse, Inc., has been formed and has the backing of $150,000. There are 97 stockholders, all residents of the town of Rye.

E. H. B. Watson, one of the directors, in telling a representative of MOTION PICTURE NEWS of the plans, said: "When the stock was all subscribed, we found we had 97 stockholders. We had the butcher, the baker and the candlestick maker and everybody you could think of. We also let the millionaires in, but no one took enormous blocks of stock. Rye didn't have a playhouse and the idea of giving the people of our vicinity the finest playhouse in Westchester County appealed to everybody in the town."

The most prominent corner in the town has been selected for the site and the construction has already started. The building will cost between $80,000 and $90,000. The land is valued at $60,000. The architecture will be Colonial design. Red brick will be used, together with white Colonial pillars. Every latest improvement from the standpoint of ventilation and fire protection will be provided.

An electrical organ costing about $10,000 will also be installed. The seating capacity will be about 700 and there will be boxes provided with wicker chairs for parties. Smoking will be permitted in these boxes. Flanking the entrance will be two attractive stores. The building will be two stories high. It is expected that the house will be ready for showings in February.

The William L. Crow Construction Company is doing the work, Ralph M. Crowe of that concern being one of the directors of the theatre corporation.



Two views that show the enormous size of the 32-ft. Bourdon pipe described in the text



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and a Happy and Prosperous New Year is Our Wish for All Who Read This and for All Those Who Have Read Our Ad's in the Past. We Wish to Announce that Our Policy for 1921 Will Be



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You not only satisfy your patrons with a **Gardiner Screen** but it also makes each patron a booster for your Theatre.

You'll agree this is the best way to advertise—it's a sure box office builder.

Some interesting reading matter on screens is found in our little booklet. Write to factory for booklet.

For Sale by Leading Dealers

L. J. Gardiner

Manufacturers

P. O. Box No. 96 Arcade Station

1021 West Goodale Street COLUMBUS, OHIO

Subdued Colors Used in Mission Theatre

(*Continued from page 573*)

suffice to make a spider web or a moonbeam. In its most gorgeous manifestation it avoids the garishness of a vulgar display with complete success, and in its least material expression it eludes description as easily as moonlight playing on a bubble.

At a properly identified instant in the programme the curtain parts and reveals stage, proscenium arch, orchestra pit, with the instrumentalists all ready to begin like the fairy in Gautier's dream of "As You Like It." This fairy-land effect is established by two limpid cascades of water running from an unseen source and reaching a pool that fronts the orchestra pit and stretches clear across the theatre from right to left-hand aisle. The water, with a barely perceptible gurgle, flows softly over a fairy-river bed of jewels set in opal, and the jewels blaze beneath the ripples that are cut by their facets. Rich drapes help frame this picture and complete the effect of mystery and charm out from whence shortly flows majestic organ music or crisp and sonorous expressions from the orchestra.

To direct the orchestra, the Mission theatre has "imported" Dr. Carlos De Mandil, whose presence in the music world of Cinema endeavor is one of the highest compliments that can be paid the art. Dr. DeMandil is a first prize, gold-medal-bearing artist from the Paris Conservatoire, who, after concertizing throughout Europe and directing orchestras in Paris, Vienna and Moscow, was brought to the United States to direct the orchestra that was being organized when the Metropolitan Grand Opera House was considered as a potential picture palace and was to have been opened as such.

If Dr. DeMandil were not too individual to inspire such a title, he might be called "the Paderewski of the Violin," for to a musicianship of acknowledged supremacy he conjoins a genius for showmanship that promises to make him the idol of the masses as well as the admired of the discriminating critic and expert in tone.

Jesse Crawford is the installing organist, and says that the instrument in the Mission theatre is the finest organ he has ever played upon, and this, he asserts, is not a dutiful expression of a perfunctory approval, but the enthusiastic comment of a musician competent by experience to make correct and unbiased appraisal of pipe-organs.

Following the presentation of the Fairbanks picture, Architect Frank Meline, Electrical Engineer Paul Guerin of the Sennett Studios, Martin Syvertsen, decorator, Mrs. Violet Schofield, who fabricated the drapes and the costumes of the nattily dressed usher-girls, were the recipients of a chorus of congratulations for the creation of "something new under the sun."

Chief credit for the completed Mission theatre is, however, withheld for Mr. H. O. Davis, to whom this tribute is paid in the Mission's souvenir program:

"Back of every realized dream there stands a creator as well as a dreamer. In the case of the Mission theatre the two are one; the visualization of this architectural conception is the accomplishment mainly of him who designed and supervised every item that has gone into the unique picture playhouse. From façade to back wall, from ceiling, hidden lights to soft luxurious carpet, everything that has been assembled in the structure is the result of the selection, design and conception of Mr. H. O. Davis, who has co-ordinated the multitudinous elements into an entirety of realized beauty and artistic fitness."

Loring Opens in Minneapolis

The Loring theatre, Minneapolis' latest motion picture house, was opened with a packed house December 4, and met with instant popularity. The Loring, named after C. M. Loring, a pioneer who presented parks and playgrounds to the city, is a "neighborhood theatre," set in the residential section.

"The theatre around the corner" applies to the Loring, but it differs from most outlying theatres by being a film palace of beauty and comfort. It was built by the Twin City Amusement Trust Company, and is being managed by Finkelstein & Ruben, with Charles Toerey a managing director.

Equaling the beauty of the house wa the excellent music provided by the ne house orchestra, under the direction o Fred Heiseke, formerly of the New Lyri theatre. The orchestra, of ample propor tions, supplements a pipe organ, one o the best installed in the Northwest in re cent years. The instrument was built b the Kilgren Organ Company of St. Louis George Haupt serves acceptably as or ganist.

The Loring theatre is a Minneapolis in stitution. It was designed by Minneapoli architects and constructed by Minneapoli contractors. In the interior decoration and arrangements particular attention ha been paid to comfort of patrons. Th stage is set in a niche formed by eigh marble pillars set in pairs, and over th stage is a dome of buff decorated with floral design in blue and red. The light ing effects, which were selected onl after the most careful investigations o theatre construction from coast to coas enhance the decorative effect without be coming garish.

In the seating arrangement the man agement has sacrificed additional capac ity to the comfort of the patrons. Wid aisles lead between the sections and th space between the seats is wider than tha of any other theatre in the city.

The decorative effect of peacock panel which marks the walls of the interior be gins at the lobby and is carried ou throughout the entire structure.

From the lobby on either side lead tw wide stairways in marble to the balcony which has been so constructed that th view is perfect from every seat.



Interior Theatre Equipment Co., Seattle, Wash. Individuals left to right: Hal O. Bowen Miss J. Lawe, M. Miller, Roy Peacock, R. C. Barthel and Ray R. Kelsall, manager

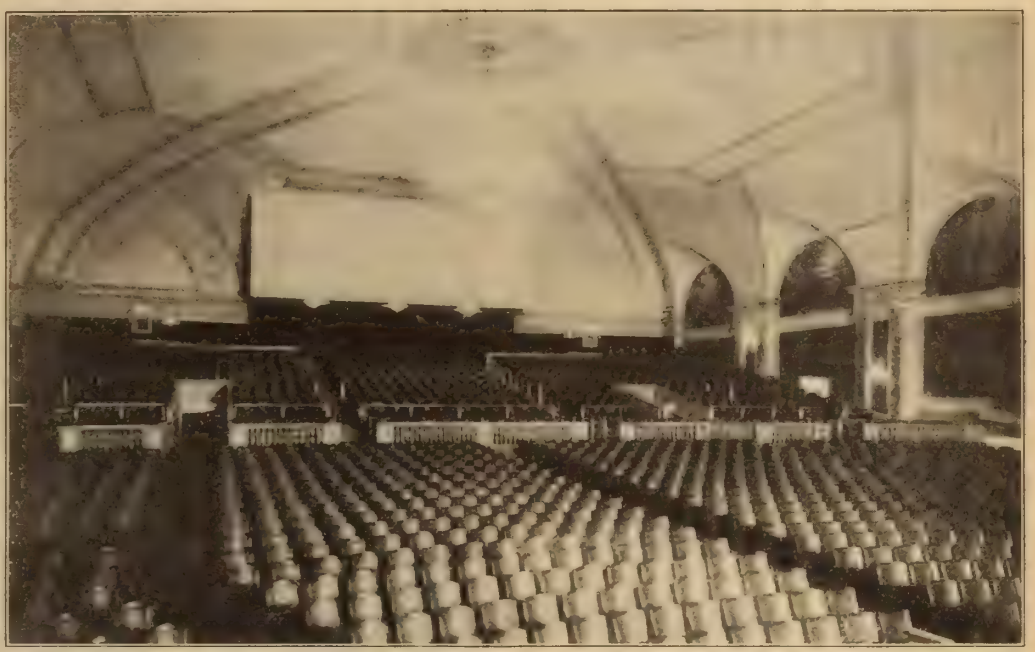
Strand Chain Enlarged by Rialto Theatre at Newark, N. J.

Usual High Standard Maintained in Latest House to Be Opened

Beauty, novelty and safety are terms that can be justly applied to the Newark Rialto theater, situated at 915 Broad street, Newark, New Jersey, another link in the large chain of theaters controlled and directed by Max Spiegel, of the Mitchell-Mark Corporation of New York. The Newark Rialto corporation consists of Max Spiegel, president, and William Rafferty, of Syracuse, N. Y., secretary-treasurer. Mr. Spiegel has great faith in Newark as this is the third house built by him in this city. His first was the Strand, a modern playhouse in every detail, and later the Newark theater, then came the Rialto.

Designed by Thos. R. Lamb, of New York, the Rialto's main entrance is on Broad street opposite the City Hall. To gain access to the auditorium, one passes through a lobby more than 100 feet in length. The walls of this lobby are covered by Sienna marble with numerous columns breaking what would otherwise be a monotonous surface. Opening at right angles from the west end of the corridor in a broad foyer extending under rear of the auditorium as far as the north wall of the house. From this two gently sloping aisles lead to the center of the auditorium, the rear seats which can be reached not only from them, but from two broad and easily mounted stairways, which, besides the utilitarian purpose, help to impart the dignity and beauty to the foyer. Midway in the latter and extending under the rising floor of the auditorium is a lounging room equipped with a fireplace and other furnishings that invite rest.

It is in the auditorium itself that the architect has carried out his ideas of results that give a novel and pleasing aspect to the place. Instead of erecting the usual balcony and gallery, he has used the space that might be occupied by them as a continuation of the main floor. From the orchestra pit the seats rise upward to a broad and central cross aisle, back of which they again rise by easy graduations to the rear wall. By this arrangement the audience is made to appear as a unit and no section of it can feel that it is wearing the roof for a bonnet, or that it lacks breathing space.



Auditorium of the Newark Rialto. The stadium form of construction is evident

The ceiling over the auditorium is constructed on the interlocking arch plan, the sections of the arches narrowing as they rise upward to the central ventilator from which a handsome chandelier is suspended. Mural paintings adorn the half-circle spaces formed by the arches as they spring from the sidewalls, and the flat surfaces below them are covered by velvet embossed satin hangings in panel effect and maroon in color, which contrasts well with the ivory and silver tinting used elsewhere in the decorative scheme.

The stage, half circular in shape, is given a dignified and stately appearance by the groups of columns bordering it and supporting the curved ceiling. In the center of the orchestra pit is the console of the organ built by the Austin Company of Hartford, Conn., and equipped with three manuals, twelve stops and twenty-three mechanical combinations. The pipes have been placed in fireproof chambers back of the walls on both sides of the stage. There is an orchestra of fifteen men with George H. Morgenroth, of Newark, as director.

The projection booth, which overhangs the rear of the auditorium, is one of the most complete in the state. There are three Simplex machines used which throw a picture 20 x 20 on a mirroroid screen. The throw is 130 feet. James Young and Gus

(*Continued on page* 592)

BOSTON PHILADELPHIA CINCINNATI OMAHA CLEVELAND MINNEAPOLIS ST. LOUIS
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Equipment Operating Projection Questions Answered

The Importance of Selecting Proper Generating Equipment

To Get Better Pictures Requires Better Current Control

BY A. D. CAMERON

(Continued)

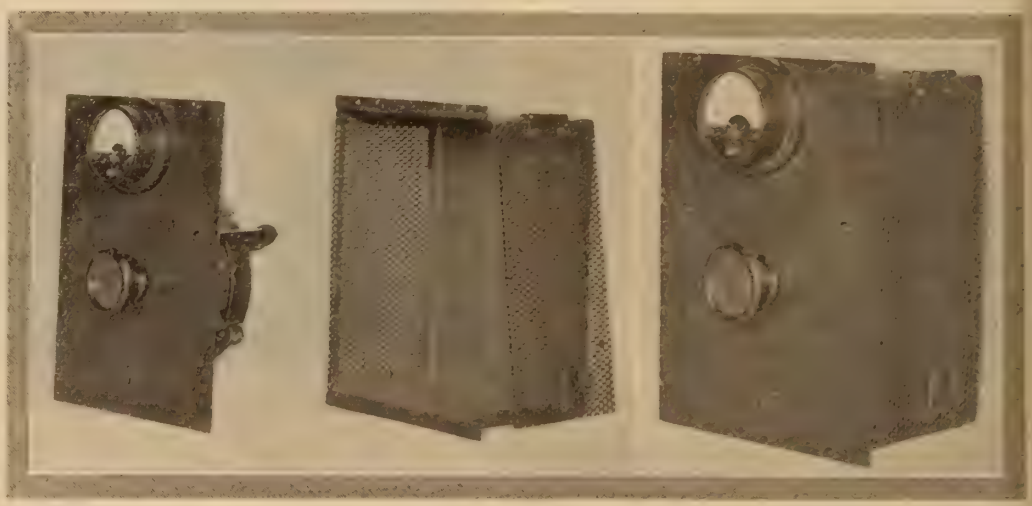
The Smaller Theatres, Too

First class projection need not be confined to the expensively equipped theatres. BETTER PICTURES are within the reach of the smallest exhibitor. The G. E. Compensarc for use with the alternating current arc is a simple inexpensive device with many of the advantages of more costly equipment. It saves current on account of its effective resign; it eliminates flicker by varying the current without a break in the circuit. It will not burn out even though the lamp carbons are left in contact indefinitely. Its design is compact, substantial and simple. In the past, it has been capable of a range from 30 to 60 amperes but plans are now under way for a larger size to handle 80, 100 and 120 amperes. This latter development is particularly interesting for use as emergency equipment in theatres where motor generators are normally operated.

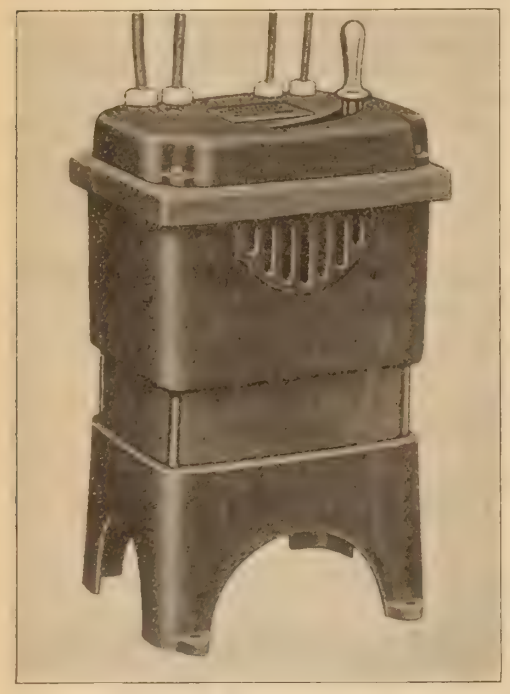
Meeting the Changing Conditions

The demand for brighter pictures at greater throws and with more house lighting, has resulted in the standardization of a G. E. motor generator Compensarc for 100 amperes and for 125 amperes. The varying locations for these sets in the theatre have called for automatic starting and remote control devices by which the machines may be started and stopped from the projection booth or the office. The extreme load required to carry powerful projection arcs has necessitated the use of motor generator sets which require a low starting current and are not objectionable to the power companies. The practice of using films of various densities in rapid succession, such as cartoons, colored features and prints of normal density has made necessary a field rheostat of sufficient range to enable the projectionist to vary his current instantaneously; with an accurate ammeter mounted on the panel to record the current and to indicate the limits of the set. The panel itself has been adapted to modern wiring methods and the door on the side of the cabinet gives access to the connections for inspection and test after installation.

In general, every effort has been made to insure the reliability and uninterrupted operation of the projection equipment during all conditions of service.



At left: Disassembled view of steel panel and ammeter for use with motor generator compensarc. At right: Same device assembled



Transformer type compensarc for alternating current

Projection Room of New Howard Theatre Is Surpassed by None in the South

Lucas Theatre Supply Co. Had Charge of Equipment for This Well Arranged Room

WHILE column after column have been justly devoted toward describing the elegance and splendor of the Howard theatre, Atlanta's new million dollar motion picture temple which incidentally concedes to eclipse anything previously attempted in theatre construction, the one important but least mentioned feature—the operating booth—must not be overlooked.

The booth in the Howard is exactly 25 x 20 feet and consists of the following equipment:

Three special type "S" motor driven Simplex projectors, one special make Hakilu double dissolving stereopticon, one special make spot lamp, two double hundred ampere Hertner transverters, two special fireproof film cabinets with a capacity of 12 double 14¾-inch reels, one special film inspection and rewind table, complete with rewinders and unique mending machines.

In addition, there is a special panel board directly in front of each machine which contains volt and ampere meters and a special speed indicator which is connected in series with similar indicators in the orchestra, pit, stage and manager's office and a small generator on the machine, driven from the shutter shaft.

By referring to these indicators the projectionist, manager, musical director and stage

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The Branford Is One of the
Best Equipped Theatres in
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Power's Projectors were Selected
Above All Others."

JACOB FABIAN

Branford Theatre, Newark, N. J.



manager can instantly and simultaneously tell exactly at what speed the picture is being run and how many feet of film is traveling past the aperture per minute.

This is, of course, very essential in large houses with augmented orchestras and enables perfect syncronism of the music with the picture on the screen.

The three Simplex machines, spotlight and dissolver are handsomely enameled in battleship gray with trimmings beautifully nickeled, while the projectors are equipped with pilot lights in the lamp houses, special footage registers, etc. A specially built series of change over switches are also included in the equipment and a very novel as well as safe set of fire door releases have been installed.

The review room, where all film productions are displayed and timed one week in advance, is also equipped with two motor driven Simplex projectors of the Mazda type, as well as a complete set of speed indicators.

A specially made Minusa gold fibre screen, with a picture surface of 17 x 22.6, and an unusual display of artistic lobby display frames, constitute the equipment which was furnished by the Lucas Theatre Supply Company, all of which was engineered and installed by projection experts under the personal supervision of Harry K. Lucas.

In commenting on this unusual installation, Mr. Lucas had this to say: "Of course, we are proud that the opportunity of engineering and equipping the projection booth, as well as the lobby and stage, of the country's finest theatre, fell to us, but at the same time we had absolutely no feeling of doubt regarding the contract, realizing that the builders of this remarkable temple of the motion picture were desirous of obtaining the best, regardless of cost. At the same time we were confident that our reputation for the successful handling of such projects was so well known as to make it a practical certainty that the "House of Lucas" would get the award, especially in view of the fact that the owners of the Howard were familiar with the high type merchandise that we handled, as well as the big list of the South's most representative theatres which my company has had the honor to completely equip during the past few years."

"The day of experimenting with questionable equipment has passed," said Mr. Lucas. "In days gone by exhibitors were inclined to buy a part of their equipment there and another part here, accept the advice of almost anyone, buy from the cheapest store and let the town electrician do the installing. But those were sad and expensive days and such conditions seldom exist during these advanced stages. My experience with the present type showman is that he prefers taking his chance with an old and well established concern which has some real achievements to their credit. Of course, it apparently costs more to have experts take care of the complete job of projection room installation, but in the end it is really cheaper. You get expert service and advice, a guaranteed and finished contract with the absence of all worries or anxieties, usually associated with such work."

Mock Lays Out Pantages Projection

ASCHER BROTHERS' Portage Park Theatre, which opened last December 11th, through the untiring efforts of George Mock, the expert Ascher projectionist, has one of the most completely equipped projection rooms in the Middle West.

The Exhibitors Supply Company, Middle Western representatives of the Precision Ma-



Harry K. Lucas, who designed and equipped the Howard theatre projection room

chine Company, through one of its dealers, The Mid-West Theatre Supply Company, equipped the theatre with two Type-S Projectors. These were considered by Mr. Mock, to be the best machine to use to get a good, clear picture in a throw of one hundred and thirty-two feet.

Realizing that the public has been educated up the point of expecting constant and brilliant illumination on the screen, two Peerless Automatic Arc-Controls were installed—one for each machine.

A large room, very well ventilated, houses the projectors; and one of the things that strikes the visitor, upon entering, is the clean, ship-shape appearance of this important unit of the theatre. Everything has been arranged and so located that the operator can give the finest projection with the least difficulty.

The projection room has had special attention in respect to fire risk. It is positively fireproof. The openings are equipped with fireproof drop shutters. No detail as to the temporary storage of films has been neglected.

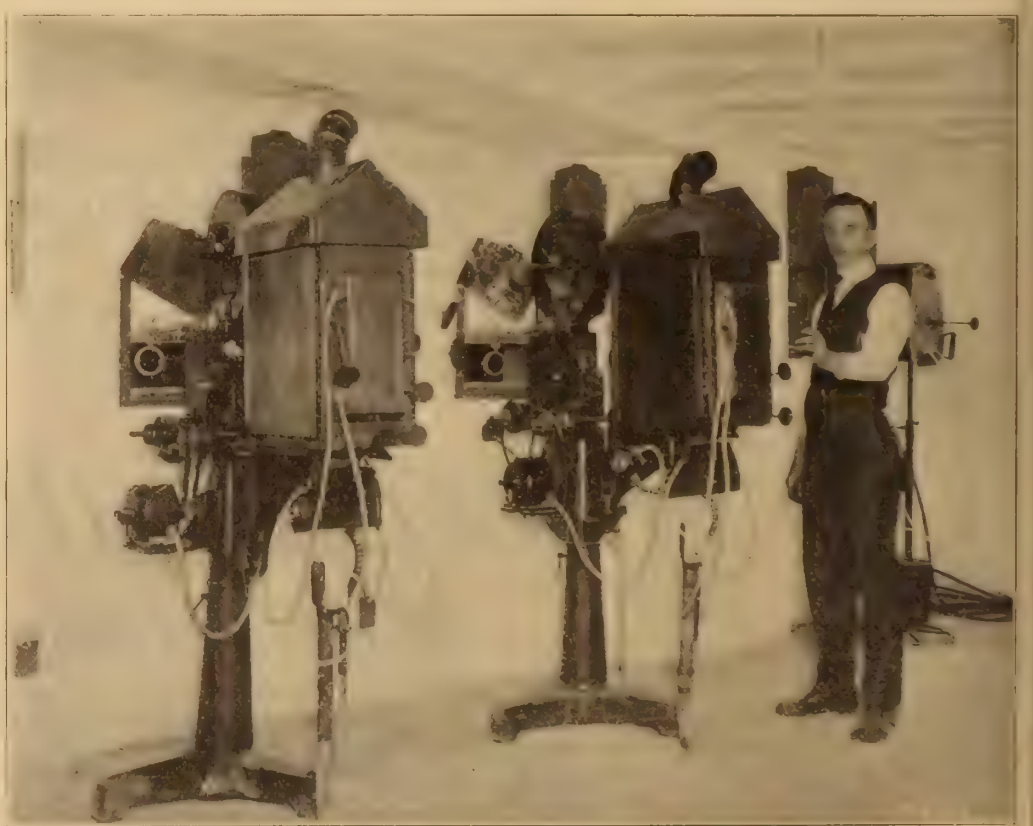
Mr. Mock is to be congratulated in the fine arrangement of his work room.

Rectified Current Burns Carbons Like Wood

H. G. S., Iowa: I have a rectifier which was equipped with a 30 amp. bulb. This globe was broken and I ordered a new one. They sent me a 50 amp. tube by mistake. This proves very unsatisfactory as it burns the carbons like wood. I can reduce the amperage by removing a wire from one post to another. Is that what should be done?

Reply: Here is another case of altogether insufficient information. We have no means of knowing what make of rectifier you have. If it is a G-E or a Westinghouse the cycle of operations is the same, but the method of solving your trouble would be described differently. Please write back and tell us the make of your rectifier and the location of the terminal which you changed. It is possible that in changing over the terminal you did the correct thing, on the other hand it may be the one thing you should not do. In the meantime why not get some 50 amp. d. c. carbon sets and use them. This would give you, perhaps, more light than you would want, but it would at least prevent the overheating of the carbons.

Next Week
An Article on Individual Power Plants



George Mock and the projection room which he planned and equipped

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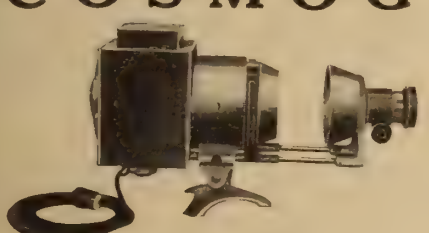
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This remarkable product represents the most scientific development of the metallically coated, negative carbon. It has several advantages over ordinary negative carbons. Used and recommended by discriminating theatres everywhere—including the great New York "Capitol." Write for samples and booklet.

A. C. WHITE FLAME

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A supreme quality white-flame carbon made expressly for use as a LOWER trim on Alternating Current Motion Picture Projection. In combination with standard Pink Label "Electra" cored carbons as uppers, they give a brilliant, pure white light of absolute steadiness and ease of control—even on low frequency circuits. Write for samples and booklets.

HUGO REISINGER

SOLE IMPORTER SINCE 1890

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"ELECTRA"—the equivalent of carbon insurance.

Expert Says Hook-Up Is Not Possible

F. W., North Bend, Wash., has a variety of troubles. He writes:

I'm writing you to get your opinion of the hook-up diagram which I am sending you. As you can see I have a three-way service line, 220 volts, 60 cycle, single-phase current through it.

At present I have only one compensarc and have to steal my light when changing-over. The local electricians say that I cannot use the hook-up that I speak of. I fail to see any reason why I cannot, and the electricians fail to give any reason why I cannot. Will you please pass your judgment on it? I do not want to hook up another compensarc and have the system go "flooey" on me.

I am working as chief for two houses, both run by the same man, one in North Bend, and the other in Snoqualmie. At North Bend I have a Powers 6A and a Simplex. A rectifier supplies direct current to the arc, but I have to steal at the change-over. At Snoqualmie I have two Powers 6Bs, and am using A. C. I am throwing a thirteen-foot picture at seventy feet onto a Minusa gold fibre screen. A dead black velvet border helps the definition of the picture considerably.

At Snoqualmie the operating room is 12 x 12 x 9. It has a large vent in it, and is nearly as cool as the auditorium. The only bad points are the floor and the observation ports. The floor is made of 2 x 4, laid edgeways. It was put up in a hurry, and no attention paid to leveling it or making it smooth. It is impossible to clean it. The observation ports are put in sideways, and are so high that to see the bottom of the picture, the operator must stand on tip-toes, if he gets as far from the well as the lamphouse. The other ports are so high that I have my two Powers sitting on 2 x 6 nailed to the floor. One of the machines is a little unsteady, and the effect on the screen is slight, but I can notice it standing down near the screen.

Another trouble I have with my projection is outside light on the screen. The town council passed an ordinance that cars must be parked on the railroad lot, off the street. The cars are always parked with the lights toward the show, and if a lobby curtain is pulled aside a little, all this light shines on the screen when the doors are opened. One night a car parked itself right where the light could do most damage, then a handsome young man walked into the show and engaged the head usher in conversation. He managed to open the door and hold it open. When the door was opened, the H. Y. M. in the car turned on his spot-light. The manager wasn't in, and I had to stop the show and go downstairs and wake up the head usher.



Projection Room, Glendale theatre, Glendale, California, showing two Powers machines, the control switches and the Martin rotary converter with its control panel

Reply: Your local electrician was only half right when he said that your proposed hook-up was not possible. He should have said that it was not practical. It is possible, but for reasons given in the paragraphs that follow it would not be advisable to run in that manner.

The three-wire single-phase circuit is ob-obtained by taking the middle point of the transformer winding (that is, the transformer that feeds your theatre) and calling it the neutral. The voltage between the outside wires will then be 220 volts, and between either outside wire and the neutral, 110 volts. "F. W." has merely taken two compensarcs and connected each one to a leg of his three-wire service. It is unnecessary to reproduce the diagrams here.

Now in a system of this sort it is necessary for one or more reasons that the load on each "leg" be approximately the same. By "leg" we mean the two wires comprising either outside wire and the neutral. In your hook-up this would not be possible unless you operated both arcs continuously, which would certainly be unwise and exceedingly expensive. In practical operation you would burn one arc during a reel, and then strike the other preparatory to change over. Thus one-half of the three-wire system would be carrying the full load for 15 minutes at a time. This would be a 100 per cent unbalanced system, a condition which is not practicable.

It would not be practicable for these reasons: An unbalanced load loads the two sides unevenly, causing greater heating in one-half of the transformer coils than in the other. It also is apt to cause high voltage on the lightly loaded side and low voltage on the other. If there were no other devices on the separate "legs" this in itself would be of little consequence, but if the projection room lighting system happened to be connected to the side with the high voltage, the bulbs would burn out quickly. On the other hand, supposing the fan motor was connected to the same side with the compensarc being used. The voltage being low would mean that the current used would be greater and as heating of conductors carries according to the square of the current this factor would soon make itself felt in burnt out coils. By "square of the current" we mean that if the current increased until it was twice as great the heating would be four times as great.

You state that your lobby lights are on the same service wires. Under the unbalanced condition the lobby would be alternately lighted very brightly and very dimly, according to whether they were connected to the "leg" being used or to the other.

But why bother with this hook-up when you can get a couple 220-volt compensarcs and connect both across the outside wires in multiple With this arrangement you can run two arcs at the same time with no trouble from unbalancing. Then you can distribute your lobby and exits lights and your exhaust fan across the 110-volt legs until they balance.

No one can say that you do not work under difficulties. When you read in the trade papers about other rooms that have battleship linoleum on the floor and extra-sized port holes it must make you envious. There is no excuse for the condition of your room. It just goes to show that the builder had no consideration for his projectionists, and that he was under the impression that the projectors would give a perfect picture under any and all conditions. Can't you get your manager to lay on a layer of ½-inch sheathing over the 2 x 4's? That would fix you up with the best of them.



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THE success of any theatre, particularly places of amusement wholly or mostly displaying pictures, depends greatly upon the arrangement, operation and reliability of the electrical equipment installed therein. The heart of a theatre displaying motion pictures only is the projection room, and in the past many owners of theatres have found to their regret that sufficient attention had not been given to this part of their equipment. The failure in their projection room—a poorly projected picture or a continual interruption in the continuity of the pictures—has been the difference between a successful house and a failure in many cases.

The illumination of the interior has received more attention of late than heretofore. Many theatres now depend wholly upon the many lighting effects obtainable to make the interior of the house attractive to their regular patrons. These changes are made weekly or bi-weekly and create variable surroundings that attract regular patrons and creates a desire to attend the theatre oftener than if the house is illuminated in the same manner at all times.

In describing the electrical equipment the writer will start from the main switchboard or meter panel and dwell on the various steps as they arise in progressive order.

All theatres should be provided with two independent sources of service wherever it is possible to obtain such *supply*. The dependability of the entire installation is made positive by the installation of such two independent sources of supply. The California State law now requires that where only one source of supply is obtainable, such as is the case in the interior cities and towns, an independent source must be provided by means of storage batteries to the capacity of the emergency lighting. This emergency lighting must illuminate the entire house to the extent of one-quarter foot candle power. This minimum foot candle power has been determined by experience to be the least amount of illumination whereby the patrons can safely leave the theatre. In several recent progressive theatres wherein only one source of supply is obtainable they have provided an oil engine generator set with auxiliary storage batteries for a breakdown service that will operate the projection machines as well as provide sufficient illumination in the house to continue the show without interruption.

The emergency circuit which in the past has been understood to provide for exit lighting only, is now extended beyond this limit, as stated heretofore, and a general illumination is provided throughout the house for the safety of the patrons. The emergency circuit should also be connected to the box office lighting, as it would be inadvisable to permit the box office to remain in darkness in the event of an interruption in the power company's service, as darkness in the box office would necessarily cause the discontinuance of ticket selling aside from the risk involved.



Theatre Visalia, Visalia, California

The lighting of the auditorium proper requires particular attention to give satisfactory results and to harmonize with the architectural interior. In many of the recent installations, single cove lighting on each side has been provided with success where the auditorium is not of considerable width. In cases where the auditorium is of considerable width, an interior cove has been provided, and in several other cases large ornamental circular fixtures are installed close to the ceiling and have been depended upon more as indirect units than as direct lighting.



The California Theatre, in San Francisco, is having its annual face-washing

Many theatres are now equipped with the varied color lighting scheme to the extent of four different color circuits in the coves and center fixtures. These color circuits may be burned independently or several at a time, and with the proper lamp colors, beautiful effects are obtainable by the combination of colors. As an illustration, by the burning of red and blue lights, the beautiful magenta color is obtainable.

The control of the auditorium lighting should be so arranged that they can be controlled from various points. Generally control buttons are located on the stage, in the projection room, and, at times, near the lobby switchboard. Contractors are installed at the most central location and should be so located that their operation cannot be heard in the auditorium. In several instances this point has been overlooked and each and every time the lights are thrown on the audience can hear the contractors in operation. Preferably the contractors should be located in the blower room under the stage or in the generator room of the projection room. The lobby switchboard generally controls the outside lighting and the various rest rooms in the front of the house.

(To be continued)

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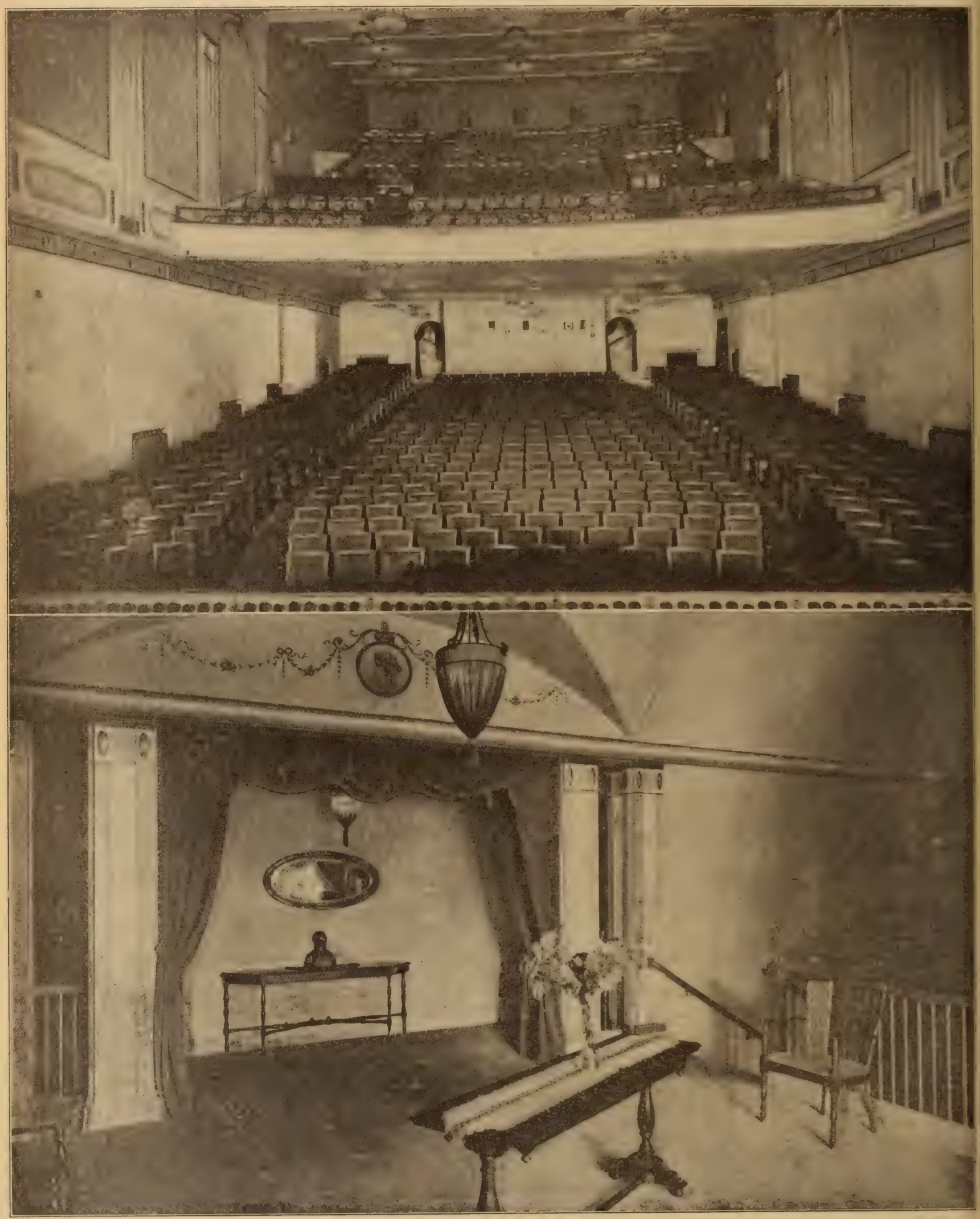
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California, Bakersfield, Cal.—Has Horizontal Projection



Mezzanine landing, California theatre

Announcement of Plans for Conference

(*Continued from page* 526)

will take place. M. Winkler will start the discussion, and then the meeting will be open to all.

Is that a full day?

Here's the second. Sharply at ten the delegates will assemble at the Hotel Astor. The speakers are Hugo Riesenfeld, Joseph Weber, Leonard Liebling, A. F. Adams, C. M. Tremaine, Edward Hyman and a noted film director. All of these men are so well known in their respective fields that a description seems to be superfluous.

Dr. Riesenfeld is the busiest managing director in the world. He has in his keeping the Rialto, Rivoli and Criterion theatres, and rumor says he is about to add another. He is musician, film man, conductor, writer, composer and best all-around figure in the industry, because in him actually the two arts are united. He will describe the ideal motion picture impressario.

A. F. Adams is the king of musical agents. He is the head of the Wolfsohn Musical Bureau, which is the biggest organization engaged in the development of musical artists in the world. It is the Standard Oil of music! The list of the Wolfsohn artists is the blue book of music. Think of it; Josef Hofmann, Jascha Heifetz, Reinald Werrenrath, Albert Spalding—and so on down a list of hundreds. Mr. Adams is the outstanding figure in the concert world. Now that he is planning to enter the film industry is significant that the psychological moment has arrived. Mr. Adams will discuss the "Coming of the Musical Agencies for Picture Theatres," and will tell how artists can now be routed in the theatres, with the least possible trouble.

Joseph Weber is the president of the National Federation of Musicians—the union of all professional musicians. He is the dominant figure in the musical union; a fascinating gentleman and scholar. His address will be the good will offering of the union to the new industry of picture music. His address is entitled, "What the Musical Union Has to Offer to the Picture Industry."

C. M. Tremaine, head of the Bureau for the Advancement of Music, is the man who is in touch with everything that is being done for musical development. He has at his finger tips all the work of newspapers, organizations, musicians, etc.—so that he purposes to show "How Musical Development Can Be Linked With the Picture Theatre."

Edward L. Hyman, the wideawake managing director of the Brooklyn Strand, has made a specialty of musical interpretation, and he will make an important address on that subject. Mr. Hyman has more ideas to the square yard than a dozen of the ordinary managing directors.

"Music from the Producing Director's Point of View" will end the morning session.

In the afternoon, the second big exhibit will be held in the Rialto theatre. The delegates will view the musical show, and then will adjourn to the projection room, where Dr. Riesenfeld will analyze the performance. He will strip the affair naked and expose the reasons for every note and lighting effect.

Following the Rialto exhibit, there will be a round table discussion by producers. All producers are invited to take part, and the others will listen. The subject of music from the point of view of the producer is important to all fields of the screen and music. Among those who will participate and head this discussion are: Arrow Film Corporation, Associated First National Pictures, Inc., Associated Producers, Inc., Bray Pictures Corporation, Educational Film Exchanges, Equity Pictures Corporation, World Motion Picture Company, American-Indian Film Company, Denver, Colo.

In the evening, an informal dinner is being tendered to visiting exhibitors by the New York Concert League through its president, Hyman S. Kraft.

Do you think there's any time wasted?

The third day will be devoted to more general discussion. Mrs. A. F. Oberndorfer, Mrs. Winifred Stoner, Harry M. Prince, Richard Henry Warren, W. G. Stewart, Fred Stark, and others will make addresses. Mrs. Oberndorfer is the general chairman of the Federation of Women's Clubs in the United States. She will show "What Two Million Club Women Have to Say to the Picture Industry on Music." Mrs. Winifred Stoner is the editor of *The Forecast*. Harry M. Prince, noted accoustical authority, will speak on "Accoustics for the Average Man." Richard Warren is one of the greatest organists in the world, musician, conductor, etc. He will say, "How the Organist Can Be Most Useful to the Picture Industry." Fred Stark, Superb theatre, Raleigh, N. C., "Music and Pictures in the South." W. C. Stewart, formerly of the Capitol and lately of the California theatre, "How Far a Picture Theatre Should Go in Allying With Other Musical Activities."

In the afternoon, all delegates are invited to sit in on the general round table discussions of exhibitors, of music publishers, of instrument makers and musical devices—in which each industry will discuss music from its point of view. Among others who will participate and head in these discussions are:

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Chas. K. Harris Music Pub. Co.
G. Schirmer
M. Witmark & Sons
Leo Feist, Inc.
J. W. Stern Co.
Waterson, Berlin & Snyder

The evening will bring the last exhibit. At the Brooklyn Strand, the opera, "Aida," of Giuseppe Verdi, will be played by the orchestra under the direction of Alois Reiser, with a Screen Musical Interpretation. This will be followed by a meeting in Mr. Hyman's offices, and Mr. Hyman will discuss the meanings of the idea, and its possibilities for further development.

Of course this program is not complete. Many other features will be added. For instance, the Chicago Opera Association will hold a special dress rehearsal for the visiting delegates, so that they may see close up the stars of grand opera. This special rehearsal is arranged as the tribute of the Chicago Opera Association and its board of directors to the Motion Picture and Musical Conference.

Other features will be announced between now and the assembling of the conference.

The important thing now is to send in your registration if you are coming.

Write THE NEWS and the Hotel Astor for your reservation.

The Music Forum

(Under this heading the new ideas, queries, suggestions are gathered. This is where the motion picture fraternity gets together on music.)

Dear Mr. Isaacson:

For some time I have been a reader of your columns in MOTION PICTURE NEWS and it has often occurred to me that you might be able to help me out of some of my difficulties. As you know, the musical director in the small town has quite a time selecting the proper music to go with the pictures, even when cue-sheets are furnished, for he is at a disadvantage in not being able to procure the music in time for the picture and often his own initiative must be brought into play because of the demands of his patrons.

Do you know of some theatre music magazine published that would help along these lines? For a town of this size we have two fine theatres, with organs in each. The company is willing to go to any reasonable expense in order to have the best in all lines and music seems to be the stumbling block. It is not often that I get to go to other towns or theatres where I can hear other music, and to buy promiscuously adds no advantage.

It is my desire to build up a good music library here, as we control four theatres in two towns and are going ahead steadily. Hence, I am at a loss oftentimes as the whole thing is in my hands. Being a very wealthy little college town many of our patrons have an extraordinary sense for good music, and they demand it.

If you are able to suggest anything that will help me out, I should be very grateful to have your suggestions in the matter. Enclosed you will find a self-addressed envelope for any reply you care to make. Hoping to hear from you at your earliest convenience, believe me.—Fred Heil, C. M. Amusement Co., Marietta, Ohio.

Dear Mr. Isaacson:

It is the general opinion that there is still great room for improvement in the musical part of the picture. The conference that is being arranged is one that is surely needed for all connected in any way with film production. It will be a great education and inspiration to all.

I firmly believe that it is in the future of the motion picture theatre that music in all its forms can be carried to its greatest heights and all the people able to enjoy it.

Relative to suggestions requested, I must say that (1) Much depends upon the musicianship of the organist and orchestra leader. (2) All music must fit the picture, the employment of the "leit-Motif" is to be considered. (3) Popular melodies (ballads and jazz) should be those known or about to be introduced to the public; too much improvised syncopation is distasteful. (4) Orchestras must give proper separation to their part in the picture just as the actor and producers give the best of their talents. (5) In the small theatres and communities where the only music is that provided by mechanical instruments and whose operators are often lacking in musical knowledge, much help and advice is needed if the musical taste and enjoyment of the people is to be influenced and considered. (6) Good music adds greatly to the enjoyment of the picture in all its scenes.—Florine Wensel, Pres. Sacramento Teacher Association.

Dear Mr. Isaacson:

We have been giving the question of the Motion Picture Musical Conference considerable thought. The idea has occurred to us that it might be a good plan if a little time could be allotted in the program to an opportunity for exhibitors to discuss the different phases of the organ as used in motion picture theatres for their musical program. This discussion might be started off with an out-line by some organ builder or organist on the development of the organ as a motion picture instrument.

It would seem to us that the different organ builders ought to treat this discussion not as a sales or advertising proposition but rather as a technical discussion answering the questions of any exhibitors. We feel sure that different exhibitors have different ideas about organ music and must have questions in their minds as to the different phases of it. The method of installation of organs is a spirit of cooperation among the organ builders present and that they would be more than glad to place their general knowledge at the disposal of the exhibitors.

Please understand, Mr. Isaacson, that this is merely a suggestion on our part and that it may or may not have your approval. We will be glad to have you enlarge upon it if you care to do so and hope that something good may come of it.

Our Mr. Marr and the writer plan to be there and you can rest assured that it is our earnest desire to help you in any way possible.

Assuring you again of our deep interest in this conference and our realization of how much it will mean to the motion picture industry, we are.—Marr & Coalton Co.

Dear Mr. Isaacson:

Just what I personally can do in the way of the support of the convention I do not know, but in all events, I am sure you know I approve of better music idea in the motion picture theatre, so far as it can be done. I think the great feature of the Strand is the wonderful orchestra and the beautiful music that is presented. That, however, would not be possible in every moving picture theatre. It could be, however, minimized, and no matter if it is brought down to the smallest theatres with the auto-

matic piano, good music could be encouraged there.

Thanking you for your communication and assuring you that you have my support, I am.—Mark P. Campbell, Brambach Piano Company.

Music Editor:

Your MOTION PICTURE NEWS page is always interesting and most times mighty good; you are helping the theatre upward, and in a sane way.

I believe the organist is going to be the musician of the future theatre—but he has to wake up, and he must get a better instrument than is being built for him now.—T. Scott Buhrman, Editor, American Organist.

Experts Combine in New Musical Association

The need for some music service designed and especially arranged for each individual film has been recognized everywhere, particularly since the tremendous success of "The Birth of a Nation" and other famous pictures proved the value of especially prepared musical scores. The collaborated talents and experience of three of filmdom's foremost impresarios are represented in the new Synchronized Scenario Music Service now being furnished to subscribers by a new Chicago company of the same name, 64 East Jackson Boulevard. Mr. Carl Edouarde, music director of the Strand theatre, New York City; Mr. James C. Bradford, formerly music director of the Broadway theatre, New York City, and previously writer of musical synopses for Famous Players, and Mr. C. J. Breil, composer of the musical score for "The Birth of a Nation," are the directors on the professional staff of the Synchronized Scenario Music Company.

This new organization, it is announced, is ready to supply an accurately synchronized music score especially written and prepared for each individual feature film, no matter by whom produced or distributed.

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MUSICAL PERSONALITIES

(Under this heading interesting members of the musical fraternity will be listed.)

W. G. Stewart—who is one of the greatest experts in the country on opera—has finished his contract with the California Theatre, where he has done such fine work during the past six months putting on "opera performances." Previous to that time, Stewart was the opera man at the Capitol Theatre, New York. He was one of the best operatic baritones in years gone by, founded the Commonwealth Opera Company, was stage manager of many famous light opera companies and was once stage manager of the New York Hippodrome.

He prefers to connect on the Coast.

A. N. Wolff, leader and conductor of large bands and orchestras, 1910-11-12, director of the orchestra, Orpheum Theatre, St. Paul, Minn., big time vaudeville, 1912 to 1920 manager—45 years old, home town Rochester, ready to go any place.

Percy G. Robbins, organist, a graduate of several of Europe's largest conservatories, spent the past six years studying the adaptation of the organ to pictures.—Fort Wayne, Indiana.

Edward J. Robarge, Pittsfield, Mass.—A vaudeville and picture piano leader of 14 years' experience; married, 33 years of age; and would like to locate permanently. Would go almost anywhere. A member of the union, Local 109, in good standing.

Registration for the Motion Picture - Musical Conference may be made with Charles D. Isaacson Music Editor, Motion Picture News . .

Reservations should be made early at the Hotel Astor, New York . . . .

"THE PRICE OF SILENCE"

Specially selected and compiled by M. Winkler.
The timing is based on a speed limit of 14 minutes per reel (1,000 ft.)

Theme: "The Roses That Die Bloom Again" (Sentimental Ballad), Levy

1—Theme (3 minutes and 10 seconds), until—S: At Screening.
2—"Review March" (Grand March), by Berg (1 minute and 25 seconds), until—T: "While in a Southern city."
3—"Serenade Romantique" (And. con moto), by Borch (3 minutes and 20 seconds), until—S: Interior of office.
4—Theme (1 minute and 5 seconds), until—T: "Roses mean faith to me."
5—"Southern Reverie" (characteristic), by Bendix (2 minutes and 30 seconds), until—T: "Elm Bluff, where many."
6—"Dramatic Recitative" (for heavy dramatic scenes), by Levy (3 minutes and 15 seconds), until—T: "Just say that a stranger."
7—"Dramatic Narrative" (for scenes of reminiscence), by Pement (6 minutes and 5 seconds), until—T: "I'll read your mother's."
8—Theme (45 seconds), until—T: "May your God be."
9—"Tragic Theme," by Vely (3 minutes and 40 seconds), until—T: "Twenty-four hours later."
10—"Poeme Symphonique" (And. quasi adagio), by Borch (3 minutes and 50 seconds), until—S: Scene in court room.
11—"Dramatic Reproach," by Berge (4 minutes and 40 seconds), until—T: "I need no help to tell."

Note: with ad. lib. rolls during storm scenes. with ad. lib. railroad effects.

12—Theme (2 minutes and 50 seconds), until—T: "That is exactly what."
13—"Dramatic Recitative No. 2," by Levy (2 minutes and 5 seconds), until—T: "Bedney, I want to see."
14—"Voice of Chimes," by Luigini (30 seconds), until—S: Interior of church.

Note: organ solo to action.

15—"Cavatine" (Dramatic), by Bohm (7 minutes and 10 seconds), until—T: "A visitor that."
16—Theme (1 minute and 40 seconds), until—T: "My handkerchief, but I."
17—"Bleeding Hearts" (A floral poem), by Levy (3 minutes and 10 seconds), until—T: "She has reached the crisis."
18—"Love Song" (Dramatic), by Flegier (2 minutes and 25 seconds), until—T: "Today I resign as prosecuting."
19—"Adagietto" (From Symphonette Suite), by Berge (4 minutes and 45 seconds), until—T: "A year later finds Beryl."
20—"Budding Spring" (Mel. Int. Moderato), by Platzman (1 minute and 50 seconds), until—T: "While she is absent."
21—"Phantom Visions" (Skeleton dance), by Stevenson (3 minutes and 50 seconds), until—T: "As the months go by."
22—Theme (2 minutes and 10 seconds), until—T: "After weeks of hard work."
23—"Spring Blossoms" (Int. Allegretto), by Castillo (2 minutes and 25 seconds), until—T: "New York, where for two."
24—"Dramatic Recitative No. 2," by Levy (2 minutes and 5 seconds), until—T: "Twenty-four hours elapse."
25—"Furioso," by Kiefert (1 minute and 20 seconds), until—T: "Promise you will not."
26—Theme ff (2 minutes), until—T: "I am branded a thief."

THE END

"LOVE"

Specially selected and compiled by M. Winkler.
The timing is based on a speed limit of 14 minutes per reel (1,000 ft.)

Theme: "The Roses That Die Bloom Again" (Sentimental Ballad), Levy

1—Theme (1 minute and 50 seconds), until—S: At Screening.
2—Continue ff (1 minute and 30 seconds), until—T: "Tucked away in a grimy."
3—"Poeme Symphonique" (And. quasi adagio), by Borch (1 minute and 55 seconds), until—T: "Account of this case."
4—"Serenade Lointaine" (6/8 Melodious Moderato), by Berge (4 minutes and 25 seconds), until—T: "New York's East Side."
5—Theme ff (3 minutes and 15 seconds), until—T: "Tom Chandler, who has fought."
6—"Lovelette" (light melodious Int.), by Levy (2 minutes and 15 seconds), until—S: Interior of picture house.
7—"Queen of My Heart'" (Dramatic Ballad), by Baron (35 seconds), until—T: "Mother fainted in the."
8—Continue to action (1 minute and 5 seconds), until—T: "Days that follow when the."
9—"Tragic Theme" (Dramatic climax), by Vely (1 minute and 35 seconds), until—T: "Natalie, I am afraid—afraid."
10—"Phantom Visions" (characteristic sinister allegretto), by Stevenson (2 minutes and 45 seconds), until—T: "Burdened with the."
11—"Frivolette" (characteristic Allegretto), by Baron (2 minutes and 40 seconds), until—T: "Another Spring and the."
12—"Capricietta," by Varley (2 minutes), until—T: "The lease for Miss Storm's."
13—Continue to action (1 minute and 30 seconds), until—T: "Into a secret little world."
14—"Baby Dreams" (little reverie), by Boyaner (1 minute and 25 seconds), until—T: "Evening and the bedtime."
15—Theme (2 minutes and 35 seconds), until—S: Natalie reads letter.
16—"Petite Duchess" (Gavotte Unique), by Baron (2 minutes and 20 seconds), until—T: "The other world where."
17—"Hindoo Hop" (a slow fox-trot), by Levy (2 minutes and 10 seconds), until—S: Close up of orchestra.
18—"Air de Ballet," by Varley (1 minute and 15 seconds), until—S: Close up of scene on stage.
19—"Love Song" (Moderato), by Puerner (2 minutes and 55 seconds), until—T: "The first steps toward."
20—"Adagietto" (From Symphonette Suite), by Berge (4 minutes and 50 seconds), until—T: "At Dunning's Long Island."
21—Theme ff (4 minutes and 20 seconds), until—T: "To our deal gentlemen."
22—"Dramatic Suspense," by Winkler (1 minute and 30 seconds), until—T: "Tom, you must listen to me."
23—"Lento Allegro" (Symphonette Suite), by Berge (2 minutes and 30 seconds), until—T: "And with Monday morning."
24—"Vivo Finale" (From Symphonette Suite), by Berge (3 minutes and 50 seconds), until—T: "The bottom has dropped out."
25—"Birds and Butterflies" (Allegretto Intermezzo), by Vely (2 minutes and 30 seconds), until—T: "Mr. Waring is on the phone."
26—"In the Ruins," by Kempinski (3 minutes and 50 seconds), until—T: "At the International Engineers."
27—"Reproach," by Berge (3 minutes), until—T: "My machine is broken down."

Note: to action pp or ff.

28—"Dramatic Agitato," by Simon (1 minute and 25 seconds), until—T: "Her tortured brain snapped."

Note: to action pp or ff.

29—Theme ff (1 minute and 40 seconds), until—T: "And He watches over us."

"HOLD YOUR HORSES"

Theme: "Seremads Romantique" (And. con moto), Borch

1—Theme (3 minutes and 20 seconds), until—S: At Screening.
2—"Wedding March," Lohengrin (20 seconds), until—T: "If Beatrice Newns."
3—Continue to action (25 seconds), until—T: "She would have drowned."
4—"Scherzetto" (From Symphonette Suite), by Berge (5 minutes and 5 seconds), until—T: "He would have jumped off."
5—"Hunkatin" (Half tone one-step), by Levy (1 minute and 25 seconds), until—T: "Canavan oozes out as."
6—"Turbulence" (play pp or ff), by Borch (55 seconds), until—T: "The next day brought more."
7—"Capricietta," by Varley (2 minutes and 5 seconds), until—T: "And he didn't even get."

Note: Watch explosion.

8—Theme (1 minute and 45 seconds), until—T: "It's wonderful what a red."

Note: Watch explosion.

9—"Comedy Allegro," by Berg (2 minutes and 45 seconds), until—T: "Jim James, political."
10—Continue ff (45 seconds), until—T: "There followed a little."
11—"Irish Dragoons" (Medley), by De Ville (2 minutes), until—T: "That night Canavan."
12—"Eccentric Comedy Theme" (begin pp then to action), by Roberts (2 minutes and 10 seconds), until—T: "I have been looking for you."
13—"Half Reel Hurry" (begin pp then to action), by Levy (2 minutes and 20 seconds), until—T: "After learning the might."
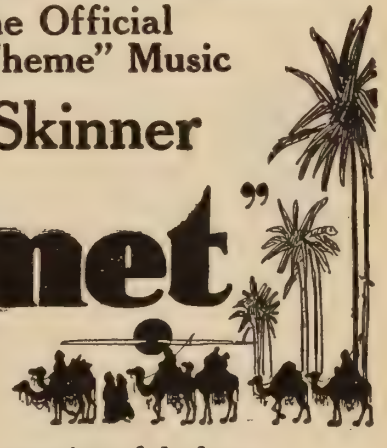
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Strand Theatre Opens in Newark

(*Continued from page 579*)

Brenner are the chief projectionists. A complete switchboard which controls the lights and effects throughout the theater is installed on the stage. All lighting and electrical work was done by the Newberger Electrical Co., of Brooklyn, N. Y.



Marquee of Newark, N. J., Rialto

Frank L. Smith, for a number of years publicity promoter for the Max Spiegel Enterprises, is managing director of the Rialto with Albert Barber, formerly assistant conductor of the Brooklyn Strand theater, as house manager. Alex H. Sherman, formerly connected with one of the largest advertising agencies in the state, is in charge of the publicity.

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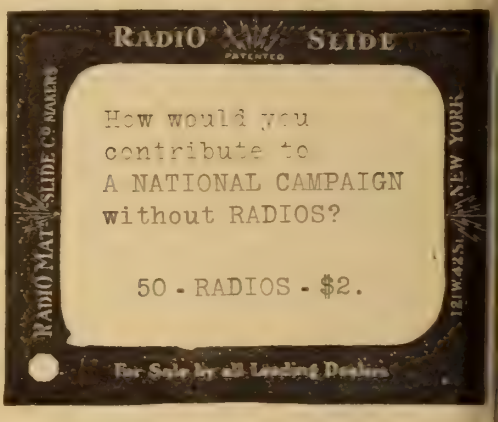
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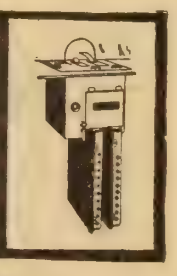
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MEN AND EVENTS IN THE FILM CENTRES

With "News" Correspondents

ITEMS OF THE EXCHANGES AND THEATRES

DETROIT

Hunter Robins, of the Robinhood theatre, has gone to California for the winter.

All street numbers in Detroit change on Jan. 1. The address of the film building will be 159 East Elizabeth street.

Hal Smith, of Special Pictures Corp., has moved his office to the sixth floor of the film building with Standard Film Service.

Mary Pickford in "The Love Light," Otis Skinner in "Kismet" and "Midsummer Madness" will all compete for popularity in Detroit the week of Jan. 9.

W. S. McLaren, of the Majestic-Colonial Theatre Co., Jackson, has leased the Onlywon in Jackson.

Michigan exhibitors are getting together to fight the Blue Sunday law which is to be proposed to the state legislature at its sessions next month.

PORTLAND, ORE.

John G. Von Herberg, junior member of the firm of Jensen and Von Herberg, accompanied by J. L. Gottstein, partner with the same corporation in ownership of the Coliseum theatre in Seattle, spent several days in Portland recently. They arranged future bookings for the J. & V. H. circuit throughout the Northwest.

Mrs. C. S. Jensen, wife of the senior member of the firm of Jensen and Von Herberg, returned to Portland in time for the Christmas holiday. She was called to Long Beach where her parents, Mr. and Mrs. Carlton reside, by the illness of her mother.

Plans for the Liberty theatre midnight frolic to welcome in the New Year are progressing.

The Pacific coast premier of "Love, Honor and Behave" is the screen attraction for the New Year's eve matinee.

The first part of the midnight matinee will be given over to a group of professional acts, some of which have already been engaged. Noteworthy among these acts will be the appearance of the Ladies' Symphony Orchestra of 30 pieces which has been playing at the Multnomah hotel and which gave a concert programme at the city auditorium recently. Exactly at 12 o'clock the special New Year's prologue which will be used only for this one programme, will take place and will auspiciously usher in the year 1921. Amateur acts supplied by some of Portland's best liked musicians, dancers and tricksters will conclude the programme. Serpentines, noise-makers of many varieties and souvenirs will be given away.

Christmas decorations were all in readiness for old Santa himself at the Majestic theatre, Portland, Ore., by December 18.

Simplicity marked the holiday decorations at this house which has endeavored to portray the holiday festiveness by the artistic distribution of evergreens and poinsettias and other means which for centuries have been symbolic of the yuletide season. Cedar boughs were used as the background for the trimmings and gave a fragrant, "woodsy" aroma to the entire theatre. Five hundred poinsettias, the majority of them beautiful cut flowers, were placed on the green with striking effect.

The decoration will remain through New Year's as the Majestic is one of the two large down town cinemas to give a New Year's eve midnight matinee. "A surprise programme" is being planned for the matinee and no detail as to its nature may be extracted from Frank Macey, manager of the Majestic, in charge of the arrangements.

CANADA

News of more than ordinary importance in Western Canada is that the Lyceum theatre, Winnipeg, Manitoba, has been leased by Mr. K. M. Leath of Calgary, Alberta, who is the owner of the Regent theatre in Calgary, the Strand and Savoy theatres in Moose Jaw and a fourth theatre in Swift Current. The Lyceum has been leased to Mr. Leath for a term of years by the owner, Mr. A. R. McNichol, who has made a number of important alterations in the house during the past months. A new feature has been the installation of a fine new orchestral organ, while other improvements have been the construction of a new ventilating system, the remodelling of the theatre front and entrance and the erection of large electric signs. Mr. Leath plans to add to these changes by the enlargement of the balcony to hold 400 additional seats, the construction of an imposing staircase to the balcony, the re-decoration of the theatre interior and the re-carpeting of all aisles and open spaces. The entire cost of all improvements will run to $75,000, it is announced.

His policy will be to present special attractions and the feature for the re-opening on January 3 is to the Fox special, "When New York Sleeps." This will be followed by "The Prey," starring Alice Joyce, and "Kismet."

Four new Simplex projection machines have been installed in moving picture theatres of Vancouver, B. C., during the past few weeks. Two Simplex models have been placed in the Rex theatre, while the new Allen theatre, one of the very handsome structures of the city, has been provided with two Simplex projectors under the direction of Joseph Lachance, chief electrician of the United theatres, Limited, Vancouver.

The Maple Leaf theatre, Vancouver, B. C., has been undergoing extensive repairs, one of the new features being an entirely new floor. Considerable work has been done in and around the theatre.

A special holiday engagement at Massey Hall, the large Toronto auditorium which seats 4,000 people, was arranged for "The Shepherd of the Hills." The special run opened on Christmas afternoon and extended to New Year's night with two presentations daily. Top price for evening performances was $1 and matinee prices were 25 cents and 50 cents. A large orchestra was organized for the engagement.

Winnipeg, Manitoba, has fallen into line with the leading cities of Canada for the establishment of a large building as the headquarters for local branches of moving picture exchange companies. Montreal, Toronto and Vancouver all have fine big structures which are now used exclusively for the accommodation of film exchanges and the decision has been reached in Winnipeg to have an entirely new office building of a suitable nature for the housing of film exchanges.

The Winnipeg Fire, Water and Light Committee has been notified that steps have been taken by local exchange managers to have their own fire-proof building before next October. Attempts had been made to obtain the Coca Cola building or a structure on Assiniboine avenue which belongs to the Winnipeg Electric Railway Company but it was found that neither of these structures was available for the purpose. The local exchanges are, therefore, proceeding with the construction of a building on Donald street that will meet all requirements. The City Council has been asked to give the first reading to the by-laws covering the erection of the building.

It is planned that each film exchange company using the new building will be required to pay an annual civic fee of $25 and the city is to make regular inspections of the structure.

NORTHERN NEW YORK

The Hotel Iroquois was the scene on Monday, December 20, of an enthusiastic First National franchise boosting gathering. Most of the prominent exhibitors of the city and nearby territory attended. The meeting was opened by Ralph H. Clark, general manager and treasurer of First National exchange, New York, and Hugh Rennie, local manager. Mr. Clark gave a history of the formation of the circuit, its problems, its achievements and its outlook for the coming year.

Mr. Clark was followed by Moe Mark, president of the Strand theatre interests, who dwelt at length on the value of the First National franchise. J. H. Michael, Harold B. Franklin, Harry Marsey, Fred Ullman, Walter Hayes also spoke briefly. Harry Rose of the Flash theatre, Tonowanda, and E. O. Weinberg of the Buffalo Strand, told of the advantages of the franchise. At the close of the meeting almost every exhibifor present became a franchise holder.

Martin E. Wolff of Rochester, since 1902 principal owner and manager of the Lyceum theatre in the Flower city, and for about ten years, associated with Charles Frohman, Inc., and David Belasco in the management of the Empire theatre, Syracuse, died recently in Baltimore.

The Buffalo Theatrical Managers' Association has elected the following officers for the ensuing year: Ira M. Mosher, president; J. H. Michael, Regent, vice-president; W. W. Bradley, United Theatrical Enterprises, secretary and treasurer. Board of Directors: Harry Marsey, E. O. Weinberg and Bruce Fowler and the above officers. Mr. Fowler succeeds William Graham, former manager of the Garden theatre, and Mr. Weinberg, takes the place of Earl L. Crabb, who resigned as manager of the Strand to assume the general management of the Buffalo Motion Picture Corporation with headquarters in New York.

C. A. Taylor, general manager of Gardiner Pictures, Inc., announces the closing of a week run for "The County Fair," at the Morgan theatre in Auburn, N. Y. Contracts have also been closed for Syracuse, Binghamton, Elmira and Cortland. The Gardiner company is planning a big week's run of this Tourneur production in the Broadway auditorium Easter week, putting on a mammoth county fair in connection with the present. Lew Horschel of Barn Dance farm will assist in the arrangements. "Before the White Man Came" will be shown in the Shubert-Teck theatre soon under the auspices of the local Red Men lodges.

Fred M. Zimmerman, president of Nu-Art Pictures, Inc., has closed the entire output of his company at the Oatka theatre, Warsaw, N. Y., where Fred Rice is manager. All the new Clara Kimball Young productions, which Nu-Art is handling in this territory, have been booked at the Young Auditorium, Perry, N. Y. For the week of December 27, Mr. Zimmerman placed "She Played and Paid," at the Empire theatre, where Manager Samuel Carver put on a big exploitation campaign. Mr. Zimmerman looks forward to an unusually successful year during 1920 for all branches of the motion picture industry.

Every employe of the local Realart exchange received a Christmas present from President Kohn of the home office. The present was in the form of "Long Green." Manager Harry E. Lotz has built up a wonderful business for Realart in this end of the state and predicts double the 1920 business the coming year. J. Walker of for Barcli, Schenectady, and B. Vohwinkel of the Orio'e, are among recent signers of the franchise. Jack Farren of the Victoria, Rochester, has booked "The Soul of Youth" for an extended presentation next month.

Ben Fitzer, who has an independent office in the Palace theatre building, has placed his big production, "Madonnas and Men," for two weeks at the Eckel theatre, Syracuse, commencing January 9.

"Hub" Taylor of the Buffalo Theatre Supply Company, is equipping the new Strand theatre in Belfast, N. Y., and the Opera House in Dansville has purchased a new Motiograph projection machine. Mr. Taylor journeyed to Corning last week to confer with J. J. Kelly, who is erecting a new house in that town to seat 1,275. Mr. Kelly now operates the Elk theatre, Corning.

E. O. Weinberg, without expending one cent in extra adertising and exploitation, put on Otis Skinner in "Kismet," at the Buffalo Strand the week of December 27 and broke all house records.

When every other house in the neighborhood was doing poor business the Elmwood had the good fortune to pack them in the first two nights of Christmas week, and Manager Bruce Fowler gives credit for the capacity business to the fact that he presented Olive Thomas in her last picture.

FLORIDA

Some competition the two theatres of Lakeland, Fla., have been having. The Casino has been operated by the Lakeland Amusement Co., which is one of the S. A. Lynch Enterprises. The Auditorium has been under the management of A. R. Nininger.

With the very best pictures, each house has been showing at an admission price of 10 cents, which as any showman knows, leaves no chance for profit, at present rentals, so the two houses have now consolidated, the Lakeland Amusement Co. taking over the Auditorium.

The Casino will be closed and extensive alterations made. In the meantime the Auditorium will be used for the showing of pictures. After the Casino is completed, the picture programs will be transferred to that house and the Auditorium used for road shows exclusively.

To entertain the winter visitors at Tampa, Fla., the city has appropriated a large sum of money. A band concert every day in the Tampa Bay Park; a great tent city in De Soto Park, where the "Tin Can Tourists" may camp out for the winter; and community sings every Sunday in the Tampa Bay Casino, are some of the features.

Mr. Earl Stumpf is in charge of the sings, and with the use of a stereoptican, he is putting over some stunts that are "packing them in." Mr. Stumpf has "dug up" a lot of song slides many of them old-timers that hit the tourists in the place where they live, by bringing back the songs of their childhood, and how they do sing. Oh, Boy! it is a treat to hear them.

OKLAHOMA CITY

C. C. Bailey has leased the Dreamland theatre at Canton, Texas, to Henry Taylor, a local business man.

The Strand theatre at Denton, Texas, has been completed and regular performances are in progress.

J. M. Reynolds has completed the Palace, a new movie theatre at Arlington, Texas.

J. Levy has started the erection of a new theatre at Amarillo, Texas. The new theatre will seat 1,700 and will be under the management of C. R. Sullivan.

E. E. Harris, former auditor for Robertson-Cole at Dallas, Texas, has been appointed office manager for Griffiths Bros. at Oklahoma City, and will handle specialty films.

The Dye, Ford & Rogers Enterprises, owning a chain of theatres in Texas, has been incorporated with a capital stock of $300,000. Incorporators are E. H. Hulsey, L. L. Dent and E. Lee Dye. Theatres in Wichita Falls, Amarillo and Plainview will be operated under the charter.

CINCINNATI

Louise Fazenda, on her way to Lafayette, Indiana, her home town, dropped off at Cincinnati today and was entertained at luncheon by film men, exhibitors and movie fans. Later she went to the Gifts theatre, and at the request of McMahon and Jackson, managers, appeared before several audiences clad in the comedy make-up that she used in "Down on the Farm." This is Miss Fazenda's first trip east in six years.

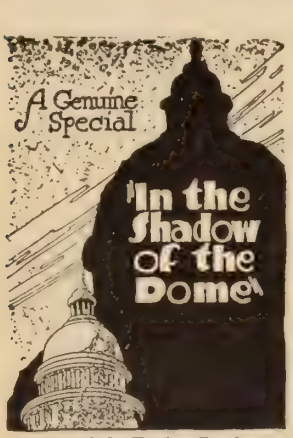
Wilbur Settle, owner of the Colonial theatre, Madisonville, will let contracts for an addition to his theatre, designed to give the house a total of 600 seats. At the same time the original part of the building, now of frame, will be enclosed with brick walls.

MASSACHUSETTS

Frank H. Roberts of Northampton, who recently bought the Majestic theatre at Easthampton, Mass., is making extensive repairs and improvements. The outside is being painted and a wide porch is being built across the sidewalk so that autoists may enter without being exposed to inclement weather. About 200 new electric lights are to be installed in the foyer, the inside walls are being retinted and a new roof is being added.

Negotiations for extensive changes in the management of local motion picture houses at Ware, Mass., are reported practically completed, although the actual transfers may not take place for several weeks because of the contract for films, which will have to be shown or be a complete loss. It is expected that Goldstein Brothers of Springfield, will buy out F. F. Sullivan of the Casino, the veteran motion picture producer here, and shift the production of their shows to the more desirable location. The Bijou in the Kaplan block may continue for a time to show the films contracted for by Mr. Gilmore, under the direction of Bernard Satz, who has been staging programs at the town hall on one or more nights per week.

If Mr. Satz decides to accept the offer made to him, he will direct productions at the Bijou until that is closed and then at the Casino, thus concluding the use of the town hall as a motion picture house, as far as he is concerned. While the deal is not completed, in detail, it is reported to have virtually gone through. Eventually, this would mean that patrons of the movies here would have their choice between the Casino and the Durrell, which is expected to continue for the present under the management of Mr. and Mrs. Shuster.



A David G. Fischer Production

ALBANY

Beginning January 30, the management of the Avon theatre in Watertown, N. Y., will donate 10 per cent. of the gross receipts each Sunday, after the payment of the war tax, to charity. The house was opened about a year ago, and while Sunday pictures are permitted in Watertown, the house ceased to run on Sundays several weeks ago, with the announcement that it did not think that public sentiment in the city was favorable to Sunday shows.

On January 30, however, the theatre will reopen for Sunday evenings, "Kismet" being the first of the attractions. Arthur J. Forbes, manager of the house, proposes a committee be appointed to determine what charities are to receive the 10 per cent. of the receipts. It has been suggested that a different organization be designated for each Sunday, in order that all will have an equal opportunity in sharing in the receipts.

As predicted in a recent issue of this publication, the Colonial theatre, Albany, N. Y., will revert to motion pictures, a change from stock to pictures being scheduled to occur on January 3. The house, which was originally given over entirely to pictures, has been playing stock since last June, with much success. The management figures, however, that Albany was not of sufficient size to sustain a year-round stock company. In all probability, stock will occupy the boards next summer. A grand organ with orchestral attachments has been installed. The house will open under the new policy with a presentation of "Earthbound."

A Masonic watch charm has been presented Uly S. Hill, who retired as manager of Proctor's Harmanus-Bleecker hall in Albany, N. Y., to assume management of the new Mark-Strand theatre in the same city. The gift came from the house staff of the hall. The presentation was made by Albert Crier, the publicity man. A supper followed and later on the orchestra in the theatre played for the dancing.

CANADA

The Famous Players' Canadian Corporation has now established itself in the Strand theatre of Hamilton, Ontario, one of the finest neighborhood theatres in that city. This house was formerly owned by Mr. Fred Guest, who was rated as one of Ontario's most successful independent exhibitors. The theatre has been remodelled, the new features including a ventilating system and rest rooms. The house has a seating capacity of one thousand on the one floor. The new manager of the theatre is Mr. H. E. Wilton, a former newspaper man of Hamilton, who showed considerable cleverness in arranging details for the reopening. One of his specialties was an eight-page souvenir booklet regarding the reconstructed theatre.

It is planned to install a pipe organ at a later date and for the present a piano is being used. The matinee admission price is 15 cents and top price for evening performances is 25 cents. The theatre was re-opened with "The Prince Chap," starring Thomas Meighan.

Toronto and Montreal moving picture exchange officers are now largely centered under the one roof in their respective cities. In Toronto, the development is due to the erection of a large and handsome addition to the Hermant Building which already provided quarters for a number of film distributors. The Montreal film headquarters are now concentrated more or less in a brand new building which was constructed for film exchange purposes. In both cities a number o fthe leading film renting companies have moved into the new premises and many of the leading celebrities of the exchange world are now to be found in handsome new offices.

The new Canadian Educational Films, Limited, which was granted a Canadian charter with a capitalization of $500,000 by the Dominion government a few days ago, has found a home in the Hermant Building, Toronto, while the Toronto offices of the Specialty Film Import, Limited, Canadian Pathe distributors, have been moved to ground floor of the Hermant structure from the original address on King street West.

The head office of Regal Films, Limited, has occupied the two top floors of the Hermant Building in Toronto, where Vice-President Arthur Cohen and General Sales Manager Harry A. Kaufman are established.

Vitagraph has taken the whole of the third floor of the Hermant structure for its Canadian headquarters and Mr. W. F. Barrett, the Canadian general manager, has laid out the offices to take care of big business. A recent visitor in Toronto was Mr. F. W. Smith of Vitagraph, Inc., New York.

The Fox Film Corporation, Limited, Toronto, continues to have its fine premises in the older portion of the Hermant Building, while the head office of the Canadian Universal Film Corporation, Limited, is only a few steps from the Hermant. The Famous-Lasky Film Service, Limited, is on Victoria street, south of the Hermant Building, but the Select Pictures' Corporation, Limited, is somewhat "distant" by being located at 13-15 Adelaide street West. The Toronto office of the Associated First National Pictures (Eastern Canada), Limited, is also located apart from others at 91-93 Queen street East. The Canadian Exhibitors' Exchange, Limited, operated under the auspices of the Exhibitors' Association of Ontario, is found on Richmond street East.

INDIANAPOLIS

The A. J. Obreshk Theatre Company of Whiting, Ind., has been incorporated at the Secretary of State's office. Capital is fixed at $100,000; the purpose, to operate theatres and the directors: A. J. Obreshk, Alta Obreshk and Chris Petrof.

The first Baptist church of Kokomo, Ind., was split into two factions, one of which wanted to see movies shown in the church and the other of which didn't. The pastor decided the two sides should debate the question. The judges decided against the movies, but those favorable to celluloid romances say the fight is not over, for true progress cannot be stemmed.

Manager Ralph Lieber of the Circle entertained 2,000 boy and girl carriers of the Indianapolis News at a Christmas party at which "Dinty" was shown in advance of its public presentaation in this city.

Every downtown photoplay house made comedy the heavy end of its bill for the week ending with Christmas Day. The theory was that business was going to be pretty poor because of the Christmas shopping rush and that most of the folks who would attend would be those seeking relief from their trying problems. The managers heard many expressions of praise for their plans, the newspapers taking the lead in recognizing the universal offering of comedy as a sort of public service.

An apple, orange, potato, sweet potato, loaf of bread or some small article of clothing was the admission charged to two special showings of Arbuckle and Mack Sennett comedies given at the Isis in Indianapolis for the benefit of the Salvation Army's Christmas charities two days before Christmas. The affair was arranged by Oscar A. Kantner, exploitation representative of the Indianapolis exchange of the Famous-Players-Lasky Corporation.

Performances were given at 9 and 10 o'clock on the morning of the benefit.

Clyde Wilson, owner of the Paramount theatre at Rochester, Ind., is to have the new Municipal Auditorium, which will be completed in the early summer.

The Luna Amusement Company, operating theatres at Lafayette and Fort Wayne, Ind., and Kankakee, Ill., has taken over the Nelson in Longansport and opened holiday week with "So Long Letty."

Ground will be broken shortly for a new 1,000-seat house to take the place of the Isis at Peru, according to Dale Loomis, manager. Loomis also operates the Victoria and Colonial in Peru.

The Orpheum at Lafayette has been closed by the Hornbeck Amusement Company as a non-paying proposition.

The People's Amusement Company is about to open its new Capitol theatre at Clinton, Ind. "So Long Letty" will be the opening attraction. The company also plans a new house in Evansville. It already has holdings in Ft. Wayne, Richmond and Terre Haute.

ST. LOUIS

Alert action on the part of the police frustrated an attempt to blow the safe of the Grand-Florrissant theatre containing $4,000, the receipts of Saturday and Sunday performances. This is the third attempt within the last two months to rob theatres belonging to the Famous Players-Lasky Missouri Corporation in St. Louis. Several losses through theft have already been suffered.

Miss Louise Fazenda, until recently with the Mack Sennett comedies, was a visitor in St. Louis last week. She was given a luncheon at the Hotel Statler, several local newspapermen attending. Miss Fazenda was accompanied by her mother and is making the first trip east of Californi a "since she can remember."

Manager R. Baker, of the Skouras theatres, left for a week's stay in New York.

Virgil Kelly, formerly a feature writer on the St. Louis Times, has been appointed assistant to J. Reeves Espy, publicity manager of the Famous Players-Lasky Missouri Corporation with offices in St. Louis. The Missouri concern has planned to spend more than $400,000 on newspaper and billboard advertising during the ensuing year.

Harry L. Pitner, manager of the Special Pictures Corporation of St. Louis, is planning a trip through the state visiting the various exhibitors.

Douglas Fairbanks' "Mark of Toro," opened to a capacity house at the New Grand Central this week.

William Goldman, manager of the Famous Players-Lasky Missouri Corporation, which controls 17 olcal houses, has announced that the Kings theatre, one of the most pretentious theatrical edifices in St. Louis, will hereafter run a Loew vaudeville program and that the Garrick theatre, which is situated in the downtown district, will be the means of exhibiting the film features formerly displayed at the Kings. Another radical announcement from the office of Mr. Goldman was to the effect that the Pershing theatre, one of the Famous-Players most elaborate first-run houses here, will offer a high-class stock bill after Christmas Day. The admission fee will be raised from 40 cents to 99 cents.

E. S. Holmes, manager, and Charles Howard of Vitagraph, Minneapolis, returned recently from a trip to La Crosse and Eau Claire, where they closed contracts for "Trumpet Island."

C. A. Gordon has become Minneapolis manager for Stoll Films, the product of an English picture company which will be distributed through Pathe. Mr. Gordon was formerly with Pathe.



The Complete Plan Book

Everything the Showman Needs on Every Picture Released

"Heida"

(Dramatic Story in Colors by Prizma. Directed by Tom Cushing. Scenario by Catherine Carr)

PRIZMA'S natural color subjects have ceased to be a novelty even to audiences but a dramatic story presented in colors, other than those hand-painted subjects of French origin and one or two multiple reel hand colored productions, is a most decided innovation. For its first venture into the dramatic field Prizma has selected the century old fairy story, "Heida," with its locale laid in picturesque Switzerland. This seems a wise choice for the apparel of the various characters of the play, the beautiful exteriors selected and the back grounds of flowers and red roofed Swiss buildings, permit the use of many of the photographic tints that show best and allows an opportunity of appealing to the senses both from a dramatic standpoint and from the angle of beauty of shades and colors.

Dramatically "Heida" is little more than an episodic story of the little Swiss orphan who, after living with her grandfather, a shepherd of the Alps, goes to the city far below to become the companion of a rich man's daughter and then back again to the old home when it becomes evident that she is not happy elsewhere. There is a slender theme of "Miracle Man" flavor to be sure, but the main interest in the picture centers about Madge Evans as "Heida" and the variety of beautiful colors that have been utilized in the ever changing sequences that make up the several reels of the offering. In support of little Miss Evans is a very capable cast of fine types for the roles of the various Swiss characters. Harry Rattenby who plays "the Alm Uncle" is especially good.

We cannot but feel that the release of this picture marks an epoch in motion picture production in that it is the first real indication that the black and white photography with its limited tintings is ultimately to be superseded by colors for dramatic subjects.

Prizma's artistry in color photograph does not need explanation but it might be well to state that the gaudy glaring shades of red and somewhat unnatural blendings of other tints have been entirely eliminated in "Heida." Some very beautiful effects are achieved in close-ups of the star and other players that lend naturalness to the images of the faces of the characters. There is, of course, an inclination toward staging the scenes of the story in exteriors that will allow the use of bright colors but the story moves along fairly well as drama.

As a picture for children's matinees, or special shows when the ordinary subject is not suitable this can not be excelled. Its exploitation possibilities from the fact that it is the first picture to combine the dramatic and artistic so successfully are great.

What the showing of "Heida" will mean to the industry remains to be seen. If Prizma can achieve as satisfactory results with any degree of certainty, at a reasonable cost, we do not see any reason why it should not monopolize the entire photographic portion of production until such time as competitors appear in the field. Certainly such colorings as appear in "Heida" would go far to put over the many slender picture stories that go to make up an average of the present day releases and further enhance the good picture both in entertainment and dramatic value.—*J. S. DICKERSON.*

"Edgar's Little Saw"

(Booth Tarkington—Goldwyn—Comedy)

HERE is a perfect representation of a certain Christmas spirit which prevails wherever big brother and little brother get together. Booth Tarkington has touched upon an idea which is remarkably truthful—one which generates humanites—one which scintillates with effervescent humor. Johnny Jones, who essays the part of Edgar Pomeroy, has found on Christmas morning that the long cherished carpenter's set is his for the asking. The most prized article is the little saw. Now Edgar reminds his baby brother to keep away from his toys in general and his saw in particular. But with infant precocity the youngster finds the hidden implement and proceeds to carve up the furniture, father's derby, the cat's tail, and Edgar's other toys. He doesn't miss hardly a thing which is destructible.

Of course when the parents see the damage they naturally blame Edgar and upbraid him for attempting to place the blame on little Charlie. Of course the youngster has forgotten the incident. Which scores another point for Tarkington and the director, Mason N. Litson. Tiny children forget very easily. But the cat is let out of the bag in due time when the cook discovers little Charlie attempting to renew his plan of sawing off the cat's tail. And Edgar is exonerated from blame. So he is permitted to go to his best girl's party. She makes fun of him for crying. But he retorts by saying, "Only girls cry."

The comedy is rich in childish fun and the pranks will be remembered by more than one parent. Perhaps it has been exploited in more than one home either by the parent when he was a child or by his offspring. At the Strand, New York, the audience was kept in constant glee. These Edgar comedies are so true to life that it is a pleasure to witness them and record their excellence. The company includes Lucille Ricksen as the best girl, Ruddy Messenger as the pal, Virginia Madison as the little brother, Charlie, and John Cossar as the doting and chastising father. Length, two reels.—*LAURENCE REID.*

"Fantomas"

(Fox Serial—Twenty Episodes)

THIS successor to "Bride 13," judged from the first four episodes, is a serial of a battle between a master criminal and the shrewdest minds of police headquarters. The correct planting of the character of this prince of crime and the development of the atmosphere of fear and awe and baffling mystery is most essential in the very beginning and it is excellently done. It is not exaggerated by crass improbability, but at the same time the suspense created is intense.

The story of the serial is adapted from a series of French detective novels by Marcel Allain and Pierre Souvestre. The various episodes are certainly full of the mystery and daring we are wont to ascribe to French detective stories. For instance, in the first episode, "At the Stroke of Nine," Fantomas threatens to kidnap Harrington, an eminent scientist, at nine in the evening. Harrington is sitting in his library, surrounded by a detective and members of his household, and his grounds are guarded. Seemingly it is impossible for any foul play to take place. Yet by a series of incidents, far-fetched to a certain degree of course, Fantomas carries off his prey under the very eyes of the police.

The second episode concerns the million dollar reward for the return of Harrington, offered by his daughter. It ends with Fantomas himself stealing the money. More interest is created by the effort to locate the formula for making gold, which Harrington has discovered. There is romance on the serial, with Johnnie Walker, who created the unforgetable role of the hero in "Over the Hill," playing a serial hero in first class style. He is athletic, hard-hitting, and is able to defeat single handed about thirty men in one episode. The girl is Edna Murphy, who, in the first four episodes at least, is not called upon to do any daredevil stunts. Fantomas is Edward Roseman, who is sufficiently crafty and hateable and wears his many disguises very well. The rest of the cast is equally satisfactory.

The story is laid in New York City, with some backgrounds which will be easily recognized. As for the physical thrills, they are there, but not the stupendous, breath-taking variety. There is a motorboat blown up, and an automobile wreck. Walker also hangs from the edge of a roof, with a crowd of villains firing shots at him from a distance of ten yards, and a man stamping on his clutching fingers from above.

Fantomas should take its place with the best of the "crack" serials if the suspense can be kept up in the remaining episodes. The scenario and direction are by Edward Sedgwick. Horace Plympton is responsible for the photography. —*MATTHEW A. TAYLOR.*

Index to Complete Plan Book and EXHIBITORS' BOX OFFICE REPORTS

EDITOR'S NOTE—Exhibitors will find here a complete list of all feature pictures for the last sixteen weeks arranged alphabetically as an index to The Complete Plan Book for this period, naming the picture, the producer, the star, the release date, and designating the issue of MOTION PICTURE NEWS which contained the original review.

The following also contains our reviewer's opinion encompassed in a brief single line and gives the comments of exhibitors who have shown the picture and forwarded their opinions. And we also publish a final line fairly summarizing a consensus of all opinions received on each picture. As many of the exhibitors do not comment on every picture (merely checking it Big, Average or Poor), we arrive at the consensus not only by the actual comments made and published, but are also guided by the reports from exhibitors who have made no actual comments, but have merely checked the box office value of the picture.

All the pictures mentioned are five-reel features, unless marked otherwise. Serials are reviewed also. At the conclusion of this department will be found the "Flash-Backs," being comments on films released prior to September 18, 1920.

PICTURE	BRAND	STAR	RELEASED	PLAN BOOK

ALWAYS AUDACIOUS (PARAMOUNT-ARTCRAFT) WALLACE REID ..... NOV. 20
"Clever twists make interesting crook story."—M. P. News.
Exhibitor Comment—"This is a sure-fire box office attraction. Audiences seemed well pleased." "Story little impossible but business was big. Some fine double exposures in this and picture one of his best." "An entertaining feature which drew well." "Great in story and in production. Wally Reid always has good following and great stories. Went over big." "Better than average business." "An unusually pleasing picture which ran to exceptionally big houses all week. Star an excellent drawing card. Everybody pleased. Good story, well done." "Wallace Reid is very popular with our patrons and 'Always Audacious' pleased our audiences. Did good business for the week." "Entertaining picture. Business was very good during run." "Drew large crowds and met with the favor of home-going audiences." "A good production having entertaining story. Box-office receipts good."
Consensus—"Good picture, good puller."

ARE ALL MEN ALIKE? (METRO) MAY ALLISON ..... NOV. 6
"Rather inconsequental for feature length."—M. P. News.
Exhibitor Comment—"Fair business with a picture that was hard to tell what it was about."

BEAUTIFULLY TRIMMED (UNIVERSAL) CARMEL MYERS ..... DEC. 11
"Mediocre picture on a hackneyed theme."—M. P. News.

BEGGAR IN PURPLE, A (EDGAR LEWIS-PATHE) SPECIAL CAST ..... NOV. 13
"Good production given average story."—M. P. News.

BEHOLD MY WIFE (PARAMOUNT-ARTCRAFT) SPECIAL CAST .. OCT. 23
"Novel story given rich production."—M. P. News.
Exhibitor Comment—"Excellent—100 per cent. entertainment. Has every requisite feature for the most critical movie fan. Went big all week. A great box-office attraction." "Played at two theatres here and each seemed to do a big business." "One theatre considered it such a success that it held it over for a second week." "Splendid production which was well liked by my patrons. Sure-fire box-office attraction." "Very good picture playing to good business. Held for second week." "Undoubtedly one of the best and most successful pictures of the year. Played to exceptionally big business for seven days." "Interesting picture and well put on which appealed to both men and women patrons. Did more than average business for a week." "Doing good business second week. Everyone agrees it's the kind of picture to hold the attention spellbound." One of the best pictures of the year. Went big all week.
Consensus—"Good picture, good puller."

BEWARE OF THE BRIDE (FOX) EILEEN PERCY ..... OCT. 30
"This would look better as a two-reel slapstick."—M. P. News.
Exhibitor Comment—"Favorably received and good program picture. Average business three days."

BILLIONS (NAZIMOVA-METRO) NAZIMOVA ..... DEC. 11
"Very weak picture material in Nazimova's latest."—M. P. News.
Exhibitor Comment—"Nazimova shows a decided improvement in this picture over 'Madame Peacock.' Well taken by big audiences for the entire week." "Picture proved a frost here. It is 'not much' and my audiences were below normal. Many thought it the poorest film Nazimova has ever played in."
Consensus—"Average picture, average puller."

BLACKBIRDS (REALART) JUSTINE JOHNSTONE ..... DEC. 25
"Justine Johnstone is a welcome screen figure in crook melodrama."—M. P. News.

BLACKMAIL (METRO) VIOLA DANA ..... OCT. 16
"Viola Dana gives color to familiar story."—M. P. News.
Exhibitor Comment—"Interesting. Instructive as well. Favorably commented upon. Average business." "Above average business with a very poor picture. Viola Dana the only redeeming feature in whole picture which was bad as to story, cast and photography." "A weak story that fitted its star beautifully and gave her a chance to do her best. Obvioous plot. Business fairly good."
Consensus—"Average picture, average puller."

BODY AND SOUL (METRO) ALICE LAKE ..... OCT. 23
"Story of dual personality fairly interesting."—M. P. News.

BRANDING IRON, THE (GOLDWYN) SPECIAL CAST ..... OCT. 23
"Story of primitive passions is rather overdone."—M. P. News.
Exhibitor Comment—"An average picture. Fair box-office results." "Brought a normal business, something unusual for pre-Christmas days."

BROADWAY BUBBLE, THE (VITAGRAPH) CORINNE GRIFFITH ..... NOV. 27
"Corinne Griffith does excellent work in dual role."—M. P. News.
"Did better than average business at two first-run houses simultaneously. Just melodramatic enough to attract, and not too emotional, so as to offend." "Opened big and kept up big all week. A picture that pleased everybody because it is logical."

BROKEN GATE, THE (FROTHINGHAM-HODKINSON) BESSIE BARRISCALE ..... JAN. 1
"Sob sister story is highly theatrical."—M. P. News.

BRUTE MASTER, THE (HODKINSON) HOBART BOSWORTH .... NOV. 6
"Hobart Bosworth scores in vigorous story of the sea."—M. P. News.

CHALLENGE OF THE LAW, THE (FOX) WILLIAM RUSSELL .... OCT. 23
"Russell at his best; a real entertaining drama."—M. P. News.

CITY SPARROW, A (PARAMOUNT-ARTCRAFT) ETHEL CLAYTON ..... DEC. 4
"Weak in drama, but strong in sentiment."—M. P. News.
Exhibitor Comment—"Opened with usual audiences, but business grew last few days and it went over big." "Mediocre picture lifted from mediocrity by good acting of Ethel Clayton and by splendid direction."
Consensus—"Average picture, average puller."

CLOTHES (METRO) OLIVE TELL ..... OCT. 9
"Talky picture made from stage satire."—M. P. News.
Exhibitor Comment—"A fair picture. Picture drew well for first two days; rest of week mediocre. Average week's receipts." "A good picture which pleased. Average business two days." "Very good. The title pulled well and the picture pleased. Played a week to good business. It would stand some careful editing for it's too long. On the whole, a nice little picture." "A light feature, more of a woman's picture than anything else. Business fair."
Consensus—"Average picture, average puller."

COAST OF OPPORTUNITY, THE (BRUNTON-HODKINSON) J. WARREN KERRIGAN ..... DEC. 25
"Picturesque story with Kerrigan in heroic role."—M. P. News.

CONRAD IN QUEST OF HIS YOUTH (PARAMOUNT-ARTCRAFT) THOMAS MEIGHAN ..... NOV. 20
"Delightful story is enriched on the screen."—M. P. News.
Exhibitor Comment—"Fair picture bringing average box-office receipts." "Drew about average crowds during the entire week. People characterized it as 'very good.'" "Average picture with about usual business."
Consensus—"Average picture, average puller."

CRADLE OF COURAGE, THE (PARAMOUNT-ARTCRAFT) WILLIAM S. HART ..... OCT. 9
"Has plenty of action and should please."—M. P. News.
Exhibitor Comment—"Pleasing picture but we had about average business." "Well up to the average of Wm. S. Hart's pictures and should be a good drawing card at all theatres where he is popular. We did excellent business with this picture for one week." "The combination of a popular star and a good picture, and the result is good business." "Out of Hart's line, should be kept in the Western type." "Carried picture seven days. My custom is two changes weekly." "Attracted large audiences but failed to meet with the approval usually accorded the cowboy." "Fine picture, played to big business." "A different Hart picture, but none-the-less vigorous than his Western productions. Pleased his admirers and also those who do not care for Hart as a rule. Big business."
Consensus—"Good picture, good puller."

CURTAIN (FIRST NATIONAL) KATHERINE MACDONALD ..... OCT. 16
"Lifelike story suffers from mechanical development."—M. P. News.
Exhibitor Comment—"Played to exceptional business. Katherine MacDonald appears to be growing more popular." "Katherine MacDonald gave entire satisfaction. Picture well produced. Splendid supporting cast. Business very good." "It's by far the best acting Katherine MacDonald has ever done. People liked it well enough to fill two houses for a week simultaneously. Good entertainment." "Averagely pleasing story. Poor ending. Star's work shows improvement." "Very pleasing audience picture to good business. Miss MacDonald's best picture. Story at least for her rational and she is livening up considerably."
Consensus—"Good picture, good puller."

DANGEROUS BUSINESS (FIRST NATIONAL) CONSTANCE TALMADGE ..... DEC. 11
"Rather frail but fairly amusing."—M. P. News.
Exhibitor Comment—"Fine production which seemed to please and brought fine business."

DEAD MEN TELL NO TALES (VITAGRAPH) SPECIAL CAST .... NOV. 13
"Vivid, 'punchy' story; production excellent."—M. P. News.

DEVIL TO PAY, THE (BRUNTON-PATHE) SPECIAL CAST ..... DEC.
"Strong mystery story carries interest."—M. P. News.

DEVIL'S GARDEN, THE (BENNETT-FIRST NATIONAL) LIONEL BARRYMORE ..... NOV.
"Rather grewsome story, well produced and acted."—M. P. News.
Exhibitor Comment.—"Appeals to the highly sophisticated audience. Opened to very big business." "Its too heavy for the average audience. And it's too gloomy. For those who go to the theatre to see fine acting, this will be a splendid attraction, but not for the vast majority who go only to be amused."
Consensus—"Average picture, average puller."

Box Office Reports continued on page 598

"NINETEEN AND PHYLLIS"
(Kane-First National)

Ray Scores Again With Pleasing Study of Small Town Life

IT is only a jump from the farmer lad to the small town youth, but Charles Ray can always negotiate it. Indeed there is scarcely any difference in the two studies. What passes for one could easily pass for the other. "Nineteen and Phyllis" could be called "Peaceful Valley" and vice versa, since there is not enough variation of plot and characterization to distinguish them. The newest release places the star in store clothes. That is about the only difference except the romantic note is better emphasized and there is more broad humor. "Peaceful Valley" relied much on its note of pathos and heart interest. "Nineteen and Phyllis" conquers through its representation of small town life.

One might call it a grown-up Edgar comedy. The wealthy rival who sports the only dress suit in town. Ditto a car and the fact that the dashing heroine lives up to her sex by keeping her worshippers guessing—his is of the Edgar brand. It is delightful comedy which sends out flashes of real entertainment. Never is there a dull moment. The hero might be another Tarkington character too—one Billy Baxter. The incident is what keeps the spectator's attention. The author or director is responsible for adding a timely touch. He brings into play the crime wave which is sweeping the country. A burglar is preying on the village and a thousand dollar reward is offered for his capture. To the "eighteen per week" clerk, this is a sum not to be lightly dismissed. It means that he can also have a dress suit and a sport car.

A trolley car is utilized which carries the young people to a dance hall which is a reminder of the Toonerville trolley that meets all the trains. Its constant bumping generates enthusiastic guffaws. The laughter is maintained in Ray's efforts to measure himself for a dress suit. The humor and pathos are expressed in his attempt to sneak out of the house to attend the party. This is a rich incident which is subtly introduced and lightly touched upon. The youth is all togged out, but father waits at the bottom of the stairs. He takes off his shoes and carries them, but father still waits. Perplexed, he is about to give it up when he thinks of the roof and escapes. But in effecting his release he runs right into the burglar. There is a struggle upon the roof with shoes and silk hat falling into disrepute. But the criminal is captured and lugged out to the party and the reward is enough to make the heroine realize that her hero possesses the necessary courage. The titling is attractive, being placed in a circular frame after the manner of paintings. "Nineteen and Phyllis" is one of Ray's best. Make no mistake in booking it.—Length, 5 reels.—*Laurence Reid.*

THE CAST

Andrew Jackson Cavanaugh.....Charles Ray
His Uncle, Daniel Cavanaugh.....George Nichols
Mrs. Daniel Cavanaugh.....Cora Drew
Phyllis Laurin.....Clara Horton
Judge Lee Laurin.....Frank Norcross
Jimmy Long.....Lincoln Stedman

By Frederick Stowers.
Directed by Joseph De Grasse.

PRESS NOTICE—STORY

A story of small town life is represented in Charles Ray's latest picture, "Nineteen and Phyllis," which comes to the ———— theatre next ————. Of course it is natural to expect Mr. Ray in a study of this character. He has played it so long that it has become a perfect representation of its kind. The picture offers the star to flash his skillful talent in a part which he has made famous. He is remarkably adept in giving life to the small town youth. As Andrew Jackson Cavanaugh the star may be said to add a further study to his gallery.

The story revolves around a youthful romance. The hero works for eighteen dollars a week and his poverty is a thorn in his side when he compares himself to Jimmy Long, the wealthy son of the seed store merchant—a boy who flashes the only dress suit and racing car in town. The youth knows that if he had a thousand dollars he could win the girl easily. The sum is his when he wins the reward for capturing a burglar. The heroic exploit makes him secure in the girl's estimation. And romance and riches are his for the asking. The company supporting the star is proficient and the direction is praiseworthy.

PROGRAM READER

He was chagrined because his rival constantly taunted him with a dress suit and a fast motor car. Andy could only wear his store clothes bought with a salary of eighteen dollars a week. He knew that if he couldn't get a dress suit and a car that the girl would give her affections to his hated rival. It was a good thing that a crime wave was abroad in the little town. Else Andy might never have gained the girl, the dress suit and the car. But in capturing the ————. To telling more would be spoiling the picture for you. So come to the ———— theatre next ———— and see Charles Ray in his brightest and most humorous comedy-romance of the year. See "Nineteen and Phyllis."

SUGGESTIONS

Here is Charles Ray again. So get out the S. R. O. sign. You might state that this comedy-romance is much like a story by Booth Tarkington—that it offers the same captivating study of small town life. Play up the title. It is attractive. Make use of the incident. Use the ideas of Ray measuring himself for dress suit and carrying his shoes in his hand to avoid a stern father. Your artist can exploit the idea for your lobby frames. You can use the old songs for prologue with a rural character singing them. You can stage a barn dance effect which could appeal to your audience. But if you don't want to go to expense, the announcement that Ray is coming might be enough.

"THE ROOKIE'S RETURN"
(Ince-Paramount-Artcraft)

Quite Frail But Fairly Pleasing

IF the audiences who remember "Twenty-three and One-half Hours Leave" have been waiting expectantly to see another model of its kind, they are apt to be disappointed in "The Rookie's Return," the latest Douglas MacLean and Doris May attraction. It seems to us that Thomas H. Ince will have to try again. The first-mentioned has been mellowed in the memory until it stands out as one of the finest pictures ever made. Which, of course, counteracts the good points of the newest release. One expects too much of these co-stars. Perhaps that is the reason that we are doomed to disappointment. So we must accept the next best thing.

"The Rookie's Return" is not quite up to the standard of some other releases charged up to the MacLean and May account. At that it offers pleasing entertainment, although its substance is not overcharged with red corpuscles or film calories. Its plot is easily penetrable, but manages to exude a deal of color through the spontaneity of the action and the charm of the interpretation. It is all about a young rookie who, unable to find a job, takes up the precarious task of selling books. While he doesn't dispose of any, good fortunes places him in the path of an attractive specimen of the opposite sex. And orange blossoms are certainly seen in the offing. The hero comes from a good family and he inherits his aunt's estate under certain conditions.

Here is where most of the comedy enters and it scintillates with effective incident. The servants are under the impression that they will inherit princely sums if they are discharged immediately. So they evolve a plan to make things unpleasant for the erstwhile rookie. But he is determined to put up with their insults to keep the fortune in the family. Another channel of effective comedy flows from the efforts of a humorous grandfather of the girl who would bring the young people together. He, it is who, translates the will to read O. K. with the hero. And because of his fondness for him there is no question of the love stakes. MacLean has a pleasant way which has established a healthy following for him. It is to be regretted that Miss May is not given equal opportunities. Her name is on the silversheet in prominent display, but her presence in the plot is scarcely noticeable. One of the best bits is rendered by a very competent character actor, Frank Currier, and Leo White has opportunities to play his Gallic role again—a role he made famous in Essanay comedies. "The Rookie's Return" is frail and hardly substantial enough for feature length. But it entertains after a fashion. The speed keeps it going—breezy acting and action—Length, 5 reels.—*Laurence Reid.*

THE CAST

James Stewart Lee.....Douglas MacLean
Alicia.....Doris May
Dad.....Frank Currier
Henri.....Leo White
Gloria.....Kathleen Key
Mrs. Radcliffe.....Elinor Hancock
Gregg.....William Courtwright
Tubbs.....Frank Clark
Mrs. Perkins.....Aggie Herring
Francois Dupont.....Wallace Beery

By Archer M. McMackin.
Directed by Jack Nelson.
Photographed by Bert Cann.

PRESS NOTICE—STORY

"The Rookie's Return" is the title of the latest Douglas MacLean and Doris May picture which comes to the ———— next ————. This offering is said to be on a par with "Twenty-three and a Half Hours' Leave" in its perfect comedy and the spontaneous development of its plot. Besides it measures out an equal portion of humanities. Mr. MacLean plays a rookie lately returned from the war who, deprived of a job, takes up the task of selling books. He doesn't meet with any success and is forced to turn to another occupation. Good fortune smiles upon him when he inherits his wealthy aunt's estate and his troubles still assemble when he endeavors to keep the inheritance within the family.

A clause in the will states that the servants will come into goodly fortunes if they are dismissed. So it is a task to keep them despite their insults. He takes his affairs to a lawyer who is so charmed with his manner that he arranges to have him in the family. The lawyer allows himself to be kidnapped but it all ends happily with the hero finding romance with a pretty heiress. The comedy is rich in its sure-fire incident and breezes through with plenty of vigor and vitality. The stars are perfectly at home in their respective parts and are splendidly supported by Frank Currier and others. Jack Nelson directed.

PROGRAM READER

He came back from the war and couldn't find a job. But when one is out of work one can always sell books. It is a precarious task and Douglas MacLean found it out to his sorrow. But in soliciting his offers he met a very charming girl—a girl he felt was the brightest personality that ever entered his life. So well did he like her that he made provision to meet her again. Did he? That remains for you to discover when you see Douglas MacLean and Doris May in "The Rookie's Return" at the ———— theatre next ————. It is a highly entertaining comedy—one which is certain in its appeal to the fancies of young and old. It carries sentiment, humor, romance and heart interest, and is perfectly acted. To miss it is to miss the treat of the season.

CATCH LINES

He came back from the war to find himself out of work. He took up the task of selling books. What happened? See "The Rookie's Return."

See Douglas MacLean and Doris May in "The Rookie's Return." A picture as enjoyable as "Twenty-three and a Half Hours' Leave." Don't miss it.

Exhibitors' Own Box Office Reports

(Continued from page 596)

PICTURE	BRAND	STAR	RELEASED	PLAN BOOK

DICE OF DESTINY (HAMPTON-PATHE) H. B. WARNER.....DEC. 11
"H. B. Warner puts 'punch' into strong dramatic story."—M. P. News.

DINTY (NEILAN-FIRST NATIONAL) WESLEY BARRY.....DEC. 4
"Melodrama and Sentiment put this one over."—M. P. News.
Exhibitor Comment—"Wesley Barry in this picture is proving a worthy attraction and causing favorable comment." "Big business all week. The public wants plays of this kind." "Picture proved very average drawing card. Work of Wesley Barry considered very good but story as a whole failed to please. Almost too melodramatic."
Consensus—"Good picture, good puller."

DISCARDED WOMAN, THE (HALLMARK) SPECIAL CAST.....JULY 10
"Hectic melodrama with familiar stock situations."—M. P. News.

DOWN HOME (WILLART-HODKINSON) SPECIAL CAST.....NOV. 6
"Some interesting moments in this rustic story."—M. N. News.

DRAG HARLAN (FOX) WILLIAM FARNUM.....NOV. 6
"If they like Farnum, it's a good bet."—M. P. News.
Exhibitor Comment—"Our patrons were very glad to see William Farnum back in the good old Western stuff." "More than usual business. Patrons seemed entertained." "William Farnum has a good box office value. Picture liked and box-office returns fine." "Farnum always goes over big in a Western picture."
Consensus—"Good picture, good puller."

DWELLING PLACE OF LIGHT, THE (HAMPTON-HODKINSON) SPECIAL CAST.....SEPT. 25
"Picture is heavy and morbid, though well acted."—M. P. News.

EMPIRE OF DIAMONDS, THE (PERRET-PATHE) SPECIAL CAST).....DEC. 25
"A splendid production given mystery story."—M. P. News.

EYES OF THE HEART (REALART) MARY MILES MINTER.....NOV. 13
"Mary Miles Minter scores in story of pathos and sentiment."—M. P. News.
Exhibitor Comment—"A fair picture, well acted. Mary Miles Minter has her own personal following, but aside from them, the picture did not have much of an appeal."

FACE AT YOUR WINDOW, THE (WILLIAM FOX) SPECIAL CAST.....NOV. 13
"Propaganda picture developed along orthodox lines."—M. P. News.

FATAL HOUR, THE (METRO) SPECIAL CAST.....NOV. 13
"Crude melodrama makes mediocre picture."—M. P. News.

FELIX O'DAY (HAMPTON-HODKINSON) H. B. WARNER.....SEPT. 18
"A good production from all angles."—M. P. News.

FIREBRAND TREVISON (FOX) BUCK JONES.....JULY 31
"Buck Jones practically duplicates his last picture."—M. P. News.
Exhibitor Comment—"Not as good as some of the others. Average business two days."

FIXED BY GEORGE (UNIVERSAL) LYONS-MORAN.....NOV. 6
"Lyons and Moran produce successful farce."—M. P. News.

FLAME OF YOUTH, THE (FOX) SHIRLEY MASON.....DEC. 18
"A pleasing, simple romance with Shirley Mason."—M. P. News.

FLYING PAT (NEW ART-PARAMOUNT-ARTCRAFT) DOROTHY GISH.....JAN. 1
"Fairly pleasing offering with Dorothy Gish."—M. P. News.

FOOD FOR SCANDAL (REALART) WANDA HAWLEY.....NOV. 13
"Very obvious, but fairly interesting."—M. P. News.
Exhibitor Comment—"Light, pleasing little comedy. They came because they liked Wanda—and they did not register a kick. Box-office just fair." "This sure did go over big and the picture deserved it, for it is interesting and entertaining." "Fair picture with only average box-office receipts."
Consensus—"Average picture, average puller."

FORBIDDEN THING, THE (DWAN-ASSO. PRODUCERS).....NOV. 27
"Vivid and vital story rich in spiritual quality."—M. P. News.
Exhibitor Comment—"Good picture to fair business." "A fine production. People stood in line all week to see this picture. Big business."

FORBIDDEN VALLEY (BLACKTON-PATHE) MAY MCAVOY-BRUCE GORDON.....OCT. 16
"An exciting story concerning a Kentucky feud."—M. P. News.

FROM NOW ON (FOX) GEORGE WALSH.....OCT. 2
"Entertaining crook story, with George Walsh, well directed."—M. P. News.

FURNACE, THE (REALART) SPECIAL CAST.....DEC. 4
"Talky picture has little appeal."—M. P. News.
Exhibitor Comment—"One of the best pictures I have seen. It has strength and purpose and is wonderfully portrayed by excellent cast. Exceptionally good business." "An absolute sensation. A knockout. Had S. R. O. sign up from opening day till finish of week. One of the best picture I've ever seen." "Unusually good audience picture. Everybody liked it. Opened to big Sunday business." "Very big production. Business better than average." "The plot of the picture is good but the details are not well worked out. It is fair. Average receipts."

GILDED DREAM, THE (UNIVERSAL) CARMEL MYERS.....OCT. 23
"Commonplace story developed along traditional lines."—M. P. News.

GIRL IN THE WEB, THE (HAMPTON-PATHE) BLANCHE SWEET.....JULY 31
"A splendid production from all angles."—M. P. News
Exhibitor Comment—"A good story. It drew well. Two days to average business." "Fair. Don't think Blanche Sweet belongs in these silly namby-pamby roles. She is one of the best emotional actresses on the screen—but wasted in drivel like this. Box-office only fair."

GIRL OF MY HEART (FOX) SHIRLEY MASON.....DEC. 18
"Star fails to enliven very dull story."—M. P. News.

GOOD-BAD WIFE, THE (VERA McCORD PRODS.-FILM BOOKING OFFICE) SPECIAL CAST.....OCT. 30
"Good production given rather illogical story."—M. P. News.

GOOD REFERENCES (FIRST NATIONAL) CONSTANCE TALMADGE.....OCT. 16
"Stars popularity may get it by."—M. P. News.
Exhibitor Comment—"Brought crowded houses as do all Talmadge pictures, either Constance or Norma." "Above the ordinary Constance Talmadge productions, and was well patronized." "Pleases star's followers. Opened to excellent business."

GREAT LOVER, THE (GOLDWYN) SPECIAL CAST.....DEC. 4
"Slow Moving that depends largely on titles."—M. P. News.
Exhibitor Comment—"A poor picture. Average box-office receipts."

GUILTY OF LOVE (PARAMOUNT-ARTCRAFT) DOROTHY DALTON.....OCT. 9
"Star gives splendid portrayal of mis-led girl."—M. P. News.
Exhibitor Comment—"This is an average picture but drew more than usual business." "Picture fairly popular. Dorothy Dalton very well carries off her emotional role." "Good picture which brought about the usual audiences." "Pleased some classes while some resented it."
Consensus—"Average picture, average puller."

HALF A CHANCE (JESSE D. HAMPTON-PATHE) SPECIAL CAST).OCT. 30
"Well acted and directed, but development suffers."—M. P. News.

HARRIET AND THE PIPER (MAYER-FIRST NATIONAL) ANITA STEWART.....OCT. 30
"Favorite formula given rich production."—M. P. News.
Exhibitor Comment—"Regarded this as just a fair picture and drew average houses." "The entertaining value of this picture is good, and drew more than usual business." "This picture pleased. Business normal. Anita Stewart is only fairly popular." "They liked it—but did not do capacity business. Just fair. Wherever Miss Stewart is popular it should should be a knockout." "A rather poorly motivated play based on an old theme. Anita Stewart's charm and ability help to make it an average drawing card."
Consensus—"Average picture, average puller."

HEADIN' HOME (YANKEE-KESSEL & BAUMAN-STATE RIGHTS) BABE RUTH.....OCT. 9
"Babe Ruth makes debut and scores a hit."—M. P. News.

HEARTS ARE TRUMPS (METRO) SPECIAL CAST.....DEC. 11
"A complex melodrama very well produced."—M. P. News.
Exhibitor Comment—"There is nothing startling about this production. Ranks about average."

HEARTS UP (UNIVERSAL) HARRY CAREY.....JAN.
"Harry Carey has satisfying offering here."—M. P. News.

HELD BY THE ENEMY (PARAMOUNT-ARTCRAFT) SPECIAL CAST.....OCT. 16
"Civil war romance looks good as a picture."—M. P. News.
Exhibitor Comment—"An average picture. Fair business." "Business exceptionally good. Surprisingly large crowds. Good picture, well liked, surrounded by attractive program." "A beautiful picture but not a box-office puller. Got through a week's run by the skin of the teeth. "One of the best Civil War stories I've ever played. Crowded houses for the entire run, and everybody liked it. From a box-office standpoint it was a splendid attraction and business was great." "This feature seemed to please the audiences and we got big box office results."

HELIOTROPE (COSMOPOLITAN-PARAMOUNT-ARTCRAFT) SPECIAL CAST.....DEC.
"A different picture here."—M. P. News.
Exhibitor Comment—"Fairly entertaining picture given a good production and attracting good business for week run." "Good picture well worth seeing, which was attested by my houses, which were pretty well crowded." "Did well and held over second week. Like most second-weekers here unless they are far above the average or highly advertised it petered out." "An excellent picture in every respect and business grew all week."
Consensus—"Good picture, good puller."

HELP WANTED—MALE (HAMPTON-PATHE) BLANCHE SWEET.....OCT.
"Too light and vapid for a five-reeler."—M. P. News.
Exhibitor Comment—"An average picture to average business for one week." "This is an average production which brought usual business." "A good picture to poor business one day."
Consensus—"Average picture, average puller."

HER BELOVED VILLAIN (REALART) WANDA HAWLEY.....DEC.
"French farce adaptation that falls short in American requirements."—M.P. News.

HER UNWILLING HUSBAND (HAMPTON-PATHE) BLANCHE SWEET.....NOV.
"Good production given average story."—M. P. News.

HONEST HUTCH (GOLDWYN) WILL ROGERS.....SEPT.
"Rogers scores again in human, likeable role."—M. P. News.
Exhibitor Comment—"Wonderfully entertaining picture which the audience seemed to like. Box-office receipts larger than usual." "Great as an entertaining feature and brought a well filled house at each performance." "Lauded by the critics as the best picture of the week." "A good picture but Rogers not popular with the women folks. Poor business two days." "An average picture which played to poor business."

HONEYMOON RANCH (BERT LUBIN-STATE RIGHTS) SPECIAL CAST.....OCT.
"Old time western full of real cowboys and has action galore."—M. P. News.
Exhibitor Comment—"Played to standing room. Strong posters pulled in crowds. Allene Ray pleasing as star. Picture very well received. Best Western shown here for long time. Patrons asked for others like it. Full of action and suspense and the kind that draws crowds back to see more of the same kind."

HONOR BOUND (UNIVERSAL) FRANK MAYO.....NOV.
"Frank Mayo has good material in this one."
Exhibitor Comment—"This picture took well and brought good box office returns."

HOUSE OF WHISPERS, THE (BRUNTON-HODKINSON) J. WARREN KERRIGAN.....OCT.
"Kerrigan has another interesting mystery story."—M. P. News.

HUSBAND HUNTER, THE (FOX) EILEEN PERCY.....SEPT.
"Farcial development of Fitzgerald's comedy drama."—M. P. News.

IDOLS OF CLAY (PARAMOUNT-ARTCRAFT) MAE MURRAY....NOV.
"Colorful production marked by good incident."—M. P. News.
Exhibitor Comment—"Drew 13,000 paid admissions the day it opened. A wonderful drawing card." "Opening week equalled 'On with the Dance.' Held for second week. Picture makes 'em talk." "Went over big. Certainly a sure fire production, both as to entertainment and box office value." "Big business second week. Thrilling. Gorgeous set and sensational title are big attractions." "A good picture filled with sex appeal that did a good business." "Opened up extra big and continued so during week run." "This picture brought very good business and people seemed attracted to it because of title."
Consensus—"Good picture, good puller."

Box Office Reports continued on page 600

"THE CHARM SCHOOL"
(Paramount-Artcraft)

Wallace Reid Has Another Winner Here

WALLACE REID doesn't have to wait over a lapse of pictures for a good one. For having consecutively excellent productions, this popular star wins the prize. Is it any wonder that he is leading his rivals in the popularity contests? Here is "The Charm School" for example. This product hasn't had time to grow cold from its stage presentation, but someone's far-seeing eye has been used to advantage. Is it Tom Geraghty? If it is, he saw the rich screen possibilities in this delightful bit of romantic nonsense—nonsense which is made almost real. It is quite a departure for Reid, too. There is none of the crisp and snappy action characteristic of "Always Audacious" and "Excuse My Dust."

It conquers for its original incident, its quaint humor, its intelligent titling, its captivating charm and a nearly perfect interpretation. The continuity flows along evenly without a break discernible anywhere and there is so much contagious comedy that the spectator is caught in the embrace and capitulates without a murmur. The hero inherits a select boarding school which is rapidly going to the dogs because of old fashioned principles and principals. The girls are modern to a degree and they welcome the chance to worship at the shrine of a new head-master. Reid would install a plan which would make the sub-debs charming—either through a course of physical culture sprouts or being taught the graces of the perfect deportment page. Calculus and higher learning, he claims is antediluvian and tends to develop girls with masculine characteristics. And the star has a lot of fun—fun smoking cigarettes on the side and fun exclaiming to doting papas and mammas that their children are not commonplace. He is a keen student of human nature and knows that to win parents he must first praise their offsprings.

There is no single track development either. A romance carries on the charm which is also generated through the new curriculum, the pretty girls, and the spontaneity of the comedy. Every scene is perfectly dovetailed which shows finished workmanship in each department. The humor is not lost for a moment, but effervesces throughout. This picture rounds out a year of highly entertaining Wallace Reid pictures—the kind of pictures which is placing the screen on a par with the stage. The picture is effective propaganda for those schools which are adopting a similar policy. The old-fashioned schools will doubtless build propaganda against it. What are studies compared to making a hit in society, through being graceful and charming? The star and his company play with unbounded enthusiasm. This will be one of the hits of the season.—Length, 5 reels. —*Laurence Reid.*

THE CAST

Austin Bevans	Wallace Reid
Elise	Lila Lee
Mrs. Rolles	Adele Farrington
Susie Rolles	Beulah Bains
Homer Jones	Edwin Stevens
Miss Hayes	Grace Morse
Sally Boyd	Patricia Magee
George Boyd	Lincoln Stedman
Miss Curtis	Kate Toncray
Miss Tevis	Mina Redman
Mr. Boyd	Snitz Edwards
Europia	Tina Marshall

By Alice Duer Miller.
Scenario by Tom Geraghty.
Directed by James Cruze.
Photographed by C. E. Schoenbaum.

PRESS NOTICE—STORY

Wallace Reid, who is considered by many the most popular star in pictures, is coming to the ———— theatre next ———— in his latest comedy-romance entitled "The Charm School," adapted by Tom Geraghty from the magazine story by Alice Duer Miller. This story has also found its way to the stage and was played with great success in New York the past season. The tale may be said to be highly original upon the screen and sends forth flash after flash of rare humor as well as scenes which captivate for the manner of their interpretation.

Mr. Reid plays the part of a young man who inherits a girls' boarding school. Tired of the manner of bringing up the modern girl, he tries the plan of starting a charm school, holding to the idea that it is more advantageous for women to possess charm and grace than higher learning. The picture builds with plenty of scintillating high lights which captivate the audience. It is humorous to see the girls jump at the chance to give up higher learning for the sake of athletics or the graces of the ball-room. "The Charm School" is said to be Wallace Reid's best picture, which is saying a good deal after his memorable "Always Audacious."

PROGRAM READER

What would you do if you were a young man who inherited a girls' boarding school? What would you do with it? Would you sell it or would you attempt to teach in it? Would you also cultivate an acquaintance with a charming girl or two? This is the problem that greets the popular Wallace Reid in "The Charm School," the scintillating comedy which comes to the ———— theatre next ————. This is quite the most delightful picture that Mr. Reid ever appeared in and offers him manifold opportunities to show his rare comedy talent. The picture abounds with humor and romance and is the biggest comedy treat of the season. See "The Charm School" and have romance again.

CATCH LINES

He inherited a girls' boarding school and determined to make the fair students charming. How did he go about it See "The Charm School," the finest comedy in which Wallace Reid ever appeared.

What would you rather be—a girl possessed of captivating charm or one having an education of higher learning? See "The Charm School."

"CINDERELLA'S TWIN"
(Metro)

Just Misses Being Very Commonplace

METRO acclaims this an original story by Luther Reed, which leads us to observe that "original" may mean not adapted from a novel or play or can be taken literally.

In the latter connection the caption referred to is rather a misnomer. If there is anything original or even interesting in "Cinderella's Twin," it is to be found in the first few sequences showing a "push button" kitchen with the star presiding as chief cook and bottle washer. After that Mr. Reed's story is strictly orthodox and made to order from such material as is at the finger tips of the trained scenario writer, showing how Miss Dana as a modern Cinderella went to a grand ball, danced with her Sunday supplement hero, unwittingly became the accomplice of a gang of crooks and finally posed for the clinch.

Had the fundamental idea of this picture been developed with entertaining incident, as, for instance, in "You Never Can Tell," rather than painstakingly building to the end of an obvious story we would find no fault with the offering, but such is not the case.

Titles that attempt to be clever and just escape being inane, and some pronounced overplaying by several principals of the cast, add to the production's shortcomings. The star doesn't have much to do but look innocent—rather too innocent for a girl named "Connie McGill," who has been a kitchen mechanic on a lot of different jobs by her own admission. Ruth Stonehouse appears in a bit after a considerable absence from the screen and makes the best impression of any one in a role that offers little opportunity.

At times the offering borders on slapstick and never does it present any real screen drama. However, there are probably some audiences and some people in all audiences who will find it satisfactory and as a program picture it may slide by without raising a storm of protest.—Length, 5 reels.—*J. S. Dickerson.*

THE CAST

Connie McGill	Viola Dana
Prentice Blue	Wallace McDonald
"The Lady"	Ruth Stonehouse
Helen Flint	Cecil Foster
"Pa" Dugeen	Edward Connely
"Ma" Dugeen	Victory Bateman
Marcia Valentine	Gertrude Short
Gwendolyn Valentine	Irene Hunt
Williams	Edward Cecil
Boggs	Calvert Carter

Directed by Dallas M. Fitzgerald.
Story and scenario by Luther Reed.
Photography by John Arnold.
A. E. Mantz, Art Director.

PRESS NOTICE—STORY

Viola Dana, Metro's popular ingenue star, is to be presented in a new comedy drama, "Cinderella's Twin," at the ———— theatre for a ———— days' engagement beginning ————.

As may be inferred by the title "Cinderella's Twin" is a moderu version of the famous fairy story presenting the star as a little slavey whom fate allows to go to a grand ball there to meet the hero of her dreams who later asks her to become his wife, after it becomes known that she is innocent of being an accomplice in a jewel robbery.

In support of Miss Dana is a well known cast and the production is one of the most meritorious of the year. Miss Dana wears a wonderful gown when the good fairy sends her to the ball and the plot and its complications will be found of unusual strength. In addition to the feature a big bill of smaller attractions has been prepared.

PROGRAM READER

"Cinderella's Twin" is the title of Viola Dana's latest starring vehicle on the Metro program and will be presented at the ———— theatre for a ———— days' engagement beginning ————.

In the photoplay popular Miss Dana is shown as a little kitchen slavey whom fate elects shall enact a modern version of the famous fairy story with additions in the way of a gang of crooks who unwittingly use her to help steal some valuable jewels. How she goes to the grand ball there to dance with the hero of her dreams and how she finally accepts the young prince's offer of marriage makes as interesting a romantic drama as this season's photoplays has presented.

Miss Dana is supported by a strong cast of well known players and the production itself is fully up to the present day standard. There is plenty of comedy, some real thrills and oodles of romance. What more can be required for a pleasing motion picture?

SUGGESTIONS

Opportunity is presented for tie-ups with merchants who sell kitchen articles, n the first scenes of the picture. Build window displays modeled after these scenes. For a lobby display carry out the same idea. You could rig up a complete kitchen with range, dumbwaiter, etc., all in spotless white and install a cook who will double Miss Dana. Use signs such as these. This is the kind of a kitchen Cinderel'a's Twin works in. Cinderella's Twin got ninety a month in a "push button" kitchen like this, but she fell in love and wanted a flat of her own.

In your newspaper advertising carry out the same plans. Use snappy selling talk and lead your patrons to expect light entertainment. Don't tell them the plot beyond saying that it is a modern Cinderella yarn with a gang of crooks mixed up in it. Use plenty of stills and big newspaper space. For a scene cut select stills that suggest comedy. You might give the author, director and supporting cast some mention also.

CATCH LINES

Connie ran a push button kitchen at ninety a month and dreamed of her fairy prince. Then fate and a crooked fairy godmother sent her to the grand ball, where she lost her slipper and caused a lot of trouble, but finally she went out to hunt for a four room flat in which to keep house for her prince and probably a lot of little princes and princesses by and by.

The Index to The Complete Plan Book

(Continued from page 598)

PICTURE BRAND STAR RELEASED PLAN BOOK

IN THE HEART OF A FOOL (DWAN-FIRST NATIONAL) SPECIAL CAST ..... OCT. 23
"Very good entertainment in this complicated story."—M. P. News.
Exhibitor Comment—"A good audience picture. Its many leading love themes are apt to be confusing but it opened very big." "Good productions, which brought the crowds." "A rather complicated theme which kept up the suspense until the end. However, a bit too melodramatic in spots."
Consensus—"Good picture, good puller."

IRON RIDER, THE (FOX) WILLIAM RUSSELL..... DEC. 4
"Below William Russell's previous work; only slightly interesting.—M. P. News.

JUCKLINS, THE (PARAMOUNT-ARTCRAFT) SPECIAL CAST DEC. 25
"Rural story rich in detail and atmosphere."—M. P. News.

JAILBIRD, THE (INCE-PARAMOUNT-ARTCRAFT) DOUGLAS MACLEAN..... OCT. 9
"Rather obvious, but fairly diverting."—M. P. News.
Exhibitor Comment—"MacLean does good work in a typical Charles Ray part—but it was not his sort of role, at all. May very good, also." "Disappointing after seeing '23½ Hours Leave.' Fair business." "Very bad for the star and weak story. Business was poor." "Picture started big, slumped, and then ended big. But on the whole it's a lemon." "A usual Doug. MacLean and Doris May production which did the business. Both of these actors have been very popular in this city since appearing in '23½ Hours' Leave.'"
Consensus—"Average picture, average puller."

JUST PALS (FOX) BUCK JONES..... NOV. 27
"Jones in new type of story; good entertainment."—M. P. News.

KENTUCKY COLONEL, THE (NATIONAL-HODKINSON) SPECIAL CAST ..... SEPT. 25
"Old time favorite makes moss covered picture."—M. P. News.

KISMET (ROBERTSON-COLE) OTIS SKINNER..... NOV. 6
"Otis Skinner gives superb performance in lavish production."—M. P. News.
Exhibitor Comment—"Unable to handle the crowds. Broke house record even at advanced prices."

LAST OF THE MOHICANS, THE (TOURNEUR-ASSO. PRODUCERS) SPECIAL CAST..... DEC. 4
"A Masterpiece of its kind."—M. P. News.
Exhibitor Comment—"It's certainly a screen classic. Wonderful realism throughout. Exceptionally good cast. Crowded houses from the first performance of opening day right through the week."

LAW OF THE YUKON, THE (REALART) SPECIAL CAST..... OCT. 2
"This picture proves a disappointment."—M. P. News.
Exhibitor Comment—"An average picture which drew the usual business."

LEOPARD WOMAN, THE (ASSOCIATED PRODUCERS)..... OCT. 16
"Melodramatic romance adapted from adventure story."—M. P. News.
Exhibitor Comment—"Terrible picture. Awful business. Was not liked at all." "An excellent picture and a good box office attraction." "Louise Glaum is one of the favorites here. Her acting pleased the audience and the details of the picture were well carried out. Drew big houses entire week." "Star fairly well liked, and picture did fair business. Was somewhat disappointed in the production, for while lavish the story did not carry." "Good production. Business was about usual."
Consensus—"Average picture, average puller."

LIFE OF THE PARTY, THE (PARAMOUNT-ARTCRAFT) ROSCOE ARBUCKLE ..... DEC. 4
"Fun and hokum in Fatty Arbuckle's Latest."—M. P. News.
Exhibitor Comment—"An entertaining feature and a good box office attraction." "A laugh-getting Arbuckle comedy which played to good business for one week with an increased attendance the last part of the engagement." "Fine picture. Splendid business. Excellent entertainment. The kind of show it's a pleasure to run. Everybody comes into the theatre expecting to have a good time and go out happy."
Consensus—"Good picture, good puller."

LIGHT WOMAN, THE (AMERICAN) HELEN JEROME EDDY ..... OCT. 9
"Not above the average."—M. P. News.
Exhibitor Comment—"Helen Jerome Eddy is fair in this picture. Business as usual."

LITTLE 'FRAID LADY, THE (ROBERTSON-COLE) MAE MARSH..DEC. 4
"Mae Marsh returns to screen, ideally cast."—M. P. News.

LITTLE GREY MOUSE, THE (FOX) LOUISE LOVELY..... NOV. 13
"New star's first picture mildly interesting."—M. P. News.

LITTLE MISS REBELLION (NEW ART-PARAMOUNT) DOROTHY GISH ..... OCT. 2
"Dorothy Gish scores in story filled with hokum."—M. P. News.
Exhibitor Comment—"This picture affords real entertainment for most any audience and brings hearty laughs from everybody, even from those who claim the situations weren't funny. The photography and cast are very good, direction acceptable. Average business." "Star at her best Picture only fair. Business no better."
Consensus—"Good picture, good puller."

LOVE (J. PARKER READ, JR.-ASSO. PRODUCERS) LOUISE GLAUM ..... DEC. 11
"Louise Glaum scores in familiar picture, sumptuously mounted."—M. P. News.
Exhibitor Comment—"The title's enough to bring all the women. It's thrilling and surprising, but never offensive. Good business at two simultaneous first-run houses."

LOVE'S FLAME (FIDELITY PICTURES CO.) THOS. J. CARRIGAN-VIVIENNE OSBORNE ..... OCT. 16
"Story has distinctive appeal."—M. P. News.

MAD LOVE (VICTOR KREMER PRODUCTION) LINA CAVALIERI ..... NOV. 6
"Average production stars Cavalieri."—M. P. News.

MADAME PEACOCK (NAZIMOVA-METRO) NAZIMOVA..... OCT. 16
"Picture looks artificial through poor direction and acting."—M. P. News.
Exhibitor Comment—"Drew big houses each day. This city has large number of Nazimova 'fans' and these liked the film. The women were exceptionally pleased with it." "Nazimova popular here. House did a normal business only. Lack of punch in previous Nazimova picturets has affected the box office." "The crowds came to see this picture because they are enthusiastic about the star, Nazimova. Drew well for entire week. "Worst Nazimova picture ever produced and shows plainly lack of direction and lack of judgment in picking story. Another picture like this and Nazimova is finished." "One of the best money-getters I've had in a long time. Personally, did not care for the picture, so why worry?" "Poor picture, business fair. Believe Nazimova is falling back in her stories. If she keeps this up she's liable to lose her popularity."
Consensus—"Good picture, good puller."

MADAM X (GOLDWYN) PAULINE FREDERICK..... OCT. 9
"Tremendous drama faultlessly acted and skillfully produced."—M. P. News.
Exhibitor Comment—"Opened to very poor business; competition to circus and Fair as well. But has built steadily up etver since. Business, total, very good. A fine picture—a classic." "Not up to the standard of Nazimova pictures. There are moments in the picture that do not ring true. However, Nazimova followers seemed satisfied." "An average production. Box office returns fair." "Despite the fact that most persons who saw it seemed to like it, it didn't reach expectations. Crowds were only average all week, and my report is only 'fair.'" "Pleased immensely. Star at her best. Went big all week."
Consensus—"Good picture, good puller."

MARK OF ZORRO, THE (UNITED ARTISTS) DOUGLAS FAIRBANKS ..... DEC. 11
"Fairbanks puts over another surefire attraction."—M. P. News.
Exhibitor Comment—"Big box-office attraction on account of star's popularity. Very good picture." "Great picture. Drew packed houses. Well received and well liked."

MARRIAGE PIT, THE (UNIVERSAL) FRANK MAYO..... OCT. 16
"Interesting story of big business and feminine pride."—M. P. News.

MASTER MIND, THE (FIRST NATIONAL) LIONEL BARRYMORE ..... OCT. 9
"Melodrama of interesting quality."—M. P. News.
Exhibitor Comment—"An artistic picture which played to only average houses." "Barrymore is a great favorite. The picture pleased." "Large audiences. Very good attraction." "Powerful and very high grade picture which did better than average business." "Business very good all week. Fair entertainment qualities. Star the real drawing card." "This picture was nothing out of the ordinary but it drew very well." "Fairly good picture. More than usual business."
Consensus—"Good picture good puller."

MID-CHANNEL (CARSON-EQUITY) CLARA KIMBALL YOUNG..SEPT 25
"Drama lost amidst family squabbles and omnipresent dream ending."—M. P News.
Exhibitor Comment—"Big picture which drew more than usual business." "A good picture which drew well." "Filled two houses during a simultaneous first run. Young has a steady following, who are enthusiastic supporters. This picture is different from those which have preceded. Star not so much in evidence as in 'Eyes of Youth.' Good support helps to make the picture interesting." "Picture is O. K. but we had poor business." "Mediocre picture not up to Clara Kimball Young's standard as to either drawing qualities or picture. Fair business. They came, but expected something better." "Business was good. Picture only fair. Audiences not well pleased." "The box-office showed that the public likes this production. Clara Kimball Young is well liked in this city and her name appeared frequently in the daily papers while the picture was running."
Consensus—"Good picture, good puller"

MIDSUMMER MADNESS (PARAMOUNT-ARTCRAFT) SPECIAL CAST ..... DEC. 18
"Perfectly constructed picture stamps De Mille as master director."—M. P. News.

MISLEADING LADY, THE (METRO) BERT LYTELL..... JAN. 1
"Stage adaptation is fairly successful as picture."—M. P. News.

MODERN SALOME, A (HOPE HAMPTON-METRO) HOPE HAMPTON (FEB. 1)..... JAN. 31
"Satisfied from all angles."—M. P. News.
Exhibitor Comment—"An average picture which did big business for three days." "My patrons did not like this one at all." "This is a very poor offering, and we had dull business during run."
Consensus—"Average picture, average puller."

MONEY-CHANGERS, THE (BENJ. B. HAMPTON-PATHE)..... NOV. 6
"Hectic melodrama may draw in the neighborhood houses."—M. P. News.

MR. WU (STOLL FILM CORPORATION OF AMERICA) LANG-M'CARTHY ..... JAN. 1
"Unique and strongly dramatic from plot angle."—M. P. News.

NEW YORK IDEA, THE (REALART) ALICE BRADY..... DEC. 18
"Stage success not so good as a picture."—M. P. News.

NOMADS OF THE NORTH (FIRST NATIONAL) SPECIAL CAST..OCT. 9
"Colorful backgrounds and vivid action in this picture."—M. P. News.
Exhibitor Comment—"Very good, played to better than average business. Lots of action. The big scenes, especially those in which the animals participated, made a big hit." "Not up to some of the other Curwood stories but was liked. Average business." "ood business on this picture, which seemed to please."
Consensus—"Good picture, good puller."

NORTH WIND'S MALICE, THE (REX BEACH-GOLDWYN) SPECIAL CAST ..... OCT. 30
"Probably the best Beach picture yet produced."—M. P. News.
Exhibitor Comment—"Not much. Did fair business." "Good picture of the cold Northwest which did excellent business for two weeks, having been held over a second week on account of the large crowds it drew the first seven days."

OCCASIONALLY YOURS (GASNIER-ROBERTSON-COLE) LEW CODY ..... OCT. 2
"Male vampire in a mere succession of society scenes."—M. P. News.
Exhibitor Comment—"Entertaining picture. Business about as usual."

OFFICER 666 (GOLDWYN) TOM MOORE..... NOV. 13
"Fair entertainment, but titles earn most of the laughs."—M. P. News.
Exhibitor Comment—"The combination of Moore and a popular stage success won. Public praised the picture." "Not up to Tom Moore's standard, although it did fair business for a week." "Fine picture and box-office returns while not especially great were satisfying." "This feature brought more than usual business and seemed to please my patrons." "Good picture and sure-fire box-office attraction. Crowds packed the house every performance." "A very clever adaptation of the stage success. Tom Moore at his best, but as in the case of all previous stage and stock productions, business far below average."

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"THE HUNDREDTH CHANCE"
(Stoll-Pathe)

Familiar Story Is Well Picturized

THE difference between the English and American productions is not so noticeable in Stoll's latest importation, "The Hundredth Chance." While a familiar and obvious story is represented here nevertheless it has been well picturized. Praise must be given to the scenario writer for furnishing an even continuity which the director has fashioned into scenes which build consecutively. While there are certain technical flaws in the production these will pass unnoticed by the average spectator because of the story interest. The analytical may observe that the interior shots are taken from corners—that complete reproductions of rooms are not offered. Some may notice faulty grouping and the over-elaborate sets.

These technicalities do not spoil the story which moves with effective situations and finishes with a good thrill and an adequate climax. As far as the plot is concerned, the picture can be easily punctured. For one thing the note of pathos is stressed a trifle too much. The heroine is represented as a much persecuted girl who, seemingly, flies from one pair of brutal arms to another. To bring solace to an invalid brother she willingly consents to marry a man far beneath her station in life, although she is unwilling to maintain her marital vows. In other words she takes everything and gives nothing in return. Her husband is groom to the "heavy" who would compromise her. And the latter is pictured as having a firm place in her heart. But in the end she realizes that her better half is a man through his willingness to fight for her.

It strikes us that treating the story with a touch of humor—painting the girl succumbing to her husband by having him play the indifferent attitude would be more effective. Instead the pathos is accentuated. Wherever she turns there is the sterner sex ready and eager to pounce upon her and devour her, so to speak. English country life is well visualized in appropriate atmosphere and the camera work is highly commendable. The thrill finds expression in a stirring steeplechase which is caught in a marvelous long shot. Riders are tumbled from their horses with reckless abandon. There are very few close-ups and more might have been used—especially in acquainting the public with the delicate charm and beauty of Mary Glynne, who is a composite picture of Constance Talmadge and Irene Castle. She is given too much liberty in emphasizing the sorrowful note. Still she has a distinctive personality which is certain to be felt. A finely balanced cast is in support. The title finds meaning in the chances of the husband to win the steeplechase and his bride at the same time. And he succeeds. The picture should prove a good box office attraction.—Length, 6 reels.—*Laurence Reid.*

THE CAST

Maude Brian.....Mary Glynne
Jack Bolton.....Sidney Seaward
Sheppard.....Teddy Arundel
Lord Saltash.....Dennis Neilson-Terry
Bunny.....Patrick Kay
Mrs. Sheppard.....Ernita Lascelles
Dr. Capper.....Eille Norwood

By Ethel M. Dell.

PRESS NOTICE—STORY

The feature attraction at the ———— theatre next ———— and ———— is "The Hundredth Chance," produced by the Stoll Film Company of America. It is from the pen of Ethel M. Dell, one of the foremost novelists of the day, and tells a story o fa girl who in order to escape the blows and caresses of her guardian accepts a proposal of marriage from a trainer of horses—a man far beneath her station in life, with the understanding, that he must win her love before she becomes his wife in fact. After the wedding the groom's employer renews an old friendship and tries to compromise her. Her husband is not optimistic in winning his bride's love, believing that his chance is one in a hundred.

In the stable is a horse that he thinks is capable of winning the coming steeplechase. So he names the horse "The Hundredth Chance." The animal wins the Derby and the husband wins his wife, but only after she realizes that the gold in his character dominates the dross. It is a picture which is well charged with human elements—elements which build interest and suspense. There are moments of pathos and sentiment. The offering is well staged in the proper settings which exude a perfect atmosphere. Prominent in the cast are such well known English players as Dennis Neilson-Terry, Mary Glynne and Teddy Arundel.

PROGRAM READER

A story of how a man won a girl against heavy odds—as the situation looked to him—is told in "The Hundredth Chance," the Stoll picture which comes to the ———— theatre next ———— and ———— with a celebrated cast of English players. How the girl has full opportunity to compare him with his rival, realizing that he hasn't a chance to lose—how the lucky man wins the great steeplechase the same day—how he proves to his bride that while he may be rough in manner but carries a heart of pure gold—these things are pictured in a stirring melodrama of the eternal triangle. "The Hundredth Chance" is well balanced with thrills and such notes as pathos, romance and sentiment and is wonderfully acted. It contains charming atmosphere.

SUGGESTIONS

You might tell your crowd that the chance is theirs to see a fine English picture—a picture quite comparable to the best American production. Tell them that "The Hundredth Chance" is a stirring picture of the eternal triangle—of a girl and a man who had a chance in a hundred to win her. She married him under the stipulation that he had to win her love before she became his wife in fact. Make that plain to your crowd. Play up the cast. Tell that the actress playing the lead is remarkably beautiful—a composite picture of Constance Talmadge and Irene Castle. Tell that Dennis Neilson-Terry is in the cast. Bring out that he is a son of Ellen Terry, the famous tragedian and a brother of Alice Neilson Terry. Play up the stirring steeplechase. Use stills.

THE "TORRENT"
(Universal)

Orthodox Story Makes Rather Colorful Picture

ALTHOUGH Universal's latest is fashioned from an orthodox formula—the desert island refugee idea—it carries enough color and melodrama to provide a satisfying hour. There are highlights in its favor which may be emphasized here as picturesque night photography, an effective storm at sea, and enough adventurous incident to charm those patrons who cater to serials. The action crackles much after the serial fashion and provides a good note of suspense, although it is perfectly obvious to discover the development of the story. "The Torrent" may be put down as primitive melodrama with emphasis placed upon a persecuted heroine and the element of romance.

The introductory shot reveals a carousal aboard a yacht with the mortified bride jumping overboard to save herself from the beastly personality of her husband. Conclusions are jumped at conveniently here and one must accept it as unadulterated fiction to discover the girl in the next episode a refugee on a barren island. To this spot comes an aviator who is forced to remain when his machine is destroyed by a bootlegger. The adventurous incident develops when a party of whiskey runners come to manufacture some "hooch" and carry it back to the mainland. They mistrust the hero to be a government agent and subject him to various forms of torture—one of which is unduly cruel. Jack Perrin certainly earns his money in being tied flat to his back on a floating raft and the surf allowed to run over him. The villains have another object which is to harass the girl and dishonor her if possible.

One must not question the means of sustenance or the fact that the hero is clean-shaven despite the fact that he saved nothing from his wardrobe. One overlooks these flaws in the vigorous episodes which certainly contain some thrills not equipped with shock absorbers. Of course, propinquity brings the pair together in a number of romantic embraces and their adventure on the island is taken up with rescuing one another. The girl thinks she has become a widow, but for the purposes of the complications, her husband is allowed to resuscitate himself. In the end he dies from dissipation, leaving the romancers to find love's fulfillment in matrimony. They make their escape by overpowering their opponents and riding away in their launch. The picture offers several "he-man" fights which are realistic with such capable character actors as Jack Curtis about. He is unusually villainous here and may be said to excel himself. The night photography, presumably taken with powerful arc-lights or search-lights, is always effective. Miss Novak plays with considerable enthusiasm. "The Torrent" may defy logic, but it carries a sting all the same.—Length, 5 reels.—*Laurence Reid.*

THE CAST

Velma Patton.....Eva Novak
Anne Mayhew.....Oleta Ottis
Lieut. Paul Mack.....Jack Perrin
Sam Patton.....Leonard Shumway
Red Calvin.....Harry Carter
Jud Rossen.....Jack Curtis
First Mate.....Bert Aplino

By George Rix.
Directed by Stuart Paton.

PRESS NOTICE—STORY

A story of adventure and romance is "The Torrent," adapted from George Rix's novel, "Out of the Sunset," which will be the feature attraction at the ———— theatre next ———— and ————, with Eva Novak as the star. The action pilots the charming Miss Novak through scenes which build the utmost in suspense and adventure and compel her to show flashes of capable histrionic ability. As Velma Patton, who is shackled to a brutal husband but who finds love's expression after the supposed death of her spouse, she is called upon to give vitality to scene after scene and her work calls for the highest praise.

Unable to put up with her husband's brutality, she suffers him to have a paralytic stroke during a cruise on his yacht. The wild orgy ends in the girl finding sanctuary on a lonely island while her husband is seemingly brought to his death. To this island comes a young aviator whose virtues counteract the faults of her husband. And they manage to exist and propinquity lends an enchantment which ends in love. But adventure comes also in the figures of bootleggers who torture the aviator under the suspicion that he is a government agent and harass the girl at every opportunity. However they make their escape and their romance culminates in marriage after the husband dies from dissipation. The picture is colorful and charged with crackling action and is capably enacted by a cast that includes Jack Curtis and Jack Harris.

PROGRAM READER

She was cast upon a lonely isle. But she wasn't a Crusoe. Into her life came a refugee, and together they managed to exist. Perhaps romance had something to do with it. But their happiness was cut short by a group of bootleggers who tortured them at every opportunity. How they made their escape—how they find real happiness in the end is told in five reels of adventurous melodrama. The action crackles with suspense and mystery. The patrons of the ———— will enjoy "The Torrent" when it comes to the ———— theatre next ————, with Eva Novak as the star. They will enjoy the night photography—the storm at sea—the rescue—the startling scenes on the island—they will see a picture of vigor and punch. Don't miss it.

CATCH LINES

See the pretty and talented Eva Novak in her latest picture, "The Torrent." See the storm at sea, the rescue, the fine romance, the mystery. See a red-blooded melodrama.

Can a wife give up hope of finding happiness if she is married to the wrong man? The answer is found in "The Torrent," Eva Novak's latest Universal feature.

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(Continued from page 600)

PICTURE BRAND STAR RELEASED PLAN BOOK

OH, LADY, LADY (REALART) BEBE DANIELS.....JAN. 1
"Rather light but entertaining."—M. P. News.

OLD FASHIONED BOY, AN (INCE-PARAMOUNT-ARTCRAFT) CHARLES RAY .....NOV. 13
"Not much to the story, but Ray puts it over."—M. P. News.
Exhibitor Comment—"Good—but last two Ray pictures not up to Ray standard." "Ray always good and does not fall down on this. Had more than usual business." "Should have been called the Whirling Dervish. Ray runs around and whirls like he was crazy. Only fair business." "Consider this an average picture. Business about as usual." "A good show. Comfortable entertainment. Played to steady business all week. (Middle West.)" "One of the poorest things Ray has ever done. They came because it was Ray—but they didn't enjoy it." "An amusing farce, but not quite up to some of Ray's recent efforts. A good box-office attraction, however."
Consensus—"Good picture, good puller."

ONCE A PLUMBER (UNIVERSAL) LYONS-MORAN.....SEPT. 18
"Average comedy which should interest."—M. P. News.
Exhibitor Comment—"Picture is good throughout. Seemed to please audiences." "Only an average picture. Average business one day."

ONCE TO EVERY WOMAN (HOLUBAR-UNIVERSAL) DOROTHY PHILLIPS .....OCT. 16
"Absorbing story well produced and acted."—M. P. News.
Exhibitor Comment—"A fair production bringing average box-office returns." "This picture had little comment either favorable or otherwise. Box-office returns say production is fair." "Am playing it for a second week in a town where 'Humoresque' played only one week. One of the best attractions I have played this season." "Dorothy Phillips does some of the best work of her career in this picture, which is interesting and handsomely produced. Did splendid business at this theatre." "Just completed second and very successful week. I make a practice of one week runs, or even three days, but this picture played to two weeks' capacity business." "A poor attraction, very little to redeem it. Business far below normal."
Consensus—"Average picture, average puller."

OVER THE HILL (FOX) SPECIAL CAST).....OCT. 2
"A real masterpiece of direction, acting and casting."—M. P. News.

PAGAN LOVE (BALLIN-HODKINSON) SPECIAL CAST.....DEC. 4
"Magazine story developed into mediocre picture."—M. P. News.

PASSION (FIRST NATIONAL) SPECIAL CAST.....OCT. 23
"German picture is spectacular; wonderfully acted."—M. P. News.

PASSION'S PLAYGROUND (FIRST NATIONAL) KATHERINE MACDONALD .....OCT. 16
"An artificial story holds it back."—M. P. News.

PEACEFUL VALLEY (KANE-FIRST NATIONAL) CHARLES RAY..OCT. 23
"Humorous incident, rustic settings and Charles Ray—enough."—M. P. News.
Exhibitor Comment—"Registered a big hit. A real Ray triumph. Audiences applaud enthusiastically." "Very good week. Ray always sure of big business. This considered much better than '45 Minutes from Broadway.'" "Charles Ray in any story is enough to pack this house. In 'Peaceful Valley' he is cast in a role that his admirers want to see him in. The picture attracted capacity houses for a seven-day run." "Did very well. Picture entertaining and box-office results good." "A pleasing feature which took well in my theatre. As to box-office value it is a pretty good bet."
Consensus—"Good picture, good puller."

PEDDLER OF LIES, THE (UNIVERSAL) FRANK MAYO (MAR. 1) .....JAN. 31
"Good production of mechanical and unreal plot."—M. P. News.

PENALTY, THE (GOLDWYN-EMINENT AUTHORS) SPECIAL CAST .....NOV. 27
"Great vehicle for Lon Chaney, but falls short in many ways."—M. P. News.
Exhibitor Comment—"Very good picture, although some women were shocked at the idea of Lon Chaney with legs cut off." "Very good. Chaney's work is wonderful. Average business four days." "Wonderful story and very fine acting on Chaney's part. Good business." "A great picture. It went over exceedingly well. Was well liked, and brought big box-office returns."
Consensus—"Good picture, good puller."

PINK TIGHTS (UNIVERSAL) GLADYS WALTON.....SEPT. 25
"Slight story, but entertaining incident, in circus picture." M. P. News.
Exhibitor Comment—"Great picture. Turned them away at night." "The boiled down opinions on this picture is 'Old Stuff.'"

PLUNGER, THE (FOX) GEORGE WALSH.....NOV. 20
"Story of frenzied finance makes ordinary picture."—M. P. News.

POLLY WITH A PAST (METRO) INA CLAIRE.....DEC. 18
"Ina Claire's rare artistry makes her a welcome screen figure."—M. P. News.
Exhibitor Comment—"Only fair. The picture is entertaining but lacks pep."

PRAIRIE TRAILS (FOX) TOM MIX.....JAN. 1
"Trivial story, senseless action and a few good thrills."—M. P. News.

PREY, THE (VITAGRAPH) ALICE JOYCE.....OCT. 9
"Alice Joyce has highly involved story here."—M. P. News.
Exhibitor Comment—"Patrons did not like this one. Two days to average and poor business." "One of the best Alice Joyce subjects this year. Did unusually well at the box-office." "Average production, nothing out of ordinary. Business fair."
Consensus—"Average picture; average puller."

PRICE OF REDEMPTION, THE (METRO) BERT LYTELL.....OCT. 2
"Lytell has hectic melodrama and acting opportunity here."—M. P. News.
Exhibitor Comment—"Big houses first two days. Rest of week fair." "Fine picture which brought good box-office receipts." "A splendid picture. Thrilling. Fine acting. By far the best work Bert Lytell has done." "Had a big opening and average crowds during the rest of week. Fair as a picture." "Good both as to entertaining value and box-office results." "Bert Lytell is good drawing star. Poor title hindered his possibilities of doing good business. Subject was only fair."
Consensus—"Good picture, good puller."

RISKY BUSINESS (UNIVERSAL) GLADYS WALTON.....DEC. 4
"Good combination makes interesting picture."—M. P. News.

ROGUES AND ROMANCE (PATHE) SEITZ-CAPRICE-COURTOT..JAN. 1
"Good production given thrilling story."—M. P. News.

SCUTTLERS, THE (FOX) WILLIAM FARNUM.....DEC. 25
"Farnum has a 'He-Man' role in story of the sea."—M. P. News.

SHE PLAYED AND PAID (JOAN FILM SALES) FANNIE WARD..NOV. 27
"Fannie Ward's acting the redeeming feature here."—M. P. News.

SINS OF ROSANNE (PARAMOUNT-ARTCRAFT) ETHEL CLAYTON .....OCT. 23
"Very little appeal in this wildly fantastic story."—M. P. News.
Exhibitor Comment—"Pretty good business. Satisfactory to people willing to accept story as just movie. Rather good drawing qualities. Many liked it."

SLAVE OF VANITY, A (ROBERTSON-COLE) PAULINE FREDERICK .....OCT. 30
"Big from a production and acting standpoint."—M. P. News.
Exhibitor Comment—"Good business. The picture satisfied a critical audience."

SMILING ALL THE WAY (D. N. SCHWAB-STATE RIGHTS) DAVID BUTLER .....NOV. 27
"Butler's third is well produced and thoroughly interested."—M. P. News.

SO LONG LETTY (CHRISTIE-ROBERTSON-COLE) SPECIAL CAST .....OCT. 30
"Famous stage success intelligently adapted to screen."—M. P. News.
Exhibitor Comment—"Street car scene where bathing girls disrobe should be cut out by all exhibitors that run it, as it has some bad morals."

SOMEONE IN THE HOUSE (METRO) SPECIAL CAST.....NOV. 13
"Interesting crook story, well directed and acted."—M. P. News.

SOMETHING TO THINK ABOUT (DE MILLE-PARAMOUNT-ARTCRAFT) SPECIAL CAST.....OCT. 30
"Impressive moments in this artistic production."—M. P. News.
Exhibitor Comment—"Excellent production in every way." "A great picture and drew like house afire." "Now here is a picture. Typical De Mille cast, direction and all. Not as enjoyable throughout, of course, as 'Why Change Your Wife,' but finely built for contrast of action and suspense. Big business carried over another week." "Drew very good houses to excellent business during fourth week of its run. Crowds continued." "Picture so good business grows. Held for a third week." "This picture is entertaining and sure did go over extra big. House crowded every performance." "Holding for second week in a one-week house which tells the story."
Consensus—"Good picture, good puller."

SONG OF THE SOUL, THE (MESSMORE KENDALL-GOLDWYN) VIVIAN MARTIN.....OCT. 23
"Fine basic plot, but lacks action and incident."—M. P. News.

SPLENDID HAZARD, A (DWAN-FIRST NATIONAL) HENRY B. WALTHALL .....OCT. 2
"Good production and acting save this one."—M. P. News.

SQUANDERED LIVES (STOLL FILM COMPANY OF AMERICA)..JAN. 1
"Viewed from all angles, rather a notable film"—M. P. News.

STAR ROVER, THE (SHURTLEFF-METRO) COURTNEY FOOT-THELMA PERCY .....NOV. 27
"Artistic production, but disappointing for a London story."—M. P. News.

STEALERS, THE (ROBERTSON-COLE) SPECIAL CAST.....OCT. 2
"Exceptional from both directional and technical angles."—M. P. News.
Exhibitor Comment—"Although this was a fair box-office attraction, I was disappointed. Did not go over as big as I expected, nor was it as big a picture as I expected."

SWEET LAVENDER (REALART) MARY MILES MINTER.....OCT. 16
"Ideal vehicle for star, though it lacks substance."—M. P. News.
Exhibitor Comment—"Drew well all week. Audiences like the plot." "One of the greatest surprises of the season. Considered the poorest picture this star has ever played in—yet it did capacity business."
Consensus—"Good picture, good puller."

SUNDOWN SLIM (UNIVERSAL) HARRY CAREY.....OCT. 2
"Carey in unattractive role in complex story."—M. P. News.
Exhibitor Comment—"Very good picture which brought good business."

SUNSET SPRAGUE (FOX) BUCK JONES.....OCT. 9
"Having enough thrills, it makes a good western."—M. P. News.

39 EAST (REALART) CONSTANCE BINNEY.....SEPT. 25
"Entertaining picture made from stage success."—M. P. News.
Exhibitor Comment—"Fine picture. Brought good business." "Great picture. A sure fire money getter. Drew large crowds with large box-office results." "Not very well liked. No box-office value." "By far the best thing this star has done. She always draws well for me, but never so well as in this. Would like as many more like it as I can get." "Great stuff." "An average picture, with fair business." "Fine! Acting splendid. Subtitles are a scream. People who had seen the play said the picture was better. Picture brings out the comedy to better advantage. Good cast all the way through." "Fairly interesting picture, usual patronage."
Consensus—"Good picture, good puller."

TESTING BLOCK, THE (PARAMOUNT-ARTCRAFT) WILLIAM S. HART .....DEC. 18
"Sure fire western with star in the kind of role that made him famous."—M. P. News.
Exhibitor Comment—"Certainly a fine picture and a sure-fire box-office attraction. Picture seemed to please and went fine all week."

TEXAN, THE (FOX) TOM MIX.....NOV. 27
"Average entertainment in this Mix offering."—M. P. News.
Exhibitor Comment—"Tom Mix still popular. Picture pleases though not as good as other recent ones. We boosted a Clyde Cook comedy to help business."

THIEF, THE (FOX) PEARL WHITE.....DEC. 11
Fairly interesting, with Pearl White scoring a hit."—M. P. News.
Exhibitor Comment—"Thoroughly pleased audiences, with result that picture got good box-office play. Pearl White feature our audiences liked."

THOUGHTLESS WOMEN (GOODMAN-PIONEER) ALMA RUBENS.NOV. 27
"Human document with real life-like touches."—M. P. News.

Box Office Reports continued on page 604

"THE FRISKY MRS. JOHNSON"

(Paramount-Artcraft)

Play Seems Old-Fashioned as a Picture

IT may be that the late Clyde Fitch is old-fashioned if one accepts the film version of "The Frisky Mrs. Johnson" as an example of his playwrighting ability. As a play the offering carried wit and charm and established itself as sure-fire entertainment. In its screen form the vitality is missing because the dialogue could not be incorporated. Such a play depended entirely upon its conversation. It is not a play of situation or climax. Hence it does not make good screen material. The picture represents a deal of talking between the characters with little or no movement from the radius of the camera.

Developed as a lively, polite comedy or treated in a different manner from the original might, have spelled some measure of genuine entertainment. But one can find no response in stilted figures who go through their capers like so many puppets on a string. The old-fashioned aspect enters in the cut and dried plot and action. It is a theme which has been used time and again by companies which cater to exaggerated comedies. But here it is done with a great deal of repression—as if the soft pedal was the best medium of expression. Whatever charm it contains is found in the personality of the star who gives color and zest to her role of the mischievous widow who, to save her sister from disgrace, suffers herself to sustain a shady reputation. The tempo is altogether too slow which may account for the lapses of action. Quickened up, even with the risk of shortening it this side of feature length, the picture would carry a better spontaneity.

This vital element is missing—an element absolutely necessary for comedy expression. There is a counter romance which provides the complications. But there is no suspense or surprise for the simple reason that every scene, every incident, is firmly planted in the mind of the spectator. One knows far in advance just what will happen. Director Dillon has done wonders in guiding his players. He has brought out Billie Burke's charming style and put her through her paces in a thoroughly compelling manner. And his backgrounds are always effective. There is a carnival scene which is rich in atmosphere. Most of the action transpires indoors and some of the shots are unduly studioesque. A comedy should never be told through the medium of captions. Being a dialogue play, something should have been written into it in the shape of incident or action. Very little humor comes to the surface. An often-told tale, it somehow falls flat for its absence of the necessary ingredients. The only peppery note is found in the title.—Length, 5 reels.—*Laurence Reid.*

THE CAST

Belle Johnson.....Billie Burke
Jim Morley.....Ward Crane
Grace Morley.....Jane Warrington
Frank Morley.....Lumsden Hare
Sir Lionel Heath Cote.....Huntley Gordon
Max Dendeau.....Jean de Briac
Lal Birkenread.....Robert Agnew
Mrs. Birkenread.....Leonora Ottinger
Mrs. Chardley.....Emily Fitzroy

By Clyde Fitch.
Scenario by Lawrence McClosky.
Directed by Edward Dillon.
Photographed by George Folsey.

PRESS NOTICE—STORY

A picture of a charming widow who compromises herself to save her sister from disgrace is revealed in "The Frisky Mrs. Johnson," adapted from the late Clyde Fitch's play of the same name. Upon the stage, the offering was characterized as a scintillating entertainment—one which afforded the spectator a pleasureable hour in the theatre. The screen version is said to duplicate the original in the manner of its sure-fire incident and effervescent humor. Mr. Fitch was a master of situation and climax and "The Frisky Mrs. Johnson" may be said to paint the playwright at his best.

As a vehicle for the expression of Billie Burke's talents it affords her wonderful opportunities to score her individual charm and personality. She plays the part of a gay and winsome widow who, to save her sister from disgrace, suffers herself to be compromised. This precipitates a deal of adventure and causes her to lose place in the estimation of her beloved. However, the sister comes to the rescue by declaring herself guilty and compensates by bringing the charming widow and her fiance together. Miss Burke is delightful in the role—a role which may be said to be ideal for the expression of her personality. Her company is competent and the production is of a high class order.

PROGRAM READER

The charming Billie Burke—the winsome Billie Burke—the most delightful comedienne on the screen is coming to the ———— theatre in "The Frisky Mrs. Johnson." This is an occasion to make the most of, because the picture is an adaptation of Clyde Fitch's play of the same name—a play which captivated audiences a few short years ago. Mr. Fitch was a master of dialogue—a master of domestic complications and he could write intelligently upon the triangle. "The Frisky Mrs. Johnson" is a tale of a charming widow who compromises herself for the love of her sister. How her self-respect is established is told in five enjoyable reels which scintillate with humor and gaiety. Miss Burke gives a colorful portrayal. See "The Frisky Mrs. Johnson."

CATCH LINES

See Billie Burke in "The Frisky Mrs. Johnson," a picture of adventure and romance. A picture of a charming widow who found herself in a peck of trouble but who came through with flying colors.

"THE GIRL WITH THE JAZZ HEART"

(Goldwyn)

Madge Kennedy Plays Two Roles Exceptionally Well

THIS is a pretty fair picture and ought to go over in good shape with any audience, but it might have been better, or at least more convincing and less of a vehicle, if somebody, maybe Miss Kennedy, hadn't decided that in order to let the star appear in 99 44/100 per cent of the scenes it was necessary that she play two roles when there is absolutely no use made of the "look alike" stuff.

From the vehicle standpoint Miss Kennedy certainly delivers. Her characterization of the maid who runs away from the straight laced religious sect is both unique and appealing, and just as clever is the way she plays the gum-chewing way wise telephone operator in a Broadway hotel. This latter characterization is aided by exceptionally good titles.

The story of "The Girl with the Jazz Heart" is largely a series of incidents showing how two girls, one a Quaker sort of a maid who has come to New York to marry a matrimonial bureau advertiser, the other a Broadway flapper, spend an evening at a Broadway "jazz" restaurant, each grabbing off a satisfactory husband as a result thereof. As the Quaker maid Miss Kennedy has to go back home under arrest, there to be rescued by the hero, while as the other girl she gets her man without any trouble at all.

All in all it is a very entertaining yarn, with good incident provided for the cabaret scenes and some excellent religious sect characterizations by a strong supporting cast. Miss Kennedy is as comely and petite as ever and makes the most of the opportunities presented by two fat parts. In a way we don't blame her for not wanting to give either of them up to another actress. Still the picture would have been better dramatically if she had.

The exteriors used in the religious sect sequences were very evidently the real thing. They suggest that a trip up into certain parts of Pennsylvania must have been made to film some of the scenes.—Length, 5 reels.—*J. S. Dickerson.*

THE CAST

Kittie Swasher
Miriam Smith.....Madge Kennedy
Miles Sprague.....Joe King
Tommie Fredericks.....Leon Guerre Gendron
Miriam's Uncle.....William Walcot
Miriam's Aunt.....Helen Du Bois
Simeon Althoff.....Robert Vaughn
Detective Quinn.....Emil Hoch
Camille.....Lillian Worth
Jimmie.....Robert Tansey
Mamie.....Dorothy Haight

By Robert T. Shannon.
Directed by Lawrence C. Windom.

PRESS NOTICE—STORY

The main attraction at the ———— theatre next ———— is "The Girl With The Jazz Heart," starring Madge Kennedy. This is considered the best vehicle the charming and talented Goldwyn star has ever had and it permits her to play two parts with that poise and presence which is hers on stage and screen. She captivates with her humor and conquers with her delightful mannerisms. Prominent in her support is Joe King, while others who contribute noteworthy performances are William Walcot, Robert Vaughn, Emil Hoch, Lillian Worth, Helen Du Bois and Leon Guerre Gendron.

Miss Kennedy plays the part of a Quaker maiden who runs away from the boredom of a country village and comes to New York, where she finds adventure in searching for a husband through a matrimonial agency. There is plenty of intrigue and mystery and romance and no small amount of humor in the offering and the part played by Miss Kennedy is rich in its possibilities for expression. One might say that it is a double role—a role which carries enough variety for the star's talents. She is the demure Quakeress and the sophisticated city girl. Lawrence Windom, the director, has given the picture a good production. He has provided settings which contain appropriate atmosphere and his action is charged with vitality and vigor.

PROGRAM READER

Madge Kennedy, the charming comedienne, will come to the ———— theatre next ———— in her latest Goldwyn picture, entitled "The Girl With the Jazz Heart," written by Robert T. Shannon and directed by Lawrence C. Windom. This offering permits Miss Kennedy to bask in the radiance of a double role—that of a demure Quaker maiden and a sophisticated city girl, and it is so rich in its expression that the star may be said to have the best vehicle which has ever been hers on the screen. The picture is marked for its adventure and sentiment, romance and humor-elements which spell perfection in entertainment. A competent company is found in the star's support. "The Girl With the Jazz Heart" is one of the best pictures of the year. Don't miss it.

SUGGESTIONS

You can make a statement here which will not stand contradiction. Make plain that Madge Kennedy has the best vehicle of her career upon the screen. Tell that the story tests her ability as a dramatic actress and also as a comedienne and that she comes through with flying colors.. Play up the title. Make use of it in your copy and treat same in a manner which will invite curiosity. Play up the cast and director. Use your artist to paint posters showing the star in the two roles—that of a Quaker maiden in the correct costume. A good touch would be to draw the star in a demure attitude. Then paint her as a girl full of life and keen for pleasure. Your prologue can contain a singer attired in a Quaker costume singing a Quaker song. Then you can have some dancers going through the latest jazz steps.

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(Continued from page 602)

PICTURE BRAND STAR RELEASED PLAN BOOK

THOUSAND TO ONE, A (J. PARKER READ-ASSO. PRODUCERS) HOBART BOSWORTH .....DEC. 25
"Arbitrary plot and coincidence hinder the values here."—M. P. News.
Exhibitor Comment—"A good picture. Virile. Interesting. Steady business all week in spite of proximity to Christmas."

TIGER'S CUB (FOX) PEARL WHITE.....OCT. 16
"Pearl White makes thoroughly interesting Alaskan picture."—M. P. News.
Exhibitor Comment—"This is the second Pearl White feature. It failed to draw, so a Harold Lloyd comedy was added to the program." "Very entertaining picture and went well with my patrons."
Consensus—Good picture, good puller."

TO PLEASE ONE WOMAN (LOIS WEBER PRODUCTIONS-PARAMOUNT .....JAN. 1
"Falls rather short for a Lois Weber production."—M. P. News.

TRUANT HUSBAND, THE (ROCKETT FILM CORP.) SPECIAL CAST .....OCT. 23
"Simple and human is this contribution."—M. P. News.

TRUMPET ISLAND (VITAGRAPH) SPECIAL CAST.....OCT. 16
"Spectacular melodrama is rich in action and thrills"—M. P. News.
Exhibitor Comment—"A fine picture, pleasing and entertaining. Drew more than usual business." "Very fine picture. Spectacular and exciting. Did exceptional business first week of showing, with indications for a big second week. Broke house records second Sunday." "Good business. Pictures liked, especially the comedy parts in the beginning. The ending slightly changed, which gives it more credence." "A nice picture that generally satisfied. Fairly good houses all week." "Pleased big audiences." "Splendid picture, full of thrills and box box-office attraction. Broke house record during two weeks' run."
Consensus—Good picture, good puller."

TRUTH ABOUT HUSBANDS, THE (WHITMAN BENNETT-FIRST NATIONAL) SPECIAL CAST.....DEC. 25
"Orthodox but careful production of well-known play."—M. P. News.
Exhibitor Comment—"Opened to good business. Audience seemed delighted with it."

TWIN BEDS (DEHAVEN-FIRST NATIONAL) MR. AND MRS. DEHAVEN .....NOV. 13
"Famous stage success scores a hit on the screen."—M. P. News.
Exhibitor Comment—"Audiences laughed long and heartily. Seemed to give entire satisfaction." "Spicy advertising helped to keep the ticket sellers busy." "Excellent polite comedy. Nothing risque in it, but always spicy. Splendid week's business." "One of the best comedies I have played in a long time. Went over great. Box-office receipts entirely satisfactory for week's run."
Consensus—Good picture, good puller."

TWO KINDS OF LOVE (UNIVERSAL) SPECIAL CAST.....DEC. 25
"Rather crude, but has moments of interest."—M. P. News.

UNCLE SAM OF FREEDOM RIDGE (HARRY LEVEY-STATE RIGHTS) SPECIAL CAST.....OCT. 9
"Propaganda picture doubtful as to entertainment."—M. P. News.

UNFORTUNATE SEX, THE (FRANK GERSTEN, INC.-STATE RIGHTS) FRANCES EDMONDE-GEORGE LARKIN.....NOV. 6
"Theme has pulling power, but it drags towards the end."—M. P. News.

U. P. TRAIL, THE (BENJ. B. HAMPTON-HODKINSON) SPECIAL CAST NOV.20
"First-class melodramatic western, with fine cast."—M. P. News.

VICE OF FOOLS, THE (VITAGRAPH) ALICE JOYCE.....NOV. 20
"A well produced society picture weakening in the end."—M. P. News.

VILLAGE SLEUTH, THE (INCE-PARAMOUNT-ARTCRAFT) CHARLES RAY .....SEPT. 25
"Ray scores again as country yokel."—M. P. News.
Exhibitor Comment—"One of the best pictures Ray has played in. This is a regular picture and is playing to big business right along." "Played it one week to big business one day and average six." "Audiences thought Charles Ray just made for this 'Rube's' part. Business only fair." "Went over big first day, but average the rest of the week. Ray always in pleasing pictures." "One of Ray's best productions and its box-office value was quite up to the usual Ray standard, which is saying a good deal." "Not one of Ray's best—but it was clever and a bit different, in point of story, to his usual efforts, while giving him essentially the usual sort of role. Anyway they liked it." "Well liked and drew much better than average."
Consensus—Good picture, good puller."

VOICES (VICTOR KREMER-STATE RIGHTS) SPECIAL CAST. ...OCT. 16
"Crude production of familiar story."—M. P. News.

WANDA'S AFFAIR (CHADWICK-STATE RIGHTS) SPECIAL CAST .....NOV. 20
"Badly blotched picture carries little interest."—M. P. News.

WANTED AT HEADQUARTERS (UNIVERSAL) EVA NOVAK.....OCT. 16
"Clever night scenes provide the interest here."—M. P. News.

WEEK-END, THE (AMERICAN-PATHE) MARGARITA FISHER..AUG. 21
"Typical Hamilton story well produced."—M. P. News.
Exhibitor Comment—"An average picture with week much below the average in receipts."

WEST IS WEST (UNIVERSAL) HARRY CAREY.....NOV. 27
"Very ordinary western for Carey."—M. P. News.

WHITE YOUTH (UNIVERSAL) EDITH ROBERTS.....DEC. 18
"Edith Roberts has frail and obvious picture here."—M. P. News.

YOU NEVER CAN TELL (REALART) BEBE DANIELS.....OCT. 18
"A real success from every angle."—M. P. News.
Exhibitor Comment—"This picture is very pleasing, box-office receipts about average." "A very pleasing little picture; star has made a place for herself and this picture suits her to a 'T'." "Bebe Daniels shows that she is a real actress. She had a good production and drew well."
Consensus—"Pleasing picture, average puller."

"Flashbacks" on Earlier Releases

"The Restless Sex" (Paramount-Artcraft)—"Stood up well during second week. A play with a wide appeal presented on a lavish scale." "Good title but poorly screened and business dropped toward end of week." "This picture began big but dropped steadily each day."

"Parlor, Bedroom and Bath" (Metro)—"Business only fair. Audiences liked it fairly well. Picture too long for story."

"Humoresque" (Paramount)—"Breaking all records for attendance for any picture ever shown here."

"The Restless Sex" (Paramount)—"Played a week behind Carlyle Blackwell's road show and cleaned up. Had 'em chained out at 2 P.M. on opening day and business picked up later. Corking good picture and one with a sure-fire feminine appeal." "This picture opened big and continued so. Full houses every show."

"Girls Don't Gamble" (State Rights)—"David Butler is a comer, but I don't think his second picture was quite as good as the first. Played to better business because he is getting better known. But heard some disappointed remarks. Nothing serious—nice little picture."

"Up In Mary's Attic" (State Rights)—"Only a fair production but a good box-office attraction."

"The Fortune Teller" (Robertson-Cole)—"Despite the fact that star is not known here, we put this over in great shape by using a crystal-gazer who told fortunes immediately after the picture. Usual policy of this house is three-day runs—played this one to a week's fine business."

"The Riddle: Woman" (Associated Exhibitors)—"Good. Any objections to this picture may be the animosity of the public toward Geraldine Farrar." "This is a wonderful story but Farrar herself does not photograph well and the picture has other defects. Picture did not draw well at all."

"Best of Luck" (Metro)—"A poor show—looked like a serial all done up in 6 reels. Three days to poor business."

"The Flapper" (Selznick)—"One day to average business."

"Kiss Me Quick" (Fox)—"Far ahead of Chaplin. In Lloyd and Seamon's class. Played is four days."

"Fortune Teller" (Robertson-Cole)—"One day to average business."

"Rose of Nome" (Fox)—"This is a fair Alaskan picture; usual dance hall stuff. Poor business one day."

"Nurse Marjorie" (Realart)—"Pleasing picture. Minter is growing in popularity. Average business one day."

"Slim Princess" (Goldwyn)—"Gave very good satisfaction. Average business one day."

"Six Best Cellars" (Paramount-Artcraft)—"Pleased greatly. Big business one day."

"Sick Abed" (Paramount-Artcraft)—"Some disappointment on this; perhaps we exploited it too strong. Average business one day."

"Humoresque" (Paramount-Artcraft)—"Extra good. Two days to extra big and big business."

"Desert Love" (Fox)—"A good picture to extra big and big business for two days."

"The White Circle" (Paramount-Artcraft)—"A poor picture. Played it two days to average and poor business."

"Mrs. Tempel's Telegram" (Paramount-Artcraft)—"Very good. One day to extra big business."

"Whispers" (Selznick)—"Very satisfactory offering. Star very good. Big business one day."

"For Woman's Honor" (H. B. Warner)—"Average production; star good. Average business one day."

"Rogues Romance" (Vitagraph)—"Star and support good and some very fine shots taken. Average business one day."

"The Flapper" (Selznick)—"This picture pleased all. Average business one day."

"Judy of Rogue's Harbor" (Realart)—"Some fine little star with A-1 picture. Average business two days."

"Search of Arcadia" (Billy Rhodes)—"Star and support good and a very beautiful story."

"Little Boss" (Bessie Love)—"Fine star; fine picture. Big business one day."

"Great Accident" (Goldwyn)—"Very good. Two days to big business."

"Darling Mine" (Select)—"Ordinary comedy drama. Went over fairly well. Average business one day."

"King Spruce" (Hodkinson)—"A good picture; plenty of action. Average business two days."

"The Love Expert" (First National)—"Excellent-average business two days."

"Humoresque" (Paramount-Artcraft)—"Held up better than any picture ever played here. At advance prices."

"The Point of View" (Selznick)—"Big to average business two days."

"Heart O' The Hills" (Mary Pickford)—"Played to a big week's business. On the whole the picture seemed to please although there were some adverse criticisms."

"THAT GIRL MONTÁNA"
(Hampton-Pathe)

Star Dominates Pleasing Production

"THAT GIRL MONTANA" might be termed a personal triumph for Blanch Sweet, for she dominates every scene in which she appears.

Although the story is not as strong as some of her previous ones, and is inclined to be illogical, the star has a role which entirely fits her personality and gives her opportunity to display her talents.

In the openng scenes the star is seen in the role of a boy who is forced to become a bandit by a man she believes to be her father. Miss Sweet paints her character very true and somewhat resembles the renowned Maude Adams in action and appearance, when she played in Peter Pan. These scenes are full of action and tense moments and should afford plenty of excitement.

When Miss Sweet changes to women's apparel the story seems to change with her and loses much of its former advantage. Not that the plot deteriorates in any way but that the interest seems to lag.

However. the star comes to the rescue and by a series of well thought out situations, carries the picture to a pleasing finish.

The picture is well directed and has some wonderful shots of the great out-doors.

The story is of a girl who seeks to free herself from a life of crime she detests. In her efforts, she finds the man she had feared was not her father, but a gambler who had run away with her mother.

She finds her real father, a just fate befalls the villain, and the girl and her hero start life anew.

A capable cast surrounds Miss Sweet, special mention going to Mahlon Hamilton, Frank Lanning and Edward Peil.—Length, 5 reels.—*Frank Leonard.*

THE CAST

Montana Rivers ..... Blanche Sweet
Dan. Overton ..... Mahlon Hamilton
Jim Harris ..... Frank Lanning
Lee Holly ..... Edward Peil
Max Lyster ..... Jack Roseleigh
Lottie ..... Clare DuBrey
Mrs. Huzzard ..... Kate Price
Akkomi ..... Charles Edler

Story by Marah Ellis Ryan.
Scenario by Geo. H. Plympton.
Directed by Robert Thornby.

PRESS NOTICE—STORY

"That Girl Montana," a picturization of the novel of the same name by Marah Ellis in which Blanche Sweet is starred under the Pathe banner, will be the attraction at the ———— theatre on ———— of next ————.

In the production, Blanche Sweet is seen in a virile, outdoor portrayal, different from anything she has characterized heretofore.

In the opening of the picture she appears in boy's clothes, helping her father hold-up a stage coach, and the action of the drama shows her transition from the untamed state of a girl of the West to the sweet girl of her lover's dreams.

Briefly, the story is of a girl who seeks to free herself from a life of crime she detests. In her efforts, she finds the man she had feared was not her father but a tin horn gambler who had run away with her mother.

She finds her real father, a just fate befalls the villain and the girl and her hero are at last free to begin life anew.

There are some real thrills in "That Girl Montana" and the action is smooth and fast. It is rich in human interest and the love theme is a tender and pretty one.

The locale is laid in the Kootenai country, which extends for miles along the Canadian boundary line, with British Columbia on one side and Idaho and Montana on the other.

PROGRAM READER

The elite of Sinna Ferry had foregathered in honor of the "day-out" of Montana Rivers—"That Girl Montana." It was the happiest moment of Tana's life—it meant that she was recognized as repectable. Then came the thunderbolt!

"What're you doing among decent people? Main street's the dead-line for women like you! You traveled around, dressed as a boy, with a low-down crook, and now you aim to horn in with respectable folks!"

This is one of the gripping, tense and dramatic moments in "That Girl Montana," Blanche Sweet's newest Hampton-Pathe feature showing at the ———— theatre ————.

It is a picturization of Marah Ellis Ryan's novel of the same name and relates the terrific struggle of a girl to overcome the stigma of sins of which she was innocent.

The action of the story takes place in Montana, along the Kootenai River at the time when gold seekers flocked to that beautiful country.

In the production Miss Sweet is seen in a virile, outdoor portrayal, different than anything she has characterized heretofore.

She is supported by a strong cast, including Mahlon Hamilton, Frank Lanning, Edward Peil, Charles Edler, Clare DuBrey, Kate Price and Jack Roseleigh.

SUGGESTIONS

If your patrons like Blanche Sweet, do not be afraid to book this one, for it will afford them good entertainment.

The star does some of the best acting of her career and injects plenty of action into a part that would fall flat if it were not for her talents.

You can play up Miss Sweet as strongly as you like without any fear of a comeback. Tell your patrons that in the part of the boy which she portrays in this production, Miss Sweet resembles the renowned Maude Adams both in action and personality.

Outside of Miss Sweet, the cast is a good one and includes Mahlon Hamilton, Frank Lanning, Edward Peil, Charles Edler and Clare DuBrey.

CATCH LINES

"What're you doing among decent people? Main street's the dead-line for women like you! You traveled around, dressed as a boy, with a low-down crook and now you aim to horn in with respectable folks!" So said one of the elite to the young girl who believed she had become respectable. See Blanche Sweet in her latest production, "That Girl Montana." It will thrill you.

"TWO MOONS"
(Fox)

Jones in a Story of Gunplay and Hard Riding

"TWO MOONS" is a Western without anything very distinctive about it except that the action is carried on en masse. That is to say instead of Buck Jones fighting single handed throughout five reels, the combat is carried on with a great expenditure of ammunition by two miniature armies—the cattlemen and the sheepmen. For the story is one of those laid in that period of the West's history when the meeting of a cowpuncher and sheepherder was the signal for the drawing of guns and much billingsgate.

"Two Moons" also is unusual inasmuch as neither of the two factions are much to be admired. Jones plays an inspector in the employ of the Cattlemen's society who are carrying on a campaign of murder against the sheepmen. The girl, who is naturally taken as representing the sheepherders is equally vicious in her hated of her enemies. So it is something like a fight between two East Side gangs or a couple of Chinese tongs. Neither side wins the sympathy of the audience.

The character of the girl is probably the most interesting thing in the picture. In the beginning she tries to kill Jones—the representative of the despicable cattlemen. He punishes her for horse-stealing by kissing her. In the very climax of the picture she is fighting him with all her strength and it is only when he falls wounded that she realizes her love for him. It is another variety of the cave-man and primitive woman theme. The girl is played by Carol Holloway in a satisfactory manner.

Of course, the romance is only secondary to the main ingredient of every Western—action. There is enough of this, for there are a couple of lynching parties, shots in the dark, wild escapes of the heroine, a single combat, and in the end, the storming of the cabin in the clearing with the hero shooting first from one window and then another as his enemies encircle the hut. They are driven off at the nick of time by rescuing cattlemen, much like the cowboys used to scatter the invading Indians. Unlike a Mix picture there is no outstanding daredevil stunt of the star to leave a deep impression.

"Two Moons" has not the zest of Buck Jones' last picture, "Just Pals." It is just an average, likeable Western.—Length, 5 reels.—*Matthew A. Taylor.*

THE CAST

Bill Blunt ..... Buck Jones
Hilma Ring ..... Carol Holloway
Old Man Ring ..... Gus Seville
Red Agnew, Sheriff ..... Bert Sprotte
Rogers, Cattleman ..... Slim Padgett
Timberline Todd ..... William Ellingford
Uncle Alf ..... Louis Fitz Roy
Lang Whistler ..... Ed. Peil
Strayhorn ..... Edwin Booth Tilton
Wooly Ann ..... Eunice Murdock Moore
Phenie ..... Eleanor Gawne
The Killer ..... Jim O'Neill
Von Tromp ..... Billy Fay
Red Agnew's Wife ..... May Foster
Blacksmith ..... Dick La Reno

Story by Robert Welles Ritchie.
Scenario and direction by Edward J. LeSaint.
Photography by Friend F. Baker.

PRESS NOTICE—STORY

Buck Jones, cowboy-actor-soldier and all around he-man, will play the stellar role in "Two Moons," the feature attraction at the ———— which will open on ———— for a ———— days' run. More thrills are in store for the great number of this star's admirers, for "Two Moons" is a swift moving Western drama, with plenty of action and love interest. The story is adapted from Robert Welles Ritchie's novel, "The Trail of Two Moons," and is a stirring tale of a Western feud.

"Two Moons" was adapted and directed by Edward J. LeSaint. Carol Holloway, in the role of the tempestuous daughter of the sheep herder, proves to be just as capable an actress as she is pretty. Buck Jones manages to find place in the picture for new and daring stunts which will thrill even the most hardened picturegoer. Jones enacts the role of Bill Blunt, a cattleman, who complicates a feud between the sheep herders and cattlemen, by falling in love with the pretty daughter of a sheepman. She has been raised in hatred of everything connected with sheep, but finally Jones, largely through cave-man methods, convinces her that even a cattleman can be worth loving.

PROGRAM READER

"Look 'em straight in the eye," says Bill Blunt, "and they are bound to miss." And it worked. When the daughter of a sheep herder was shooting at him, a cattleman, he only looked her straight in the eye and smiled. And she missed. Blunt also had his own methods of love-making. The girl who tried to kill him found herself in his arms before many days were past. How did he do it? That is a secret that only Buck Jones can tell you. For this daring cowboy-actor plays Bill Blunt in "Two Moons," the feature picture which will be the attraction at the ———— theatre on ————. This picture is a happy combination of romance and thrills, with its story laid in the West in those days when cattlemen and sheepherders engaged in a continuous feud. The story was adapted from the novel, "The Trail of Two Moons," by Robert Welles Ritchie, by Edward J. LeSaint, who also directed the production. Playing the leading feminine role is Carol Holloway, an accomplished actress as well as one of the prettiest leading women on the screen. "Two Moons" is a story of a he-man, and if you like to see a virile, rugged type of American manhood you cannot afford to miss this picture.

CATCH LINES

A mixture of entrancing romance and virile action—with Buck Jones, the leading portrayer of virile Western characters, in the stellar role.

Advance Information on All Film Releases

All forthcoming film, also current and earlier releases, made by both the independent and the regular producers, in short subjects as well as features, are arranged alphabetically with all the later releases at the top of each respective list instead of at the bottom.

AMERICAN FILM CO., INC.

FLYING "A" SPECIALS

Their Mutual Child (Margarita Fisher—Nagel Barrie) 6
The Blue Moon (Special Cast) ....
The Gamesters (Margarita Fisher) 6
A Light Woman (Helen Jerome Eddy-Chas. Clary) ..6
Peggy Rebels (Mary Miles Minter) 5

ARROW FILM CORPORATION

The Golden Trail (Jane Novak) 5
Bachelor Apartments (Georgia Hopkins) 5
Bitter Fruit (Special Cast) 5

"TEX" SERIES

Circumstantial Evidence (Glen White) 5
The Wall Street Mystery (Glen White) 5
The Unseen Witness (Glen White) 5
The Trail of the Cigarette (Glen White) 5
Thunderbolt Jack (Jack Hovie) 15
The Lurking Peril (Anne Luther-Geo. Lurkin) 15 Episodes.

WESTERN DRAMAS

Blazed Trail Prods. (one every other week) 2
Lone StarWesterns (one every other week) 2

ONE AND TWO-REEL COMEDIES

Muriel Ostriche (one a month) 2
XLNT (Ardath) 2
Hank Mann Comedies (one every other week) 2
Arrow (Eddie Boulden-Lillian Vera) 1

ASSOCIATED PRODUCERS, INC.

THOMAS H. INCE PRODS.

Lying Lips (Peters-Vidor) 6
Homespun Folks (Lloyd Hughes) 6

J. PARKER READ, JR., PRODS.

Love (Louise Glaum) 6
A Thousand to One (Hobart Bosworth) 6
The Leopard Woman (Louise Glaum) 7

ALAN DWAN PRODUCTIONS

The Forbidden Thing (James Kirkwood) 6

MAURICE TOURNEUR PRODS.

The Last of the Mohicans (Barbara Bedford) 6

MACK SENNETT PRODS.

A Small Town Idol (Ben Turpin) 5

AYWON FILM CORP.

Up in Mary's Attic (Novak-Gribbon) 6
Woman Above Reproach (Florence Chase) 6
Evolution of Man (Special Cast) 6
Woman of Mystery (Cunard-Ford) 5
When Quackel Did Hyde (Charlie Joy) 5
Thirty Years Between (Vera Stewart) 5

HARRY CAREY TWO REELERS

Wanderer 2
Sheriff's Dilemma 2
Brothers 2
His Desperate Deed 2

JOY COMEDIES

The Hoodoo Watch 2
Three of a Kind 2
Stone Quarry Romance 2
Too Much Garlic 2

C. B. C. FILM SALES CORP.

State Rights

Dangerous Love 6
The Victim 6

HALL ROOM BOYS COMEDIES

Dec. 15—This is the Life 2
Dec. 1—A Close Shave 2
Nov. 15—Hired and Fired 2
Sept. 2—All Balled Up 2
Aug. 19—Clever Clubs 2
Aug. 5—Some Champs 2
July 22—Wild, Wild Women 2
July 8—Stung Again 2
June 24—Back on the Farm 2

SCREEN SNAPSHOTS

BI-MONTHLY NEWS REEL

Dec. 24 ....No. 16
Dec. 15 ....No. 15
Nov. 30— ....No. 14

STAR RANCH WESTERNS

One two-reeler every two weeks.

Dec. 24—A Desperate Tenderfoot (John Halladay) ..2
Dec. 10—The Man Hater (Grace Cunard) 2
Nov. 25—The Mormon Trail (C. Edward Hatten) ..2

CAPITAL FILM COMPANY

FRITZI RIDGEWAY PRODUCTIONS

Bandit of Hell's Gap 2
A Traitor's Vengeance 2
The Girl of the West 2
Almost an Outlaw 2
The Avenging Trail 2
Western Rays 2
Shadows of the Past 2
A Fight to a Finish 2

LESTER CUNEO PRODUCTIONS

Lone Hand Wilson 5

CELEBRATED PLAYERS CORP.

(At State Right Exchanges)

THE GUMPS

Andy the Hero 1
Andy's Picnic 1
Andy the Chicken Fancier 1
Andy the Actor 1
Andy on the Beach 1
Pleasure Bent 1
At Shady Rest 1
Howdy, Partner 1
There's a Reason 1
Ship Ahoy 1
The Toreador 1
The Broilers 1
Flicker, Flicker, Little Star 1
Mixing Business with Pleasure 1
Up She Goes 1
Westward Ho 1
A Hunting We Will Go 1
Get to Work 1
Best of Luck 1
The Promoters 1

COMMONWEALTH FILM CORP.

The Hidden Light (Dolores Cassinelli) 6

COMMONWEALTH PICTS. (Chgo.)

SPANUTH'S VOD A VIL MOVIES

Billy Whiskers (Comedy) ....
La Farre Sisters (Dancers) ....
The Dying Swan (Skating) ....
Free Hand and Love (Acrobatics) ....
The Flying De Armands ....
Reynolds and Geraldine (Aesthetic Dancers) ....
Hundeller (Balancing) ....
Three Whipple Sisters (Boxing and Wrestling) ....

EDUCATIONAL FILMS CORP.

(Released Through Educational Film Exchanges)

Mermaid Comedies—2 Reels

"A Fresh Start."
"Duck In."
"Dynamite."
"Nonsense."
"The Simp."
"April Fool."
"High and Dry."

Chester Comedies—2 Reels

"Four Times Foiled."
"An Overall Hero."
"The Big Show."
"A Tray Full of Trouble."
"The One Best Pet."
"You'll Be S'prised."

Torchy Comedies—2 Reels

"Torchy."
"Torchy Comes Through."
"Torchy in High."
"Torchy's Millions."
"Torchy Turns Cupid."
"Torchy's Double Triumph."

Christie Comedies—2 Reels

"Kiss Me Caroline."
"A Seaside Siren."
"Out for the Night."
"Seven Bald Pates."
"Don't Blame the Stork."
"Striking Models."
"A Homespun Hero."
"Shuffle Queens."
"Going Through the Rye."
"Mr. Fatima."
"Wedding Blues."
"Back from the Front."
"Dining Room, Kitchen and Sink."

Education Specials

"The Race of the Age" (Man o' War) (2 reels).
"Babe Ruth—How He Knocks His Home Runs"—1 reel.
"Art of Diving" (Kellerman)—1 reel
"Valley of Ten Thousand Smokes"—1 reel
"Modern Centaurs"—1 reel

Bruce Scenics Beautiful—1 Reel

"Hope of Adventure."
"The Great Mirror."
"Log of the Laviajere."
"Song of the Paddle."
"Wanderlust."

Bruce Scenics Beautiful—1 Reel

"Solitude."
"The Castaway."
"By Schooner to Skagway."
"Tropical Nights."
"The Banana Special."
"The Explorers."
"The Isle of Desire."
"The Business of Camping."

Chester-Outings—1 Reel

"The Tamer the Wilder."
"Trail to Wedontcare."
"Too Much Overhead."
"Seven League Booters."
"Halling the Hunk."
"Collectors of Craniums."
"Pipe the Penguin."
"Mad Hatters."
"Lovely Maoriland."
"Frozen Thunder."
"Iguazu the Exquisite."
"Getting a Polish."
"Swat the Landlord."
"There Is No Santa Claus."
"Rookeries and Squawkeries."
"Crowning King Blizzard."
"Frivolous Fijis."

Chester Scenics—1 Reel

"Chosen Waters—South Sea Naiads."
"They All Turned Turtle—Family Trees."
"Through Winding Wall—Climbing Cataracts."
"Mules and Gobtalk."
"Sea Planets — Apartments for Rent."
"Fine Feathers—They Forgot the Town."
"Out of the Past."
"Then Company Came—Art Is Everything."
"No Hope for the Dry—Silver Silences."

EQUITY PICTURES CORP.

Whispering Devils (Conway Tearle) 6
Keep to the Right (Edith Taliaferro) 6
For the Soul of Rafael (Clara Kimball Young) 7
The Forbidden Woman (Clara Kimball Young) 6
Silk Husbands and Calico Wives (House Peters) 6
Eyes of Youth (Clara Kimball Young) 7

FAMOUS PLAYERS-LASKY EXCH.

PARAMOUNT-ARTCRAFT

Dec. 26—Silk Hosiery (Enid Bennett) 4556
Dec. 26—The Testing Block (Wm. S. Hart) 5927
Dec. 19—An Amateur Devil (Bryant Washburn) ..4464
Dec. 19—To Please One Woman (Lois Weber Prod.) 6086
Dec. 12—Heliotrope (Cosmopolitan Prod.) 6307
Dec. 12—The Life of the Party (Roscoe Arbuckle) 4944
Dec. 5—Flying Pat (Dorothy Gish) ....
Dec. 5—Conrad in Quest of His Youth (Thos. Meighan) 5926
Nov. 28—A Romantic Adventuress (Dorothy Dalton) 4736
Nov. 28—Idols of Clay (Geo. Fitzmaurice Prod.) ..7230
Nov. 21—Burglar Proof (Bryant Washburn) 4495
Nov. 21—The Frisky Mrs. Johnson (Billie Burke) ..5584
Nov. 14—Her Husband's Friend (Enid Bennett-Ince Prod.) 4539
Nov. 14—Always Audacious (Wallace Reid) 5101
Nov. 7—Sins of Rozanne (Ethel Clayton) 4862
Nov. 7—Behold My Wife (Geo. Medford Prod.) ..6556
Oct. 31—An Old-Fashioned Boy (Ince Prod.-Chas. Ray) 4617
Oct. 31—The Restless Sex (Cosmopolitan Prod.) ..6505
Oct. 24—A Full House (Bryant Washburn) 4200
Oct. 24—Held By the Enemy (Special Cast) 5526
Oct. 17—The City Sparrow (Ethel Clayton) 4618
Oct. 17—The Cradle of Courage (Wm. S. Hart) ..4737
Oct. 10—Deep Waters (Maurice Tourneur Prod.) ..5035
Oct. 10—The Round-Up (Melford Prod.-Roscoe Arbuckle) 6417

ARTCRAFT

June—Rebecca of Sunnybrook Farm (Mary Pickford) 5383

PARAMOUNT-ARBUCKLE COMEDIES

Dec. 19—Fatty at Coney Island 2
Nov. 21—His Wedding Night 2
Oct. 24—Rough House (Re-issue) 2

PARAMOUNT-SENNETT COMEDIES

Dec. 26—Bungalow Troubles 2
Dec. 12—Dabbling in Art 2
Nov. 28—A Fireside Brewer 2
Nov. 14—Fickle Fancy 2
Oct. 31—Movie Fans 2
Oct. 17—My Goodness 2

PARAMOUNT-BRIGGS COMEDIES

Dec. 28—Housecleaning 1
Dec. 21—Those Distant Cousins 1
Dec. 7—After the Circus 1

PARAMOUNT-DE HAVEN COMEDIES

Oct. 10—Spirits 2
Sept. 12—Kids Is Kids 2
Aug. 29—Never Again 2

PARAMOUNT-HOLMES TRAVEL PICTURES

Dec. 26—Quaint Kuala Lumpur 1
Dec. 19—The Snowbound Pyrenees 1
Dec. 12—Malayan Motor Roads 1
Dec. 5—In Finisterre 1
Nov. 28—Land of the Tin Millionaires 1
Nov. 21—Around About Manila 1
Nov. 14—Pyrenean Perspectives 1
Nov. 7—The Port of Penang 1
Oct. 17—Nature's Contrasts 1

PARAMOUNT-BURLINGHAM

Dec. 19—The Jungfrau Railway 1
Nov. 21—Kilawea Volcano Eruption 1
Oct. 17—Winter Sports at St. Moritz ....

PARAMOUNT-POST NATURE PICTURES

Dec. 5—Indian Summer 1
Nov. 7—A Setting of Ages 1
Oct. 10—The Cloud 1
Sept. 5—From a Piscatorial Angle 1

Release Information Continued on Page 607

Advance Information on All Film Releases

(Continued from page 606)

PARAMOUNT MAGAZINE

Dec. 26—Twentieth Century Pictionary-Comedy-Cartoon by Pat Sullivan....1
Dec. 19—Twentieth Century Pictionary-Comedy-Cartoon by Earl Hurd....1
Dec. 12—Twentieth Century Pictionary-Comedy-Cartoon by Henry D. Bailey....1
Dec. 5—Twentieth Century Pictionary-Comedy-Cartoon by Frank Moser....1
Nov. 28—Magazine Items—Frank Moser Cartoon....1
Nov. 21—Magazine Items—Pat Sullivan Cartoon....1
Nov. 14—Magazine Items—Earl Hurd Cartoon....1
Nov. 7—Magazine Items—Henry D. Bailey Cartoon.1
Oct. 31—Magazine Items—Frank Moser Cartoon....1

FEDERATED FILM EXCHANGES

Nobody's Girl (Billie Rhodes)....5
Bonnie May (Bessie Love)....5

MONTE BANKS' COMEDIES

A Rare Bird....2
His Naughty Night....2
Nearly Married....2
A Bedroom Scandal....2

FIDELITY PICTURES COMPANY

State Rights)

The Married Virgin (Vera Sisson)....6
Frivolous Wives (Kathleen Kirkman)....6
Love's Flame (Thos. J. Carrigan)....5
The Fighting Kentuckians (Special Cast)....5

FILM SALES COMPANY

BILLY RUGE COMEDIES

Two Knights....1
Winning a Widow....1
Will It Come to This....1
He Got It....1
Hot Dog....1
School for Skirts....1
The Painter....1
Bone Dry Blues....1

FIRST NATIONAL EXCHANGES

Nov. 29—Dinty (Wesley Barry) Marshall Neilan Prod.
Nov. 29—Unseen Forces (Special Cast).....
Nov. 22—Love, Honor and Behave (Mack Sennett's).
Nov. 22—Dangerous Business (Constance Talmadge)....5118
Nov. 8—The Devil's Garden (Lionel Barrymore).5600
Nov. 1—Wet and Warmer (Lehrman)....2061
Old Dad (Mildred Harris Chaplin)....6
Twin Beds (Mr. and Mrs. DeHaven)....5
Nomads of the North (Jas. Oliver Curwood)....6
Peaceful Valley (Charles Ray)....6
Tonnerville Trolley (Dan Mason)....2
The Kick in High Life (Lehrman)....2
What Women Love (Annette Kellerman)....6
The Master Mind (Lionel Barrymore)....6
The Branded Woman (Norma Talmadge)....7
Harriet and the Piper (Anita Stewart)....6
Curtain (Katharine MacDonald)....5
In the Heart of a Fool (Allan Dwan)....7
Good References (Constance Talmadge)....6
Forty-five Minues from Broadway (Charles Ray)....6
Jack-Knife Man (King Vidor)....6
Notorious Mrs. Leslie (Katherine MacDonald)....5
The Perfect Woman (Constance Talmadge)....5
Go and Get It (Marshall Neilan)....7

FOX FILM EXCHANGES

SPECIALS

Skirts (Special Cast)....6
A Connecticut Yankee in King Arthur's Court (Special Cast)....7
Blind Wives (Special Cast)....7
The Face at Your Window (Special Cast)....7
While New York Sleeps (Special Cast)....7
The Skywayman (Lt. Ormer Locklear)....7
If I Were King (William Farnum)....7
The White Moll (Pearl White)....7

WILLIAM FARNUM SERIES

The Scuttlers....6
Drag Harlan....6

PEARL WHITE SERIES

The Tiger's Cub....6
The Thief....6
The Mountain Woman....6

TOM MIX SERIES

Prairie Trails....6
The Texan....6
The Untamed....6

WILLIAM RUSSELL SERIES

The Iron Rider....5
The Challenge of the Law....5
The Man Who Dared....5

SHIRLEY MASON SERIES

Chin Toy....6
Flame of Youth....6
Girl of My Heart....6
Merely Mary Ann....6

GEORGE WALSH SERIES

Dynamite Allen....5
Number 17....5
The Plunger....5
From Now On....5

20TH CENTURY BRAND

Partners of Fate (Louise Lovely)....5
Just Pals (Buck Jones)....5
The Land of Jazz (Eileen Percy)....5
Two Moons (Buck Jones)....5
Beware of the Bride (Eileen Percy)....5
Sunset Sprague (Buck Jones)....5
The Little Grey Mouse (Louise Lovely)....5

SERIALS

Fantomas (20 Episodes)....2
Bride 13 (Fifteen Episodes)....2

SUNSHINE COMEDIES

Her Doggone Wedding....2
Pals and Petticoats....2
The Slicker....2
An Elephant's Nightmare....2
Hold Me Tight....2
His Noisy Still....2
Pretty Lady....2
Chase Me....2

FOX NEWS

Twice a Week....1

CLYDE COOK COMEDIES

Don't Tickle....2
All Wrong....2
The Huntsman....2

MUTT AND JEFF CARTOONS

Cleopatra....½
The Parlor Bolshevist....½
The Hypnotist....½
The Papoose....½
On the Hip....½
Northwoods....½
Sherlock Hawkshaw & Co....½
All Stuck Up....½
A Hard Luck Santa Claus....½
Gum Shoe Work....½
Home Brew....½
The Medicine Man....½

GAUMONT COMPANY

(At State Right Exchanges)

Fall of a Saint (Josephine Earle)....6
Out of the Darkness (Gertrude McCoy)....6
Infatuation of Youth (Paul Capellani)....6
Branded (Josephine Earle)....6
The Sinker (Special Cast)....6
The Edge of Youth (Josephine Earle)....6
Husbands and Wives (Vivian Martin)....6

SERIALS

In the Clutches of the Hindu (Ten Episodes)....2
Tuesdays—Gaumont News....1
Fridays—Gaumont Graphic....1

GOLDWYN EXCHANGES

STAR SERIES

SPECIALS

The Song of the Soul (Vivian Martin) Messmore Kendall Prod....5
Godless Men (Special Cast)....6367
The Great Lover (Special Cast)....5202
Just Out of College (Jack Pickford)....4779
Roads of Destiny (Pauline Frederick)....
The Highest Bidder (Madge Kennedy)....4960
Prisoners of Love (Betty Compson)....
The Concert (Special Cast)....
Guile of Women (Will Rogers)....
Bunty Pulls the Strings (Special Cast)....6255
Hold Your Horses (Tom Moore)....4610
A Voice in the Dark ((Special Cast)....4255
What Happened to Rosa (Mabel Normand)....4148
Boys Will Be Boys (Will Rogers)....
His Own Law (Hobert Bosworth) J. Parker Read, Jr....7
Madame X (Pauline Frederick)....6475
The Girl With the Jazz Heart (Madge Kennedy)..4600
The Man Who Had Everything (Jack Pickford)..5198
Officer 666 (Tom Moore)....5290
What Happened to Rosa (Mabel Normand)....
Milestones (Special Cast)....5782
Honest Hutch (Goldwyn)....5349
His Own Law (Hobart Bosworth)....5947

EMINENT AUTHORS PRODUCTIONS

Earthbound (Basil King)....6772
The Penalty (Gouverneur Morris)....6730
It's a Great Life (Mary Roberts Rinehart)....5659
The North Wind's Malice (Rex Beach)....6725
Going Some (Rex Beach)....

BOOTH TARKINGTON'S EDGAR SERIES

Edgar the Explorer....2
Get Rich Quick Edgar....2
Edgar's Little Saw....2
Edgar Camps Out....2
Edgar's Sunday Courtship....2

CAPITOL COMEDIES

In and Out....2
Knocking 'Em Cold....2
Hearts and Hammers....2
Artistic Enemies....2
Fingers and Pockets....2
Love on Rollers....2
At it Again....2
Professional Ethics....2
When Martin Gits Here....2
Ged Ap Napoleon....2

FORD EDUCATIONAL WEEKLY

Nov. 28—Hurry Slowly....1
Nov. 21—Number, Please (Telephone)....1
Nov. 14—In Arizona (Scenic)....1
Nov. 7—Nassau (Bahama Islands)....1
Oct. 31—What the Ocean Hides (Shark Industries).1
Oct. 24—Timberlust....

GOLDWYN-BRAY PICTOGRAPHS

The Isle of the Mist....1
Through the Earth....1
What Is Your Body Worth?....1
A Paradise for Birds....1
Venice of the Orient....1
Action of the Human Heart....1
The Reveter....1
The Human Voice....1

GOLDWYN-BRAY COMICS

Shodding a Profiteer (Judge Rummy) Lampoons....1
Apollo (Happy Hooligan) Lampoons....1
Cupid's Advice (Happy Hooligan) Lampoons....1
Happy Hooldini (Happy Hooligan) Lampoons....1
The Prize Dance (Judge Rummy) Lampoons....1
The Sponge Man (Judge Rummy) Lampoons....1
Hunting Big Game (Shenanigan Kids) Lampoons....1

GREIVER'S EDUCATIONALS (CHICAGO)

Shedding a Profiteer (Judge Rummy) Lampoons....1
Speeding Through Dixie....
Royal Ease....
Colossus of Roads....
The Spirit of the Birch....1
Suds....1
Precisely as Polly....1

HODKINSON CORP., W. W.

(Releasing through Pathe Exchanges)

BENJ. B. HAMPTON GREAT AUTHORS PICTURES, INC.

The Dwelling-Place of Light (Winston Churchill)...7
The Sagebrusher (Emerson Hough's)....7
The Westerners (Stewart Edward White's)....7

ZANE GREY PICTURES, INC.

(Benj. B. Hampton and Eltinge F. Warner)

The U. P. Trail (Zane Grey's)....7
Riders of the Dawn (Zane Grey's)....6
Desert Gold (Zane Grey's)....7

J. PARKER READ, JR., PRODUCTIONS

The Brute Master (Hobart Bosworth)....5
Love Madness (Louise Glaum)....7
Sex (Louise Glaum)....7
The Lone Wolf's Daughter (Louise Glaum)....7
Sahara (Louise Glaum)....7

DEITRICH-BECK, INC.

The Harvest Moon (Doris Kenyon)....6
The Bandbox (Doris Kenyon)....6

ARTCO PRODUCTIONS

The Capitol (Leah Baird)....6
Cynthia of the Minute (Leah Baird)....6

ROBERT BRUNTON PRODS.

The House of Whispers (J. Warren Kerrigan)....5
The Green Flame (J. Warren Kerrigan)....5
No. 99 (J. Warren Kerrigan)....6
The Dream Cheater (J. Warren Kerrigan)....

NATIONAL PRODUCTIONS

The Kentucky Colonel (Joseph Dowling)....6
The Blue Bonnet (Billie Rhodes)....6

JOSEPH LEVERING PRODUCTIONS

His Temporary Wife (Special Cast)....6

DIAL FILM CO. PRODUCTIONS

The Tiger's Coat (Stedman-Butt-Modotti)....5
King Spruce (Mitchell Lewis)....7

LOUIS TRACY PRODUCTIONS

The Silent Barrier (Sheldon Lewis)....6

IRVIN V. WILLAT PRODUCTIONS

Down Home (Special Cast)....6

INDEPENDENT FILMS ASS'N.

NEAL HART SERIES

Jan. 1—Danger Valley....5
Nov. 15—Skyfire....5
Oct. 1—Hell's Oasis....5

Release Information Continued on Page 608

Advance Information on All Film Releases

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LEO WHITE COMEDIES

Jan. 1—Restless Rummies
Dec. 15—Back to Earth
Dec. 1—Razzin the Jack

INTER-OCEAN FILM CORP.

The Silent Barrier....5
Bearcat....6
Seeds of Vengeance....6
The Gift Supreme....6
Whispering Devils....5
The Victim....5
The Transgressor....8
The Burning Question....8
Luring Shadows....7
Below the Deadline....5

HALL ROOM BOYS COMEDIES

Cads and Caddies....2
Stung Again....2
Wild Wild Woman....2
Back on the Farm....2
Mis Fortune Hunters....2

MAJOR DAWLEY RELEASES

Ghost of Slumber Mountain....1
Along the Moonbeam Trail....2

BURLINGHAM ADVENTURE PICTURES

Ride Under the Alps....1
Vacation Days in Switzerland....1
From Montreux to Berness Alps....1
Through Switzerland in 10 Minutes....1

JANS PICTURES CORP.

Madonnas and Men....6
Wings of Pride....5
A Woman's Business....
Love Without Question (Olive Tell)....

KINETO CO., OF AMERICA

Urban Popular Classics....
Chas. Urban's Movie Chats....
Kineto Reviews ....

KREMER FILM FEATURES, VICT.

(Released on States Rights Basis)

Mad Love (Lina Cavalieri)....5
Voices (Special Cast)....6
Skinner's Dress Suit (Reissue-Bryant Washburn)....5
The Land of Long Shadows (Jack Gardner)....
Efficiency Edgar's Courtship (Taylor Holmes)....
The Misleading Lady (Henry B. Walthall)....5
Open Places (Jack Gardner)....5
The Little Shepherd of Bargain Row (R. Traverse)..5
The Range Boss (Jack Gardner)....5
The Alster Case (Bryant Washburn)....5
The Man Trail (Richard Traverse)....
Men of the Desert (Jack Gardner)....5
Little Shoes (Henry B. Walthall)....5
Broncho Billy Dramas ....
Snakeville Comedies ....
Fables in Slang (George Ade)....1
Stripped for a Million (Crane Wilbur)....5
Strife (George Le Guere)....5

CHAPLIN REISSUES

A Burlesque on Carmen....4
The Champion 2
Jitney Elopement 2
Work 2
By the Sea....

LUBIN (BERT)

STATE RIGHTS

Honeymoon Ranch 5

METRO EXCHANGES

SCREEN CLASSICS, INC., SPECIALS

Dec. 27—Cinderella's Twin (Viola Dana)....6
Dec. 20—The Misleading Lady (Bert Lytell)....6
Dec. 13—Hearts Are Trumps (Special Cast)....6
Nov. 29—Polly With a Past (Ina Claire)....6
Nov. 15—Someone in the House (Special Cast)....6
Nov. 8—Are All Men Alike (May Allison)....6
Nov. 1—The Fatal Hour (Special Cast)....6
Oct. 25—Body and Soul (Alice Lake)....6
Oct. 18—The Saphead (Crane-Keaton)....6
Oct. 4—Blackmail (Viola Dana)....6
Sept. 20—Clothes (Special Cast)....6
Sept. 13—The Price of Redemption (Bert Lytell)....6
Sept. 1—The Hope (Special Cast)....6
Aug. 16—The Chorus Girl's Romance (Viola Dana)..6
Aug. 2—Held in Trust (May Allison)....6

C. E. SHURTLEFF PRODUCTIONS

Feb. 21—The Little Lady of the Big House (Special Cast) 6
Jan. 10—The God of His Fathers (Special Cast)....6
Nov. 22—The Star Rover (Special Cast)....6
Aug. 23—The Mutiny of the Elsinore (Special Cast).6

BUSTER KEATON COMEDIES

(Produced by Joseph M. Schenck)

Feb. 16—Neighbors 2
Dec. 22—The Scarecrow 2
Oct. 27—Convict 13 2
Sept. 1—One Week 2

HOPE HAMPTON PRODUCTIONS

Mar.—A Modern Salome (Hope Hampton)....6

NAZIMOVA PRODUCTIONS

Dec. 6—Billions (Nazimova) 6
Oct. 11—Madam Peacock (Nazimova)....7
Apr. —The Heart of a Child (Nazimova)....7
Jan. —Stronger Than Death (Nazimova)....7

TAYLOR HOLMES PRODUCTIONS

Apr. —Nothing But Lies (Taylor Holmes)....6
Mar. —The Very Idea (Taylor Holmes)....6
Jan. —Nothing But the Truth (Taylor Holmes)....6

ROBERT HARRON PRODUCTIONS

Oct. 25—Coincidence (Robert Harron)....6

S. L. PRODUCTIONS

Sept. 6—Love, Honor and Obey (Special Cast)....6

MAURICE TOURNEUR PRODUCTIONS

Oct. 18—The Great Redeemer (Special Cast)....6

MISCELLANEOUS

The Foreigner (Special Cast) Ernest Shipman....
The Wrong Woman (Ivan Abramson)....
The Crimson Cross (Fanark)....
Man and Woman (Special Cast) Sherman Prods. Corp. ....
The Devil's Angel (Helen Gardner-Templer Saxe) Clark Cornelius Corp....
Birthright (Special Cast) Allied Ind. Attractions....
The Japanese Question in California (Pantex)....
The Fighting Kentuckians (Special Cast) Sterling Features ....
Out of the Dust (Apex Film Co.)....
Why Leave Your Husband (Austin-Shepard) Equality Photoplay Corp....
Uncle Sam of Freedom Ridge (Special Cast) Harry Levey Prods....
The White Rider (Joe Moore-Eileen Sedgwick)
Hell's Oasis (Neal Hart) Independent Films Assn..
Peerless Feature Producing Co....
The Hidden Light (Dolores Cassinelli) Commonwealth Film Corp....

COMEDIES

Top Notch Comedies (Plymouth Pro. Dist. Syndicate—Cleveland) 2
After Bed Time (Frazee Film Prods.)....2
Billy Ruge Comedies (Funful Films)....1
Mack Swain Comedies (C. B. Price)....2
Flora Finch Comedies (Film Frolics Pictures Corp.).
Two-Reel Comedies (Edna Shipman-John Junior)...
Legend Film Prods.

NATIONAL FILM CORP.

(At State Right Exchanges)

Nobody's Girl (Billie Rhodes)....5
Kentucky Colonel (Special Cast)....5
Captivating Mary Carstairs (Norma Talmadge) Reissue 5

PATHE EXCHANGES

Jan. 16—When We Were Twenty-one (H. B. Warner) 5
Dec. 19—The Empire of Diamonds....6
Dec. 5—Dice of Destiny (H. B. Warner)....5
Nov. 28—The Devil to Pay (Brunette-Stewart)....6
Nov. 21—The Unwilling Husband (Blanche Sweet)..5
Nov. 7—A Beggar in Purple (Edgar Lewis')....6
Oct. 31—The Money Changers (Claire Adams-Ray Stewart) 6
Oct. 24—Half a Chance (Mahlon Hamilton)....7
Oct. 10—Forbidden Valley (Gordon-McAvoy)....6
Oct. 3—The Riddle: Woman (Geraldine Farrar)....6
Sept. 26—Help Wanted—Male (Blanche Sweet-Henry King) 5
Sept. 12—Felix O'Day (H. B. Warner)....5
Sept. 5—The House of the Tolling Bell (Bruce Gordon-May McAvoy)....6
Aug. 29—Lahoma (Edgar Lewis)....7

VELVET FINGERS

(Fifteen Two-Reel Episodes Starring Geo. B. Seitz and Marguerite Courtot.)

Jan. 16—The House of a Thousand Veils....2
Dec. 19—Third, The Hand from Behind the Door....2
Dec. 12—Second, The Face Behind the Curtain....2
Dec. 5—First, To Catch a Thief....3

THE PHANTOM FOE

(Fifteen Two-Reel Episodes Starring Juanita Hansen and Warner Orland)

Jan. 16—Fourteenth, Confession 2
Dec. 19—Tenth, The Foe Unmasked....2
Dec. 12—Ninth, The Mystic Summons....2
Dec. 5—Eighth, The Man Trap....2
Nov. 28—Seventh, Gun Fire....2
Nov. 21—The Crystal Bail....2
Nov. 14—Fifth, The Tower Room....2
Nov. 7—Fourth, The Open Window....2
Oct. 31—Third, The Trail of the Wolf....2
Oct. 24—Second, The Disappearance of Janet Dale..2
Oct. 17—First, Doom 3

RUTH OF THE ROCKIES

(Fifteen Two-Reel Episodes Starring Ruth Roland)

Dec. 5—Fifteenth, The Hidden Treasure....2
Nov. 28—Fourteenth, Regina Island....2
Nov. 21—Thirteenth, The Surprise Attack....2
Nov. 14—Twelfth, The Secret Order....2
Nov. 7—Eleventh, The Fatal Diamond....2
Oct. 31—Tenth, The Secret of the Trunk....2
Oct. 9—Ninth, The Perilous Path....2
Oct. 17—Eighth, Danger Trails....2
Oct. 10—Seventh, Troubled Waters....2
Oct. 3—Sixth, The Eagle's Nest....2
Sept. 26—Fifth, Double Crossed....2
Sept. 19—Fourth, Between Two Fires....2
Sept. 12—Third, The Tower of Danger....2

PIRATE GOLD

(Ten Two-Reel Episodes Starring Geo. B. Seitz and Marguerite Courtot)

Oct. 17—Tenth, Defeat—And Victory....2
Oct. 10—Ninth, The Double Cross....2
Sept. 26—Seventh, Under Suspicion....2
Sept. 19—Sixth, Kidnapped....2
Sept. 12—Fifth, Drugged....2
Sept. 5—Fourth, Treasure—At Last....2
Aug. 29—Third, The Dead Man's Story....2

THE THIRD EYE

(Fifteen Two-Reel Episodes Starring Warner Oland and Eileen Percy)

Aug. 29—Fifteenth, The Triumph of Justice....2
Aug. 22—Fourteenth, At Bay....2
Aug. 15—Thirteenth, The Blind Trails of Justice....2
Aug. 8—Twelfth, Man Against Man....2
Aug. 1—Eleventh, The Long Arm of Vengeance....2
July 25—Tenth, The House of Terrors....2
July 18—Ninth, The Race for Life....2
July 11—Eighth, Dangerous Trails....2
July 4—Seventh, The Double Trap....2
June 27—Sixth, The Death Spark....2

YOUNG BUFFALO SERIES

Aug. 8—The Hold-up Man....2
Aug. 1—The Hobo of Pixen City....2
July 25—The Law of the Border....2
July 18—His Pal's Gal....2
July 11—Tex of the Timberlands....2

TRAILED BY THREE

July 11—Fifteenth, The Reckoning....2
July 4—Fourteenth, The Hidden Crime....2
June 27—Thirteenth, The Door of Death....2
June 20—Twelfth, The Burning Fuse....2
June 13—Eleventh, The Torture Trap....2

VANITY FAIR MAIDS COMEDIES

Dec. 26—The Sleepy Head....1
Dec. 12—Greek Meets Greek....1
Nov. 14—The Sandman....1
Oct. 31—Mamma's Boy 1
Oct. 3—June Madness 1

BRINGING UP FATHER

June 27—Third, Jiggs and the Social Lion....2
May 16—Second, Father's Close Shave....2
Apr. 4—First, Jiggs in Society....2

AFTER THIRTY

(Six two-reel comedy dramas featuring Mrs. Sydney Drew and John Cumberland)
July 15—Fourth, The Unconventional Maida Greenwood 2
May 30—Third, The Emotional Miss Vaughn....2
Apr. 16—Second, The Stimulating Mrs. Barton....2

ROLIN COMEDIES

Jan. 9—The Morning After (Snub Pollard)....1
Dec. 19—Park Your Car (Snub Pollard)....1
Dec. 5—Cash Customers (Harry Pollard)....1
Nov. 7—Insulting the Sultan....1
Oct. 24—When the Wind Blows (Snub Pollard)....1
Oct. 10—Fellow Citizens (Snub Pollard)....1
Sept. 26—Doing Time (Snub Pollard)....1
Sept. 12—Go As You Please (Snub Pollard)....1
Sept. 12—Rock a Bye Baby (Snub Pollard)....1
Sept. 5—A Regular Pal....1
Aug. 29—Money to Burn (Snub Pollard)....1

ROLIN TWO REELERS

Sept. 26—Get Out and Get Under (Harold Lloyd)..2
July 11—High and Dizzy (Harold Lloyd)....2
May 2—An Eastern Westerner (Harold Lloyd)....2

BLACKTON PRODUCTIONS

Oct. 10—Forbidden Valley (Bruce Gordon-May McAvoy) 6
July 18—Man and His Woman (Herbert Rawlinson)..6
June 20—Passers-By (Herbert Rawlinson)....6

NEWS REELS

Sundays—Topics of the Day....
Wednesdays—Pathe News....1
Saturdays—Pathe News....1

PEERLESS PICTURES COMPANY

The Heart of a Woman....5

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Advance Information on All Film Releases

(Continued from page 608)

PHOTO PRODUCTS EXPORT CO.

SHIRLEY MASON REVIVALS

Apple Tree Girl....5
Law of the North....5
Cy Whittaker's Ward....5
The Awakening of Ruth....5
Light in Darkness....5
The Tell Tale Step....5
Lady of the Photograph....5

FLAGG COMEDY REVIVALS

The Bride....1
The Screen Fan....1
The Matinee Girl....1
The Man Eater....1
The Superstitious Girl....1
The Artist's Model....1
The Art Bug....1
The Starter....1
The Spoiled Girl....1

PIONEER FILM CORPORATION

Thoughtless Women (Alma Rubens)....6
Place of Honeymoons (Emily Stevens-Montagu Love)....6
Midnight Gambols (Marie Doro)....6
What Women Want (Louise Huff)....5
Where Is My Husband? (Jose Collins)....6
Out of the Depths (Violet Mersereau-Edmund Cobb)....5
Empty Arms (Gail Kane-Thurston Hall)....5
Finders Keepers (Violet Mersereau-Edmund Cobb)....5
His Brother's Keeper (Mansfield,-Lytton-James)....6
The Inner Voice (E. K. Lincoln)....6
Bubbles (Mary Anderson)....5
A Moment's Madness (Marguerite Namara)....6
Idle Hands (Gail Kane-J. Herbert Frank)....5
A Good Woman (Gail Kane-J. Herbert Frank)....5
Luke McLuke's Film-osophy....½
Sonny Series....2

THE FACTS AND FOLLIES SERIES

Babes in Bearskin....1
Two's Company....1
Call Me Daddy....1
Knockout Maggie....1
Down Beside the Seaside....1
Professor Was Right....1

PRICE (C. B. CO.)

INDIAN DRAMAS

Fifteen Single reelers starring Princess Mona Darkfeather.
His Pajama Girl (Billie Rhodes)....5
Power (Holbrook Blinn)....5
Your Daughter and Mine (Special Cast)....5

RADIOSOUL FILMS, INC.

A Man There Was (Victor Seastrom)....

REALART PICTURES CORP.

SPECIAL FEATURES

The Furnace (Wm. D. Taylor's)....6882
The Soul of Youth (Taylor)....5995
The Deep Purple (Raoul A. Walsh's)....6705
The Law of the Yukon (Charles Miller's)....5614
The Luck of the Irish (Dwan's)....6607
Soldiers of Fortune (Allan Dwan's)....5911

STAR PRODUCTIONS

Blackbirds (Justine Johnstone)....4979
The New York Idea (Alice Brady)....6181
Oh Lady, Lady (Bebe Daniels)....4214
You Never Can Tell (Bebe Daniels)....5302
Her First Elopement (Wanda Hawley)....4212
Her Beloved Villain (Wanda Hawley)....4646
Food for Scandal (Wanda Hawley)....4648
Eyes of the Heart (Mary Miles Minter)....5084
Sweet Lavender (Mary Miles Minter)....5134

REELCRAFT PICTURES CORP.

ROYAL COMEDIES

Dec. 10—I'll Say He Forgot (Otis Harlan)....2
Nov. 28—He Looks Like Him (Tucker Twins)....2
Nov. 12—Oh, Buoy (Sammy Burns)....2
Oct. 30—Married to Order (Rosemary Theby)....2
Oct. 15—When the Cat's Away (Special Cast)....2
Sept. 30—Where Are Your Husbands? (Billy B. Van 2
Sept. 1—The Plucky Hoodoo (Billy B. Van)....2
Aug. 30—Snakes (Billy B. Van)....2
Aug. 15—Buggins (Leon Errol)....2

MATTY ROUBERT (ROMANCES OF YOUTH)

Bold Bad Pirate....2
Summer Days....2
Sunshine....2
She's a Vamp....2
Circus Days....2

BILLY WEST COMEDIES

The Dreamer....2
Hands Up....2

TEXAS GUINAN WESTERNS

The Desert Vulture....2
Girl of the Rancho....2

ALICE HOWELL COMEDIES

Lunatics in Politics....2
Good Night Nurse....2

WILLIAM FRANEY COMEDIES

Snitch....1
Moonshiner....1
No. 13....1
Pest....1
Pile Driver....1
Undressed Kid....1
Live Wire....1
Dummy....1
Rye and Wry....1
Referee....1
In and Out....1
The Landlady....1
The Moocher....1
The Bull Fighter....1
Professor....1
Getting His Goat....1
Fixing Lizzie....1
Dry Cleaned....1
Kidnapper....1

BURRUD (SUNSET) SCENICS

The Mountain That Was God....1
Wind Goddess....1

MILBURN MORANTI COMEDIES

Double Trouble....2
Lazy Lem....2
Bungalow Bungle....2

NAPOLEON & SALLY COMEDIES

The Deserter....1
Dreamy Chinatown....1

GALE HENRY COMEDIES

Heirlooms....2
Help....2
The Movies....2

ROBERTSON-COLE PRODS.

SUPERIOR PICTURES

Moon Madness (Special Cast)....6
Li Ting Lang (Sessue Hayakawa)....5
Heart of Twenty (Zasu Pitts)....5
Bright Skies (Brentwood)....5
The Devil's Claim (Sessue Hayakawa)....5
The Notorious Mrs. Sands (Bessie Barriscale)....5
The Brand of Lopez (Sessue Hayakawa)....5
A Woman Who Understood (Bessie Barriscale)....5

SUPER SPECIALS

Little 'Fraid Lady (Mae Marsh)....6
Kismet (Otis Skinner)....9
813 (Arsene Lupin Story)....6
A Slave of Vanity (Pauline Frederick)....6
So Long Letty (Christie Comedy Drama)....6
The Stealers (Wm. Christy Cabanne)....8
Occasionally Yours (Lew Cody)....6
Big Happiness (Dustin Farnum)....7

SPECIALS

Aug. 15—Arabian Knight (Sessue Hayakawa)....5
Aug. 1—Life's Twist (Bessie Barriscale)....6

SUPREME COMEDIES

June 6—Becky Strikes Out....1
May 30—Letty's Lost Legacy....1
Mixed Husbands....1
The Taylor Made Wife....1
Downstairs and Up....1
Why Be Jealous?....1
Her Beloved Burglar....1

MARTIN JOHNSON PICTURES

Marooned in the South Seas....1
The City of Broken Old Men....1
Recruiting in the Solomons....1
Lonely South Pacific Missions....1
Domesticating Wild Men....1
Cruising in the Solomons....1
Saving Savages in the South Seas....1

ADVENTURE SCENICS

The Lone Trapper....1
Outlaw of the Wilderness....1
The Tempest....1
Waters of Destiny....1
Tree Magic....1
Ghosts of Romance....1
Sons of Salooskin....1

RUSSELL-GREIVER-RUSSELL

TUSUN COMEDIES

Jan. 17—Wild Women....1
Jan. 10—From Kitchen to Throne....1
Jan. 3—Buried Alive....1
Dec. 27—A Slick Detective....1
Dec. 20—New Ralgia....1

SCHWAB D. N. PRODUCTIONS

Girls, Don't Gamble....5
Fickle Women....5

S-E ENTERPRISES

It Might Happen to You (Billy Mason)....5
Cowboy Jazz....2

SELZNICK (LEWIS J.) ENT.

SELZNICK PICTURES

(Distributed by Select Exchanges)

Darling Mine (Olive Thomas).... 5,000
Panthea (Norma Talmadge).... 5,000
The Desperate Hero (Owen Moore).... 5,000
The Figurehead (Eugene O'Brien).... 5,000
The Flapper (Olive Thomas).... 5,000
The Man Who Lost Himself (Wm. Faversham) 5,000
The Point of View (Elaine Hammerstein).... 5,000
The Poor Simp (Owen Moore).... 5,000
The Wonderful Chance (Eugene O'Brien).... 5,000
Whispers (Elaine Hammerstein).... 5,000
Dangerous Paradise (Special)....
Red Foam (Ralph Ince Special)....
The Daughter Pays (Elaine Hammerstein)....

SELECT PICTURES

(Distributed by Select Exchanges)

The Adventuress (Julian Eltinge).... 5,000
Children Not Wanted (Edith Day).... 6,000
Man's Plaything (Grace Davison).... 5,000
Mountain Madness.... 6,000
Mothers of Men (Claire Whitney).... 5,000
The Great Shadow.... 6,000
The One-Way Trail (Edythe Sterling).... 5,000
Faith of the Strong (Mitchell Lewis).... 5,000
Just Outside the Door (Edith Hallor).... 5,000
Seeds of Vengeance (Bernard Dunning).... 5,000
Taking the Count (William Collier).... 5,000
The Servant Question (William Collier).... 5,000
The Valley of Doubt (Special Cast).... 5,000
Seeds of Vengeance (Bernard Dunning).... 5,000

NATIONAL PICTURES

(Distributed by Select Exchanges)

Marooned Hearts (Conway Tearle).... 5,000
Out of the Snows (Ralph Ince).... 5,000
The Palace of Darkened Windows (Special Cast) 5,000
Who Am I? (Special Cast).... 5,000

SPECIAL PICTURES CORP.

COMEDYART

Open the Bars....1
Hay Fever....1
Sweet Dynamite....1

COMICLASSIC

Nov. 14—Watch Your Husband (Merriam-Edwards).2
Oct. 31—A Seminary Scandal (Charlotte-Merriam)...2
Oct. 17—A Pajama Marriage (Neely Edwards)....2

SUNSET BURRUD SCENICS

Nov. 7—Totem Land....1
Oct. 31—Dawnland....1
Oct. 24—Going North....1
Oct. 17—The Highway of Wonderland....1

CLAYPLAY COMEDIES

Oct. 10—Bubbles....1
Oct. 3—Dreams....1
Sept. 26—Up on the Farm....1

MORANTI COMEDIES

Oct. 31—Kids....1
Oct. 17—Guilty....1

CHESTER CONKLIN COMEDIES

Nov. 14—Who Am I....2
Oct. 7—Home Rule....2

STOLL FILM CORPORATION

Jan.—The Hundredth Chance (Special Cast)....6
Jan.—Mr. Wu (Matheson Lang)....4650
Jan.—The Lure of Crooning Water (Ivy Duke-Guy Newell)....6
Jan.—Squandered Lives (Ivy Duke-Guy Newall)....6

TYRAD PICTURES, INC.

Broken Hearts (Lucille de Tar-Florence Hackett)..5
It Happened in Paris (Mme. Yorska)....5
Human Passions (Lottie Tilford)....5
Man and Woman (Betty Mason)....5
The Red Viper (Gareth Hughes)....6
Your Wife and Mine (Eve Dorington)....5
And the Children Pay (Gareth Hughes)....7
Dr. Brind's Wonders of Nature (One every week)..
Johnny Dooley Comedies (Johnny Dooley—one every month)....2

RADIN PICTURES

Skinning Skinners (Johnny Dooley)....5
Through Eyes of Men (Frank Mayo)....5
Weekly Indigestion (one every week)....1

UNITED ARTISTS CORPORATION

Jan. 9—The Love Light (Mary Pickford)....8,000
Dec. 5—The Mark of Zarro (Douglas Fairbanks)...7
Sept. 5—The Lone Flower (D. W. Griffith's)....7
June 27—Suds (Mary Pickford)....5
June 13—The Mollycoddle (Douglas Fairbanks)....6
May 30—Romance (Doris Keane)....8
Apr. 5—Down on the Farm (Mack Sennett's)....5
Jan. 18—Pollyanna (Mary Pickford)....6
Dec. 29—When the Clouds Roll By (Douglas Fairbanks)....6
Oct. 20—Broken Blossoms (D. W. Griffith's)....6
Sept. 1—His Majesty the American (Douglas Fairbanks)....8

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Advance Information on All Film Releases

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UNIVERSAL EXCHANGES

SPECIAL ATTRACTIONS

Tiger True (Frank Mayo)....5
The Torrent (Eva Novak)....5
Hearts Up (Harry Carey)....5
Two Kinds of Love (Special Cast)....5
White Youth (Edith Roberts)....5
Beautifully Trimmed (Carmel Myers)....5
Risky Business (Gladys Walton)....5
West is West (Harry Carey)....5
Honor Bound (Frank Mayo)....5
Fixed by George (Lyons-Moran)....5
The Gilded Dream (Carmel Myers)....5
Wanted at Headquarters (Eva Novak)....5
The Marriage Pit (Frank Mayo)....5
Sundown Slim (Harry Carey)....5
Pink Tights (Gladys Walton)....5

JEWEL PRODUCTIONS, INC.

Outside the Law (Priscilla Dean)....
Once to Every Woman (Dorothy Phillips)....6
The Devil's Pass Key (Special Cast)....7
Shipwrecked Among Cannibals....6
The Breath of the Gods (Aoki-Carew)....6
Under Crimson Skies (Elmo Lincoln)....6

JEWEL COMEDIES

A Wild Night (Joe Martin)....2
A Prohibition Monkey....2

KING OF THE CIRCUS

(Eighteen Two-Reel Episodes Featuring Eddie Polo)

Ninth, Dynamite....2
Seventh, Over the City....2
Sixth, Lion's Claws....2
Fifth, The Black Wallet....2
Fourth, Facing Death....2
Third, Stolen Evidence....2
Second, The Mushroom Bullet....2
First, Blood Money....2

RED RIDER SERIES

(Six Two-Reel Specials Featuring Leonard Clapham)

Sixth, The Timber Wolf....2
Fifth, The Forest Runners....2
Fourth, When the Devil Laughed....2
Third, Big Stakes....2
Second, The Girl and the Law....2
First, A Son of the North....2

THE FLAMING DISK

(Eighteen Two-Reel Episodes Featuring Elmo Lincoln)

Sixteenth, Running Wild....2
Fourteenth, The Purple Rays....2
Thirteenth, Caged In....2
Twelfth, The Tunnel of Flame....2
Eleventh, The Dynamite Trail....2
Tenth, Spiked Death....2
Ninth, The Floating Mine....2
Eighth, Through Walls of Steel....2
Seventh, The Circle of Fire....2
Sixth, The Pool of Mystery....2
Fifth, On the Great Wall of China....2
Fourth, The Flaming Disk....2
Third, The Perilous Leap....2
Second, The Span of Life....2
First, The Rails of Dearth....2

THE DRAGON'S NET

(Eighteen Two-Reel Episodes Featuring Marie Walcamp)

Twelfth, Unmasked....2
Eleventh, The Shanghai Peril....2
Ninth, The Train of Death....2
Eighth, Trailed to Peking....2
Seventh, The Unseen Foe....2
Sixth, Captured in China....2
Fifth, A Jump for Life....2
Fourth, Into the Chasm....2
Third, A Watery Grave....2

CENTURY COMEDIES

Fire Bugs (Harry Sweet)....2
Happy Daze (Century Lions)....2
Their First Tintype (Armstrong-Jackson)....2
Trails Win (Sweet-Monty)....2
Laughing Gas (Dorety-Jamisen)....2
Hot Dog (Brownie)....2
A Fishy Story (Monty-Jackson)....2
Twin Crooks (Byron-Dorety)....2
A Lyin' Tamer (Bowes-Lamont)....2
A Blue Ribbon Mutt (Byron-Dorety)....2
Uncle Tom's Caboose (Dorety-Prevost)....2
Should Tailors Trifle....2
Loose Lions (Anderson-Lamont)....2
A Shot-Gun Wedding (Sweet-Sterling)....2
His Master's Breath (Century Dog)....2
Love and Gasoline (Henley-Keaton)....2
The Profiteering Blues (Sterling-Lambert)....2

STAR COMEDIES

His Lady Friend (Joe Martin)....1
Chicken, Country Style....1
Fresh from the Country (Dorothy Wolbert)....1
Nearly Wed (Dorothy Wolbert)....1
Way Down North (Dorothy Wolbert)....1
Forbidden Brew (Dorothy Wolbert)....1
A Movie Bug (Dorothy Wolbert)....1
Shapes and Scraps (Dorothy Wolbert)....1
Romeo and Juliet (Dorothy Wolbert)....1
Maids A-Courting....1
My Lady's Ankle....1
A Scream in Society....1
Am I Dreaming (Carter DeHaven)....1
Where Is My Dog (Harry Mann)....1
Bill's Wife (Wilson-Gerber)....1
The Belle and the Bill (Bartine Burkette)....1
Rings and Things (Hill-Burns)....1
Fix It For Me (Bartine Burkette)....1
Her Night Out (Burkette-Howard)....1
Who's Crazy Now (Burkette-Howard)....1

RAINBOW COMEDIES

An Oil Can Romeo (Dorety-Byron)....2
Won by a Nose (Dorety-Keating-Henley)....2
Off His Trolly (Engle-Dickerson)....2
Should Waiters Marry (Geo. Ovey)....2
A Villain's Broken Heart (Engle-Zemlick)....2
A He Male Vamp (Monty-Sweet)....2

WESTERN AND RAILROAD DRAMAS

The Driftin' Kid (Hoot Gibson)....2
The Saddle King (Hoot Gibson)....2
The Trail of the Hound (Hoot Gibson)....2
The Man With the Punch (Hoot Gibson)....2
Fight It Out (Hoot Gibson)....2
Superstition (Hoot Gibson)....2
Tipped Off (Hoot Gibson)....2
The Two Fisted Lover (Hoot Gibson)....2
Double Danger (Hoot Gibson)....2
Cenders (Hoot Gibson)....2
In Wrong Wright (Hoot Gibson)....2
Some Shooter (Hoot Gibson)....2
One Law for All (Hoot Gibson)....2
The Grinning Granger....2
A Gamblin' Fool (Hoot Gibson)....2

NEWS AND MAGAZINE REELS

Tuesdays—International News....1
Fridays —International News....1
Fridays —New Screen Magazine (Universal)....1

VITAGRAPH EXCHANGES

ALICE JOYCE PRODUCTIONS

Cousin Kate....5
The Voice of Fools....5
The Prey....6
Dollars and the Woman....6
The Sporting Duchess....7

EARLE WILLIAMS PRODUCTIONS

Diamonds Adrift....5
The Romance Promoters....5
The Purple Cipher....5
A Master Stroke....5
Captain Swift....5
The Fortune Hunter....7

CORINNE GRIFFITH PRODUCTIONS

It Isn't Being Done This Season....5
The Broadway Bubble....5
The Whisper Market....5
Bab's Candidate....5
The Garter Girl....5
Deadline at Eleven....5
Human Collateral....5

ALICE CALHOUN PRODUCTIONS

Princess Jones....5

ANTONIO MORENO PRODUCTIONS

Three Sevens....5

JIMMY AUBREY COMEDIES

The Nuisance....2
The Back Yard....2

HARRY T. MOREY PICTURES

The Gauntlet....5
The Sea Rider....5
The Flaming Clue....5
The Birth of a Soul....5

VITAGRAPH SPECIALS

Black Beauty (Jean Paige)....
Dead Men Tell No Tales (Tom Terress') Special Cast....7
Trumpet Island (Tom Terriss) Special Cast....7
The Courage of Marge O'Doone (James Oliver Curwood's) Special Cast....7

LARRY SEMON COMEDIES

The Sportsman....2
The Suitor....2
The Stage Hand....2
Solid Concrete....2
School Days....2
The Fly Cop....2
The Grocery Clerk....2

O. HENRY (TWO REELERS)

A Ruler of Men (Special Cast)....2
An Afternoon Miracle (Special Cast)....2
Trimble, Trimble (Special Cast)....2
The Ransom of Mack (Special Cast)....2
The Passing of Black Eagle (Joe Ryan)....2

WOLFVILLE TALES (TWO REELERS)

The Washerwoman's War (Nell Shipman)....2
The Trials of Texas Thompson (Nell Shipman)....2

THE PURPLE RIDERS

(Fifteen Episode Serial Starring Joe Ryan and Elinor Field)

FIGHTING FATE

(Fifteen Episode Chapter Play Starring William Duncan and Edith Johnson)

THE SILENT AVENGER

(Fifteen Episode Serial Starring William Duncan)

THE VEILED MYSTERY

(Fifteen Episode Serial Starring Antonio Moreno.)

Fifteenth, The Accounting....2
Fourteenth, The Veil's Secret....2
Thirteenth, The Sinister Stroke....2
Twelfth, A Climax of Hate....2
Eleventh, The Smoke of Doom....2
Tenth, A Demon's Device....2
Ninth, The Slide for Life....2
Eighth, The Span of Death....2
Seventh, Human Targets....2
Sixth, The Fiery Furnace....2
Fifth, The Well of Despair....2
Fourth, Trapped in Mid-Air....2
Third, The Sea Demon....2
Second, The Quicksand....2
First, The Menace....2

HIDDEN DANGERS

(Fifteen Episode Serial Starring Joe Ryan and Jean Paige)

Fifteenth, The Lifting Fog....2
Fourteenth, The Fatal Escape....2
Thirteenth, A Woman's Grit....2
Twelfth, Human Bait....2
Eleventh, The Tank's Secret....2
Tenth, A Fanatic's Revenge....2
Ninth, An Inch from Doom....2
Eighth, Hemmed In....2
Seventh, Hindoo Hate....2
Sixth, Springing the Trap....2
Fifth, Hands of Horror....2
Fourth, The Fatal Choice....2
Third, Plucked from Peril....2
Second, The Murder Mood....2
First, The Evil Spell....2

WILK (JACOB) FEATURES

(At State Right Exchanges)

Ashes of Desire (Mrs. Sessue Hayakawa)....6

ALICE BRADY FEATURES

Maternity....
The Trap....
A Woman Alone....6
Darkest Russia....

ROBERT WARWICK FEATURES

Man of the Hour....
Stolen Voice....
Friday the 13th....
Human Driftwood....

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Ideal
Gem
Favorite
York
Village
Movie
Regent
Morningside
72nd Street
Playhouse
Clermount
Drury Lane

SIMPLEX MERIT COUNTS

MADE AND GUARANTEED BY
THE PRECISION MACHINE CO. INC.
317-321 East 34th St- New York



Now nearing completion in Hollywood

It is now merely a matter of weeks when we will officially announce and formally open our magnificent California laboratory which will be operated under the personal supervision of a man world famous as one of the great Masters of the Art of good developing and printing.

Our Chicago laboratory-studio is bigger, better and more efficient than ever.

During 1921 we hope and expect to start construction on laboratories in New York and in London.

Our New York office with comfortable projection room and adequate equipment is at your service at 220 West 42nd Street.

Rothacker

FILM MFG. CO. CHICAGO. U.S.A.
TRADEMARK REG.



There are reasons—
Come and see them.

Founded 1910
by
Watterson R. Rothacker

JANUARY 15, 1921

Motion Picture News

Reg. U. S. Patent Office



An Audit

¶ The circulation statement of Motion Picture News, as of December 31st, 1920, is being audited this month and immediately on completion will be published to the trade.

¶ *P. S.—Six hundred and nine more pages of advertising than its nearest competitor is the 1920 record set by Motion Picture News.*

The News Alone Covers the Field

VOL. XXIII No. 4 Entered as Second Class Matter, October 13, 1913, at the Post Office at New York, N. Y., under the Act of March 3, 1879 PRICE 20 CENTS

Published Weekly—$2.00 a year

Los Angeles — 729 Seventh Avenue, New York — Chicago

Dependable Salesmanship

Even a gilt-edged bond doesn't find a ready sale in the hands of an untrustworthy-looking salesman. Similarly a film might of itself be a most excellent production, but if the posters with which it is advertised are not attractive, persuasive, convincing—in a word, if they do not inspire a complete *confidence*, the exhibitor has small chance of deriving the profits to which his efforts have entitled him.

Just as fine films result from the properly co-ordinated efforts of great directors and writers and actors, so also the RITCHEY POSTER results from the like efforts of the greatest artists and advertising experts concerned in poster production. Such posters are a necessary aid in putting over even the finest of films. Booking a fine photo play is not enough—the job is only half done. Complete it by using RITCHEY posters—for RITCHEY posters are the product of the greatest organization of poster artists and poster printers in the world!

Ritchey
LITHO CORP.

RITCHEY LITHO. CORP.

406-426 West 31st St., N. Y. **Phone Chelsea 8388**





JESSE L. LASKY *presents*

WALLACE REID in "The Charm School"

"Far better than 'Always Audacious.' One of the best comedy dramas going."
—*Exhibitors' Herald*

"Demonstrates why Reid has been heading all the popularity contests recently."
—*New York Evening Mail*

"Reid has never done better work. Lila Lee is as good as she was in 'Midsummer Madness.' It will be swamped with spectators."
—*New York News*

By Alice Duer Miller. Scenario by Tom Forman. Directed by James Cruze.

A Paramount Picture

FAMOUS PLAYERS-LASKY CORPORATION





There's a laugh for every dollar he has to spend. It's a whole lot funnier than the stage play, and even funnier than "The Life of the Party."

Grab hold of some of "Brewster's Millions!"

JESSE L. LASKY PRESENTS,

ROSCOE (FATTY) Arbuckle

(BY ARRANGEMENT WITH JOSEPH M. SCHENCK)

in "Brewster's Millions"

A Paramount Picture

Four-column press ad. above—Mats at your Exchange

From the novel by George Barr McCutcheon and the play by Winchell Smith

FAMOUS PLAYERS-LASKY CORPORATION
ADOLPH ZUKOR Pres. JESSE L. LASKY Vice Pres. CECIL B. DE MILLE Director General
NEW YORK

ARTCRAFT PICTURES

Directed by Joseph Henal
Scenario by Walter Woo


A STORY with the same wholesome punch as "The Prince Chap." A romance of New York's roof-tops that will bring gulps to your throat.
Tom Meighan has never had a weak picture. You can be sure of him—sure that he will draw the money and please the people.
When you show this you'll know why he's called "The Good Luck Star."
By Albert Payson Terhune.
FAMOUS PLAYERS-LASKY CORPORATION
JESSE L. LASKY ··· PRESENTS
THOMAS MEIGHAN
in A CHARLES MAIGNE PRODUCTION
"The Frontier of the Stars"
A Paramount Picture



LOIS WEBER

ANNOUNCES THE COMPLETION OF

"TO PLEASE ONE WOMAN"

"WHAT DO MEN WANT?"

"WHAT'S WORTH WHILE"

"MARRIED STRANGERS"

(MADE IN HER OWN STUDIO)

TO BE RELEASED THIS WINTER

AS

PARAMOUNT SPECIALS







"TORCHY"

The Boy With a Million Friends

You will laugh too—when you see him. You must know him already—from the famous Sewell Ford stories.

Educational Pictures

"The Spice of the Program"

"TORCHY" COMEDIES

A Monthly Series From the Famous SEWELL FORD STORIES

with JOHNNY HINES as "TORCHY"

"Torchy," the famous red-headed office-boy, has a 100% appeal to motion picture audiences. His creator, Sewell Ford, has been writing about him for 10 years in leading magazines such as *"The Saturday Evening Post,"* in leading newspapers, also in seven books—all "best sellers." Over 2,000,000 families in the United States and Canada know him and laugh heartily at his every antic.

"Torchy"—a sort of super office-boy, with all the readiness of boys for a fight or a frolic, all the quickness of wit, the love of fun, and the sense of honor so typical of our American youth. His capers ring true—and yet have all the fun of the funniest farce. "Torchy" Comedies are CLEAN, FINE FUN.

EDUCATIONAL FILM EXCHANGES, INC., E. W. HAMMONS, *President*

(SUPER)
KINO-

TWICE A WEEK

EVERY exhibitor in the country will be able, starting January 30th, to book from his local Educational Exchange a single super news weekly, rivalling in quality any ever shown by the biggest city exhibitors who have been buying three or four news weeklies and cutting them down to one.

All the forces formerly producing KINOGRAMS—

all the forces formerly producing the GAUMONT News Weekly—

all the forces formerly producing another News Weekly—

begin contributing their best on January 30th, 1921, to produce (Super) KINOGRAMS for



EDUCATIONAL FILM EXCHANGES, INC., E. W. HAMMONS, *President*

(SUPER)
GRAMS

TWICE A WEEK

The Cream of Three News Services for the Price of One

IN fifty key centers of the world's news, motion picture reporters who are expert news camera men will vie with each other in sending in the most important, novel, interesting and history-making shots of the day for their three original organizations.

You and your audiences will get only the best shots from all three in (Super) KINOGRAMS.

And this accomplishment means more to you than just a better news weekly. It means that in future you can get your news reel from the same reliable source which, even now, offers you every other item needed for your program except features.

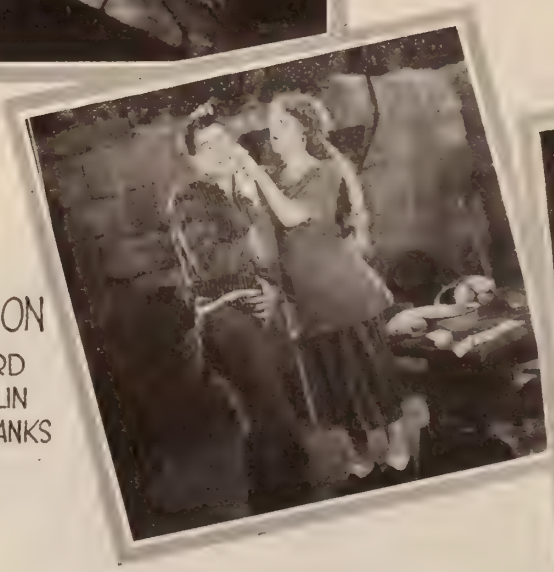


EDUCATIONAL FILM EXCHANGES, INC., E. W. HAMMONS, *President*











MARY PICKFORD'S

New Production to be Released January Ninth

"The LOVE LIGHT"

has its moments of delightful humor—the quaintest comedy touches imaginable—human bits that will find a response in hearts everywhere. And there are bits of pathos—moments of real heart-searching tragedy—and again, scenes of tremendous melodramatic force.

And withal, the radiant beauty and exquisite dramatic genius of Mary Pickford herself, the foremost artiste of the screen.

"The Love Light" is indeed a picture to be remembered.

Written and Directed by FRANCES MARION

Photographed by CHARLES ROSHER and HENRY CRONJAGER

UNITED ARTISTS CORPORATION

MARY PICKFORD
CHARLIE CHAPLIN
DOUGLAS FAIRBANKS
D. W. GRIFFITH

HIRAM ABRAMS
PRESIDENT

Please confirm this statement before you book the picture –





DOUGLAS FAIRBANKS'

Newest Production

"The MARK OF ZORRO"

is one of the most profitable box-office attractions ever released

Ask at ANY theatre that has shown it!

From the "All Story Weekly" Novel "The Curse of Capistrano" By Johnston Mc Culley
Directed by Fred Niblo

UNITED ARTISTS CORPORATION

MARY PICKFORD · CHARLIE CHAPLIN
DOUGLAS FAIRBANKS · D.W.GRIFFITH
HIRAM ABRAMS, President



THE SNOB—"*A person who vulgarly affects gentility—who regards wealth or position rather than character.*"—DICTIONARY

THERE are snobs in your neighborhood (as in all others) and the patrons of your theatre are always glad to see them shown up. They will come in crowds to see

"THE SNOB"

A REALART STAR FRANCHISE PICTURE

featuring the inimitable

WANDA HAWLEY

and they'll howl with delight at its swift comedy action and the clean fun of its sparkling lines and situations. Its a home-grown, made-in-U. S. A. product, and pictures the triumph of decent American ideals. Its cast of notable fun-makers includes Walter Hiers, Sylvia Ashton, W. E. Lawrence and Edwin Stevens.

"THE SNOB" *is a clean-up for you!*

Adapted from the William J. Neidig story in the Saturday Evening Post by Alice Eyton.

Directed by SAM WOOD

REALART PICTURES CORPORATION - 469 Fifth Avenue - NEW YORK

URBAN POPULAR CLASSICS



KINETO COMPANY of AMERICA Inc.

THE BEST IS NONE TOO GOOD

CHARLES URBAN'S MOVIE CHATS

In the beginning their value was appreciated by a few—such men as Dr. Riesenfeld in New York. His Rialto and Rivoli theatres now play them every week and scores of exhibitors throughout the country have followed his example.

These *Classics In One Reel* are proving that the highest quality in moving pictures may also have the highest entertainment value—and that is what brings patrons to the box office, week in and week out.

Exhibitors who are building *now* for the *future* are booking

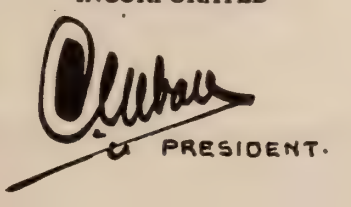
CHARLES URBAN'S MOVIE CHATS

Exhibitors who have not booked "Movie Chats" can secure catalogue and complete information by writing direct to us.

KINETO COMPANY OF AMERICA

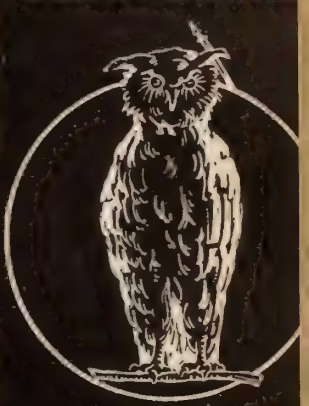
INCORPORATED

71 W. Twenty-Third St.



New York City

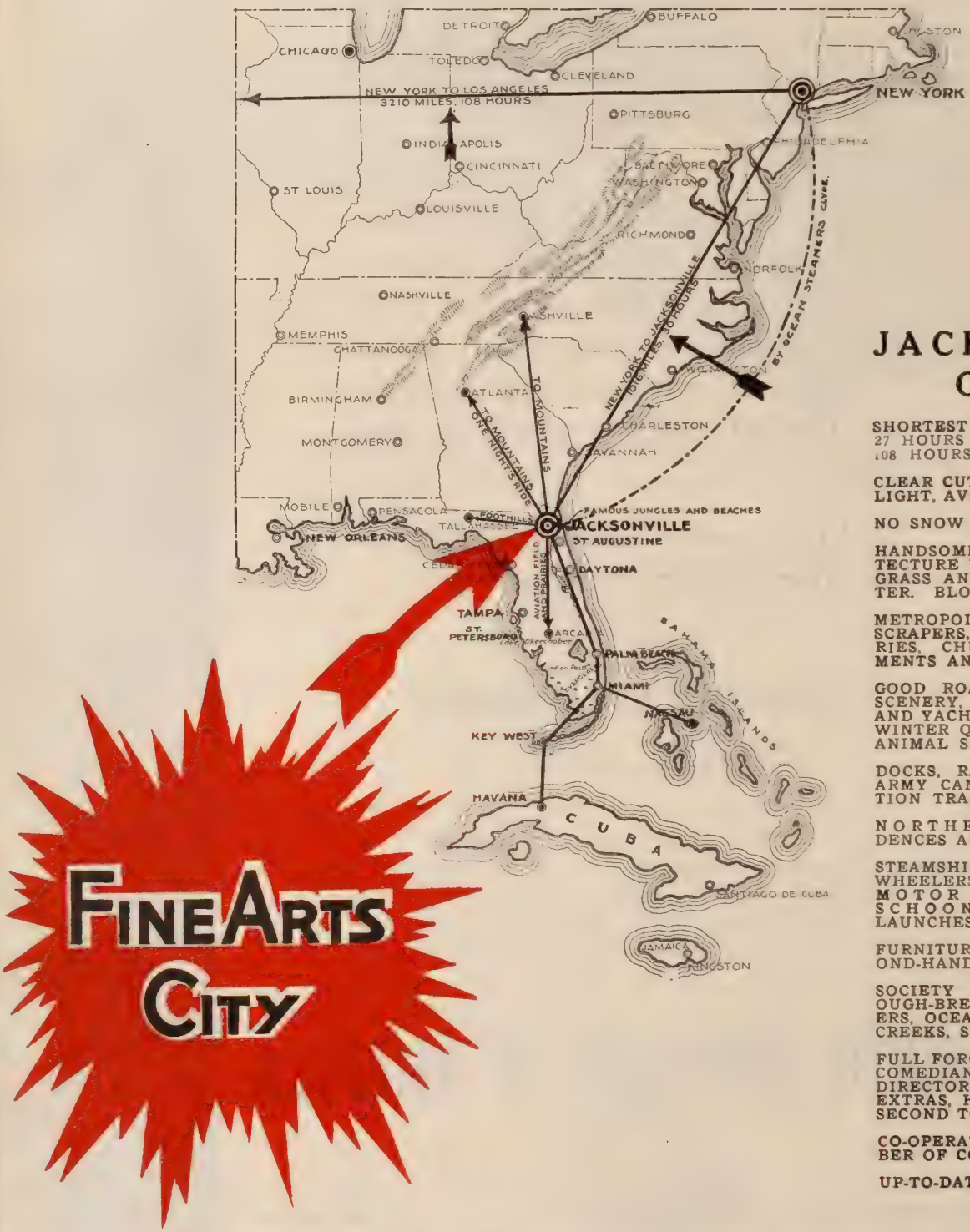
URBAN POPULAR CLASSICS



KINETO COMPANY of AMERICA Inc.

WHY JACKSONVILLE, FLORIDA IS THE LOGICAL PLACE FOR SOUTHERN HEADQUARTERS FOR PRODUCERS OF MOTION PICTURES

"Jacksonville, the Third Motion Picture Producing Center"



JACKSONVILLE OFFERS:

SHORTEST ROUTE FROM NEW YORK. 27 HOURS TO JACKSONVILLE; 108 HOURS TO LOS ANGELES.

CLEAR CUT LIGHT, 272 DAYS OF SUNLIGHT, AVERAGE DURING YEAR.

NO SNOW NOR ICE.

HANDSOME HOMES OF EVERY ARCHITECTURE WITH SPACIOUS GROUNDS, GRASS AND TREES, GREEN IN WINTER. BLOOMING FLOWERS.

METROPOLITAN BUILDINGS, SKYSCRAPERS, MODERN DEPOT, FACTORIES, CHURCHES, CLUBS, TENEMENTS AND ALLEYS.

GOOD ROADS BORDERED BY FINE SCENERY, GOLF LINKS, COUNTRY AND YACHT CLUBS, ZOO, CITY PARKS, WINTER QUARTERS FOR CARNIVALS, ANIMAL SHOWS, AND CIRCUSES.

DOCKS, R. R. SHOPS, SHIP YARDS, ARMY CAMP, PULLMAN & OBSERVATION TRAINS.

NORTHERN SMALL TOWN RESIDENCES AND ATMOSPHERE.

STEAMSHIPS, RIVER BOATS, SIDEWHEELERS, MILLIONAIRE YACHTS, MOTOR BOATS, SAILING BOATS, SCHOONERS, HOUSE BOATS, LAUNCHES, DUGOUTS, CANOES.

FURNITURE "PROP" HOUSES, SECOND-HAND STORES.

SOCIETY RIDING SCHOOL, THOROUGH-BRED HORSES, AND FOX HUNTERS, OCEAN, LAKES, RIVERS, PONDS, CREEKS, SPRINGS.

FULL FORCE OF MINOR CHARACTERS, COMEDIANS, CAMERAMEN, ASSISTANT DIRECTORS, STAGE CARPENTERS, 2000 EXTRAS, HOTEL AND CABARET LIFE SECOND TO NONE.

CO-OPERATION BY PRESS AND CHAMBER OF COMMERCE.

UP-TO-DATE STORES.

FINE ARTS CITY

To the Motion Picture Industry

THE JACKSONVILLE CHAMBER OF COMMERCE

Announces

ESTABLISHMENT OF

FINE ARTS CITY

More than 700 acres of ground in Jacksonville, have been purchased by Fine Arts Pictures, Incorporated, of New York.

Over $1,000,000.00 will be spent transforming Camp Joseph E. Johnston into a spot of beauty.

Florida's unusual advantages in producing motion pictures win over the Pacific Coast.

Murray W. Garsson, President of Fine Arts Pictures, Incorporated, starts work immediately erecting 20 complete unit studios. These studios, capable of accommodating 40 companies, will be the finest in America. Each unit distinct and separate. Every studio will give each company an entirely separate working space from all other companies using Fine Arts City.

The streets already built in Fine Arts City are paved with brick. A complete sewerage system covers the entire city; fire pumps are on every street, close enough to each other to limit fire hazard and assure perfect safety to the entire city.

In Fine Arts City there is being built a "Western City" for filming Western pictures; slums typical of Chinatown quarters; and outdoor sets of every description are being built for filming big productions. A fireproof laboratory complete in every detail is being erected.

Fine Arts City will stand for greater efficiency in the production of motion pictures.

Plus this wonderful motion picture city where complete service will be given producers, the City of Jacksonville and in fact all the people of Florida, stand behind this gigantic movement ready to extend the motion picture industry their service and a hearty welcome. This welcome means that producers will be treated in the kindest way; we assure you it will not be necessary for you to form your own buying units; we pledge ourselves to work with you hand in hand in making your productions a success from both an artistic and financial standpoint.

For Complete Information

Address

Jacksonville Chamber of Commerce

Motion Picture Committee

W. R. CARTER, *Chairman*

JACKSONVILLE, FLORIDA

27 hours from New York—White Sand Beaches—Seashore Bungalows—Hotels with Amusement Features—Large Oaks—Pine Forests—Palm Hammocks—Nile River Scenes with African Desert—Caves—Jungle—Hilly and Flat Farm Land—Water Mills—Falls—Lighthouse—Northern Farms—Southern Plantations—New England Fishing Villages—High Bare and Wooded Foot-hills—Japanese—Chinese—Italians — Greeks — Spaniards — Cubans — Moonshiners — Lumber-Jacks — Cowboys — Fishermen — Soldiers—Big League Baseball Teams—One Night's Ride from Jacksonville to Miami—Palm Beach—Key West or to the Mountains in Georgia or Asheville, N. C.—One Night and a Day to Cuba—Two Nights and a Day to Jamaica.

To Producers, Stars, Directors, Authors, Publishers, Dramatists, Et Al:

A NEW YEAR GREETING

"EVE UNSELL PHOTOPLAY STAFF, Inc"

coincidentally with this announcement, takes its place in the industry as the first independent staff of trained and experienced screen writers, in the earnest conviction that it can be of great service to all the creative factors of the screen, and with the dedication of its purposes to a higher scenario standard.

We Are Gratified To Announce

(as our initial engagements)

that we have been contracted to supply six continuities for the

Famous Players-Lasky Corporation

and six continuities for the popular First National star,

Katherine MacDonald

"EVERYTHING FROM SCRIPT TO SCREEN"

including

Continuities
Synopses
Opinions and Revisions
Sub-titling and Editing

Representation of Authors, Publishers, and Dramatists,
Consultation and Advice

EVE UNSELL PHOTOPLAY STAFF, In.

112-118 W. 44th Street

EVE UNSELL, President E. J. CLODE, Jr., Vice-President LESTER BLANKFIELD, Sec'y & Gen. M.

Temporary Phone 3887 Bryant

Stars for whom Miss Unsell has written "continuities:"

Elsie Ferguson
Mary Pickford
Pauline Frederick
Marguerite Clark
Constance Talmadge
Alice Brady
John Barrymore
Blanche Sweet
Sessue Hayakawa
Owen Moore
Tom Moore
Ethel Clayton
Alice Joyce
Billie Burke

Directors for whom Miss Unsell has written "continuities:"

Hugh Ford
Marshall Neilan
Emile Chautard
John S. Robertson
Allan Dwan
T. Hayes Hunter
Frank Reicher
George Melford
Charles Giblyn
Robert Leonard
Robert G. Vignola
Travers Vale
Edmund Lawrence
Edward Le Saint

Celebrated Authors with whom Miss Unsell has co-operated or adapted the works of:

Rupert Hughes
Henry Arthur Jones
Edward Knobloch
Robert Hichens
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Frances Hodgson Burnett
William J. Locke
Harvey O'Higgins
Owen Davis
Alice Hegan Rice
Louis Anspacher
Owen Johnson
Bronson Howard
Clyde Fitch
E. Phillips Oppenheim
F. Hopkinson Smith
Molly Elliot Sewall
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EVE UNSELL PHOTOPLAY STAFF, Inc.

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ATTENTION!

STATE RIGHT BUYERS

JOY FILM DISTRIBUTING CO., INC.

PRESENTS

A Five Reel Production of Great Human Interest



A Cinema Play With An Irresistible Appeal

THE FOLKS FROM WAY DOWN EAST

Produced By
Photodrama Motion Picture Co., Inc.

WIRE OR WRITE IMMEDIATELY TO
JOY FILM DISTRIBUTING CO., Inc.
117 West 46th Street New York City

Now Booking For New York

THE FOLKS FROM WAY DOWN EAST
BILLY RUGE COMEDIES—TOPICAL TIPS
HIS ENEMY'S DAUGHTER

JOY FILM CO., 117 W. 46th St., N. Y. Phone Bryant 0248



Associated Exhibitors Inc.

presents

Mr. George Arliss

in

"The Devil"

The Sensation of Two Continents

Directed by JAMES YOUNG

"I am the good friend who visits your home—
the friend whom women dote upon and husbands trust—
and I am but one in the legion of Hell among you always!"

The Associated Exhibitors announce this masterly creation in the utmost confidence that it will receive from exhibitors the enthusiastic reception which its *superb artistry* warrants. Mr. Arliss, in his screen debut, has endowed the cinema with a *flawless, brilliant and indelible characterization.*

Chosen on merit, and after inspection, by The Strand, New York, for its premier presentation.

Highly recommended to every exhibitor, everywhere.

ASSOCIATED EXHIBITORS, INC.

25 West 45th Street, New York

PATHE *Distributors*



A Record-Smasher at Three Big Strands!

MAURICE TOURNEUR'S Masterpiece

The Last of the Mohicans

An American Drama Eternal By James Fenimore Cooper

Directed by MAURICE TOURNEUR and CLARENCE L. BROWN

WESTERN UNION TELEGRAM

NEWCOMB CARLTON, PRESIDENT — GEORGE W. E. ATKINS, FIRST VICE-PRESIDENT

3 BROADWAY, NEW YORK CITY

315FY FJG 23
WF SAN FRANCISCO CAL 325P JAN 3 1921

F B WARREN
ASSOCIATED PRODUCERS INC 729 7AVE NY

ACCEPT MY CONGRATULATIONS STOP THE LAST OF THE MOHICANS OPENED STRAND SUNDAY STOP PLAYED CAPACITY EVERY PERFORMANCE STOP BROKE HOUSE RECORD KINDEST REGARDS

M L MARKOWITZ
715P

Made new Sunday record in Brooklyn.

Within few dollars of New York Sunday record.

Turn-aways at both Monday matinees.

Heavy business both houses Monday night.

Tuesday: Business growing bigger.

Wednesday: Business still building.

Thursday and Friday: Capacity.

Saturday: You know the answer.

Eve. Mail: Once or twice a year a "perfect" picture. This is one.

Sun: A picture to be welcomed by all.

Evening Telegram: An exciting beautiful drama.

Evening Post: Scenes of breathless beauty.

Morning Telegraph: Kept the audience tense with excitement.

Tribune: One of the most convincing pictures we ever saw.

Times: Holds the interest because it means something.

THOMAS H. INCE ~ MACK SENNETT ~ MARSHALL NEILAN ~ ALLAN DWAN
GEORGE LOANE TUCKER ~ MAURICE TOURNEUR ~ J. PARKER READ JR. ~ C GARDNER SULLIVAN

ASSOCIATED PRODUCERS INC.

HOME OFFICES: 729 SEVENTH AVE., NEW YORK CITY

NOW!



Carl Laemmle
announces
the release of

"OUTSIDE THE LAW"

THE NEW UNIVERSAL

WE doubt if any picture more thrilling than this has ever been made. Or one bigger with suspense—or with crackling surprise. Or with cleaner drama in its very human passions. We confidently believe that "OUTSIDE THE LAW" will prove the greatest money-maker of 1921.



Directed
by
TOD
BROWNING

Starring **PRISCILLA**


NOW!
The Most Amazing American Melodrama ever Screened
THE LAW II
JEWEL PRODUCTION DE LUXE
YOUR Help-book on "OUTSIDE THE LAW" will be in your hands within the week. Do not lose this book. Read it carefully—then file it away for future reference. You will find it packed full of the most practical and low-cost methods of exploiting your year's very biggest success.
DEAN
Supported by LON CHANEY



Ask any Man who has played it

for example

In the EAST ask

HARRY D. STERN, manager of the Mt. Morris Theatre, New York City, who says: "Wonderful. Went over very big. Box office records were broken."

E. SACHS, Steinway Theatre, Long Island City, N. Y., writes: "Wonderful business. Necessary to cut out one of the acts to shorten the show and find room for those standing. Talk of the town!"

In the WEST ask

GEORGE F. SHARP, managing director of the Liberty Strand, Fresno, Cal., who writes: "As Harrison said, 'It is a pleasure to witness such an enjoyable picture. Both star and story are a superb combination.'"

SKOURAS BROS. Enterprises, St. Louis, Mo., says this: "One of the best pictures shown in St. Louis in many a day. Capacity business all day."

In the MIDDLE-WEST ask

D. FEINBERG of the State Theatre, Milwaukee, Wis., whom we quote: "More profitable than I ever anticipated. The great applause of the audience was excellent evidence of their satisfaction."

H. J. DONOVAN, Fuller Theatre, Madison, Wis., who writes: "Unable to take care of the crowds. "Ben Bolt" sung by local singer made a real hit."

JACOB COOPER, 20th Century Theatre, Chicago, Ill., wires: "Never had a picture more pleasing. Made many friends. Did exceptionally good business."

SAM HARDING, Liberty Theatre, Kansas City, Mo., says: "Capacity business all week. Pleased everyone. Has everything that goes to make a real big picture."

UNIVERSAL-JEWEL

and no worry!



The Turkish and Oriental Field Sets at Universal City, with their streets and separate buildings, would make a pretty good sized village all by themselves. Many of these buildings and streets you often see, artfully camouflaged, in the pictures of other producers who have not Universal's vast resources.

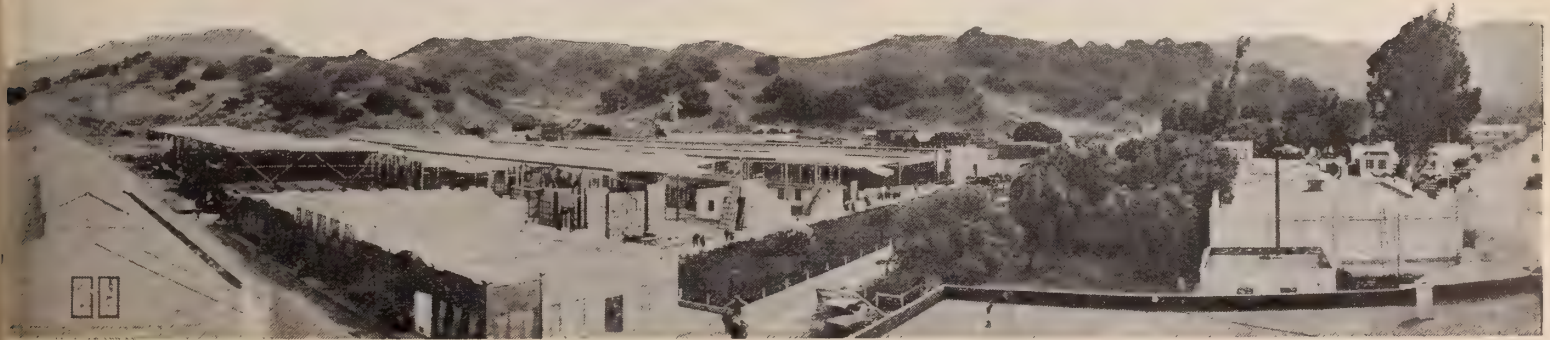
52 Good Pictures a Year

THE Turkish Field Set (Number 170) shown here is only one of more than *two hundred* similar reasons why Universal can give you scenic realism at low cost in your Special Attractions—and do it *fifty-two times a year.*

No other producer in the world has anything like Universal's *standing resources* in Field Sets. As a matter of fact, competing producers are constantly renting from us parts of this magnificent equipment at Universal City. We think that *visible* picture-making facilities such as these furnish you a far better guarantee of satisfaction than any quantity of printer's ink and adjectives. We think you'll see that there's no cause to worry as to where your weekly *good picture* is to come from—*right straight through the year.*

UNIVERSAL SPECIAL ATTRACTIONS

The largest and best equipped stages in the world are at Universal City





One
Big Laugh
Every Week

READ THIS FROM GORE BROS. AND LESSER

"For some little time, we have been using your Century Comedies over our *entire circuit of thirty theatres* and we have found them to be so satisfactory, clean and wholesome with a good hearty laugh in each one that we feel in justice to your company that we ought to tell you just how good they really are. I am sure that you will always run 100% on our *entire circuit.*"

(Signed) William J. Quinn,
Booking Manager,
Gore Bros. and Sol Lesser Enterprises,
Los Angeles.

Current Release
"FIRE BUGS"
Released through Universal

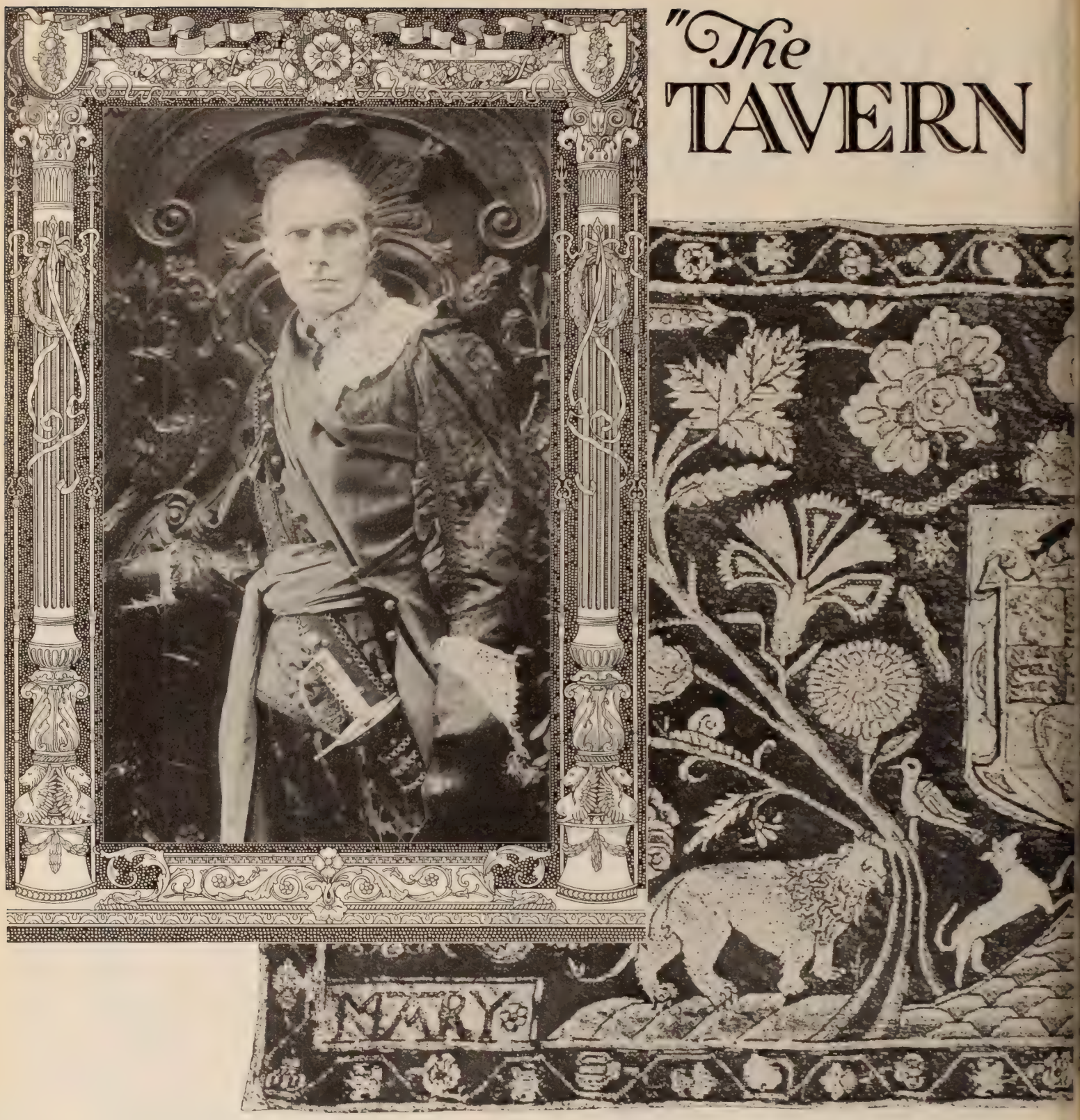
We Couldn't Improve the Service So We Improved the Posters



International News Service, as it stands at the moment of writing, cannot be improved. This is because during every minute of the day and night members of International's vast organization are on guard to make even the most minor improvement the moment the need for it is shown. It is this constant vigilance that assures you the last word in a news reel with every issue of International.

SO great an *attraction* is International News that a series of new posters has been designed to draw even more business to those houses presenting the service. These posters are in four colors and are intended to be used consecutively. Beginning on the first of the year, the outstanding features of the current reel were printed on Design No. 1, the features of the next issue on No. 2, etc. This step on the part of International is merely one more indication of the spirit behind the International organization that makes International service first in news, first in features, and first in the theatres of the country.

International News Released thru Universal



It's a thing of Beauty. A tale of Tender Love in Stern Days This finely photographed Stoll Production is a charming adaptation of the novel by Rafael Sabatini and features Eille Norwood

Around "The Tavern Knight" clings the atmosphere of ivy-covered, castellated walls and great landscape gardens; of rare seventeenth century interiors, of adventurous men and devoted women, of clinking glasses and flashing rapiers

KNIGHT"



"THE TAVERN KNIGHT" IS A PICTURE THAT ONCE IT IS SEEN WILL ADVERTISE ITSELF

"The Tavern Knight" will prove to the skeptical showman that real costume productions have come into their own

STOLL FILM
CORPORATION OF AMERICA

George King · President
130 West 46th Street. N. Y. C.
Distributed by Pathe

Who killed Dr. Sainsbury?



THAT was the question that puzzled Police Lieutenant Cloyd and every inmate of the Glenwood Sanitarium. Here was a man, an ex-army doctor, who had no known enemies and many friends, found dead on the hospital grounds with a bullet in his heart. Who killed him? Was it the woman he loved? Was it the woman he wronged? Was it the man who hated him? That's what your patrons will want to find out.

GOLDWYN
presents
FRANK LLOYD'S
PRODUCTION OF

A VOICE IN THE DARK

FROM THE A.H.WOODS STAGE
SUCCESS BY RALPH E.DYAR

DIRECTED BY
FRANK LLOYD

GOLDWYN PICTURES CORPORATION



GOLDWYN
Presents

REGINALD BARKER'S PRODUCTION OF

BUNTY PULLS THE STRINGS

By GRAHAM MOFFAT *Adapted by* J. G. HAWKS *and* CHARLES KENYON

Directed by
REGINALD BARKER



New York reviewers think the picture as big a success as the stage play

"Reginald Barker has achieved something in the way of an intimate picture for Goldwyn, and Leatrice Joy, Raymond Hatton, Russell Simpson and Cullen Landis at the head of the cast give a new meaning to that famous painting, 'Scotland Forever.'"

Evening Sun.

"Mr. Barker has contributed a picture of charm and gentle distinction from a play that had both."

Evening Post.

"Reginald Barker has converted Graham Moffat's stage success to the films in a commendable fashion for Goldwyn, preserving the original flavor of this tale of the shrewd lassie who scientifically managed a match for herself and her father."

New York Herald.

PRODUCED BY GOLDWYN PICTURES CORPORATION

The First Picture and Musical Conference

IS CLOSE AT HAND

JANUARY 24 - 25 - 26

Are the Days

The Hotel Astor, New York

Is the Place



"GRAB IT WHEN YOU GET THE CHANCE" —WID'S

A HODKINSON RELEASE

Sunday, October 10, 1920 — Wid's DAILY — 23

Wonderfully Human and Humorous Little Picture—A Delight

"THE TRUANT HUSBAND"
Rockett Film Corp.

DIRECTOR ..... Thomas Heffron
AUTHOR ..... Albert Payson Terhune
SCENARIO BY ..... Daniel Whitcomb
CAMERAMAN ..... Al Siegler
AS A WHOLE ..... Very human little picture—filled with subtle comedy and fine human interest
STORY ..... Splendid and realistic version of eternal triangle—one of Terhune's best
DIRECTION ..... Just right
PHOTOGRAPHY ..... Good
LIGHTINGS ..... Satisfactory
CAMERA WORK ..... Very good
LEADING PLAYERS ..... Betty Blythe, Mahlon Hamilton and Francelia Billington all do splendidly
SUPPORT ..... Minor
EXTERIORS ..... Very appropriate
INTERIORS ..... Satisfactory
DETAIL ..... Splendid
CHARACTER OF STORY ..... Old sweetheart attempts to renew romance with happily married husband
LENGTH OF PRODUCTION .... About 5,000 feet

Al and Ray Rockett are making their bow as producers with "The Truant Husband" and a more auspicious beginning has seldom been recorded for a producing company. "The Truant Husband" is one of those intimate little pictures, something on the scheme of the comedies produced by the late Sidney Drew and the comedy realities produced by Mrs. Drew with John Cumberland as the star.

The story is one of Albert Payson Terhune's best and tells of a husband, happily married for six years, who meets an old sweetheart and, on her suggestion, attempts to revive their old romance. The major part of the action concerns their trip to an inn where they used to have such good times.

Vera, the old flame, insists on taking the train just as they used to. It is a hot and dirty trip and wears down the good humor of each of them. To make matters worse, Vera loses her vanity case and when, after the dirty ride and the long dusty tramp along the road, she is unable to freshen up her charms, she presents a very sorry sight.

Friend husband is quite disillusioned when he sees Vera's makeup running amuck over her fact but struggles bravely on to the inn. This garden spot of their romancing has deteriorated into a picnic ground. More disillusionment. Finally an argument and the two go their ways home.

The husband's excuse to get away from home for the day had been an airplane trip with a friend. The friend was to send a telegram when he reached his destination purporting to come from him, the husband. Back in town he reads a paper that his friend has met with a fatal accident on the return trip. He hurries home, not knowing what alibi to offer his wife and finds, to his joy, that she has been away—the telegram lies on the table unopened. He decides, anyway, to make a clean breast of the affair to his wife but she laughs when he tells her the truth.

Type doesn't convey the delightful subtleties and satirical thrusts of "The Truant Husband." It is a joy from start to finish. Director Heffron has done his work in splendid spirit and has been assisted by a remarkably appreciative cast. Betty Blythe deserves worlds of credit for her portrayal of Vera—especially since she seems willing to "smear" her beauty with the effects of the hot railroad trip. Mahlon Hamilton is exceedingly good as the husband and Francelia Billington's part as the wife is given rare charm by her performance.

A Fine Attraction for High Class Theaters

Box Office Analysis for the Exhibitor

Releasing arrangements haven't been concluded with regard to "The Truant Husband" but when they are this picture ought to be signed up by all exhibitors who cater to audiences of intelligence and appreciation. Its parallel with the comedies referred to above only goes part way, for certainly this is chuck full of the most entertaining sort of action and never a dull scene shows itself.

There are good advertising angles too, notably the name of the author and the fact that this was a Cosmopolitan Magazine story and the three featured players. Such a combination of names to advertise ought to draw the crowds in pretty well. And certainly the picture will entertain. It is one of those that causes chuckle after chuckle. Of boisterous laughs it has very few but its THERE in every entertaining point. Grab it when you get the chance.

Rockett Film Corporation
presents

The TRUANT HUSBAND

by

Albert Payson Terhune

With an All Star Cast
including

MAHLON HAMILTON - BETTY BLYTHE
FRANCELIA BILLINGTON

Directed by Thomas N. Heffron



Distributed by
W.W. HODKINSON CORPORATION
527 Fifth Avenue, New York City
thru PATHÉ Exchange, Inc.

INDEPENDENT FILMS ASSOCIATION NEWS

PUBLISHED BY THE INDEPENDENT FILMS ASSOCIATION CHICAGO

EDDY ECKELS - GEN MGR
RICHARD ROBERTSON
DIRECTOR OF EXPLOITATION

WORLD DISTRIBUTORS — EXPLOITATION SECTION



Productions Plus

It has always been the keynote of the Independent Films Association to give to its exchanges PRODUCTIONS PLUS.

NEAL HART in "DANGER VALLEY" the latest Pinnacle Production of the great American desert is superbly dressed with the richest scenes it has ever been man's privilege to picture—PLUS STORY, DIRECTION, PHOTOGRAPHY, ACTION, HEART INTEREST and CLIMAX; PLUS EXTENSIVE ADVERTISING AND EXPLOITATION MATERIAL.

Cuts on this page are from the press book prepared by the Master Advertisers and now ready for distribution.

Believe us it is the keenest thing ever gotten out in its line by any company.

PINNACLE PICTURES

"MR. STATE RIGHT BUYER — DON'T LET THESE GET AWAY FROM YOU!!"



EXHIBITOR'S TRADE REVIEW

"The Price of Silence" is Peggy Hyland at her best. The intensely dramatic and totally surprising climax make this story interesting entertainment.

The Billboard

An entertaining picture, splendidly acted and finely presented. Will hold the attention of the most restless crowd. Can be played at any theatre, as it is clean, wholesome and highly dramatic. Peggy Hyland has struck her stride at last.

The Morning Telegraph

The film is absorbingly interesting as a rattling good story. Peggy Hyland gives a sympathetic portrayal as the heroine. The story gains momentum and ends with a typical Sherlock Holmes punch after much well-planned suspense.

Motion Picture News

Sunrise has injected into this feature suspense of the very best kind. "The Price of Silence" is a likeable mystery story with a likeable star which will hold the interest of all.

EXHIBITOR'S HERALD

A generally acceptable offering. Will be found satisfactory entertainment by the majority of picture goers.

Wid's

Peggy Hyland is sincere as the heroine. This picture will get over on the state rights market because of some rather effective suspense.

MOVING PICTURE World

Interesting screen adaptation of a famous novel. Peggy Hyland gives a convincing portrayal.

A powerful story that bares the soul of a noble woman.

Sunrise Pictures Corporation

presents

Peggy Hyland

in

"The Price of Silence"

from the famous novel

"At the Mercy of Tiberius"

By Augusta J. Evans Wilson

State Right Buyers will find this the one big independent release they will all want. Wire, phone or write

SUNRISE PICTURES

CORPORATION

220 WEST 42nd ST. NEW YORK CITY

BRYANT 2333

An Audit

¶ The circulation statement of Motion Picture News, as of December 31st, 1920, is being audited this month and immediately on completion will be published to the trade.

¶ *P. S.—Six hundred and nine more pages of advertising than its nearest competitor is the 1920 record set by Motion Picture News.*

The News Alone Covers the Field



HELEN GIBSON PRODUCTIONS

Present

HELEN GIBSON

In

NO MAN'S WOMAN

Adapted for the Screen by Ford I. Bebee
from the story by L.V. Jefferson

Directed by
Wayne Mack & Leo Maloney

Distributed through

ASSOCIATED PHOTO-PLAYS INC.

See our Franchise Holder in your territory





WIRE COLLECT

FOR OUR PROPOSITION ON THE
NEW 2-REEL SEMI-SLAPSTICK

TOP NOTCH COMEDIES

1st RELEASE SCHEDULED

January 15th, 1921

AND ONE EVERY SECOND WEEK THEREAFTER

TOP NOTCH PRODUCING AND DISTRIBUTING CO.

1879 W. 25th STREET

CLEVELAND, OHIO

A word to the wise independent exchange man —

IN 1921, a SHERMAN FRANCHISE will be the best introduction your salesmen can have to the EXHIBITORS in YOUR TERRITORY, for in *cost*, as contrasted with *box office quality*, SHERMAN PRODUCTIONS will be in an *attraction class* by themselves.

Don't take this for granted, or wait for the other fellow to demonstrate it for you --- *investigate!*

This may be your last opportunity!

Wire today *to*
SHERMAN PRODUCTIONS
CORPORATION
HARRY A. SHERMAN, *President*
1482 Broadway,
New York

Every day more people say

"Sherman is right"

Watch for coming announcements on stars and releases!!

MASTER *Your* MUSIC!

EMPRESS THEATER
E. A. GROSS, Prop
GLENROCK, WYOMING

November 16th, 1920.

The American Photo Player Company,
Denver, Colo.

Gentlemen:

I have done away with a 3 piece orchestra and your Fotoplayer now takes the place of a 5 piece orchestra, and we can play the pictures to the delight of the Patrons and make a poor picture look like a Special, which was practically impossible with an orchestra without expert musicians and a great expense.

I would advise every Exhibitor to install a Fotoplayer; there are no more troubles and your music problem is solved.

Yours very truly,
E. A. Gross.

Fotoplayer installation lowers orchestra overhead

Quick shipments on all styles—The instrument pays for itself
Write for our plan

The AMERICAN PHOTO PLAYER CO.

NEW YORK CITY
MECCA BLDG.—1600 B'WAY.

CHICAGO, ILL.
64 E. JACKSON BLVD.

SAN FRANCISCO CAL.
109 GOLDEN GATE AVE.

"A Great Mystery Picture"

LEONCE PERRET

Presents

"The Empire of Diamonds"

Technical Direction by John Birkel — **Written by Valentin Mandelstamm** — **Photography by Harry Harde**

Produced in the Original Locales with a Notable Cast, including the Great French Stars

LEON MATHOT and MARCEL LEVESQUE, Laurent Morlas, M. Mailly, Jacques Volnys

and the Eminent American Artists

ROBERT ELLIOTT, LUCY FOX, RUTH THORPE AND HENRY G. SELL

Distributed by Pathe

WHAT THE CRITICS SAY ABOUT IT

"'The Empire of Diamonds' is one of the best pictures we have ever seen."—*Frank Leonard in Motion Picture News.*

"Leonce Perret has given one more proof of his splendid direction in 'The Empire of Diamonds.'"—*Exhibitor's Trade Review.*

"A really exciting plot . . . laid in some of the most beautiful spots in the world . . . it is what the National Board of Review would classify as 'good family entertainment' and 'educational' as well."—*Morning Telegraph.*

"A picture sumptuously set . . . abounds with mystery and the dramatic . . . delicately and artistically presented."—*Exhibitor's Herald.*

"Rarely are picturesque beauty and thrills so happily combined."—*Robert C. McElravy in The Moving Picture World.*

"The Locations are the real thing . . . the Casino at Monte Carlo and the Flower Carnival at Nice are sure to attract."—*Wid's.*

"'The Empire of Diamonds' is a mystery story in which splendid production, superb photography and exceptional lighting effects have made the picture one which will be loudly acclaimed . . . it will entertain in an astonishing manner."—*Margolies in the Dramatic Mirror.*

FOR EARLY RELEASE

"A Race for Millions" Produced by Leonce Perret

From the original story by Louis Letang, with an All-Star Cast of Distinguished American and French players with

Marcya Capri

The Renowned Spanish Beauty

Big Five Productions Wil

The most important announcement from a financial and production standpoint ever made to exhibitors.



By booking the Big Five Productions in a series you will reap bigger profits through their cumulative box office value.

(*Booked Individually if Desired*)

Every One in the Million Dollar Class

Play Them in "A Grand Pictures Season"

Five powerful reasons why

There'll be a Franchise everywhere

Revolutionize Film History

Associated First National Pictures, Inc.

presents

"A Grand Pictures Season"

Man-Woman-Marriage

An Albert A. Kaufmann presentation of

An Allen Holubar Production

Starring

Dorothy Phillips

A most extraordinary presentation of the eternal drama of mother-right from the dawn of the world through the ages of barbaric splendor down to the present.

Charles Chaplin

in

The Kid

Written and directed by Charles Chaplin. This is without doubt the greatest screen comedy ever produced. Six reels of joy, on which the world-famous comedian worked for more than a year.

Passion

With the famous continental actress

Pola Negri

The picture which amazed a nation in setting a new world's record by showing to more than a quarter of a million people in two weeks at the Capitol Theatre, New York.

The Oath

An R. A. Walsh Production

with all star cast

One of the biggest and most virile domestic dramas yet shown on the screen and one of the year's great super specials.

FIRST NATIONAL PICTURES

First National Attractions

Anita Stewart

in

Sowing the Wind

A Louis B. Mayer special and a most remarkable story that hits the vital spot of the most tremendous issue of man and woman today.

FIRST NATIONAL PICTURES

First National Attractions

The Public Will Flock to Something New and Big!

Five powerful reasons why

There'll be a Franchise everywhere

Consistent!

¶ Motion Picture News led its nearest competitor in 1920 by 607 pages of advertising.

¶ Motion Picture News in the past two years has amassed a lead of 1264 pages of advertising.

¶ Evidence of steady, sustained, consistent prestige.

The News Alone Covers the Field

Week of Jan. 16

Louis B. Mayer Presents His First Annual

Week of Jan. 16

ANITA STEWART ANNIVERSARY WEEK



LOUIS B. MAYER

To comply with so many unsolicited requests from exhibitors in large and small towns all over the country I have, at their demand, inaugurated, and feel very proud to present, my first Anita Stewart Anniversary Week commencing January 16th, which I will make an annual event.

The product in which I have presented Anita Stewart, coupled with her popularity, has reached a pinnacle far surpassing my fondest dreams and this remark was made to me by one of the most prominent executives of First National: "Mayer, in my opinion, you have been the most consistent shooter in First National and I congratulate you."

My ambition is a full 100% representation in the United States. Many exhibitors of the smaller towns have not, to date, played all the Stewart Productions. Every exhibitor has played one or more but I want a full 100% representation!

First National branch managers have received instructions relative to revised price list which I am sure will meet with the approval of all exhibitors to such extent that I will gain the object of this campaign, namely, a full 100% representation of the Anita Stewart product in every town.

Exhibitors by the score have repeatedly told me that the cost and worth of my productions upheld my predictions and you will please me greatly by making my first annual Anita Stewart Week commencing January 16th a great big success.

I thank you.

LOUIS B. MAYER.

"If more pictures were made ke this one exhibitor's troubles ould be over."—*Pfeiffer Bros., enton, O.*

"Great picture. Any exibitor who can't cash in this one better close up op. Turned 'em away 3 ys."—*J. F. Foss, Ogden, tah.*

"Great picture. Pleased 0%. Charged 25, 35, c."—*J. P. Adler, Marshld, Wis.*

"Fine picture. Capacity wo days at advanced ices."—*L. Browne, Ponca ity, Okla.*

"Class A. Boost it big as u will not be overrating it your patrons. Get out the pes when you run it."—*Chas. yan, Garfield Thea., Chicago.*



"Every theatre should run this picture."—*E. E. Bonham, Prairie Dusac, Wis.*

"This is a 100% picture and 100% business-getter."—*George Simmons, Avon, Ill.*

"Great. House record broken."—*W. C. Cleeton, Higbee, N. D.*

"Immense. Will stand advanced prices."—*A. R. Anderson, Twin Falls, Idaho.*

"Played a two nights return to big business."—*E. E. Hodgeson, Kahoka, Mo.*

"100% picture. Packed 'em in in spite of rain. Advance your prices on this one."—*W. E. Anderson, Diller, Neb.*

LOUIS B. MAYER PRODUCTIONS

ASK ANYBODY—ANYWHERE

FIRST NATIONAL PICTURES

Week of
Jan. 16th

Louis B. Mayer

Present
His Firs
Annua



Anita Stewart in "VIRTUOUS WIVES'

TEXAS
Webster and Waggoner,
Director-Generals,
Pastime,
Miami, Texas:
"'Virtuous Wives' good drawing card for small towns. Will please everyone!"

IOWA
Louis Frana,
Managing-Director,
Olympic,
Calmar, Iowa:
"Pleased them all."

MISSOURI
McClure and Faulkner,
Director-Generals,
Comique,
Jamesport, Mo.:
"Best and most satisfactory special ever in our house. Grab it now!"

The criticisms of these men mean volumes because each and every one of them has had years of experience and know whereof they speak.—Book "Virtuous Wives" and Convince Yourself!

Anita Stewart in "A MIDNIGHT ROMANCE"



KENTUCKY
W. T. Hayes,
Director-General,
Dreamland,
Providence, Ky.:
"I had more good remarks on this picture than any one. It is a classy picture in every way."

ILLINOIS
C. T. Metcalf,
Managing-Director,
Opera House,
Greenfield, Ill.:
"Enjoyed by all. Will satisfy any audience."

NORTH DAKOTA
O. Froyer,
Director-General,
Lyric,
Rugby, N. D.:
"Good picture. Packed the house. It's fine. Book it."

Smashing criticisms from those who know! You can't afford to keep "Midnight Romance" from your patrons! Book Now!



Anita Stewart in "MARY REGAN'

NEW YORK
John A. Wade,
Director-General,
Wonderland Theatre,
Madrid, N. Y.:
"Have shown first three pictures of Anita Stewart. Book them for winners."

MINNESOTA
H. H. Billing,
Managing-Director,
Pleasant Hour,
Pine Island, Minn.:
"Best Stewart picture I have ever used. Pleased all."

MONTANA
G. F. Rediske,
Director-General,
Star,
Ryegate, Montana:
"Good picture to good business. Anita Stewart gets us the business."

You can't go against a consensus of opinion as strong as this! The quality and drawing power are proven. Please your patrons. Book Now!

LOUIS B. MAYER PRODUCTIONS INC.

For Full Particulars Write—Wire—Phone

FIRST NATIONAL EXCHANGE

FIRST NATIONAL PICTURES

Anita Stewart Anniversary Week

Week of Jan. 16th

Anita Stewart in "HUMAN DESIRE"



PENNSYLVANIA

Jan Hafner,
Managing Director,
Princess,
Monora, Pa.:

"'Human Desire' made a bigger hit and got more business on second day than 'Virtuous Wives' despite strong opposition. It sure pleased our patrons."

WISCONSIN

Beth Drew Guhl,
Director General,
Pastime,
Delavan, Wis.:

"The people who said unkind things about this picture were prejudiced. I found it to be an entirely satisfactory offering. It pleased our patrons immensely."

These exhibitors tell the story! Nothing could be more plain! Book "Human Desire" Now!



Anita Stewart in "HER KINGDOM OF DREAMS"

TEXAS

H. A. Kempen,
Managing-Director,
Queen,
Nixon, Texas:

"Picture 100% patronage. Well pleased."

MISSOURI

L. V. Henhart,
Director-General,
Benton, Kansas City:

"Wonderful picture to capacity houses at advanced prices."

MICHIGAN

Dunhan and Stych,
Managing-Director,
Regent,
Alleean, Mich.:

"Better pictures can't be made. Pleased patrons. Also box-office."

Criticisms that count! You'll be of the same opinion! Book "Kingdom of Dreams" Now!

Anita Stewart in "MIND THE PAINT GIRL"



OHIO

J. C. Vale,
Managing-Director,
Victorium,
Dennison, Ohio:

"Star good. Picture good."

ILLINOIS

Wm. Tafft,
Director-General,
Vaudette,
Sterling, Ill.:

"Story good. Business good. Stewart pictures all O.K. Will say book 'em if you can."

IOWA

R. K. Stonebrook,
Managing-Director,
Windsor,
Hampton, Iowa:

"Great picture. Went over big. People liked it fine. Star never made a better picture."

See what Tafft says? "Book 'em if you can." Get busy right now and book 'em!

LOUIS B. MAYER PRODUCTIONS, INC.

For Full Particulars Write—Wire—Phone

FIRST NATIONAL EXCHANGE

FIRST NATIONAL PICTURES

Week of Jan. 16

LOUIS B. MAYER
Presents His First Annual
Anita Stewart Anniversary Week

Week of Jan. 16



Anita Stewart in "THE FIGHTING SHEPHERDESS"

IOWA

C. P. Buswell,
Managing Director,
Empress,
Akron, Ia.:

"Good! Book it!"

MISSOURI

McClure and Faulkner,
Director-Generals, Comique,
Jamesport, Mo.:

"'Fighting Shepherdess' almost as good as 'Old Kentucky.' This is some good Western. Have to hand it Anita when it comes to real acting on the screen. She is there with the goods and then some. Send us more like it."

Everybody Agrees! Your First National Exchange Will Back Us Up! Book Now!

Anita Stewart in "THE YELLOW TYPHOON"



NEW MEXICO

Sudie I. Haney,
Director-General,
Liberty,
Des Moines, N. M.:

"Very good thriller. Pleased my patrons immensely. Book it!"

CONNECTICUT

C. Frederick,
Managing-Director,
Olympia,
New Haven, Conn.:

"Broke all house records. Fine picture. College not yet open, but business phenomenal!"

MICHIGAN

J. E. Stucker,
Myrtle Theatre,
Detroit, Mich.

"Good melodrama. Extra good business for two days."

Write, Phone or Wire Your First National Exchange for Dates



Anita Stewart in "HARRIET AND THE PIPER"

For Once They All Agree!

N. H. Gordon, Boston, Mass.
Balaban & Katz, Chicago, Ill.
E. Mandelbaum, Cleveland and Cincinnati, O.
Harry T. Nolan, Denver, Colo., and Salt Lake City, Utah.
A. H. Blank, Des Moines, Ia., Kansas City, Mo., and Omaha, Neb.
John H. Kunsky, Detroit, Mich.
Robert Lieber, Indianapolis, Ind.
Gore Bros. & Lesser, Los Angeles, Cal.
Colonel Fred Levy, Louisville, Ky.
Thomas Saxe, Milwaukee, Wis.
Ruben & Finkelstein, Minneapolis, Minn.
Jacob Fabian, New York City.
E. V. Richards, Jr., New Orleans, La.
J. D. Williams, New York City.
Turner & Dahnken, San Francisco, Cal.
Moe Mark, New York City.
H. O. Schwalbe, Philadelphia, Pa.
Rowland & Clark Enter., Pittsburgh, Pa.
Frank Ferrandina, Richmond, Va., and Charlotte, N. C.
R. D. Craver, Atlanta, Ga.
Skouras Brothers, St. Louis, Mo.
Tom Boland, Empress Theatre, Oklahoma City, Okla.
Jensen & Von Herberg, Seattle and Portland, Ore.
Harry Crandall, Washington, D. C.
W. P. Dewees, Vancouver, B. C.
Allen Brothers, Toronto, Canada.

LOUIS B. MAYER PRODUCTIONS INC.

Write—Wire—Phone For Full Particulars
FIRST NATIONAL EXCHANGE

FIRST NATIONAL PICTURES

Motion Picture News

VOL. XXIV JANUARY 15, 1921 No. IV

Footage

THERE'S a good deal of talk about reduced production.

One of the New York dailies recently tried to make a sensation out of the situation with a front page story of closed studios, actors out of work, etc., etc. The story is pointless—and not a discovery.

Within the trade we have been talking reduced production for the past few years, starting with the slogan of "fewer and better pictures and longer runs." There has been, of course, more talk than action, more advertising propaganda than sincerity.

Last Spring the writer, after a survey of the Los Angeles field, called attention in several editorials to the increase of production units and the decrease of production per unit—a very sharp one, to not more than four pictures a year.

This curtailment is healthful. It is economic progress. It simply means—better pictures and less waste. But we'll do better if we stop talking about it aimlessly, and superficially, and find out just exactly what it means and indicates.

In the writer's opinion, we are, right now, in the midst of the second biggest turning point in the industry's history.

And the key-word, past and present, is—footage.

We turned from footage once before—that was the first big turning point; and now we are turning again.

Trade history is being made—and we are entering its second big chapter. New alignments will result, and there will be a breaking down of old mechanisms.

In earlier days—in chapter one, in other words,—the General Film Company bought all product from its producers upon a simple, arbitrary basis of ten cents per foot. Footage was the sole basis of dealing between producer and distributor.

The public bought footage too. That is to say, they were largely interested in pictures as a mechanical novelty. So the scheme worked well. It was sufficient unto the times—for a while—

Until—the producer wanted to make fewer and better pictures, wanted, in other words to break away from footage production. And with this aim he wanted, necessarily, to break away from footage distribution, because footage distribution made footage production, was a leveller of effort, a damper upon quality pictures.

So footage distribution gave way to percentage distribution, the producer being paid by the quality and not the volume of his product, by what, in other words, its merit earned from the public.

So we changed—and with considerable speed from footage to features—and from footage exchanges to feature exchanges.

A large number of feature exchange systems developed. The exigencies of the times encouraged them. We have never believed in the producer-owned exchanges. We believe the system to be uneconomic. Just the same it has been difficult to argue against the producer's contention that it was necessary for him to own his own exchange in order to get the most out of his pictures.

But the supreme fault of the many producer-owned exchanges was this: their initial investment and large overhead—at least a million dollars a year—put a heavy strain upon production and induced the producer to go into volume production in an effort to reduce distribution expense per picture.

The aggregate effect, in other words, was to sway us back into that which the industry climbed out of in chapter one and only through the breaking down of footage distribution—namely footage production.

For the past several years, we have produced, each year, almost twice as many features as our domestic and foreign market called for; and we have done so at a heavy general loss. We know of individual instances where large annual sums have been lost on the production of the regular program release only to be made up by the production of a few "special" features, serials, etc.

Which brings us to the "special" picture—and chapter two of our history.

Out of the mass of feature footage production of the past several years, we have had numerous "special" pictures. They are better pictures, that's all—the genuine fewer and better kind, made with care and time and outside of the rut of schedule or footage production.

So again—in chapter two—we are turning from footage production to better pictures; and, as before, we must now have the kind of distribution that discourages footage production and promotes and encourages fewer and better pictures.

This is the highly important problem today.

We believe the industry for the next two years will seek to readjust itself around this central and fundamental demand.

And, in closing, we add the thought: if distribution had to change from a flat and arbitrary purchase price to percentage—in order to encourage better pictures—won't exhibition have to change in the very same way to achieve the very same result?

WM. A. JOHNSTON.

Urges Abolition of Police Censors in Chicago

Complete abolition of police censorship of motion pictures is one of the principal recommendations of the Chicago Moving Picture Commission, following an investigation and hearing that have been under way since September 23, 1918. The voluminous report of 184 pages contains many remarks on the question of censorship and declares that there should be such censorship, but not at the hands of the police. A proposed ordinance is embodied in the report, creating a department of motion pictures of three members which should have exclusive jurisdiction over the issuance of permits. A salary of $5,000 a year, " in order to secure persons who are fitted by education and other qualifications to judge of the films," is suggested.

The commission also believes that the commission should approve posters and other advertising matter put out with each picture and that the stamp or label of the department should appear, not only on each film but on each poster.

The present system of " pink permits," which permits the exhibition to children of certain films, should be done away with, in the opinion of the commission. " No picture should be exhibited that could not be shown before the father and mother in company with their children," says the report.

Lyceum, New York, Passes to F. P.-Lasky Corp.

Announcement is made from the headquarters of the Famous Players-Lasky Corporation that Daniel Frohman has rented the Lyceum at West 45th Street, New York, to the Famous Players-Lasky Corporation for a period of ten years from next October. This does not mean, adds the statement, that the Lyceum is to be converted into a picture house. The dramatic traditions of the Frohman management will be preserved at the Lyceum as at the Empire, which has also come under the control of the Famous Players-Lasky organization.

In the meantime, the association of David Belasco with Charles Frohman, Inc., continues at both these theatres.

New York F. I. L. M. Club Install New Officers

Special meeting was held on Tuesday evening of this week for the installation of the following new officers who will officiate during 1921: President, I. E. Chadwick, Vice-President S. Eckman, Jr., Treasurer L. Rosenbluh, and Sergeant-at-arms A. Ables.

The membership now includes 99 per cent of all distributing companies which have offices in New York City.

Preparation for next annual convention of exchange managers in Boston, New Haven, Albany, Buffalo and New York City will soon be under way.

Snapshots

By Wm. A. Johnston

Big Five.—Secret out at last. Has had industry by ears for past four weeks. Pencils have been working overtime on hotel table cloths, figuring out possible producer combinations; trade papers beseeched for information; wise ones knew all about it, etc. But never a leak till evening of January third when the trade press, at a dinner, was informed that Big Five meant five Big First National productions to be given special showing to exhibitors in Chicago January 10th. Clever publicity stunt. About the best ever pulled off. Based upon keen insight into industry's love of gossip and exhibitor's interest in new production sources. First National received over 500 letters from exhibitors asking for information.

N. B.—C. L. Yearsley made a speech at the dinner.

Joe Brandt.—Back from interesting trip. Saw many exhibitors. Says fewer and better pictures is the note for 1921. Exhibitors must and will keep open dates. Good interview in this issue.

W. R. Rothacker.—Breezed in and out of town. Happy over his new California laboratory, right in the heart of Hollywood, ready for business in February and with a capacity as large as his big Chicago plant. The capable Joe Allers will be in charge.

Benjamin B. Hampton.—Has a column and more interview in Los Angeles Times on how and why he produces good pictures. He does; and deserves his success. One producer who really works; his hours are from 8 A. M. till dark—and after. Maps out the picture with his staff in advance of camera work—all sequence and details. Infinite care taken. Holds conferences right along with directors, cast and writers. Gets them all into the spirit of the play. Says " the play's the thing." New stars will be made. Warns against censorship. About to launch big campaign through Pictorial Review.

The New Riviera Theatre—Knoxville, Tenn. Another addition to the S. A. Lynch Chain. Cost $250,000. Seats 1,100. Hope Jones Organ. Beautiful furnishings. Plans are also under way for Rivoli Theatre in Chattanooga, a combination house, to cost $500,000. Will be similar in design to the Tivoli, Chattanooga's million dollar picture theatre which opens early in February. All in the Lynch chain. Frank Dowler, Jr., General Manager of Tennessee Enterprises, controlling Rivoli, Tivoli, etc., in New York.

Does Not Expect Increas in Chicago Licenses

Motion picture theatres in Chicago ar not to have their licenses increased durin 1921, according to Alderman A. J. Ce mak, chairman of the council revenue com mittee, who has gone on the warpath aft the legitimate theatres which have raise prices and which have turned their bus ness over to brokers, from whom the cit gets no revenue.

At a hearing of the committee this wee Maurice A. Choynski of the Allied Amus ments Association, appeared to object t any further increase in license fees for m tion picture houses.

" We get absolutely nothing from th city now for what we pay," he declare " The police and health departments ca find plenty of men to serve several notice daily on me to remove the ashes from th alley, but I have to pay a man to haul the away—the city does not do it. All we g is fire and police protection, but any tax payer gets that."

Belgium Raw Film M'f'g Co. Opens Office Here

Producers and laboratory men of th country will be interested to learn of th incorporation under the laws of the Stat of New York of The Gevaert Compan of America. The firm will act as distribu tors in this country of the cinematographi raw film manufactured by L. Gevaert C of Antwerp, Belgium.

Encouraged by the volume of the sale of their product to many of the leadin producers and laboratories of the Unite States during the past eight months, a American company was decided upon, an Mr. Louis Destenay, who has held th position of American representative, no assumes the duties of vice-president an general manager of the new corporation.

Bronx Theatre Owners t Hold Grand Banquet

The Motion Picture Theatre Owners Association of the Bronx, New York, wil hold its ninth annual installation of officer and banquet on the evening of January 1 at Daubert's Club Rooms, Fordham Roa and the Grand Concourse, Bronx. The fol lowing are to be among the guests of th evening: Sydney S. Cohen, president o the M. P. T. O. of A.; Borough-Presiden Henry Bruckner; District Attorney Ed ward Glennon; Judges Francis Martin Robitzek, McGeehan and Gibbs; an Health Commissioner Royal S. Copelanc Tickets are now available for the occasio at $5.00 per plate.

Credit for the art work on the two-page advertisement of "The Tavern Knight," distributed by the Stoll Film Co., as in the case of all preceding announcements of the company, rests with the Gablik Studios.

"Who Are 'Big Five'?" Answered by First National Announcement

Mysterious Quintet Is a Group of First National Super-Specials

"WHO are the 'Big Five'?" This question, which has been the source of much conjecture on he part of the film industry during the ast few weeks, has at last been definitely nswered. The Big Five are not produc-rs or distributors, as seemed to be com-nonly supposed; the mysterious quintet rove to be five products, which are to be eleased by Associated First National Pic-ures as "super-specials of the million-ollar class." These five super-spe-ials are announced to be "Pas-ion," which has already been presented or two weeks at the Capitol theatre, New ork; "The Kid," the multiple-reel spec-l upon which Charlie Chaplin is said to ave worked for over a year; the Albert . Kaufman production, "Man, Woman, Marriage," in which Dorothy Phillips ars under the direction of Allen Holu-ar; the R. A. Walsh production, "The ath, which presents an all-star cast; and e Louis B. Mayer special, "Sowing the ind," in which Anita Stewart appears s the star.

These pictures will constitute the initial Big Five Productions" series. Asso-ated First National announces that other milar groups are to be made up in the uture, as productions of a sufficiently igh calibre to qualify them for this cate-ory.

The mystery surrounding the teaser ad-ertising of "The Big Five," which has een conducted in recent issues of the rade publications, was cleared up on Mon-ay evening of this week when formal an-ouncement of the character of the "Big ive" was made to the representatives of he trade press at the Hotel Astor, New ork. It was explained by C. L. Years-y, director of publicity and advertising or First National, that the teaser adver-sing formed the preliminary announce-ent of plans "of extraordinary import-nce by which a group of super-specials f the million-dollar class will be available or booking in series for presentation in heatres in a special 'Grand Pictures Sea-son' with cumulative profits to exhibitors of the series."

The scheme of advertising adopted has been conceded to be one of the most effective advance campaigns thus far evolved to stimulate curiosity and focus interest on a new enterprise. Frank Hughes of the J. P. Miller Agency, who handled the advertising, reported at the Astor meeting that more than two hundred applications had been received for employment in one capacity or another in the new "Big Five" organization. Earl Hudson, assistant to J. D. Williams, declared emphatically that these letters when forwarded to the First National headquarters were not read by anyone connected with the organization but were immediately returned to the Miller Agency with instructions that they be destroyed at once or returned to the writers. "In this way," said Mr. Hudson, "the contents of the letters remain entirely unknown to members of the First National organization, and no confidences have been broken or will be broken."

The following statement has been issued from the New York headquarters of the Associated First National Pictures in connection with the announcement of the "Big Five:"

"The company's statement is emphatic in drawing attention to the fact that its officials have screened and critically passed upon the merits of each of this first Big Five and can vouch for the super-quality of every one of the group, and stress is laid upon the point that the success of the undertaking is underwritten by the extraordinary quality and variety of the productions. The present announcement is made only after the final one of the selected productions has been screened and found to be of super-quality.

"Speaking of the reasons for the group-booking of what Associated First National's directors believe to be five of the most pre-eminent productions yet made, executives of the company state: 'As a result of the Circuit's encouragement of independent producers to put forth their best efforts, coupled with the general public demand for bigger and better pictures, we have obtained a class of attractions which we feel must be handled in a new manner in order that the maximum of the results may be gained with a minimum of effort and expenditure. After many conferences between our executives, prominent franchise holders and exchange managers, it was decided to launch boldly into the undertaking of putting out super-specials in groups instead of singly. Having assured ourselves of the success of "Passion" as the result of trying out the Pola Negri feature in Paterson, Newark and New York, in every case to record breaking business, we proceeded to select from special merit completed productions a group of five which we believe will revolutionize box office receipts and set new records in exchange history.

"It will be observed that a wide range of entertainment is provided by the assortment of subjects included in the first Big Five. 'Passion,' for instance, is a powerful dramatic period spectacle; 'The Oath' is one of the most virile domestic dramas yet produced for the screen; 'The Kid' is without doubt the greatest screen comedy ever produced; 'Sowing the Wind' is a most remarkable woman-story; and 'Man, Woman, Marriage' is in many respects the most extraordinary of the group. All are in eight or more reels, with the exception of 'The Kid,' which is in six reels.

"The expense and exhibitor effort necessary to the exploitation of these five subjects individually would be very heavy; advertised, however, as a group the expenses and labor for the individual offering is largely absorbed, for the general advance campaign will, we believe, make more effective the exploitation of the individual productions. Our great effort will be to convince the public, in advance, of the remarkable season of entertainment to be presented and thus to pave the way for and enhance the effectiveness of the

(*Continued on page* 669)



Illustrating First National's "Big Five" story. Beginning at the left—Pola Negri, Allen Hullubar, Anita Stewart, Dorothy Phillips, R. A. Walsh

All Prepared for Washington Convention Jan. 26

Everything is set for the annual convention in Washington, D. C., of the exhibitors of that territory which will be held January 26 and 27. Local exchange managers and theatre owners and managers have prepared an elaborate program of events running over two days.

Committee appointments have not yet been completed, but President George Fuller, of the Washington Exchange Managers' Association, has put a number of his fellow managers to work and results are beginning to show. Abe Dresner has been selected chairman of the entertainment committee. Associated with him are Sidney B. Lust, vice-chairman; W. A. Mack, S. A. Galanty, Jules Levy, W. L. White and Paul E. Krieger.

The Finance Committee, under the leadership of Lester Rosenthal, has collected from the exchanges a fund that in dollars represents four figures to cover the entertainment expenses, which will be elaborate. Mr. Rosenthal has associated with him Jean Crandall, vice-chairman, and Abe Dresnes, G. R. Ainsworth, Louis Reichert, Sam Flax and J. H. Beavers.

The Executive Committee has as its chairman George W. Fuller, Lester Rosenthal as vice-chairman, and Clarence L. Linz, Edwin A. Sherwood and Abe Dresner as members.

Other committee appointments will be announced later by Mr. Fuller. Invitations will be sent to each exhibitor in the Washington territory within the next week or ten days and it is estimated that there will be upwards of two hundred visitors in town for this event.

Curwood Warns Against Unauthorized Agents

James Oliver Curwood is urging the producers of the country to get into direct communication with him, or with his authorized agents, the Robert H. Davis Corporation, when screen rights to stories of his are offered from outside sources.

"Such caution may possibly save legal troubles and expense for the producer," says Mr. Curwood. "In several trade journals recently appeared the announcement that the E. P. Hermann Corporation had the screen rights to four of my novels. When called upon to explain, E. P. Hermann wired, 'In reply to your wire, Joseph Ziden, New York City, offered us four of your stories written before 1910, but deal fell through.'

"I have never heard of Joseph Ziden, and he has no screen rights to novels of mine," states Mr. Curwood.

Broadwell Office Moves

Broadwell Productions, Inc., announce that they have moved their New York office from the Brokaw Building to 133-137 West 44th street.

First National Gets Mason



Lesley Mason

A NOTABLE addition to the Associated First National home office staff was made this week in the appointment by Manager James D. Williams of Lesley Mason, the announcement of which was made to the Trade Press editors at the Big Five dinner at the Astor Hotel, New York, Monday, January 3. Mr. Mason last week announced his resignation as vice-president and editor of the Exhibitors' Trade Review. The news of his affiliation came as a surprise to his fellow editors at the dinner and was received on all sides with hearty congratulations to himself and First National.

While the announcement was made on behalf of Mr. Williams through C. L. Yearsley, it was expressly stated that while Mr. Mason's editorial experience will prove of high consultive value, his activities will be directed to other departments of work as well as that of the publicity department.

All Filmdom Turns Out at Big Ball

"BIGGER AND BETTER" might pithily describe the ball held by the Motion Picture Theatre Owners Chamber of Commerce at the Hotel Astor the night of January 5. Big it was—bigger even than advance promises held out.

Everyone—or so it seemed—of Filmdom's Blue Book was present.

A full account of the ball will be carried in next week's issue.

Distinguished Audience Baltimore Opening

Another motion picture theatre of chitectural grandeur that makes it ornament to the city in which it is lo ted, has been added to the long list America with the opening of the 22 seated Rivoli in Baltimore on January The first performance was to invi guests only and among those present w Governor Ritchie of Maryland, Will F. Broening, Mayor of Baltimore, a la representation of other state and city cials, practically all the leaders of Ba more society and men and women pron ent in the film industry in New Yo Philadelphia, Pittsburgh, Washingt Wilmington and other cities.

No special opening exercises were h in the theatre. After the guests of evening had opportunity to appreciate architectural beauty of the new struct the regular program, as decided upon the opening week of the new house, presented for the assemblage. This p gram included an overture by the r Rivoli symphony orchestra of twenty- pieces. "Passion," starring Pola Ne the European actress, and distributed Associated First National Pictures, I was the feature production on the p gram.

Following the performance the gu were entertained at the Hotel Emerson a banquet tendered by James D. Willia general manager of Associated First tional Pictures, Inc. Guy L. Wond manager of the new theatre, spoke u the ideals which will govern the conc of the new play house.

H. O. Schwalbe, secretary-treasurer Associated First National Pictures, I followed Mr. Williams in a further pression of the sentiment that the cials of First National felt gratified its association with the Rivoli.

A.M.P.A. Hears Talk Boy Scout Movement

Daniel Carter Beard, chief master of National Scout Commission, and Will Brandt, president of the New York Th tre Owners' Chamber of Commerce, w the speakers at the weekly meeting of A. M. P. E., at the Cafe Boulevard cember 30. Mr. Beard, who carries highest commissioned rank in the Scouts' organization, told of the mo ment's progress since its inception in country in 1905.

Mr. Brandt, speaking on behalf of motion picture theatre owners compri his organization, offered Mr. Beard the of their screens at any time they coul utilized to advance the Boy Scout mo ment. He also extended to A. M. P members an invitation to the The Owners' Chamber of Commerce din and ball at the Astor Hotel, January 5

Several amendments to the A. M. P constitution, dealing mostly with rou matters and the board of directors' m ings, were unanimously adopted.

Great Film Campaign for European Relief Fund Under Way

Hoover at Film Meeting; Appoints Committee Heads in Every Section

THE national campaign for the Hoover European relief fund, now being conducted by all branches of the motion-picture industry, was given added impetus at a rally meeting of the exhibitors and exchange-men of New York and Northern New Jersey, held on Friday morning of last week, December 31st, at the 48th Street Theatre, New York. The Honorable Herbert C. Hoover made a short speech, outlining the work that is being done by the European Relief Council in administering to the millions of children in the stricken districts of Eastern and Central Europe and summoning the motion-picture screen as the greatest medium of publicity in the present day, to the aid of the Relief Council in the emergency that now besets it.

Sydney S. Cohen, president of the Motion-Picture Theatre Owners of America, presided at the gathering. I. E. Chadwick, president of the F. I. A. M. Club of New York, followed Mr. Hoover on the platform and promised the whole-hearted co-operation of the exchanges in the New York territory, including the distribution of pictures to all exhibitors, free-of-charge, that will be used in the picture houses of New York and northern New Jersey on January 26th, which is to be honored in film theatres throughout the country as "Hoover Day." The Rev. Dr. Nathan Krass also addressed the meeting, reciting from his experiences abroad in the effected districts and urging that the motion-picture industry lend its whole-hearted support to the cause, "so that purified by this great service it may ascend to greater successes in the future."

President Cohen informed the assembly that a meeting of the exhibitors' committee with the exchange representatives for New York and northern New Jersey had been arranged to take place later in the week, at which meeting the details for the observance of "Hoover Day" in this territory will be worked out. Announcement of these details is to be made next week, Mr. Cohen declared. He also reported that the Hoover Fund campaign was being carried forward with great enthusiasm in all parts of the country, as reports recently received from the various exhibitors' state leagues indicated. Mr. Cohen also announced that William Fox and Marcus Loew had informed the headquarters of the M. P. T. O. of A. that their chains of houses throughout the country were available to the committee for the observance of "Hoover Day." Mr. Cohen also thanked William A. Brady for his courtesy in extending the use of the 48th Street Theatre for the meeting.

First Picture—Music Convention

JANUARY 24—25—26

Hotel Astor, New York

Following a short introduction by Mr. Cohen, Mr. Hoover mounted the platform amid the hearty applause of those assembled.

"During the War," declares Mr. Hoover, "the associations in the United States allied in this great work, contributed most liberally. With the present financial depression and economic readjustment, the revenue from many of these associations has practically vanished. The Council has at present on its hand about 3,500,000 children. Unless the depleted resources of the Council are quickly replenished, the Council will find itself in a state of bankruptcy by the end of February, and this three-million and a half-children will be turned into the streets destitute and the easy prey of crime, hunger and disease. The great people of America, in whose name these 17,000 refugees have been administering to the stricken children of Europe, must not allow the American flag to be hauled down over the refugees they have established and these children to be abandoned to their fate. National honor and credit is at stake, and hence it is that we have decided to call upon the great industries of our country to come to our aid in this emergency. We believe that with the coming of the next harvest, Europe will once more be set on its feet, but it is the interval between for which provision must be made that constitutes the present emergency."

Mr. Hoover made it plain at this point in his address that he regards the motion-picture screen as the most efficient channel whereby to reach the hearts of the American masses. "The trouble with our people is that they lack patience," declared Mr. Hoover. "The newspapers in millions of instances are read but hastily and much that is in them is lost entirely upon the readers. With the 'movies,' we have a different situation. People go to a theatre; they sit down, and with eyes fixed on a screen, they are taught and impressed by the visualization of scenes in a manner beyond the power of any other medium to convey. It is to the 'movies' then that we look with the greatest of expectations to carry the message of the stricken children of Europe to hearts and minds of the millions of people in this great country of ours."

Late Tuesday evening, January 4th, Herbert Hoover telegraphed seventy-two representative exhibitors appointing them as chairmen of "Save the Children" Committees in their respective territories. The telegrams were sent after a conference with William A. Brady, president of the National Association of the Motion Picture Industry and Sidney S. Cohen, president of the Motion Picture Theatre Owners of America.

In the New York territory, Mr. Hoover has selected Samuel L. Rothafel of the Capitol theatre. Those to whom telegrams were sent are as follows:

W. Bernstein, Colonial Theatre, Albany, N. Y.; Willard C. Patterson, Criterion Theatre, Atlanta, Ga.; Jacob Lourie, Beacon Theatre, Boston, Mass.; Mike Shea, Shea's Hippodrome, Buffalo, N. Y.; Ike Lipson, Walnut Street Theatre, Cincinnati, Ohio; Sam Katz, Balaban & Katz, Chicago, Ills.; Henry Lustig, 511 Williamson Building, Cleveland, O.; E. T. Peter, 1713½ Commerce St., Dallas, Texas; Thomas Furnace, Brunswick Amusement Co., Duluth, Minn.; Eugene H. Roth, California Theatre, San Francisco, Cal.; Glenn Harper, 2125 Oak Street, Los Angeles, Cal.; James Q. Clemmer, Clemmer Theatre, Seattle, Wash.; Ray A. Grombacker, Liberty Theatre, Spokane, Wash.; Messrs. Jensen & Von Herberg, Portland, Oregon; Wm. Swanson, Swanson Motion Picture Co., Salt Lake City, Utah; Thomas Vick Roy, Tauber Theatre, Denver, Colo.; Fred Seegert, Regent Theatre, Milwaukee, Wisc.; Jake Wells, Colonial Theatre, Richmond, Va.; Frank L. Newman, Newman Theatre, Kansas City, Mo.; Harry Crandall, Metropolitan Theatre, Washington, D. C.; Harry Goldberg, Moon Theatre, Omaha, Nebr.; A. H. Blank, Des Moines Theatre, Des Moines, Iowa; Eugene V. Richards, Sanger Amusement Co., New Orleans, La.; Jules Mastbaum, Palace Theatre, Philadelphia, Pa., John P. Harris, Grand Theatre, Pittsburgh, Pa.; J. C. Ritter, Rialto Theatre, Detroit, Mich., Theo. L. Hayes, Loeb's Arcade, Minneapolis, Minn.; Joseph Mogler, Mogler Theatre, St. Louis, Mo.; E. M. Fay, Fays Theatre, Providence, R. I.; Max Spiegel, Strand Theatre, Newark, N. J.; Louis Blumenthal, National Theatre, Jersey City, N. J.; E. H. Bingham, Colonial Theatre, Indianapolis, Ind.

J. A. Maddox, Southern Theatre, Columbus, Ohio; Charles W. Whitehurst, New Theatre, Baltimore, Md.; H. B. Varner, Lyric Theatre, Lexington, N. C.; C. D. Cooley, Strand Theatre, Tampa, Fla.; H. C. Farley, 214 Montgomery St., Montgomery, Ala.; Fred C. Dolle, Alamo Theatre, Louisville, Ky.; William J. Clark, Consolidated Theatres, Grand Rapids, Mich.; E. V. Lester, Rialto Theatre, Columbia, S. C., L. M. Miller, Palace Theatre, Wichita, Kansas; A. Guggenheimer, Arcadia Theatre, Savannah, Ga.; S. Z. Poli, Poli Theatre, New Haven, Conn.; Oscar Ginn, Du Pont Theatre, Wilmington, Del.; Sam. L. Rothafel, Capitol Theatre, New York City, Alfred Black, Blacks Theatre, Rockland, Maine; C. H. Bean, Pastime Theatre, Franklin, N. H.; H. S. Graves, St. Johnsbury, Vt.; Fitzpatrick & McElroy, Adams & State Street, Chicago, Ills.; Al. Hamilton, Hamilton Theatre, Yonkers, N. Y.; C. A. Hayman, Cataract Theatre, Niagara Falls, N. Y.; W. A. Dillion, Strand Theatre, Ithaca, N. Y.; W. H. Linton, Hippodrome Theatre, Utica, N. Y.; Emmett Cornell, Eckel Theatre, Syracuse, N. Y.; Theodore Jellenk, Albany Theatre, Schenectady, N. Y.; George Roberts, Middletown, N. Y.; A. A. Elliot, Hudson Theatre, Hudson, N. Y.; Frank Barhydt, Alpine Theatre, Troy, N. Y.; L. Buettner, Cohoes Opera House, Cohoes, N. Y.; Ben Young, Illion, N. Y.; James Papayanekos, Watertown, N. Y.; Jack Farren, Victoria Theatre, Rochester, N. Y.; M. J. Burnham, Cortland, N. Y.; F. J. Schweppe, Elmira, N. Y.; J. Schwartzwalder, Auburn, N. Y.; W. E. Benton, Saratoga Springs, N. Y.; F. W. Mausert, Glen Falls, N. Y.; Charles Gilmore, Oswego, N. Y.; N. M. Peterson, Jamestown, N. Y.; Robert Landlay, Ogdensburg, N. Y.; J. J. Kingston, Salamanica, N. Y.; V. A. Warren, Strand Theatre, Massena, N. Y.; M. J. Kallet, Oneida, N. Y.



Scene at dinner tendered Arthur Clozenberg, British picture man, by Carl Laemmle

Visiting British Film Magnate Feted

Arthur Clozenberg, of Film Booking Office, Tendered Dinner by Carl Laemmle

ARTHUR CLOZENBERG, managing director of the Film Booking Offices, (1919) Ltd. of London, was officially welcomed into the ranks of the Universal organization last week at a dinner given in the Waldorf-Astoria, New York City, by Carl Laemmle, president of the Universal Film Manufacturing Company. Mr. Clozenberg, whose corporation is the British distributor of the Universal product, came to this country to get acquainted with Universal executives, methods and management.

The dinner was attended by prominent film men, editors of the trade press, business associates of Mr. Laemmle, and by half-a-hundred Universal department heads, executives and employes. The affair was a tribute to Mr. Clozenberg and his associates of the F. B. O. who entertained Mr. Laemmle royally during his visit to London last summer.

The feature of the evening was a short talk by the guest of honor, in which he expressed his admiration of the Universal organization, built up by Mr. Laemmle, and the appreciation which the F. B. O. officials feel for the Universal chief, and for George E. Kenn, Universal's export manager, who visited England prior to Mr. Laemmle, to negotiate the preliminaries of the big F. B. O.-Universal tie-up.

Mr. Clozenberg was greeted with great applause when he anounced that long extended investigation on the part of the F. B. O. organization had proved that there is no more popular brand of film shown in England than Universal pictures.

With a view of cementing closer relationship between the Universal organization in America, and the F. B. O. organization in Great Britain, Mr. Clozenberg anounced that he would pay the entire expenses of any Universal representative Mr. Laemmle chose to send to England on a pleasure trip. The tour will include all the points of interest in Great Britain, and possibly a visit to the Continent. The lucky Universalite also will be conducted to the points of interest in the British film world and will have a chance to study the British distributing system, as exemplified by the F. B. O. It is understood that Universal will accept the offer and award the plum to one of its prize salesmen.

Mr. Laemmle recounted to his employes and friends present at the dinner the surprise he received at the hands of the British organization when he arrived in London, where he found an elaborate banquet awaiting him, and his astonishment at the progressiveness of the F. B. O., which he likened to an American film organization in its alertness and systematic methods. He predicted that the tie-up with the F. B. O. will prove to be the most far-reaching arrangement ever attempted by Universal. Mr. R. H. Cochrane, vice-president of Universal, voiced the sentiments of the Universal executives in appreciation of the genial personality of the guest from across the ocean.

Paul Gulick, publicity director of Universal, whose reputation as a toastmaster gained added weight during the evening, called upon E. H. Goldstein, Universal's general manager, to tell the visiting Englishman something about the Universal organization. Mr. Goldstein startled those present, despite the fact many long had been in the Universal employ, by an array of figures indicative of the immensity of Universal activities.

Interesting talks also were given by Mr. Harry M. Berman, general manager of exchanges for Universal, Mr. Kann and Mr. Harry Reichenbach. Among those present were Messrs. William A. Johnston, publisher of the MOTION PICTURE NEWS; James Beecroft, New York manager for the Exhibitors' Herald; Joe Dannenberg of Wid's; P. D. Cochrane, exploitation manager for Universal; Edward Moffat, advertising manager; Vernon R. Carrick of the Fairmount Feature Film Company of Philadelphia; Louis and Oscar Jacobs of the Century Film Corporation; I. N. Landauer and Alvin Mayer of the Photo Repro Company.

Among the Universal executives and employes also present were John Ohrt, controller; John Ward, Charles Rozenweig of the Big "U" exchange, and his two associates, George D. Uffner and W. C. Herrmann; Sam Sedran, Universal purchasing agent; Joe Mayer, special exploitation representative; Ben Grimm, F. W. Talbert, Henry Clay Bate, Paul E. Perez, Harry Zehner, George Brown, George Perkins, L. I. Kutinsky, Robert F. Roden, Sidney Singerman, J. A. Levinson, Bert North, Irving Stockman, Phil Hodes, Alexander Kroll, C. A. Hill, David Robbins, Joe Fine, Ernest Trucco, Paul Kohner, Max Gorlin, Willy Wyley, Maurice Pivor and Theodore Solomon.

E. J. Ludvigh Made Famous Players' Treasurer

At a meeting of the board of directors of the Famous Players-Lasky Corporation, the resignation of Arthur S. Friend, treasurer of the company, was accepted, and Elek J. Ludvigh was elected treasurer in his place.

Mr. Ludvigh has been secretary and general counsel for the Famous Players-Lasky Corporation since its organization.

Readjustment Reducing Production Cost to Minimum, Says Lasky

Discusses New Production Policy; Announces Signing of Big Author

IN a series of statements just issued by Jesse L. Lasky, first vice-president of the Famous Players-Lasky Corporation, the declaration is made by the Paramount executive that the motion-picture business is at present passing through a period of readjustment, like so many other industries, and that the result of this experience will be the abandonment of extravagance and wastefulness in the making of motion-picture productions. Another statement from Mr. Lasky announces the acquisition by Paramount of W. Somerset Maugham, the prominent British author, who will become a regular member of the literary colony on the West Coast. Mr. Lasky has just returned to New York from the Hollywood studios.

"The motion picture business," said Mr. Lasky, "is passing through a period of readjustment—it is becoming stabilized and is getting back to normal. This readjustment is rapidly weeding out the incompetents and is reducing extravagance in film production to a minimum. The day when directors and players can waste time and money in the production of a picture has passed. This readjustment has had the effect of throwing out of work a large number of directors and actors whose value in the past had been greatly overrated. It has had no effect on good actors and good directors, nor will it have.

"Readjustment has created a much healthier atmosphere in the production end of the film business and is proving of immense benefit to all producers, because it enables them to concentrate more time and ability on more worth while pictures. It also has brought home to directors, actors and authors the necessity of co-operation. Now we see in the Lasky studio in Hollywood famous authors, directors and the best of casts all working harmoniously together toward one end—better pictures. New young directors are pushing to the fore, with new ideas and more efficient methods, authors have recognized the need of going into the studios and learning screen technique and stars have come to appreciate the fact that if they are to remain stars they must give 100 per cent. value for their salaries.

"Our new production policy of merging the entire production department into one big stock company is working out with entire satisfaction. Cecil B. DeMille already is well along on the first of the big pictures to be made under this plan, 'The Affairs of Anatol." The cast includes Wallace Reid, Gloria Swanson, Wanda Hawley, Bebe Daniels, Agnes Ayres, Elliott Dexter, Theodore Roberts, Raymond Hatton, Monte Blue, Dorothy Cumming, Theodore Kosloff and Julia Faye—probably the greatest group of artists ever assembled in a single dramatic production. Paul Iribe and Howard Higgin have designed some of the most beautiful settings ever made for a picture, and everybody in Los Angeles is expecting 'The Affairs of Anatol' to be the greatest picture ever produced.

"Elinor Glyn already has completed the script of her first original story for Paramount, 'The Great Moment,' in which Gloria Swanson will be starred following the completion of her work in 'Anatol.'

"Sir Gilbert Parker has finished the script of 'The Money Master,' his first story for Paramount Pictures, and everything was being put in readiness when I left Los Angeles for the start of the production under the direction of George H. Melford, with Dorothy Dalton and James Kirkwood as stars.

"Edward Knoblock has completed his first original screen story and is now working in close co-operation with William DeMille, who will direct it, and Olga Printzlau, Mr. DeMille's scenarist.

"My experiences with the famous authors who have gone to the Lasky studio to write original stories for pictures has amply justified my belief that once they saw how pictures were made they would realize the imperative need of going into the studios and studying screen technique at first hand. They know now that it is impossible successfully to adapt novels or stage plays to the screen, and it is my purpose to reduce such adaptations to a minimum and in the future devote our energies to getting original stories from authors of recognized merit. In this way only can we build up the dramatic merit of pictures."

Mr. Lasky expressed great enthusiasm over the motion picture prospects during the coming year. He anounced that the new $2,000,000 studio in Long Island City will reopen January 24, when three companies will begin work. Its reopening will mark the completion of several necessary alterations, including the installation of $200,000 worth of additional electrical equipment.

W. Somerset Maugham, author of "The Land of Promise," "The Moon and Sixpence," "Penelope" and "Smith," is the latest British author to join the staff of Paramount Pictures.

"Mr. Muagham has already started work on his first story," said Mr. Lasky, "and has become a regular member of the West Coast literary colony, which already includes Sir Gilbert Parker, Edward Knoblock, Elinor Glyn and Avery Hopwood. Perhaps no writer in English literature has more accurately mirrored human nature as it really is in all its faults and foibles, its humor and tragedy. And it is this remarkable sense of human values that we expect will bring new riches to Paramount Pictures."

W. Somerset Maugham was born January 25, 1874, in Paris, France. He was educated in Paris and lived in the French capital until the death of his father, a member of the British Embassy.

His first play, "The Man of Honor," did not meet with success. His second, "Lady Frederick," was done in America by Ethel Barrymore, both on the stage and screen. "Jack Straw," "Mrs. Lot" and "The Explorer" followed on the stage. Both "Jack Straw" and "The Explorer" have already been filmed by Paramount.

After that came a series of well-known plays, including "Penelope," a light comedy, played by Marie Tempest; "Smith," starring John Drew in America and Robert Loraine in England; "The Land of Promise," starring Billie Burke both on the stage and in pictures; "Our Betters" and "The Tenth Man."

Mr. Maugham left England some weeks ago bound on a trip around the world. He stopped in Hollywood, however, and was so attracted by the motion pictures that he was persuaded to sign his present contract with Paramount.

"Being altogether an amateur of the cinema," he said recently, "I was amazed by the infinite time, money and pains spent to get details precisely correct; to accurately mirror life. I was intrigued by the new art—and was immediately anxious to try my hand at it. I look upon motion pictures as a new and wonderful method of expression, with possibilities in many ways beyond those of play and novel. What I shall do with the new technique, whether it will be comedy or serious drama, depends upon my own reaction to the profession as I learn it at the studio. I know already, however, that I shall enjoy it and not the least part of the enjoyment will be the association in Hollywood with Sir Gilbert Parker, Edward Knoblock and the many friends who are already at work writing stories for the screen."

Date of Virginia Convention Is Changed

The date for the Virginia Exhibitors' Convention, which was scheduled to be held in Washington on January 12 and 13, has been changed to January 26 and 27, in order that it might be affiliated with the convention of the Washington exhibitors, which is to be held on the later dates.

Fine Arts Begins Building of Film City at Jacksonville

Plans 20 Modernly Equipped Studios; New York Capital Backing Project

ACCORDING to reports from the Southeast, work has started in real earnest to make Jacksonville, Fla., the third great producing center of the motion-picture industry in the United States. Ground has been broken at Camp Joseph E. Johnson, Black Point, which is situated outside the Jacksonville suburbs, for the erection of twenty complete motion-picture studios. The enterprise is being conducted by the Fine Arts Pictures, Inc., of New York, of which Murray W. Garsson is the president. It is stated that $1,000,000 will be spent in transforming the former cantonment into a modern production center. Loomis and Company, New York bankers, are reported to be financing the project. More than seven hundred acres have been purchased by the Fine Arts Pictures Corporation as a location for the new studios, and building operations are to begin at once under the supervision of H. J. Klutho, a prominent architect of Jacksonville. The new producing center will be known as Fine Arts City.

The decision of the Fine Arts Pictures Corporation to build a film city at Jacksonville is the first result of an extensive character, of the campaign that has been conducted for some time past to interest motion-picture producers in the filming advantages of this part of the country. Mr. Garsson first came to Jacksonville at the suggestion of William J. McCormick, special representative of the MOTION PICTURE NEWS, who was sent here to personally investigate the claims of the motion picture committee regarding production possibilities of Jacksonville. Mr. McCormick, after a stay of a few days here, telegraphed Mr. Garsson urging that he come at once and see for himself what Jacksonville had to offer. That was more than a month ago. Since that time Mr. Garsson has remained in the city with the exception of three brief trips to New York.

The motion picture committee of the chamber of commerce is credited by Mr. Garsson for having brought him here, though he came through the direct instrumentality of Mr. McCormick. W. R. Carter, chairman of the committe, and H. J. Klutho, one of its most active members, have aided Mr. Garsson greatly in completing details for the transfer of the camp property. Legal matters in connection with the negotiations have been in charge of Hal P. Adair, of Knight & Adair, attorneys.

Fine Arts Pictures, Inc., has laid out a program of production. The program calls for the production of forty-six pictures classified as follows: Fifteen two-reel comedies; fifteen two-reel Westerns; twelve super-productions and four special productions. Mr. Garsson announced that the company will begin building a number of permanent "sets" at once. These will be available for the use of all producers using Fine Arts City. Among these will be included typical "Westerns," Ghetto streets, a Chinatown section, rural village streets and many others. In addition, a number of large indoor and outdoor swimming pools and diving tanks will be installed.

Fine Arts City is eight and one-half miles from the center of Jacksonville, on a brick paved highway. A trolley line runs into the property and has its terminus near where will be erected the administration building for Fine Arts City. The property is on the main line of the Atlantic Coast Line railroad from Jacksonville to Tampa, and a station will be erected within Fine Arts City and maintained as a permanent stop for all trains, it is stated. In addition to these transportation facilities, the St. Johns river touches Fine Arts City at two points, the northern and southern extremities of the immense tract. Ample dockage space is provided for steamships and yachts.

Fine Arts City is 27 hours from New York. This accessibility was one of the deciding factors in Mr. Garsson's action in securing this immense property. "Producers may be in thorough touch with their companies working at Fine Arts City," he said. "When it is considered that the West Coast is 108 hours from the financial center of the motion picture industry and Fine Arts City only 27 hours from the Pennsylvania station, the importance of this center to the industry will be easily realized."

Scenic and climatic conditions in Florida were important factors, also, in the decision to locate Fine Arts City here, Mr. Garsson said. "I have thoroughly investigated climatic conditions, and I find from United States weather bureau reports that the temperatures of this section are more even than anywhere else in the United States. It is a popular fallacy on the part of many producers and directors that work cannot be continued in Florida during the summer months. I have compared summer temperature records of this state with those of West Coast cities and I find that Florida is particularly favored with pleasant summer weather. It also is a matter of record that there has never been a case of heat prostration in Florida."

In scenic wealth Florida offers incomparable advantages to the producer, Mr. Garsson declared. This state has every character of scenery offered by the West Coast with the exception of mountains. However, mountain locations are available within less than twelve hours' ride from Jacksonville. "The mountains in the vicinity of Asheville and Hendersonville N. C., offer the widest imaginable range of such scenery for the use of producers," Mr. Garsson said. "Foothills are available within four or five hours from Fine Arts City. Besides, there is every other character of scenery including the most marvelous beach and seaside locations. The beaches, within less than one hour's ride by motor from Fine Arts City, are the most wonderful I have ever seen. Back of these beaches lie broad stretches of white sand as bare as the desert, making admirable settings for desert locations.

"There is every other desirable location within close reach of Fine Arts City. Florida is not a land of palms and moss, as many directors who have come to the state for a few locations erroneously believe. The trouble is that the majority of motion picture companies which have worked on location in Florida have seen nothing of the state except the particular locations they were sent to shoot. Typical New England farms, fishing villages, northern scenes, wonderful homes of every type of architecture, Spanish mission type buildings, narrow streets, broad winding avenues, boulevards, Italian and Greek colonies, typical rural scenes are to be had in great profusion. In fact, a

(*Continued on page* 669)

European Relief Picture Sent to Exchanges

PRINTS of "The Invisible Guest," a 200-foot tabloid feature showing Europe's starving children and the need for immediate relief from America, have been sent to the exchanges enumerated below. The film is part of the picture industry's contribution to the Hoover fund.

The exchanges are: Famous Players, New York, Des Moines, Atlanta; First National, Chicago, Minneapolis, New Orleans; Fox, Cincinnati, Indianapolis; Goldwyn, Detroit, Omaha; Metro, St. Louis, Washington, D. C.; Pathe, Pittsburg, San Francisco, Portland; Realart, Cleveland, Seattle; Robertson-Cole, Albany, Kansas City, Milwaukee; Select, Boston, Charlotte, New Haven; United Artists, Denver, Philadelphia; Universal, Los Angeles, Oklahoma City; Vitagraph, Buffalo, Dallas, Salt Lake.

Emergency prints will be supplied to the following cities by Universal: Butte, Spokane, Wichita, Sioux Falls, Fort Smith, Memphis.

Rothacker's New Partners

LOOKS like a big 1921 for the Rothacker Film Mfg. Co.! Watterson R. Rothacker is starting out the new year with about twenty new partners.

Shortly before the Chicago laboratories closed down on the afternoon of December 31st, Mr. Rothacker called a group of his fellow workers into his office and made them his fellow partners by presenting them with stock bonuses.

In all $14,000 of Rothacker Company stock was distributed, according to the terms of service.

"You have earned a partnership," Mr. Rothacker told them. "This stock is not a present. I am giving it out the same as one would give out anything in appreciation of loyalty and service. I look forward to the time when every one of my present business associates shall have become my business partners."

The entire Chicago force gathered in the studio where Mr. Rothacker spoke as follows: "Almost every industrial plant in the United States is laying off workers or cutting salaries. The Rothacker Film Company has no desire at all to do either of these. We want you to earn more than you are now, if possible. We want to increase the number of workers instead of laying off some.

"You can help us in our determination to continue paying good salaries by keeping down waste in your various departments."

Film City for "Jax"

(*Continued from page* 668)

rector can secure within easy reach of Fine Arts City every type of scenery necessary for any production."

Fine Arts City will offer the most complete service to the producer ever tendered by any motion picture center, Mr. Garsson said. "Immense warehouse buildings on the property purchased by Fine Arts Pictures, Inc., will be converted into property and costume houses," declares a statement from the Fine Arts' headquarters. "These features will be complete to the most minute detail. Each company operating at Fine Arts City will be given the benefit of the city's information and service bureau. Complete laboratories in fire-proof buildings will be provided. These will include vaults for the storage and safe-keeping of film."

A bungalow colony to provide living accommodations for workers at Fine Arts City is provided for in the plans of the company. An immense tract with water-frontage has been set aside for this purpose.

"Every street in Fine Arts City is paved with brick and cement," declares the Fine Arts' statement. "Water and sewerage lines already are in operation. Electric installations are complete, and there are even telephone installations already in. This work was done by the government during the period of the operation of Camp Joseph E. Johnston."

"Fine Arts City will be the largest and best motion picture center in the world," Mr. Garsson declared. "And producers will be quick to realize the benefits of producing here. Already a number of large producers have requested the reservation of studio space at Fine Arts City, and it is certain that every studio will be occupied on a permanent basis as quickly as completed."

The Who and What of "The Big Five"

(*Continued from page* 663)

individual productions. The plan is being perfected in every possible detail and we believe it will have a far reaching influence on existing distribution and exhibiting methods and carry immense benefit to exhibitors.

"Necessarily, the thousands of holders of First National Chaplin contracts will get 'The Kid' independently of the group should they so desire. Equally certain it is that all Associated First National franchise holders will get the other four of the Big Five, and for those unable, because of contract complications, to secure the Chaplin feature we may include a fifth release of equal calibre. Exhibitors, however, will not be obligated to book the series, and may choose one or any number of the Big Five. The greatest benefit will however obviously accrue to the exhibitor who plays them in the form of a Grand Special Season.

"This plan of group releasing and Season exhibition is designed purely to obtain maximum returns for both exhibitor and producer. The identity and individuality of each of the productions and of the stars, directors and others responsible will receive fullest recognition and publicity. It is our belief that by heralding such a season of entertainment in advance, theatre goers will be prepared for the unusual and will look forward to and receive the series with keenest interest.

"Exhibitors booking the Big Five may find it advantageous to increase the length of the runs or possibly raise the admission price. There is no doubt that every one of the first Big Five is well worthy of increased, if not of doubled admission rates, and in any case, of extended runs.

"In launching this new plan, our Board of Directors are meeting the very remarkable situation of a distributing company having value and also a line of stellar releases of a quality never before offered by any one company. Productions of such front rank stars as Norma and Constance Talmadge, Charles Ray and Katherine MacDonald will go out at regular intervals to be interspersed between Big Five productions; or, in the case of those exhibitors who play the Big Five in direct succession to each other, each will form a powerful box office star feature available to follow the Big Five, thus obviating the set back which usually follows the exhibition of two or three extraordinary attractions played in succession.

"We believe the general plan is fool proof and can result in nothing less than the great benefit of exhibitor, producer and all concerned. We will shortly announce a plan that will convince exhibitors that every claim made for the extraordinary quality of the Big Five is true and that their box office possibilities are rather understated than the contrary."

We Thank You

MOTION PICTURE NEWS acknowledges with thanks the Christmas and New Year greetings expressed by the following well-wishers:

Jack Abconte
Mr. & Mrs. Hiram Abrams
Mr. & Mrs. Bert Adler
Frances Agnew
George R. Allison
Carl Anderson
Mother, Mary & Billie Anderson
Nick Ayer
Mr. & Mrs. W. A. Bach
H. W. Baremore
C. C. Barr
Henry Bate
Mr. & Mrs. Frederick John Beecroft
Mr. & Mrs. Marcus A. Beeman
Nelson B. Bell
Alfred S. Black
Ralph Block
Louis F. Blumenthal
Billie Bristow
Edgar Oswald Brooks
Paul Brunet
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Lowell V. Calvert
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Harry D. Wilson
Charles M. Winchester
Mr. & Mrs. Wm. Everett Wing
John S. Woody
Bill Yearsley
Mr. & Mrs. Howard Irving Young
Adolph Zukor

NEWSY BRIEFS FROM CENTRAL FILM BELT

Chicago and the Mid-West

L. H. MASON, REPRESENTATIVE, 220 SO. STATE ST

Jack Willis, who made the trailer which carried the dedicatory announcement at the opening of Ascher Brothers' West Englewood theatre, is very much pleased over the favorable comment on the artistic excellence of this trailer and promises an equally handsome one for the opening of Aschers' new Palace theatre at Peoria.

For the second time in the history of Jones, Linick & Schaefer's Orpheum theatre, it is holding over an attraction for the entire week. The feature to achieve this honor is Wallace Reid in his success, "The Charm School," which is regarded by Jones, Dinick & Schaefer as the best picture that Mr. Reid thus far has been starred in by Paramount.

Bennett J. Brandon, well known in exchange and export circles, is scheduled to visit New York, arriving there on January 10, and will make his headquarters at the Elks' Club. He is contemplating enlarging his Chicago activities and while in the East will confer with some of the leading independents in regard to his new plans.

Dick Robertson of Independent Film Association, made a New Year's visit to New York on business connected with his organization. H. E. Belford of the sales department, is back at the Chicago headquarters after a visit to New Orleans and other Southern points.

Alexander Alt and Al Martin of the Union Film Company, California, spent the week in Chicago, en route to New York where they will arrange for the distribution of the series of pictures their company is producing, featuring Mr. Alt and Helen Howell. They report that the Union Film Company is completing a handsome new studio at Sherman, California; that work will start on the fourth picture about the middle of January, and that they hope to be back in California by that time.

Ben W. Beadell, manager of the Stoll Film Corporation's Chicago exchange, gave his salesmen a New Year luncheon at the Hotel Brevoort on December 31, and it is needless to say that with the genial Ben at the head of the table, the crowd had a good time. Those present included Julius A. Alcock, assistant manager; Walter Altland, E. C. Davies, Charles Chase, John Dilson, Eddie Bricketto and Ben W. Beadell. Mr. Beadell is enthusiastic over the way the exhibitors are signing up for his concern's pictures and can see nothing ahead but a prosperous year.

Leo Brunhild of Brunhild & Young, owners of the Shakespeare, President and Emmett theatres, is sojourning in New York for two weeks seeking novelties for his houses. It is reported that during 1921 Brunhild & Young will add several theatres to their chain.

Two years ago at New Year's time the Randolph theatre was presented to Chicago's picture fans and in commemoration of this event its owners, Messrs, Jones, Linick & Schaefer are celebrating the anniversary. In two short years the Randolph theatre has leaped to the fore as a temple of exhibition for the cinema art. Last year a brand new and imposing lobby was cut through from the State street side, making the Randolph the only picture house in Chicago having two entrances on Chicago's two most boosted highways. Jones, Linick & Schaefer spared no expense in making the Randolph a comfortable spot to view perfect projection and expended a fortune on the State street lobby, where picturesque marble fountains, urns, benches and pedestals proclaim it an art spot. At night, the motor cars delivering people to the Randolph clog traffic on State street, bearing witness to the high-class of fans who frequent this theatre.

In celebration of the anniversary a double feature program has been arranged. William C. DeMille's new picture, "Midsummer Madness," and Mack Sennett's new First National comedy, "Married Life."

H. A. O'Brien, city salesman for Famous Players-Lasky Corporation, is back on his job after nearly a two months' ilness. "O. B." celebrated his comeback by turning in four contracts the first day.

Of the many Christmas gifts that found their way into the Paramount Exchange none were more highly appreciated than the wonderfully fine desk sets bestowed upon District Manager Harris F. Wolberg, Manager P. A. Bloch and Exploitation Representative Doob by the officers and men of the Great Lakes Naval Training Station. The desk outfits were made up of airplane parts—bits from the Liberty motors, the propellers, even the airplane clocks. The sentiment and work put into these gifts have endeared them to the Paramount men. Lieut. Commander E. E. Wilson tendered the gifts in recognition of the cooperation given to the station by Paramount during the past year.

The new Fort Armstrong theatre, Rock Island, Ill., will soon be ready for opening—the date being either January 19 or 26. Joe Hopp is bubbling over with enthusiasm and a look at the new house justifies all his radiant descriptions of its beauties. He will play as his opening picture either William DeMille's "Midsummer Madness" or Cecil DeMille's "Forbidden Fruit." The house will seat 1,700 and carries out the Indian traditions in decorations.

Lee Herz, of the Interstate Film Service, has secured an imposing array of pictures for release in Northern Illinois including fifteen-two reelers directed by D. W. Griffith, starring Mary Pickford and a cast which included Mae Marsh, Harry B. Walthall, and a number of other equally famous film stars. The first of these pictures to be released will be "A Beast At Bay," which is scheduled for February 3rd. Other pictures recently acquired from Aywon are "The Woman Above Reproach," a new six-reel feature starring Florence Chase, and "A Woman of Mystery," a five-reeler starring Grace Cunard and Francis Ford. He will also release "When Dr. Quackel Did Hide," a five-reel travesty on Dr. Jeckyl and Mr. Hyde, in which Charlie Joy and the Miami Bathing Girls furnish the comedy.

Manager Aschman, of Pathe, has booked "The Riddle: Woman," featuring Geraldine Farrar, for six weeks showing in the loop, starting with three weeks at the Ziegfeld at a dollar top price, and then moving to the Boston and Rose. Early reports from the Ziegfeld are to the effect that the picture is opening to big business.

K. Hoddy Milligan, vice-president of Creation Films, Inc., arrived in Chicago from the west coast this week for a conference with his brother, B. Herbert Milligan, who is president of the corporation. It was stated that in addition to the production work, which is being pushed on the west coast, that the making of a series of four or five feature pictures will be started at the Kalem Studios, in New York, about the end of February, and that a director and star already have been secured for this series.

Max Jessellson, owner of the Halsted Theatre, is planning to leave for California on January 10th, where he intends to enjoy a well-earned vacation.

Several resignations marked the closing days of the year 1920. Pat Dillon resigned as manager of the Chicago office of Comedyart and Joe Smith as a salesman of the same company. George Weinberg resigned as salesman for Masterpiece Film Corporation.

President Vandawalker of Doll-Van Film Corporation of Illinois, is leaving for New York next week, where he will spend several days looking over pictures with view to making extensive purchase for release in this territory. Mr. Vandawalker is convinced that 192 will be a big year for independent exchanges, and is planning to hav an adequate supply of pictures t offer to exhibitors. The capitalization of his corporation was re cently increased from twenty t fifty thousand dollars.

Charles Goldberg, J. R. Mahc and Jake Link, all well known i Chicago film circles as artists, a vertising and publicity men ability, have formed a company be known as The Independent A Masters, with offices at 606 Co sumers' Building. They will prepared to handle art work various kinds, including announc ments, posters, heralds, etc., for t trade.

Manager C. B. Maberry, Goldwyn, started the new year right by giving a luncheon to h sales staff at the Winter Garden the Consumers' Building on its fi working day. Those present at t luncheon were: C. E. Knicke bocker, Ben Reingold, J. S. Ar garat, Sam Shurman, E. Schottmueller, R. A. Alber Frank Young, W. Weinschenk Harry Charmass and Public Representative H. S. Lorch. was announced at the luncheon t Frank Young was winner of t ten dollar prize offered by M Maberry for the best scrap bo on Goldwyn productions. All t salesmen competed and it was s that they have a wonderful coll tion of sales ammunitions in t books they got together, and t they all know more about Goldw productions now than they ever in their lives before, so that contest has been a benefit around.

Superior Screen Service, I has bought the rights for Illin and Indiana to "Madonnas Men," from H. Jams Productio This is one of the big producti of the year and played to t week's record business at Kunsl handsome theatre at Detroit. perior also has closed for Illi and Indiana for twelve-two Perry Comedies, starring Ambr McSwain and five-two reel Mi De Free (Mrs. Roscoe Arbuck Comedies for Illinois. Presid Harry Weiss is planning to s on a trip through Illinois and I ana key centers on January 10

Ben Weissenbach is now on sales staff of Celebrated, hav recently resigned from Kline F Company.

EXHIBITORS' REPORTS ON NEW RELEASES

What the Big Houses Say

EARLY RETURNS FROM WEEK RUN THEATERS

UNIVERSAL

Once to Every Woman—

Ran this picture a week and never at any time have had anything more pleasing or which made more friends. (East.)

Record business for the week. One of the few pictures that we really could give the public to combat the opening of a big new house in opposition. (Middle West.)

Story and star met with great applause which is excellent evidence of their satisfaction. (Middle West.)

This is one of the finest pictures I have shown this year. (Middle West.)

REALART

Oh, Lady, Lady—

Great. Bebe certainly has a great following here, and this picture went over 100% better than her first. Believe she is going to be one of the biggest drawing cards among stellar-folk. (South.)

Good picture and business was very good during run. (West.)

FIRST NATIONAL

Dinty—

Personally, think this is better than "Go and Get It," but it didn't make quite as much money for me. It's a wonderful picture, and they all liked it. (South.)

Made a big hit at this theatre, pulling capacity crowds at each performance. Broke house records. (Middle West.)

This is a fine picture and brought good business for me. (West.)

Played to increasing business each day. Wonderful kid picture. (East.)

Love, Honor and Behave—

Broke all house records on opening day. Great. Wonderful box office attraction. Shows that people enjoy a good laugh better than anything else. (Middle West.)

This one went well and brought good business. As a picture, it is fine. (West.)

Unseen Forces—

A fair picture that brought big business. (Middle West.)

Curtain—

A fairly good picture which drew well. Katherine MacDonald is very good to look at, but is rather cold. (Middle West.)

Nineteen and Phyllis—

Good entertainment. Ray at his best. Average business throughout week. (Middle West.)

Nomads of the North—

Certainly a sure-fire box office attraction. Just packed 'em in. As to picture value, it is very entertaining indeed. (Middle West.)

The Master Mind—

Big attraction. Picture full of interest. Box office receipts large. (West.)

Married Life—

Entertaining picture which went over big. Good box office attraction. (West.)

FAMOUS PLAYERS

An Old Fashioned Boy—

Audience greatly enjoyed star in this picture, which attracted overflow business during holidays. (East.)

Not up to the usual Ray picture and after opening business dwindled. (Middle West.)

The Charm School—

Wallace Reid went over big in this picture. Our patrons thought it was one of the best of this popular star's productions. Played to excellent business the week preceding New Year's. (Middle West.)

Heliotrope—

Splendid production. Well liked by audience. Did capacity business during its entire run. (Middle West.)

Flying Pat—

Fair picture. Business very good. (East.)

To Please One Woman—

Picture only fair; business good because of the fact that it is a holiday week. (East.)

The Testing Block—

Best picture Hart's made in a long while. Marks his return to the sort he does best and that people want. Fine business. (East.)

Idols of Clay—

Picture is quite fair. Good business during run. (West.)

Behold My Wife—

Held over for a two week's run, and did big business throughout. Critics pronounce it one of the best of the year. (Middle West.)

Midsummer Madness—

A splendid production. Great business. Held for second week on demand. (East.)

Opened to excellent business which grew and was therefore held over for a second week. The De Mille name has a big box office value. (Middle West.)

FOX

Prairie Trails—

Regular Mix picture. Well liked. Big crowds mostly men. (Middle West.)

A fine picture which brought more than usual business. (West.)

Connecticut Yankee in King Arthur's Court—

Great picture and it went over fine. No cause for complaint. Full houses. (West.)

The Untamed—

Went over well and brought good business. Fine picture. (West.)

METRO

Billions—

Opened to big business, but didn't hold up so well. (Middle West.)

Picture heartily criticized and Nazimova's very stagy and unnatural acting has killed her in this city. (Middle West.)

The Mutiny of the Elsimore—

A good picture. Will appeal strongly to those who like Jack London's writings. Tremendously exciting. (Middle West.)

The Bait—

Picture well liked and brought good business. (West.)

ROBERTSON-COLE

A Slave of Vanity—

Fair picture, business very good. (East.)

Kismet—

Wonderful picture. Consistently large attendance. A masterpiece, according to general talk around town. (Middle West.)

Broke all attendance records. The kind of picture that points to big things in 1921 picturedom. A remarkable production in every way. (East.)

Wonderful picture. Brought great box office reports. (West.)

GOLDWYN

His Own Law—

Majority of my patrons are women and they didn't like the ending of this, although they seemed to like the picture itself, up to that point. Box office, just fair. (South.)

The Great Lover—

Fine picture with some very excellent acting and interesting story. Played to better than average business for week. (Middle West.)

The Guilt of Women—

Good picture. Business better than usual. (West.)

SELZNICK

Everybody's Sweetheart—

It certainly "took" and "took" well. Everybody liked it. And the box office reflected these sentiments. (West.)

UNITED ARTISTS

The Mark of Zorro—

Very good picture to fine business. (East.)

This picture makes a hit with the men. The women do not seem as enthusiastic. Drawing big matinees. Will hold over for another week.

Sure did go over well. And the picture is worth it. Had crowded houses during run. (West.)

ASSOCIATED PRODUCERS

Last of the Mohicans—

Opened to great business. Assured of great success. Don't miss this one. (East.)

STATE RIGHTS

Heritage—

Great—one of the most wholesome pictures made. Everybody enthusiastic over it. Appeals to young and old alike. A treat. Matty Roupert wins approval by his clever acting and remarkable personality. (Middle West.)

The Inner Voice—

Fair production, star well cast, and it went over fairly well. (East.)

Smilin' All the Way—

David Butler's popularity growing with each picture. There was nothing spectacular about this—but it was a clean little picture, well received. (South.)

Ali Baba and the Forty Thieves—

This picture will draw the youngsters, but will hardly prove of interest to the grown-ups. For those who still like fairy tales the charm is rather spoiled by the occasional use of a too-modern sub-title. The picture would be improved if it were confined entirely to child actors. (Middle West.)

PROGRAMS FOR THE WEEK OF JAN. 8TH

With First Run Theatres

WIRE REPORTS FROM CORRESPONDENTS

NEW YORK

Capitol Theatre—

Special—Final from second act of "Aida," by Capitol Grand Orchestra, with Miss Emily Beglin as Aida, Erik Bye as Amanesro, Max Sasonoff as Radames and Rose Reed as Amneris. Assisted by the Capitol ensemble, Mlle. Gambarelli and Capitol Ballet Corps.
Current Events—Capitol News.
Feature—Bunty Pulls the Strings—Goldwyn.
Novelty—Funeral March of the Marionettes—A post-Yuletide Fantasy. By the Capitol Grand Orchestra, assisted by Capitol Ballet Corps. A fantasy of Toyland. The holidays over, the ghosts of the Christmas toys, battered and broken, destroyed and discarded, pass to the Land of Forgotten Things in a sad, funeral procession.
Comedy—Number, Please—Harold Lloyd.
Organ solo—By the Capitol Grand Organ.
Next Week—The Love Light—Mary Pickford.

Rivoli Theatre—

Overture—Second Hungarian Rhapsody, by the Rivoli Orchestra.
Current Events—Rivoli Pictorial.
Special—Scene from Lakme. Presented by Grace Hoffman, soprano; Rivoli Chorus and Ballet.
Feature—The Passionate Pilgrim—Famous Players.
Vocal—Toreado Song from "Carmen," by Edoardo Albano, baritone.
Comedy—Out of the Inkwell—Cartoon.
Organ Solo—Intermezzo from Cavalleria Rusticana.
Next Week—Polly with a Past—Ina Claire.



This one for "Risky Business" is by the Superba theatre, Los Angeles

Strand Theatre—

Overture—Selections from Natoma, by Strand Symphony Orchestra.
Current Events—Strand Topical Review.
Scenic—An Indian Summer—Prizma.
Vocal Prologue—Joseph Martel, Baritone and Male Quartette.
Feature—The Last of the Mohicans—Associated Producers.
Vocal—The Bird Song, from Pagliacci, by Kitty McLaughlin, Soprano.
Comedy—Number, Please—Harold Lloyd.
Organ Solo—Festival March.
Next Week—The Great Adventure—Lionel Barrymore.

Rialto Theatre—

Overture—Rienzi, by Rialto Orchestra.
Current Events—Rialto Magazine.
Vocal—Aria from Joan of Arc, by Mary Fabian, Soprano.
Feature—The Bait—Maurice Tourneur.
Musical—Inflammatus, from Stabat Mater, by Joseph Alessi, Trumpet Virtuoso.
Comedy—Going Thru the Rye—Christie.
Next Week—The Frontier of the Stars—Thomas Meighan.
Feature—Dinty—Wesley Barry. Given with a prologue under the same title in which a drop showing an Irish coast cottage is the stage setting. A boy sings three Irish songs accompanied with harp.
Next Week—Dangerous Business.



Quarter page on "What Happened to Rosa" run by the California theatre, Los Angeles

Clune's Broadway Theatre—

Current Events—Fox and Gaumont News and Spanish bull fight scenes.
Educational—Movie Chats—Urban.
Feature—The Furnace—Realart Special.
Next Week—Her Villianous Husband.

Symphony Theatre—

Second week of Tom Mix in Prairie Trails.

Mission Theatre—

The Mark of Zorro in its sixth week.

Superba Theatre—

Outside the Law in second week.

Grauman's Rialto Theatre—

"Heliotrope in its fourth week.

Miller's Theatre—

Connecticut Yankee in King Arthur's Court in second week.

Tally's Broadway Theatre—

Current Events—Pathe News.
Feature—Passion Fruit—Doraldina—Metro.
The star makes personal appearances in dancing numbers.
Next Week—Kismet.

LOS ANGELES

Grauman's Theatre—

Overture—Estud Antina Waltz.
Current Events—Pathe News.
Organ—I'll Be With You in Apple Blossom Time.
Solo by Henry Murtagh, with quartette singing the song.
Comedy—Neighbors—Keeton—Metro.
Ballet—Dance number by Senorita Julia Ruiz and Senor Carlos Urduna, of the Metropolitan quartette.
Novelty—Topics of the Day—Pathe.
Ballet—Novelty dancing act, with stereopticon and lighting effects changing the appearance of the costume.
Feature—Flying Pat—Dorothy Gish.

California Theatre—

Overture—Light Cavalry.
During the rendition of the overture Carli D. Elinor directs orchestra from the pit and simultaneously a film showing him directing is shown.
Educational—Paradise for Birds—Goldwyn—Bray.
Current Events—Fox News pictures of the Pasadena flora parade and California-Ohio football game.
Organ—"Betty."
An original composition inspired by Betty Compson. Played by Milton Charles.
Feature—Prisoners of Love—Betty Compson.
Cartoon—Doctor Jeckyl and Mr. Zip—Bray-Goldwyn.
Next Week—Blind Wives.

Kinema Theatre—

Overture—Dance of the Hours.
Current Events—International News.
Vocal—Louise Sullivan in a solo with violin accompaniment.

DENVER

America Theatre—

Solo—"Rose," by Henry Klot baritone.



Quarter page hand drawn display "The Life of the Party" used by Des Moines theatre, Des Moine



Unusually attractive ad for "The Leopard Woman" and "The Race of the Age" by the Adams theatre, Detroit

Comedy—An Overall Hero—Christie.
Feature—The Riddle: Woman—Farrar.
Next Week—The Guile of Women.

Rialto Theatre—
Current Events—Pathe News and Topics of the Day.
Feature—The Jucklins—Paramount.
Nert Week—Brewster's Millions.

Rivoli Theatre—
Overture—"Our Visitors."
Comedy—Mutt and Jeff in Sherlock Hackshaw.
Current Events—Fox News.
Special—Fashion Show, eight living models.
Feature—Blind Wives—Fox.
Next Week—Dead Men Tell No Tales.

SAN FRANCISCO

Strand Theatre—
Comedy—A Homespun Hero—Christie.
Current Events—Select News.
Specialty—Eddit Horton playing Jazz on the piano.
Feature—The Last of the Mohicans—Associated Producers.
Next Week—The same.

California Theatre—
Current Events—Topical Review and Topics of the Day.
Overture—Selections from "Faust" and "Mother Machree."
Novelty—San Francisco Chronicle Movie Tests.
Organ Solo—"Margie."



Ten inch by four column display for "Oh, Lady, Lady" by Clune's Broadway theatre, Los Angeles

Special—"Rigoletto Paraphrase," played by Hans Hanke and Sextette from "Lucia."
Feature—Polly with a Past—Ina Claire.
Next Week—The Charm School—Famous Players.

Imperial Theatre—
Overture—"Ohio."
Current Events—Screen News.
Special—"Dance of the Hours" and "Idle Dreams." Introductory Tableau Dance interpretation by Ramona.
Feature—Idols of Clay—Famous Players.
Next Week—To Please One Woman.

Tivoli Theatre—
Comedy—You'd Be Surprised—Educational.
Overture—Liszt's Second Rhapsody Piano Cadenza.
Vocal—"Yokohama Lullaby," by special arrangement with publishers Shapiro, Bernstein and Company, the first time this was sung in the West.
Scenic—Some More Samoa—Educational.
Feature—Peaceful Valley—Charles Ray.
Next Week—Nomads of the North.

Frolic Theatre—
Serial—The Vanishing Dagger.
Current Events—International News.



Half-page for "Blind Wives" by the William Fox Terminal theatre, Newark, N. J.

Comedy—A Fishy Story—Century.
Feature—Beautifully Trimmed.
Next Week—Honor Bound.

MINNEAPOLIS

New Lyric Theatre—
Overture—"The Brook."
Current Events—Bells of Seville—Educational; Fox News Weekly.
Comedy—Mutt and Jeff Cartoon.
Feature—The Woman in His House—Mildred Harris.
Next Week—Heliotrope—Famous Players.

New Garrick Theatre—
Overture—Selections from "Honey Girl."
Current Events—Pathe News Weekly.
Scenic—Neptunes of the Sea—Bruce.
Comedy—Back from the Front—Bobby Vernon.
Feature—Nineteen and Phyliss—Charles Ray.
Next Week—Held by the Enemy.

Strand Theatre—
Overture—"Rose."
Musical—Theme for feature; scores from "So Long Letty" and "Linger Longer Letty."
Current Events—International News Weekly.
Comedy—The Gumps in the Movies.
Feature—So Long Letty—Robertson-Cole.
Next Week—Her Husband's Friend and Little Miss Rebellion.

Blue Mouse Theatre—
Overture—"Marjorie."
Current Events—Selznick News Weekly.
Comedy—In His Noisy Still—Clyde Cooke.
Feature—To Please One Woman—Lois Weber production.
Next Week—The Life of the Party—Fatty Arbuckle.

SEATTLE

Clemmer Theatre—
Overture—"You're in Love" and "Avalon."
Educational—Urban Film Chats and In Fairyland.
Current Events—Pathe Revue and Fox News 79.
Feature—The Misfit Wife—Alice Lake.
Next Week—U. P. Trail.

Strand Theatre—
Overture—"The Chocolate Soldier."
Current Events—New Strand Smiles, Gaumont Graphic 54.
Comedy—Hot Dog.
Scenic—Banana.
Special—Audience sings "Polly Wolly Doodle."
Feature—The County Fair.
Next Week—Idols of Clay.

Liberty Theatre—
Overture—"Princess Pat."
Current Events—Pathe News 105. Jenson Volherberg News.
Comedy—Wet and Wet and Warmer.
Scenic—Quaint Isle.
Feature—The Testing Block—Wm. S. Hart.
Next Week—Love, Honor and Behave.

WASHINGTON

Crandall's Metropolitan—
Overture—"Echoes from Ireland."



This "An Old Fashioned Boy" ad was used by the New theatre, Baltimore, Md.

Current Events—Pathe News—Topics of the Day.
Comedy—None.
Feature—Dinty—First National.
Next Week—Dangerous Business—First National.

Loew's Columbia—
Overture—"Semiramide."
Current Events—Selznick News.
Cartoon—Mutt and Jeff.
Feature—Earthbound—Goldwin.
Next Week—Midsummer Madness—Paramount.

Loew's Palace—
Overture—"La Sorella," "Humoresque."
Current Events—Pathe News—Topics of the Day.
Feature—The Mark of Zorro—United Artists.

Moore's Rialto—
Overture—"La Burlesque."
Current Events—Fox News.
Comedy—Edgar's Little Saw.
Feature—Once to Every Woman.
Next Week—Milestones.

CHICAGO

Woodlawn Theatre—
Organ Offertory—"Sunbeams."
Woodlawn News and Views.
Woodlawn's Brighter Side of Life.
Comedy Playlet—Torchy's Millions.
Overture—"Dance of the Hours."
Feature—Squandered Lives.
Intermission—"We Will Be Happy In June."



This display for "Twin Beds" is by the Rialto theatre, Omaha, Neb.



Layout used by Kinema, Los Angeles, to advertise Mack Sennett's "Love, Honor and Behave." In size, five columns by twelve inches

Coming Feature—Clara Kimball Young in Mid-Channel.

Pantheon Theatre—
Pantheon Topics of the Day.
Specialty—Victor Young, violin soloist.
Comedy—The Dawgone Wedding.
Specialty—Flute and Cello Duet. "Title Serenade."
Overture—"In a Country Schoolhouse."
Prologue—"Country School."
Feature—"The Jucklins."
Coming Feature—Bebe Daniels in She Couldn't Help It.

Riviera Theatre—
Overture—"Robinhood."
Educational scenic.
Literary Digest.
Violin Solo—Popular Numbers.
Feature—Mildred Harris in Habit.
Comedy—A Tray Full of Trouble.
Coming Feature—Wallace Reid in The Charm School.



How the Forsyth of Atlanta, Ga., advertised its showing of "The Frisky Mrs. Johnson," starring Billie Burke

Randolph Theatre—
Organ selections.
Comedy—Married Life.
Feature—Midsummer Madness.

Ziegfeld Theatre—
Scenic—Colorado.
Comedy—Betty's Marriage.
Feature—The Riddle: Woman.
Coming Feature—Kismet.

Barbee's Loop Theatre—
Universal Weekly.
Ford Weekly.
Comedy—Going Through the Rye.
Feature—Godless Men.
Coming Feature—Betty Compson in Prisoners of Love.

CINCINNATI

Walnut—
Current Events—Pathe 103.
Literary Digest—87.
Comedy—Convict 13—Metro.
Feature—Dinty.
Next Week—Idols of Clay.

Strand—
Current Events—Pathe 104.
Comedy—Number, Please—Harold Lloyd.
Feature—What Women Love.
Next Week—Dangerous Business.

Gifts—
Current Events—Fox 78.
Special Pictures Comedy.
Feature—The Forbidden Thing.
Next Week—Last of the Mohicans.

Palace—
Current Events—Kinograms.
Literary Digest—87.
Feature—The Saphead.
Next Week—Darkened Windows.

BALTIMORE

Rivoli Theatre—
Overture—Madame Butterfly.
Current Events—Rivoli Review.
Comedy—High and Dizzy—Harold Lloyd.
Feature—Go and Get It.

Parkway Theatre—
Overture—Popular Selections.
Current Events—Parkway Review.
Comedy—Tea for Two.
Feature—To Please One Woman.

New Theatre—
Current Events—Pathe and Pathe Review.
Vocal—Georges Ganter in operatic selections.
Feature—Kismet—Otis Skinner.

Wizard—
Current Events—Wizard Review.
Comedy — Easy Street — Charlie Chaplin.
Feature—To Please One Woman.

CLEVELAND

Stillman—
Overture—Russian Prelude by Rachmanoff.
Theme—Dance Russe by Tschaikowski and "Love for a Year, Love for a Day," from "Gypsy Love."
Current Events—Pathe News—Pathe Review.
Cartoon—Mutt and Jeff.
Comedy—"You'll Be Surprised"—Chester comedy.
Feature—"Billions" with Nazimova.
Next Week—"The Misleading Lady"—Bert Lytell.

Euclid—
Overture—Selections from "The Fortune Teller."



Another of Harold B. Franklin's hand-drawn displays for "A Romantic Adventuress"



Brooklyn Strand theatre's hand-drawn display for "The Last of the Mohicans"

Theme—Lakme.
Current Events—Pathe News.
Feature—"Kismet."
Next Week—"Kismet" continued, to be followed by "Midsummer Madness."

Strand—
Overture—Selections from "Merry Widow."
Theme—Tales of Hoffmann.
Current Events—Ford Weekly—Luke McLuke's Monologue.
Comedy—"Number, Please"—Harold Lloyd.
Feature—"Unseen Forces."
Next Week—"Women Men Love."

Metropolitan—
Overture—A French Revue.
Theme—Rubenstein's Melody in "F."
Current Events—Selznick News.
Educational—Bray Pictograph.
Comedy—"Number, Please"—Harold Lloyd.
Feature—"Unseen Forces."
Next Week—"Women Men Love."

Knickerbocker—
Overture—Selections from "As You Were."
Theme—"The Lonely Romeo."
Current Events—Luke McLuke's Monologue.
Scenic—Bruce Scenic, "The Castaway," "Japanese Sports" and "The Lion Hunt."
Feature—"Love, Honor and Behave"—Jack Sennett.
Next Week—"Officer 666"—Tom Moore.

Alhambra—
Overture—Overture, "Goodbye '20, Hello '21," a Revue of Last Seasons Song Hits, arranged by Musical Director Homer Walters and rendered by entire orchestra.
Theme—"Peggy."
Current Events—Topics of the Day—Loew's Up-to-Date News Events.
Comedy—"Mind Your Business"—Christie Comedy.
Scenic—Bruce Scenic.
Feature—"The Mutiny of the Elsinor."
Next Week—"Idols of Clay."

Hoffman-Palace—
Overture—Light Cavalry by Suppe.
Theme—"Click, Click," from "The Singing Girl."
Current Events — International News.
Comedy—"Hired and Fired"—Hallroom Boys.
Feature—"Heritage"—Matty Roupert.
Specialty Number—William Smith offering popular songs and snappy stories.
Next Week—"The Beggar in Purple."



Here is a display for "A Slave of Vanity" ten inches double column by the Forsyth theatre of Atlanta, Ga.

DETROIT

Adams—
Overture—"The Firefly."
Current Events—Adams Topical Review.
Comedy—Sennett's "Love, Honor and Behave."
Vocal—Emmons and Colvin.
Feature—Habit.
Next Week—Otis Skinner in "Kismet."

Broadway Strand—
Same as last week.
Next Week—The Inside of the Cup.

Madison—
Overture—"Finale from the Fourth Symphony in F."
Current Events—Madison Topical Review.
Educational—Getting a Polish.
Comedy—Harold Lloyd in "Number, Please."
Vocal—Ruth Chase.
Feature—Hush — Clara Kimball Young.
Next Week—Lionel Barrymore in "The Great Adventure."

Washington—
Overture—"Il Guarany."
Current Events—Washington Animated Review.
Educational—Fine Feathers.
Comedies—Sunshine, "The Slicker,' Mutt and Jeff in "Sherlock Hawkshaw & Co."
Vocal—Helen B. Fitzgerald.
Feature—Dead Men Tell No Tales
Next Week—William Farnum in "The Scuttlers."

PHILADELPHIA

Stanton—
Overture — "Vampa" — Harold. Played by Stanton symphony orchestra led by Albert F. Wayne.
Feature—The Charm School—Paramount.
Stanton News—First presentation of interesting happenings taken from all the weeklies of the world, together with local events, compiled by the Stanton cameraman.
Topics of the Day—Literary Digest.
Cartoon—Sherlock, Hawkshaw and Co.—Mutt and Jeff.
Comedy—Back from the Front—Christie.
Next Week—The Jucklins.

Arcadia—
Same as last week.
Next Week—Midsummer Madness.

Victoria—
Overture—"Princess Juan."
Feature—45 Minutes from Broadway—First National.
Current Events—Pathe News.
Scenic—Apartments for Rent.
Comedy—The Sportsman — Larry Semon.
Next Week—While New York Sleeps.

Palace—
Feature—The Mark of Zorro.
Comedy—Number, Please—Lloyd.
Current Events—Pathe News.
Topics of the Day—Literary Digest.
Next Week—The Life of the Party—Paramount.

Regent—
Feature—Her Beloved Villain—Realart.
Cartoon—Sherlock, Hawkshaw and Co.—Mutt and Jeff.
Scenic—Rookeries and Squawkers.
Next Week—The Bait—Paramount.

Capitol—
Feature—The Restless Sex.
Comedy—His Dizzy Day.
Current Events—Select News.
Topics of the Day—Literary Digest.
Next Week—Conrad In Quest of His Youth.

BUFFALO

Shea's Hippodrome—
Overture—Cavaleria Rusticana.
Stage Setting—An Old-Fashioned Room, used as a background for the soloist.
Vocal—Silver Threads Among the Gold—Sung by Eldora Stanford.
Feature—The Mark of Zorro—Douglas Fairbanks.
Comedy—The Skipper's Narrow Escape—Toonerville Trolley Comedy.
Current Events—Hippodrome Review.
Next Week—The Love Light—Mary Pickford.

Shea's Criterion—
Overture—The Forge in the Forest—Michaels.
Vocal—Three for Jack—Sung by Greek Evans.
Feature—Midsummer Madness—Held over for second week.
Comedy—Dabbling in Art—Mack Sennett.
Current Events—Criterion Pictorial.
Next Week—The Devil—George Arliss.

Mark-Strand—
Overture—Irene.
Current Events — Latest Pathe News.
Feature—Harriet and the Piper—Anita Stewart.
Comedy—The Big Show—Chester.
Next Week—Dangerous Business—Constance Talmadge.

Palace—
Feature—The Forbidden Thing——Allan Dwan Production.

Empire—
Feature—Some Wild Oats.

BROOKLYN

Strand Theatre—
Overture—Cappriccio Espagnole—Scenic set of Spanish cloister utilized with string music, castanet and other effects.
Scenic—Topical Nights—Bruce.
Violinist Virtuoso last Movement Mendelssohn Concerto — By Katherine Stang, violinist.



Program cover for Mary Pickford's new picture used on the front page of Shea's Hippodrome, Buffalo, house-organ, this week

Vocal Novelty—The Big Bass Viol (Bohannon)—Sung by Walter Smith, basso. Humorous ditty with soloist in pantomimic origination with bass viol.
Strand Topical Review—News pictures from Fox, Pathe, etc., selected by Managing Director Edward L. Hyman.
Prologue Coloniale, introducing feature film. As interior colonial shot is shown in The Last of the Mohicans, a reproduction of scene is shown in actuality with Lewis Rhodes, tenor, singing Cellina, My Own, and Mlle. Sylvia and George Eastman dancing The Pavlowa Gavotte.
Feature—The Last of the Mohicans.
Vocal—The Winds of the South—Sung by Estelle Carey, soprano.

To Stage Spectacular Scene

London Slums Set to Be Set Afire in Final Scenes of Metro Special

THE final scenes on location for "A Message from Mars," the forthcoming Maxwell Karger production, starring Bert Lytell, are in the course of being taken at Recreation Ball Park, Long Island City, where a section of the London slums has been built by Metro to be destroyed by fire in the concluding big scenes of the play.

Following the completion of camera work on the giant London street set that Metro has constructed within the Eighth Coast Defense Command Armory in the Bronx, the entire force of workmen and electricians were transferred to Long Island City where the construction of the exterior set representing a section of London slums was already under way. This set is virtually the companion set to the one built within the armory as the action of the story directly follows the series of events that transpire upon the latter locality.

The story in thus shifting from the West to the East End of London shows the passage of the fire engines through the former district and their arrival at the latter, where a tenement house, crowded with poverty-stricken human beings, is shown consumed by fire. All the misery, all the destitution of London slum-dwellers is depicted here in the great concluding exterior scene of the picture, declares the Metro statement.

It is this fire which in the play's story, gives Horace Parker, a selfish young scientist, his great opportunity through the aid of the message from Mars to redeem himself in the work of rescuing lives from the flames, to which emergency he rises handsomely in his final regeneration. In the part of Horace Parker, Bert Lytell portrays one of the most interesting roles of his career.

Miss Mason in "Wing Toy"

Action of Shirley Mason's Vehicle Centers in Los Angeles' Chinatown

WHEN "Wing Toy," Fox Film Corporation's newest vehicle for Shirley Mason, is released the public is going to get a 100 per cent Chinese subject done in 100 per cent Chinese style, announces a statement from the Fox Film home-office. "Most of the action transpiring in Chinatown, the Los Angeles Chinatown, has been the target of a battery of Fox cameras for several months, and many real Chinese players, wearing costumes that were imported from China solely for this production, have been registering enough Oriental local color to make the picture a striking example of correct atmosphere," reads the announcement.

Howard M. Mitchell, who has had charge of the direction, enlisted a local Chinese intellectual at the outset of the filming, to pass upon every bit of business and detail in order that the production might be consistent throughout; and the result is said to be one of the most correctly staged pictures ever offered to an exhibitor.

Pearl Doles Bell, who wrote Shirley Mason's two greatest successes, "Her Elephant Man" and "Love's Harvest," wrote the book for "Wing Toy," and is said to have turned out an exceptionally strong story.

The selection of the role of a supposedly Chinese girl for Shirley Mason, was, according to advices from the Fox offices, the choice of William Fox himself, who figured—and not without good reason—that the locale of an American Chinatown, so long a goal of big city slumming parties and curiosity seekers, would be particularly attractive to the theatre-going public.



Billy Burke, by arrangement with Florenz Ziegfeld, Jr., appears in "The Education of Elizabeth," a Paramount picture

Exhibitors' Service Bureau—Pages 676-688



Stage setting and characters who presented a vocal prologue for "Peaceful Valley" at the recent showing of this picture by the Liberty theatre, Portland, Ore.

Advisory Board
Exhibitors' Service Bureau

Thomas D. Soriero, Strand theatres, Lowell.
Chas. H. Williams, Strand theatre, Providence, R. I.
Harold B. Franklin, Shea's Hippodrome, Buffalo.
George J. Schade, Schade theatre, Sandusky.
H. C. Horater, Alhambra theatre, Toledo.
Mark Gates, Dayton theatre, Dayton, O.
Edward L. Hyman, Strand theatre, Brooklyn.
Theo. L. Hays, New Garrick theatre, St. Paul.
A. J. Moeller, Theatre de Luxe, Detroit.
Sid Laurence, Alhambra theatre, Detroit.
Leo A. Landau, Butterfly theatre, Milwaukee.
Jack Kuhn, Loew theatres, Cleveland.
Julius L. Johnson, New Garrick theatre, Minneapolis.
Paul Gusdanovic, Strand, Cleveland, O.
C. Edgar Nomand, Strand theatre, Flint, Mich.
Charles C. Perry, Strand theatre, Minneapolis.
S. Banet McCormick, Gen. Mgr. Rivoli theatre, Toledo, O.

W. S. McLaren, Majestic and Colonial theatres, Jackson, Mich.
Willard C. Patterson, Criterion theatre, Atlanta.
R. B. Wilby, Strand theatre, Montgomery, Ala.
E. V. Richards, Jr., Gen. Mgr., Saenger Amusement Co., New Orleans.
F. L. Newman, Newman, Royal and Regent theatres, Kansas City, Mo.
Herbert J. Thacher, Strand theatre, Salina, Kan.
Arthur G. Stolte, Des Moines theatre, Des Moines, Iowa.

Lowell W. Calvert, Managing Director, Capitol Theatre, St. Paul, Minn.
W. C. Quimby, Managing Director, Strand and Jefferson theatres, Fort Wayne, Ind.
H. M. Thomas, Strand theatre, Omaha.
A. H. Hilton, Paramount theatre, Lewiston, Idaho.
George E. Carpenter, Paramount-Empress theatre, Salt Lake.
E. J. Myrick, Rialto theatre, Butte.
Eugene H. Roth, California theatre, San Francisco.
J. A. Partington, Imperial theatre, San Francisco.
Sidney Grauman, Grauman's theatre, Los Angeles.
Louis K. Sidney, Managing Director, William Fox theatres, Denver.
Phil. Gersdorf, Arcade theatre, Jacksonville, Fla.

Saenger's Puts Married on Stage Stunt

"WANTED—One young and handsome couple to wed; daring in nature, to embark on the obvious enterprise before a large and appreciative audience. Mail applications and photos to I. H. O. F., Strand theater."

That's an ad as it appeared in one of the New Orleans newspapers—handsome and obvious, and all.

"What's it all about?" Maurice Barr, supervising manager of the Saenger Amusement Company's New Orleans theaters, was asked. "Are you starting a class in wedding technique, or what?"

Well, it didn't seem that there were such a horde of folk wanting to be married, but there did float in enough applications to give the management something to worry about. It was a job to decide which couple should be let in on the good thing. And it was a good thing for the Saenger Amusement Company furnished everything but the man and girl, license, parson, carriages, flowers, supper, honeymoon (at the Saenger recreation home on the Gulf Coast).

And the crowd! There was such a jam at the Strand the night of the wedding, that photos could not be taken for fear of starting a stampede. Quite a successful wedding. The bride's bouquet, when thrown by her into the audience, hit an engaged girl.

Of course "there was a reason." The Strand is to show "The Heart of a Fool."

Pay Finds New Way to Cooperate with Papers

A new way of grabbing space from the newspapers has been devised by M. A. Pay of the Colonial theatre, Sioux Falls, S. D.

Mr. Pay writes a column that is being run on the editorial page of one of the Sioux Falls dailies under the title of "A Weekly Meditation."

This "Weekly Meditation" is run each week and is a sort of sermon with a motion picture to be played at the Colonial as its theme. Recently "Earthbound" was the subject with the biblical quotation "Of the earth—earthy" its opening sentence.

Mr. Pay is authority for the statement that the space he gets with his editorial sermon could not be purchased at any price and that the advertising he obtains for his attractions thereby is not equaled by any other form of publicity he has ever tried.

"The Weekly Meditation" has no press agent flavor and aside from the fact that it ties up with pictures is really what it is alleged to be, a semi-editorial, well written and of real literary quality.

Lack of space forbids publishing a sample of Mr. Pay's "Weekly Meditation," but we feel sure that a copy of the *Daily Argus* to which he contributes on the theme mentioned will be forthcoming if any interested exhibitor will write him.



Window display for "Humoresque" in a leading talking machine shop at Pittsfield, Mass., by the Union Square theatre of Pittsfield

Noble's Big Bet Is Prologue

Portland, Ore., Exhibitor Stages Excellent Specialty Number for "Peaceful Valley"

A CLEVER combination of new and old songs, with a stage setting of a farm vista, including hay mows, wood piles, and other farmyard decorations, comprised the prologue for "Peaceful Valley," which caused cheering among the audiences at the Liberty theatre, Portland, Oregon, where it was presented.

Paul G. Noble, manager of the theatre, who has created quite a reputation for the house through the prologues he has originated during the past several months, declared the "Peaceful Valley" presentation to be one of the most economical as well as successful prologues ever used at the theatre.

The stage setting consisted of three drops each depicting a rural landscape. Two of these were used at the sides of the stage, set back a few feet from the curtain opening, and the third was used at the back. The effect was one of unlimited space especially when contrasted with the "props."

Directly across the front of the stage was a picket fence which Mr. Noble had gone to the trouble of buying from a farmer some distance outside Portland. He desired the weather-beaten appearance and knew of no cheaper way to procure the real thing. Near the back of the stage on the right side he had piled about two cords of split and sawed wood with a few uncut logs and a saw-buck and saw to give the required atmosphere. To the left rear was a hay mow made up of real hay borrowed for the week from a local feed store for the cost of carting to and from the theatre.

Three actors were used in the prologue.

Just before the curtain lifted the orchestra played a melody which included instrumental imitations of familiar farm animals and changing into the vamp of "Hayseed Jazz," as the stage was disclosed. The orchestra vamp was continued for a period of about thirty seconds to give the audience time to fully view the stage before the trio began the singing. Following the conclusion of this number, the trio sang "The Chicken Ray."



"Slim Princess" window display which S. O'Hare, manager of the Armory theatre, Clarinda, Iowa, secured with a local merchant



Stage setting for an atmospheric prologue on "Peaceful Valley" recently put over by the Branford theatre, Newark, N. J. The train dimly showing in the cut was practical and the village was lighted up

'Plane Puts Over "Flying Pat"

Princess Theatre, Denver, Pulls Many Stunts for New Gish Picture

AEROPLANE exploitation put "Flying Pat" above everything else in Denver when the picture made its appearance at the Princess theatre, in that city. Fred V. Green, Jr., exploitation representative at the local exchange of Famous Players-Lasky Corporation, put the picture over by a sensational exploitation stunt in which an aeroplane, the Princess theatre, the Curtiss-Humphreys Airplane Company and a dead ringer for Dorothy Gish all figured.

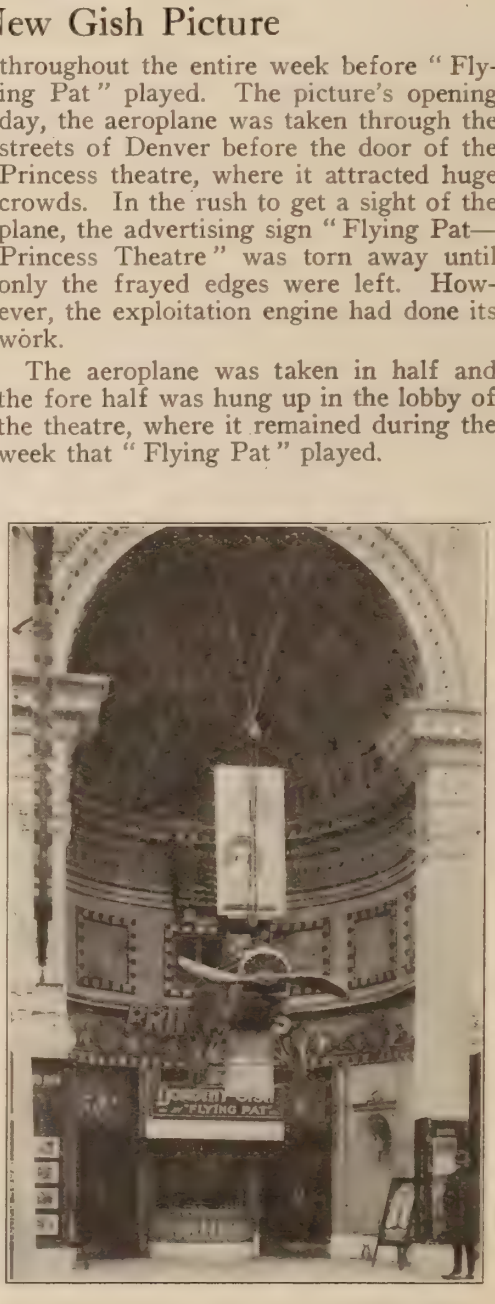
The exploitation started a week before the picture made its opening. Plans had already been laid with the result that a tie-up with the Curtiss-Humphrey Company resulted in the loan of one of the company's machines together with an experienced pilot. This was all charged to publicity and advertising as far as the Curtiss Company was concerned and didn't cost the theatre a cent. The Curtiss Company got its share of the publicity that exploited the Gish picture.

Contrary to what might have been expected, not a single newspaper story heralded the advent of the aeroplane. Green had thought the matter out logically with the result that when an airship suddenly circled above Denver, without any knowledge as to how, when or where, curiosity was sharpened. The papers took it up, hailed it as a great stunt, forgot such words as "free advertising" and popularized the airship in front page stories.

A plan to extend invitations to various entrants who claimed a resemblance to Dorothy Gish had to be cancelled because of the alleged risks which the company refused to assume responsibility for. The dolled up, wool wrapped waterproof Dorothy Gish of Denver, however, made all flights with audacity.

The aeroplane made its daily trips throughout the entire week before "Flying Pat" played. The picture's opening day, the aeroplane was taken through the streets of Denver before the door of the Princess theatre, where it attracted huge crowds. In the rush to get a sight of the plane, the advertising sign "Flying Pat—Princess Theatre" was torn away until only the frayed edges were left. However, the exploitation engine had done its work.

The aeroplane was taken in half and the fore half was hung up in the lobby of the theatre, where it remained during the week that "Flying Pat" played.



Lobby decorations for "Flying Pat" at the Princess theatre, Denver, as told in the accompanying story

Classical Musical Numbers Needs Scenic Settings, Says Hyman

Do highly classical music numbe used in a motion picture theatre need bo stering up? Students of music insist th the numbers alone are adequate, yet t mass of the people get more from the m sic if scenic and other means are used interpret them, contends Managing D rector Edward L. Hyman of the Broo lyn Strand theatre, who rarely gives t work of some great composer unless aids in putting over the number.

During the current week Wilfr Glenn, basso, sang "Evening Star" fro "Tannhauser." As a solo bare of settir etc., the number no doubt would ha been accepted by the audience, but by little embellishment Mr. Hyman sent across big.

Mr. Glenn, wearing an ancient toga a dressed in a real Tannhauser costume, a peared in a suitable setting, a forest v ley at night. While he sang of the st one lone star appeared in the sky dro It was effective and accentuated his vo ability.

Gift Books Prove Hit at Los Angeles Theatre

Gift books containing admissions to th atres have been one of this year's Ho day showshop innovations in several citi including New York, where seve houses, including the Capitol, are usi the stunt.

Fred Miller, manager of the Califor theatre, Los Angeles, is another mana who used the gift book plan and it s proven so popular that he is going to k it up throughout the year. The Califor book sales have amounted to over $1,0 so far and Mr. Miller figures that nin per cent of this is clear gain for the r son that the books will bring people to house that have never been there befor

Mr. Miller's books ranged from $2 for ten tickets to a season book of 52 missions selling at $25. The tickets bound in a decorative cover announc what is contained. The books were vertised by means of circular letters well as in the theatre.



Lobby display for "West is West" by the Superba theatre, Los Angeles

Aiken's Stunt for "Go and Get It"

Treasure Hunt Goes Over For Big Hit at Commerce, Ga.

THANKSGIVING is always a home-day and people are not much inclined, particularly in small towns, where the enormous mid-day dinner makes one feel very torpid and lazy, to go out to theatres, or movies. But Manager A. M. Aiken, of the Colonial theatre, Commerce, Ga., determined to change this for one day, at any rate. He had booked "Go and Get It" and he wanted everybody to see it.

So he announced a rather novel "treasure hunt" for the day before Thanksgiving, in order to focus the minds of the people on the picture the next day. He selected three citizens—a schoolteacher, a minister and a local merchant—to aid him in the stunt. To the minister he gave a ten dollar bill, to the teacher five dollars and to the merchant two dollars and a half. He then announced, by special heralds, a generous amount of newspaper space, and from his screen, that valuable cash prizes had been given to local people. Those who wished to enter the contest for the hidden treasure had but to pick out the people they considered most likely to have the money and say, "Hidden treasure—go and get it—Thanksgiving."

This proved very effective, and the third prize had not been discovered until late in the evening of that day, and by this time, everybody in town was talking about the picture, the unusual title, and Manager Aiken's stunt.

The lobby on Thanksgiving Day was decorated by the Ladies' Civic Club, the members of which are Mr. Aiken's firm friends. He never overlooks an opportunity to help them out, is always willing to cooperate with them in every way—and their attitude towards him proves that this pays.

The lobby was decorated to keep up the Thanksgiving atmosphere. Garlands of autumn leaves, and chains of them, their bright colors glowing, were used over the box office and across the front of the theatre. Great stacks of cornstalks, piled in corners, and with a pumpkin or two, hollowed out and with grotesquely smiling faces, behind which tiny candles burned, around the base of the cornstalks. Great jars of chrysanthemums and potted plants added their note of gay, colorful beauty.

But the prize achievement of the day was a church choir and ladies' orchestra.



Lobby display used by Arnette M. Aiken, manager of the Colonial theatre, Commerce, Ga., for the engagement of "Go and Get It"



This cut shows views of the Rialto theatre, Omaha, during the time various church's and other women's organizations occupied it for a community fair. Story appears below

Kinema Stages Prologue for "So Long Letty"

The Kinema theatre of Los Angeles recently staged a prologue in connection with the showing of "So Long Letty" that won special favor with the Kinema patrons.

The set used was a replica of the two bungalows used in the picture.

There were four characters to the stage to represent the four principals of the production. In pantomime they went through the action which takes place outside the bungalows when Letty leaves her husband and goes to live with the other man.

To liven matters, the three principals sang the song hit of the original production, entitled "So Long Letty." As a background for the set was a sky drop with a large moon just setting. Fleecy clouds rolled by on the horizon. After the song was finished the switched couples retired to the bungalows, pulled down the shades (which were transparent) and could be seen eating dinner.

As a climax to this very effective prologue, a large flower pot, standing center stage in the rear, opened and a little girl, attired as Cupid, stepped out with bow and arrow and took a shot at the couples.

A cut of the stage setting showing the four characters who appeared in the prologue appears below.

'Frisco Newspapers Boosting Picture Business

Just what cooperation and assistance Messrs. Roth and Partington, associate directors of the California, Imperial and Partola theaters, San Francisco, are getting from the 'Frisco papers may be judged by inspection of recent issues of the Bulletin and Chronicle, two of the leading dailies.

The Chronicle has been running a contest which has as its object the naming of a new motion picture star from San Francisco in that the winning aspirant to film honors will have a part in a forthcoming picture which Allen Hullubar is to make in San Francisco with Dorothy Phillips in the leading role. The Roth-Partington theaters screens will record the progress of the contest; hence added interest and added box office returns, to say nothing of the free advertising the theaters get on the contest pages of the papers.

The issue of the Bulletin, to which we refer, was a nice layout of a number of poses of Roscoe Arbuckle along with the announcement of the coming of "The Life of the Party" to the California theater and of a contest under the caption of "Can you tell by a man's facial expression what he is thinking about?"

The support accorded the picture houses of San Francisco is indicative not only of the change of a comparatively short period not only in that city alone, but in the whole country. Papers that formerly begrudgingly gave three-line reading notices with big displays now are running their "movie" pages with profit to themselves in many ways that formerly did not seem possible.

Omaha Theatre Lobby Used for Church Fair

Ministers and church workers in Omaha were given a timely introduction to the true spirit of the movies when John Loveridge, manager of the Rialto theater, invited all the churches of the city to hold their Christmas bazaars in the lobby of the theater.

The response was spontaneous.

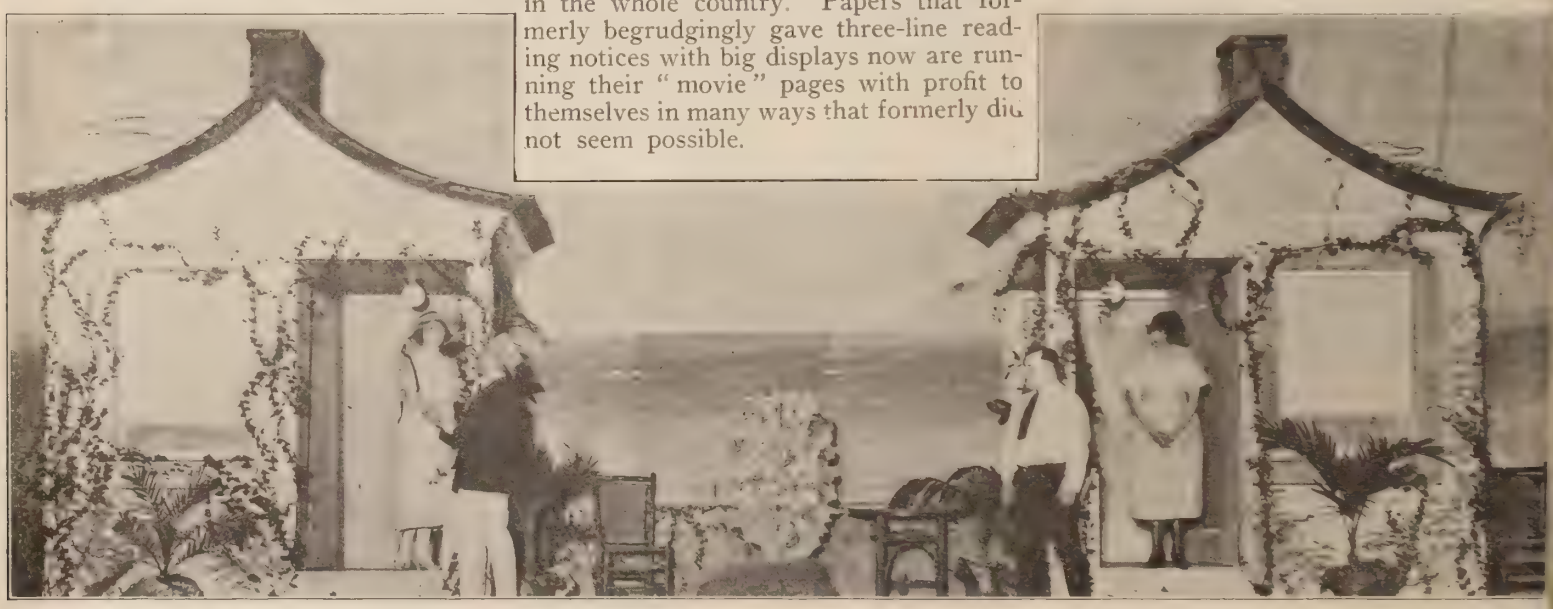
Every foot of available space in the entrance lobby and the balcony rest room was taken up by booths representing 17 churches. A. H. Blank, director of the theater, was so interested in the affair that he made a special trip to Omaha from Des Moines to see the result.

Some women who were so assiduously interested a year ago in movie censorship legislation in Nebraska were among the attendants at the booths.

Mention of the hospitality shown the churches in being allowed the use of space at the Rialto theater was made in pulpits throughout the city.

The affair proved an enterprising exploitation stunt, in that the theater was given wide publicity in newspapers and by word of mouth of the "church fair in a theater."

During the bazaar, Mr. Loveridge was visited personally by prominent social workers and ministers who commended him highly on the spirit shown the churches in giving them cooperation.



Stage setting and characters appearing in a prologue for "So Long Letty" staged by the Kinema theatre of Los Angeles. Description of the prologue appears above



Scenes from the prologue for "Something to Think About" staged by the Madison theatre, Peoria, Ill., as told in the story appearing below

Robinson's Prologue Proves Fine Investment

Ben Berkowich, publicity man, and Dee Robinson, manager of the Madison theater, Peoria, Ill., are responsible for a prologue on "Something to Think About" that earned its cost of $180 many times over. Taking inspiration from the fact that many of the scenes in the picture are laid in the blacksmith shop, the prologue was merely a rendering of "The Anvil Chorus." A quartette, male, garbed as blacksmiths, appeared in large gold frames — two men on each side of the stage. One was an anvil setting; the other a glowing forge, with a made-up Theodore Roberts. The Madison orchestra played "The Anvil Chorus," the blacksmiths sang and "worked" with the electrically-charged anvil emitting sparks, etc. Then the men step from the frames and respond to the encores. A big hand greeted each performance.

"Something to Think About" played the Madison just after the first of the month. That gave Serkowich a real idea. He had a dozen rubber stamps made and distributed them to that many big stores in Peoria. The merchants used the stamps to imprint their monthly statements and bills, going out to customers. "Something to Think About" proved a real catch-line instead of "please remit."

Serkowich then went out and sold a page of tie-up ads each carrying the slogan "Something to Think About," and cuts from the picture.

The billboards were plastered with 24 sheets and other paper. Special block one-sheets were used to imprint "Do Your Christmas Shopping Early." Other window cards were made from stills, tying up with various businesses.

The cut above illustrates two different scenes from the "Something to Think About" prologue described. The characters who took part were local singers making the presentation expense within reason.

"Aida" Being Given at Capitol Theatre

THE Capitol theatre for the current week is using the finals of the second scene of the second act of "Aida" both as an orchestral overture and as a vocal number. With a stage setting conforming in a general way to that of the opera when sung from the original score, showing a gate of the city of Thebes, a cut-out drop representing the stone wall with its wedge-shaped openings, and a sky line canvas back of this, Emily Beglin as "Aida," Erik Bye as "Amanasro," Max Sasonoff as "Radames" and Rose Reed as "Amneris," assisted by the Capitol ensemble and ballet corps, sing the finals including "Amonasro's" recital.

The entrance and ballet numbers of the "dancing girls carrying treasures" is also given by Mlle. Gambarelli and the ballet corps.

The orchestra uses the famous "Triumphal March" as part of the score played.

New St. Louis Theatre Presenting Elaborate Specialties

One of the features that makes the Missouri theatre, St. Louis' $1,250,000 motion picture house, salient among the advocators of good presentations with each program is the manner in which these special scenes are produced.

Every program of the Missouri theatre contains at least four novelty features. The stage is the largest in St. Louis and is more than adequate for handling the most pretentious spectacles. The accompanying photograph shows the setting for the Chinese Garden," a dancing specialty which was on the program of the week of December 12. The scenic and lighting effects were in perfect accord with the atmosphere of the dance and the audience gave vent to a great applause before the sextette of Chinese dancers even appeared.



Window display for "The Restless Sex" secured by the Colonial theatre, Harrisburg, Pa., of which O. B. Feldser is manager



This lobby display for "Once to Every Woman" was used by the Virginian Theatre of Charleston, W. Va.

Gives Comedy Big Billing

Missouri Theatre, St. Louis, Reverses Its Usual Exploitation Procedure

EXPLOITING a two-reel comedy is the latest stunt to be successfully attempted by the management of the Missouri theatre, St. Louis. When Louise Fazenda was given the first vacation of her motion picture career she decided to visit her birthplace in Indiana, having never left California since her arrival there at the age of five.

Manager Goldman learned of Miss Fazenda's contemplated visit East and immediately began correspondence with a view of having her stop in St. Louis, at which time he hoped to book "Home Brew," her latest Sennett picture. Miss Fazenda had never appeared on a stage in her life, and was hesitant about accepting the invitation. She finally accepted, however, and the picture was booked for the week of December 5th. Announcements were made through several columns of paid advertising in the four local dailies of the proposed visit of the comedy star. They attracted much attention because of the fact that Miss Fazenda has attained a degree of popularity locally and because of the fact that she was the first comedy star ever to make her personal appearance in St. Louis.

The St. Louis newspapers began heralding the event, the editors having recognized the visit as a real news value. Before Miss Fazenda actually arrived the press had devoted a total of six and a half columns of news and feature stories to the Missouri theatre in this connection.



"Forbidden Thing" lobby display by the Sigma theatre, Lima, Ohio

Rothafel's Prologue for "Bunty"

AS a prologue for "Bunty Pulls the Strings" at the Capitol theatre this week, Bertram Peacock, attired in Scottish costume before a Scotch plaid drape, recites the following lyric by Martha Wilchinsky:

"O, lave a' yer worries an' troubles behin' ye,
Wi' niver a thocht tae the cares o' the day,
An coom wi' me back tae the shores o' auld Scotland,
Tae the fair purple heather that blooms far awa'.

"O' a bonnie sweet lass an' a bonnie braw laddie,
An' a faither sae dour, is the tale I wud tell—
An' o' hearts that beat true in bonnie auld Scotland—
Noo open your een an' see for yersel'."

Holds Special Show for Salvation Army Basket

One end of the Famous Players-Lasky Corporation's film storage room in the Indianapolis exchange was filled with eatables and other useful articles gathered in at a Christmas party for the children of Indianapolis given at the Isis theater, Thursday, Dec. 23, under the supervision of Oscar A. Kantner, F. P. L., exploitation representative in that city. The accompanying photograph shows the results of the party, which was given to obtain food and presents for the Salvation Army's annual distribution.

Each boy or girl was admitted upon presentation at the ticket office of an apple, an orange, a potato, some candy, nuts or any other suitable article in any quantity. Two shows were given, one at 9 and the other at 10 a. m. The proceeds consisted of twelve bushels of potatoes, eight bushels of apples, six bushels of oranges, 250 pounds of candy and nuts, six cases of canned vegetables and fruits, as well as a plentiful supply of clothing, cabbage, onions, etc.



View of the "admissions" to the Salvation Army special show held at the Isis theatre, Indianapolis, as told in the accompanying story



Sid Grauman's "An Evening of Music in an Old Master's Studio" as staged at the Grauman theatre, Los Angeles, and described in an accompanying article

Grauman's Latest Musical Creation

Sid Grauman, of Los Angeles, is a firm believer in music as an entertainment feature.

His Sunday Symphony concerts, with 75 artists and the big organ, have won national commendation and enthusiastic approval.

His audiences were given a distinct and pleasing surprise in the way of a feature act, which he called "An Evening of Music in an Old Master's Studio."

Decidedly suggestive of Warfield's "Music Master" was the stage set—a comfortable, but old-fashioned room, with beamed ceilings, kerosene lamps, ancient furniture, with a grand piano as the outstanding feature. Snow crusted window, a cheerful fire in the grate and two old friends chatting, made up the picture.

Shortly sleigh bells are heard, and this proved most pleasing to the big audiences. Sleigh bells are never heard in Los Angeles, where snow falls about once in forty years, and their merry jingle reminded visitors of the blizzards they will miss while sojourning in the land of flowers and sunshine, while to others, not natives, they brought pleasing memories. Soon after half a dozen visitors come piling in, stamping the snow from their feet and shaking it from their clothing.

All were in the roles of old musicians.

Navy Tie-up Still Brings Them In

With only two days' notice on which to plan an exploitation campaign for the opening of "Something to Think About" at the Criterion theatre, Indianapolis, Oscar A. Kantner, local exploitation representative for Famous Players-Lasky Corporation, turned to the Army-Navy Recruiting Service.

Two hundred cards were printed in a tie-up for the picture with both services, those for the Army in red and those for the Navy in blue.

The title for the picture was used as the caption for both instalments of the copy. "Something to Think About" at the Criterion theatre and "'Something to Think About,' Young Man"—told the stories in both instances.

Posted in 400 prominent places throughout the city they constituted as strong a campaign as could possibly be conceived.

Helmts Gets Newspaper Co-operation

To the many exploitation exploits of E. H. Helmts, manager of the Rialto theatre, Des Moines, has been added his campaign in the interests of "The Riddle: Woman," whereby the Des Moines Capital, one of the leading papers, was induced to conduct a scenario writing contest based on "The Riddle: Woman."

Two weeks previous to the first presentation of the picture at the Rialto, the Capital reproduced on the front page the first of a series of twelve scene stills from the production. The scene stills were selected by the photoplay editor of the Capital, which reproduced one picture each day, and are supposed to tell a connected story in this pictorial form. The story thus depicted is offered as an inspiration to fans to write a scenario. Prizes of $100 are to be awarded for the best scenarios submitted.

"The Riddle; Woman's Scenario Test," as it is called by the newspaper conducting it, is reported to have excited a great amount of interest among the photoplay patrons of Des Moines. The stunt which has already proved itself a successful one as exploitation for the picture, as well as a circulation builder for the Des Moines Capital, was worked into a direct tie-up with the theatre.



A scene from Theodore Kosloff's dance presentation at Grauman's theatre, Los Angeles, during the recent showing of "The Testing Block" at this house



Stage setting showing characters appearing in an elaborate prologue for "Kismet" presented by Saxe's Strand theatre, Milwaukee, Wis.

Arnette Aiken Cashes in on Baby Show

Old County Fair Stunt With New Trimmings Goes Over For a Hit

IT takes a brave man in a small town to conduct a baby-show and give a prize to the prettiest baby—for you will be making one friend for life—the mother of the lucky infant—and as many enemies as there are unsuccessful contestants.

But Arnette M. Aiken of the Colonial theatre, Commerce, Ga., decided that a baby show ought to be a good stunt, and figured out a way to get around the usual unpleasantness that attends such contests.

A photographer from Atlanta was engaged, and when one wished to enter one's infant prodigy in the contest, it was only necessary to sign the slips which were furnished by the Colonial box-office, giving name and address, of the parents, and mentioning a day on which the photograph could be made. The photographer would then call and take from three to six different negatives.

More than forty infants were entered in the contest, the age limit being three years. To get things started, Mr. Aiken had his own small daughter photographed, and used the picture in every possible way to boost the contest. A slide was made of this picture, with a caption mentioning the contest, the closing date, etc. A beautiful silver loving cup was the prize, and this loving cup was on exhibition in the lobby from the very first day of the contest's opening.

When the pictures began to come in, slides were made of pictures chosen at random. Then Mr. Aiken began the effort to get judges—and when various able-bodied, sound-minded men in Commerce found out what they were to judge, they immediately had other duties that forbade their mingling in any way with such a "dangerous occupation."

Finally, in desperation, he hit upon a scheme. A slide was made of the best negative taken of every baby entered in the contest, and this slide was numbered. Then announcements were carried to the effect that proofs of the pictures would be at the Colonial on a certain day, and a special matinee was given so that all fond and doting parents might see them. Then the slides were run at every performance, with coupons for voting, by number. When all the slides had been shown for a week, and the ballots were all in, three well-known citizens from a neighboring town were appointed to read the ballots and make the final announcements of prize-winners.

December 10 was the final day of the contest, and on that day "The Soul of Youth" was the feature picture, the minister of a local church made a short address, and the most important of the three visiting citizens announced the prize-winner.



Window display for "Kismet" arranged for by Saxe's Alhambra theatre, Milwaukee, with Gimbel's store in that city

Kinema's Presentations Are Elaborate

Motion picture exhibitors who have had difficulty in arranging appropriate prologues for productions they have booked may be able to gather inspiration from the policy of the Kinema theatre in Los Angeles in deciding upon the method of presentation they will give. Productions which do not obviously suggest a prologue are subject to analysis by the house staff to determine the mood in which an audience will be most receptive to the production and a prologue is then based upon a theme appropriate to this mood.

When " The Master Mind " was booked for the theatre, the house staff decided that owing to the tense dramatic situation with which the picture opens, the best mood to induce on the part of the audience would be one of tranquil meditation. The mood suggested Italy by moonlight to the house artist and accordingly a scene in Venice was decided upon and put up to the various departments of the theatre. The carpenters provided a gondola and the brick work for a wharf. The scenic department provided a back drop of a cloudy sky and appropriate street props. The musical department provided three singers, but the main effect was acquired through the electrician, who arranged a subdued orange lighting for the whole stage, combined with a moon spotlight and a cloud effect that continually dimmed and lighted the moon.

The prologue began with the moon darkened and the orchestra playing " Venetian Moon." As the moon came out from behind a cloud the gondola, drawn on wheels which were concealed by the water but apparently propelled by one of the singers, garbed as a gondolier, came out and stopped in the center of the rear of the stage. The three singers, garbed in the conventional Italian costume and carrying bandoliers, came front while singing the popular song. At the conclusion of the singing one of the men produced a concertina and played an effective solo. The conclusion of the act was another song by the trio with their own instrumental accompaniments, this time an Italian aria.

Cut of the prologue setting appears below.

Rivoli Presents Excerpts from Two Operas

FOR its specialty numbers for the current week, the Rivoli theatre, New York, returns to staging bits from grand opera. The " Toreador Song " from " Carmen " is being sung by Edoardo Albano with the Rivoli chorus assisting. Both the soloist and the ensemble are attired in the traditional costumes of the opera but the stage setting used is a decorative black drop instead of a painted canvas.

The second opera number, and by far the most elaborate, is the presentation of portions of the second act of " Lakme," with Grace Hoffman, noted concert and opera artist, singing the title role, assisted by the Rivoli chorus and ballet ensemble.

With a stage setting showing a street in an East Indian city as in the original production, Miss Hoffman renders the " Bell Song," after some introductory singing and dancing by the characters of the opera, Indian dancing girls in abbreviatetd costumes, natives in proper attire and English visitors as impersonated by Dr. Reiesenfeld's new school of opera and ensemble.

Probably few of the Rivoli audiences know of Miss Hoffman's fame as a singer, but they are aware that they are listening to an unusual voice, as is evidenced by the applause given her solo.

Here's a New and Good One for "Number Please"

The idea of a pasteboard card about three by four inches with a hole in the middle to attach to a telephone mouthpiece was designed by W. W. Kofeldt, manager of the San Francisco Pathe film exchange, recently to advertise an all-night motion picture house. The former design of an owl's head is being changed to a card with the words: " Number please," a sketch of Harold Lloyd, and the name of the theatre at which the picture, " Number Please " will show and date inscribed.

This is a new idea in exploitation and is admirably fitted to exploit the new Lloyd release. The telephone company is cooperating with Kofeldt and several hundred telephones in San Francisco will soon be decorated with the little cards.

Portland Sees Fine Prologue for "The Round-up"

The Liberty theatre of Portland, Ore., used a unique and entertaining prologue for its showing of " The Round-up."

Three cowboys and three prancing steeds put on the act. With a Western background, the characters made their appearance coming down to the front of the stage where the horses " parked " long enough for their riders to harmonize on a cowboy love song. Then each man and beast showed off. Sharpshooting was given a try. Throwing the lariat, dancing and a Western line of comedy put to shame all contributions such as Will Rogers or Fred Stone may have put on. The act is essentially a comedy number, as the entire play was a take-off from beginning to end on Western rodeos and cowboy performers.



This cut shows the stage setting and the artists which appeared in a musical prologue for " The Master Mind " presented recently by the Kinema theatre of Los Angeles



View of the vocal prologue for "The Last of the Mohicans" as staged by Joseph L. Plunkett, manager of the New York Strand theatre, where this is playing for the current week

Publicity Stunt for Toonerville Trolley

A stunt that got mention in several papers and was pictured in at least one was pulled off in Philadelphia in conjunction with the first showing of the Toonerville Trolley comedies at the Stanton theatre, during the week of December 20th. The comedies happen to have been made at Betzwood, just outside of Philadelphia, so it was a comparatively simple matter to bring the famous trolley into the city.

It was arranged to have the trolley drawn through the very heart of the business district, on one of the busiest days of the year, by a big car that towed it along as if the Toonerville trolley as a trailer was a daily event. It was a sight to behold and drew all sorts of comment.

Strand Presenting Original Prologue

JOSEPH PLUNKETT, manager of the New York Strand, is presenting an original prologue for "The Last of the Mohicans," the Strand's feature attraction this week.

With a stage setting showing a drop depicting an exterior typical of those used in the picture, and set rock pieces in front of it, Joseph Martel and the Strand male quartette, attired as Indians, sing appropriate vocal selections.

The number opens with a quartette rendition. During the song Mr. Martel, leading a horse suggestive of a real Indian pony, makes his appearance to sing a solo from the top of a set rock at the finish of the quartette number.



This is how Edgar E. Duncan, manager of the Colonial theatre, Lincoln, Neb., decorated for his engagement of "The Penalty"

Wendt Strives for the Front Page

Harold F. Wendt, publicity and advertising director of the Rivoli theater, Toledo, maintains that a line of publicity in the news columns of a paper is worth more than a column for the theater page and consequently directs most of his attention toward this end.

An example of how well he succeeds might be noted in his Christmas party which he gave to three thousand of Toledo's poor kiddies on the morning of the holiday. Any paper that would pass up such an event without giving it considerable space has but a noticeable circulation. But Toledo's papers deemed it a corking good human interest story as well as something with news value. For about a month did Wendt work on the party and everything that he did was followed by a story in the papers.

He purposely worked step by step for this reason, rather than give it to them all at one "shot." First there was a general story on his plans. Then the traction company donated transportation for the children. A commission man donated the biggest tree in the city. Ten window trimmers donated their services in trimming it. The Elks took a hand and asked that they might assist by giving every child that attended a box of candy, nuts, fruit and other things that makes Christmas worth while to a kid. An ex-circus clown agreed to play Santa Claus. Theater employes agreed to furnish their services.

Wendt then got after the film men and the Fox, Metro and Standard companies came through with the funniest comedies they could find. Four vaudeville acts donated their services. Each and every step received worthy mention.

More Crescent Theatre, Syracuse Tie-ups

"THE RIGHT TO LOVE Your Country and the right to serve it are combined with the opportunity to acquire an excellent education."

This was the lead for a poster tie-up effected by John S. McConville, exploitation representative at the Buffalo Exchange of Famous Players-Lasky Corporation for the showing of "The Right to Love" at the Crescent theatre, Syracuse, N. Y.

More than 100 large posters were distributed around the city, attracting a large amount of publicity for the picture and the Crescent theatre. The Marine Recruiting band held a parade during the week in which the posters and signs mentioning "The Right to Love" were introduced as part of McConville's exploitation program.

Even in smaller cities where the band is lacking the tie-up with the Marine or any military service recruiting station can be a ready exploitation aid to the exhibitor.

Milk Bottles Take Place of Usual Dimes

Here is an exploitation idea that ought to be good about twice a year in any but the largest towns. It originates in Findlay, Ohio.

FINDLAY, Ohio.—Milk bottles will take the place of coin of the realm in Findlay on December 29th, as far as the price of admission to the motion picture shows is concerned. As a plan to have all milk bottles returned, the Findlay Milk Distributers' Association has arranged with the theatres to admit every boy who brings two bottles. A money prize will be given to the boy bringing in the greatest number of bottles.



Lobby display front for "The Jailbird," designed by the Palace theatre, Muskogee, Okla.

Finke Uses Teaser Stuff with Sucecss

Friends of the teaser form of advertising will find this account of how Manager Harry Finke of the Palace theatre, Schenectady, N. Y., put over a campaign for "What's Your Hurry?" interesting.

Some two weeks before the picture opened at the Palace, mysterious signs began to appear about the city bearing only the words, "What's Your Hurry?"

Then came a second query, "What's My Hurry?" but on this card was also an announcement in smaller type of the showing of "45 Minutes from Broadway" at the Palace and explaining the headline by stating a desire to reach the theatre. This apparently explained the first teaser question or at least connected it with the Palace advertising and kept the interest alive until the title of the Reid picture was announced for showing.

The stunt attracted so much attention that the *Union-Star* gave the Palace considerable free publicity on it.

O'Hare Gets Results with Postals

S. O'Hare, manager of the Armory and Swan theatres, Clarinda, Iowa, has just put over a business building bit of exploitation that many a manager may use to advantage whether he be located in a large or small city.

During a period of stiff competition Mr. O'Hare mailed out a thousand postal cards that contained a list of recognized stars and requested the recipients to designate their favorites and announced also that the card was good for a free admission.

The result of Mr. O'Hare's plan was two-fold. Nine hundred and one of the cards were used as passes to the theatres and invariably the dead heads brought some one with them and that made the box office receipts presentable in spite of the passes. A list of people who had preference among players was made and now when ever a picture is booked with one of these playing in it the person is notified.

The scheme worked well all around, according to Mr. O'Hare and he will continue building up a mailing list with the same plan.

Up State Church to Run Pictures

One of the churches in Watertown, N. Y., a city of 30,000 persons, tried out an innovation this week, by meeting the entire expense in connection with the showing of "The Stream of Life," and inviting the general public. The picture was shown in the church auditorium, with a large attendance. It is quite possible that the success which attended the venture will result in this and other churches in the city putting on pictures from time to time on the same basis.



Lobby display for "Honeymoon Ranch" for the showing of this picture at the Key theatre, Houston, Texas



Novel and attractive lobby decorations for "Twin Beds" by the Majestic theatre, Portland, Ore.

"Dinty" Exploitation Makes Use of Wesley's Freckles

The Capitol theater, St. Paul, started an avalanche of publicity for "Dinty," when an advertisement in the newspapers appeared reading as follows:

"Attention, all you freckle-faced youngsters! Here's a chance to commercialize those freckles. Tomorrow night every St. Paul boy or girl who has 100 freckles or more will be admitted free to the Capitol theater to see Wesley Barry, the boy star, in "Dinty," his first starring vehicle. Get your mother or father or big sister to count 'em for you. And if you happen to have only 99, don't be afraid to drop around to the Capitol anyway. You'll get in. Count 'em."

As a result of this advertisement over two hundred children were admitted free—but their parents came and paid. Great local interest was attached to this stunt and the newspapers played it up strong under such spread heads as "Freckle Colony of St. Paul See Dinty Barry."

Hyman Gives Scenic Elaborate Presentation

"In Dixie Land," a Kineto scenic review, alive with southern scenes and customs, was given appropriate presentation help at the Brooklyn Strand theater, where Managing Director Edward L. Hyman took the Strand ensemble of eight voices and with suitable costumes, scenic effects and lighting, made the short film stand out as an unusual part of the program.

As soon as the audience had seen the last scene and had their pictorial fill of down south shots, the curtains lifted on a night scene on a Mississippi levee. It might have been a picture from Mark Twain's "Tom Sawyer." The back-drop was that of a river with side-wheelers anchored at the wharf. The southern moon hung yellow and large and lights glimmered along the shore line and on the boats. Upon the levee in dim light sported the members of the ensemble, men and women, all garbed in typical Dixie costume. The scene was homely and appealing.

Fifty Cent Lobby Display Attracts Attention

Effectiveness of lobby display often de pends more upon the amount of thinkin expended on them than the amount o money that goes into their preparatio

H. A. Daniels, manager of the Rialt theatre, Laredo, Texas, recently spent les than 50 cents on the material that wen into one of the most talked of lobby dis plays ever used at his theatre. In bac of the idea, however, was the thought o three people.

The display consisted of three re hearts cut out of Bristol board. Whit letters, hand cut from white enamel boo paper, put over the message. The large of the three hearts twenty-six inches ove all, was hung in the centre of the lobb On it in the white letters were the word "The Love Expert." The word "Love in the title was made of small whit hearts. On each side hung a heart, eac nineteen inches over all, lettered in th same way, the wording on one readin "You Tell Me" and the other "I'll Te You."

The remainder of the lobby was give over to lithographs advertising the Co stance Talmadge feature and the whol effect was one of the best which has eve been procured for such a small expendi ure of money.

Wesley's Freckles Counted at Minneapoli

Middle West exhibitors are scoring considerable success in exploiting "Din ty" by means of contests conducted l cally, wherein the efforts are sponsore by local newspapers endeavoring to fin the most be-freckled lad in town.

In Minneapolis, Manager Charles Perry, of the New Lyric, had everyone i town counting the freckles in Wesle Barry's face. In conjunction with th *Daily News*, Mr. Perry offered $10 t every person who could count Wesley freckles reproduced in big pictures fro day to day during the run of the pictur This special publicity in the newspaper a tracted unusual interest in the film.



Two of the stage settings recently presented at Shea's Hippodrome, Buffalo, of which H. B. Franklin is managing director



ROLAND WEST *presents*

JEWEL CARMEN
in THE SILVER LINING

Where the heart throbs mingle with the smiles

Written, Directed & Produced for Iroquois Film Corp. by ROLAND WEST *and adapted for the screen by* D. J. BUCHANAN *and* CHARLES H. SMITH

METRO PICTURES CORPORATION

Are the women we love the women we marry ?

In the dreams & throbbing hopes of life's morning they are; and sometimes the dreams are borne out in reality though often not..... And sometimes romance .. ends as in . .



JURY IMPERIAL PICTURES Ltd., Exclusive Distributors throughout Great Britain. Sir William Jury, Man. Dir.

METRO ANNOUNCES

LUTHER REED'S

LURE OF YOUTH

Enacted by an

ALL-STAR CAST

Directed by PHILIP E. ROSEN



METRO PICTURES CORPORATION

A WHIRLWIND COMEDY OF A 20TH CENTURY CAVE MAN



Mr. BERT LYTELL in The MISLEADING LADY

CHARLES GODDARD'S and PAUL DICKEY'S whimsical drama, as adapted by LOUIS ZELLNER. Directed by GEORGE IRVING, under the personal supervision of MAXWELL KARGER

METRO

JURY IMPERIAL PICTURES Ltd. Exclusive Distributors throughout Great Britain.
Sir William Jury, Managing Director.

Music and The Picture

Meet Mr. Richard Wagner

By Charles D. Isaacson

OF course the famous Wagner is he of the baseball world, but there was another who pronounced the name as if it were "V-ogner" and wore a velvet cap rakishly on the side of his head.

Mr. Richard Wagner of Germany wrote several of the highest-brow grand operas which ever were set on paper. They caused a revolution in fine art, and you were either a pro-Wagnerite or an anti. There was no middle course. Not even in President Wilson's manner could one be neutral by word, act and thought.

Mr. Richard Wagner died nearly half a century ago before the screen was anything more than a part of prestidigitators and shadow-artists. Mr. Richard Wagner died without ever seeing Mary Pickford, or Charlie Chaplin or Geraldine Farrar transporting opera to pictures.

And yet today, Mr. Richard Wagner is the big man in pictures!

Think of it! What the highest highbrows in music thought Richard crazy for attempting, all the modern screen geniuses are using without so much as a blush.

I am referring of course to the music scores for big features.

The "best brains" in the industry (to borrow a phrase from Mr. Harding) are using the Wagnerian method, and it's proving more successful than it ever did in "Parsifal," "Tannhauser," "Lohengrin" or "Tristan and Isolde."

A number of NEWS readers have asked for an explanation of the "leit-motif" as it is being applied to pictures and I shall attempt to furnish that information.

The plan is this. Each character in the opera or "movie" is labelled with a musical theme. Audiences have a very keen sense of hearing. Also they have good memories. In addition to a character being recognized by her face, by her play name, by her manner, etc.—she now has a *sound*. The heroine is designated with a sweet, demure, captivating melody, written expressly for her or taken from some familiar classic like "Traumeri" or Schubert's "Serenade," or Saint-Saen's "Swan" or "Love's Old Sweet Song." The villain is not only recognized by his name, his face, his sneaking effrontery or his coarse blustering manner—but by the *sound*. The orchestra labels him with a theme which is melodramatic or tragic, which clangs out of the brass or the drums. The hero is given an appropriately courageous and forceful, clear strain of notes. Each person is accompanied by a characteristic theme, which may be humorous, quaint, bizarre, awkward, tender, sympathetic, sneaky, provincial, cosmopolitan, French, Italian, etc.

I have spoken so often of the language of musical sounds that I am certain to have impressed that thought conclusively upon my readers. Hence the "character label" is easily understood.

At first when the orchestra introduces the "motifs" they merely seem to be an additional key to the character. But as the themes are reiterated, the memory sense of the audience becomes more active and assertive. As the picture progresses the theme sounds the approach of the character and even when the actor is not near the front of the stage but is influencing the action, the orchestra can skilfully indicate the spiritual presence of the person.

Of course it is necessary to make each label distinctive and true. I recall one use of a theme recently in a picture where there was a chatterbox theme. One could see her lips moving and her tongue chattering and her unscrupulous, scandal-mongering heart beating quickly. I laughed aloud as I saw her hurrying with her secret, bursting with her importance—I could see her breathing as that music rolled and gibble-jabbled, jabbled, cackled, blathered and blabbered. I remember another theme of an old miser, which seemed to be eternally counting up his gold. Then there was a gay Irishman, whose musical motif seemed to be saying, "The top o' the mornin' to yez."

This is Richard Wagner predominant. This is the revolutionary plan which upset all music, drama, opera.

Of course the motif not only labels the character but it also describes the idea.

Richard Wagner's musical secrets are three-fold:

1. He realizes that he can foretell the actual dramatic idea with an appropriate and familiar bit of melody.

2. He knows that there is a memory-sense in his audience which permits him to further enhance the characterizations of his players by giving each a distinctive musical theme, which always accompanies that person.

3. He has acquired the ability to give voice to the action, the mood, the idea which dominates each episode.

In the first idea, Wagner sets his audience into a state of mind in advance of the actual demonstration, and so makes it easier for the stage (or screen) to create its atmosphere. At the opening of the show, the orchestra plays an overture. It is an attempt. Think of the screen adaptation. The orchestra comes to a dead pause, the house becomes pitch dark. We expect to see the title flash on the screen. But it doesn't come. Instead a plaintive violin solo plays some familiar melody. It is so unexpected and so simple and so familiar and so tender, that the whole audience feels like crying in a homely sort of way, catching the spirit of the idea. Consider the situation. The audience, excited, eager to see this great masterpiece which it has heard so much about, ready to criticize, find fault and underestimate, is suddenly grabbed by the heart-strings, and told by the subtlest of processes: this is a simple, home-story. Then when the screen lights up after about two minutes of this sort of music, and there is disclosed a little country street, a small house and the parlor of an old-fashioned home, the atmosphere is all there. The scene becomes idealized, intensified, made heroic in its way.

Wagner's secret is in finding the keynote to his story—and in advance setting his audience in the frame of mind to understand. What is coming, thinks the audience? Is it war and revenge, as in "The Birth of a Nation"? Is it something mystic as in "Earthbound"? What is it? Well, here it is, says the orchestra, and everybody settles back, in the proper frame of mind.

This in a certain sense is equivalent to the prologue which is coming into universal use before the big feature appears on the screen. (Of course, a big feature being an evening's full entertainment, is suf-

(*Continued on page 746*)

LAST CALL FOR
THE BIG
MUSICAL-PICTURE
CONFERENCE

You will read these words about Januard 12th or 14th—ten days from now you should be on your way to New York City.

Remember the dates—

Prelude to the Conference—Evening of Sunday, January 23rd.

Formal opening—Hotel Astor, January 24th, 10 a. m.

Sessions all day January 24-5-6.

Special dinner tendered to visiting delegates by New York Concert League.

Special Music by Chicago Opera Association (special rehearsal for delegates).

Special Movie Concert Night dedicated by New York Globe, with big Ballet, Special Artists, etc.

Important Special Picture Shows at Rialto, Capitol and Brooklyn Strand, with detailed analysis of the music used—how, why, wherefore—explained by the managing directors themselves, Messrs. Reisenfeld, Rothapfel and Hyman.

Important Discussions led by foremost musicians, editors, exhibitors, publishers, instrument-makers, etc.

TERRITORIAL SALES AND PURCHASES

In the Independent Field

STATE RIGHT AND EXPORT NEWS AND VIEWS

HARRY A. SHERMAN, president of Sherman Productions Corporation, left for the Pacific coast late this week to complete producing arrangements for the company. On his return, it is expected that an announcement will be made of his plans for releasing Sherman pictures during the coming year and the final closing of all territorial franchises.

Franchises for practically all the larger territories have already been allotted, it is said, and it has been understood for sometime past that the only reason for the delay in making the final announcement of the initial release dates and the exchanges through which the Sherman productions will be booked was to enable President Sherman to complete his production plans.

The purpose of his present trip to the coast, it is stated, is to arrange for the lease of one of the largest studios in the Hollywood section and the final signing up of two stars of the first magnitude, with whom he has been in correspondence for several weeks past.

"Madonnas and Men" is Selling Fast

Herman F. Jans, president of the Jans Pictures, Inc., reports that the sales of "Madonnas and Men" throughout the United States have taken a leap in the past week. During that time he sold three separate territories, and one man who had purchased for his territory increased his block by adding on another state.

Climax Film Corporation, for Greater New York; Independent Film Exchange, for Maryland, Dis- of Col., Delaware and Va.; Columbia Film Service, for Western Pennsylvania; Jans Film Service, for northern New Jersey; First National, for Michigan; Allen Bros., for Canada; Ben Fitzer Film Co., for upper New York State; Masterpiece Film Attractions, for eastern Pennsylvania and Southern New Jersey; Export and import Co., for entire foreign rights; Federated Exchanges, for New England; Masterpiece Film Company, for Ohio and Kentucky; Federated Exchanges, for Texas, Oklahoma and Arkansas; Superior Screen Service, for Illinois and Indiana.

Mr. Jans feels that before the New Year is another month old he will have sold the remaining territory now open.



One of the many stunts which are now quite common in the Hallroom Boys comedies, released by C. B. C. Film Sales

Exchanges Vote on Title

State Right Buyers to Decide Name of Second Lubin Feature

REALIZING the importance of picking a 100 per cent. title for his second picture, tentatively entitled "Crossed Trails," Bert Lubin is circularizing the state rights field with a ballot sheet containing twelve suggested names for his second backing."

The idea is proving a very satisfactory one, it is said, and is demonstrating the value of the exchangemen's opinion as to just what constitutes an effective box office title in their respective localities.

"I am doing this," states Bert Lubin, "because I don't believe any producer or any individual is capable of picking the best title for his particular picture. What may be good in New York may fall flat in California.

"I will select the title according to the number of first, second and third votes received on it. If a title receives sixty per cent. of the second votes and doesn't receive a single first I will select it in preference to a title which receives ten per cent. first votes with no second backing."

"Crossed Trails," as the picture is temporarily called, will be ready for release to the independent market within two weeks, it is stated. The winning title will be announced next week. Allene Ray is the star and Robin Townley director.

Sunrise Opening Exchanges

New Company Appoints Managers for N. Y. and Baltimore Districts

THE first two links in the contemplated series of exchange centers to be opened by the Sunrise Pictures Corporation, of No. 220 West Forty-second street, in the larger territories, were established during the week with the appointment of exchange managers for Greater New York and the Baltimore and Washington districts. S. Rubenstein was made manager for Greater New York and Northern New Jersey and will soon locate in a prominent exchange center. Ben Abrams was appointed manager of the Baltimore and Washington territory and has already established headquarters at No. 420 East Lexington street, Baltimore.

To augment the two new exchanges with others, Winfield F. Kelly, general manager, who will make a swing around the country soon, will have his weather eye cocked for promising territories and for men who know their respective districts.

MELVIN HIRSH, manager of the Aywon Film Corporation's New York exchange, announces that the first of the Mary Pickford big little two-reel features to be released are "The Beast at Bay," "The Mender of Nets," "The Informer" and "Friends." These will be put out and exhibited in the order named, the first to be ready for public presentation within a very short time.

The series of fifteen Mary Pickford pictures present the star in a series of pictures which first brought her fame and fortune.

A complete list of exchanges where bookings can be made on the Mary Pickford Series, the Success Series and "The Man of Courage" will be published within a short time.

Jack Hoxie Popular as a Feature Star

The series of four special productions, starring Jack Hoxie, which mark his departure from the serial field to that of the feature photoplay, is proving extremely popular, a fact which is tested by a letter received by the Arrow offices, who are distributing the Jack Hoxie productions, from Walter A. Baier of the Kay-Bee Film Corporation, Milwaukee, Wis.

An excerpt from the letter says: "We screened 'A Man from Nowhere' yesterday and I want to compliment the Arrow organization for having such a splendid production for its exchange men. It is an absolute knockout and what makes it more appealing is the clean type of Western. If this picture is any criterion of what the rest of the Hoxies will be, I predict a wonderful success for this series."

Irish-Made Production Presented in N. Y.

A photodramatic spectacle, "In the Days of Saint Patrick," will open an indefinite engagement at the Lexington Theatre, New York, commencing Sunday afternoon, January 9. This six-reel super production created a sensation in Ireland because of its historical and religious aspect and because of its beauty. The picture was made in Ireland with an all Irish cast and was written from documents collected by the Rev. W. MacSweeney of Maynooth University, Dublin, through the courtesy of the Royal Irish Historical Society. It is presented by Kelwin Film Company.



Dixie Lee and Donald Hall appearing in "In the Shadow of the Dome," a Fischer production for states rights release

"You Married My Husband" Is Shown

"You Married My Husband," the initial production of the Art Film Enterprises of Philadelphia, Pa., and which has just completed a week's run at the Academy of Music, Philadelphia, will be offered for outright sale of negative to United States and Canada.

The picture, a product of the Market was made partly in Italy and Spain. The company intends to offer a number of foreign productions which they believe will measure up to the standard of American made pictures.

According to the announcement from the producers, "You Married My Husband" was received with much enthusiasm when shown in Philadelphia. It was pointed out that the week of December 20th, when the picture was shown at the Academy, was the hardest week in the year from the box office standpoint. However, the picture played to capacity business.

No expense was spared in its presentation. A chorus of 30 people sang a selection from La Forza Del Destino as an added attraction. Especially written music has been prepared by the well-known composer and director, Maestro Ettore Martini, to accompany the picture. Mr. Martini personally conducted the orchestra. Philadelphia papers were unanimous in their praise of both picture and music.

The executive offices of the Art Film Enterprises are located at 1338 South 16th St., Philadelphia, Pa., and offices will be opened shortly in New York City, it is said.

Anger Gets Reelcraft Post in Milwaukee

Lou Anger has been selected by District Manager Carl Harthill, of the Reelcraft Pictures Corporation to head the Branch Office and Exchange of Reelcraft at Milwaukee, Wisconsin, succeeding G. L. Stiles, who has taken charge of the new office in Kansas City.

Anger has been a salesman for the Indianapolis office of Reelcraft, where he helped to establish several new records for that office that enabled it to keep close to the top of the Reelcraft list. He has been with Reelcraft ever since its organization, and is well versed with the products and releases of its exclusive Short Subject program.

More Open Booking in 1921

By Joe Brandt

THE industrial propaganda which has been waged by almost all of the big metropolitan newspapers throughout the country with regard to careful preparation of plans for 1921 and the execution of same has brought about a peculiar condition in the motion picture industry.

I have just returned from a very extensive trip and I believe that the present unsettled business condition has brought very forcibly to the attention of the exhibitors, the fact that buying pictures for the new year is a matter which must receive more careful consideration than ever before.

So many changes have taken place in the producing field during the year of 1920 that the exhibitor feels that it is imperative for him to use his utmost caution in securing bookings for the year 1921.

While there is the same general tendency on the part of exhibitors to become definitely associated with at least one program organization for a series of pictures that will carry them through the greater part of the year, yet they seem to feel that their interest will be best conserved by allowing at least ten to fifteen weeks of the year for open booking.

A great many of the exhibitors are therefore figuring on a booking arrangement that will guarantee the program for about forty weeks of the year, but they are leaving the balance of the year so that they will not be booked up when special pictures come along that they will want to play.

The fact that Griffith has held back the general release of "Way Down East" and that Fox does not intend to release "Over the Hills" for some time to come, and the indication that several of the prominent directors contemplate making at least one or two specials this year, has a tendency to make the exhibitor feel that he cannot afford to book his pictures for this year in the same manner that he did in 1920.

During the past year the system of laying pictures on the shelf was repeated and the exhibitors are endeavoring to arrange to book pictures so that this will not occur this year.

I covered most of the territory east of the Rockies, and I found that exhibitors in all of the territories I visited were inclined to favor the independent producer. A great many exhibitors had made money during 1920 with special pictures made by independent producers, but they complained that owing to their anxiety to assure themselves of the program service for 1920 they had overstepped the mark and booked more solidly than they should have. This necessitated in a great many cases laying pictures on the shelf to make room for independent productions which had greater box office values. While it is true that the exhibitors did make more money on the independent pictures than they did on some of the pictures they had previously booked, nevertheless the net profit was not as great as it should have been, owing to the fact that they were obliged to pay the film rental on the picture that had previously been booked.

This also affected the revenue of the independent exchanges, because in many cases a concession in price had to be made because of the fact that the exhibitor was compelled to pay for the two pictures booked for the same day.

I honestly believe that from the remarks that I have heard in almost every section of the country that the exhibitors will leave room for more independent subjects during the year 1921.

I am certain that all of the exhibitors throughout the country, no matter what the size of the theatre is or what the location may be, are firmly convinced that it is to their best interests to leave at least ten to twelve weeks of the entire year open to set in big specials that are made by independent producers from time to time, and those that are known among program organizations as "accidents" and which ultimately are released as specials.

As far as my personal observations are concerned, I am positive that the best interests of all will be conserved if the program organizations produce and release fewer and better pictures this year. I don't believe there is a program organization that didn't find at least one "accident" during the year 1920 that was finally booked as a special, and if this organization figures up in dollars and cents what it cost in cancellations on some other subject, or the amount rebated for adjustments, they would find if they had restricted their production activities so that they would not have had as many pictures to offer during 1920, they would be better off financially.

My recent trip confirms the impression that I received when I was at the Coast; that under the forced measures of turning out pictures on schedule, even the bigger organizations are compelled to offer to the public pictures that would not have seen the light of day if more time had been taken and fewer pictures demanded from the producing unit.

I visited about twenty cities on my last trip and I attended as many shows as possible, and from the attitude of the public as well as the criticism in the newspapers, I feel certain that the producers did not, during 1920 maintain the average standard of production that is necessary to satisfy the public and permit the industry to make the strides necessary to keep it in the front ranks of the amusement world.

Form Scenario Service Staff

Eve Unsell Heads Co.; Will Represent Publishers

WHAT is described to be an original type of service to the film industry, is contained in the announcement of the creation of the Eve Unsell Photoplay Staff, headed by Eve Unsell, one of the best known scenario writers in motion picture production. Miss Unsell resigned her position as a staff writer with the Famous Players-Lasky Corporation in order to found the company bearing her name and is president of the new organization. With it are associated as vice-president, E. J. Clode, Jr., son of the well known publisher, and Lester Blankfield, co-author of many of Miss Unsell's original stories, as secretary.

The Eve Unsell Photoplay Staff, Inc., according to announcement, offers to the trade a well selected group of trained writers who, under Miss Unsell's supervision, will undertake to write continuities, synopses, opinions and revisions of difficult sections of continuities already prepared, the building up of plot outlines, the rearrangement or alteration of stories for particular stellar parts, and in every other way supply a detailed personal service, extending to subtitles and editing of complete productions.

The Eve Unsell Photoplay Staff, Inc., simultaneously announces as its first two contracts with producers one for the preparation of six continuities for the Famous Players-Lasky Corporation, and another for the next six continuities for the First National star, Katherine MacDonald.

The organization will also comprise a book department designed to operate as an exclusive agency for prominent publishing concerns in disposal of the film rights of their books. This department is under the guidance of E. J. Clode, Jr., and Edna Garden, formerly of the Metro scenario department, and starts its active career with the representation in this manner of Harper & Brother and others, including E. J. Clode, Sr., and Thomas J. Watt.

In a statement covering the plans and policies of the Eve Unsell Photoplay Staff, Inc., Miss Unsell said:

"The average synopsis of a play or book written to indicate motion picture possibilities, is not a work of art, in the sense that art is a force which *reveals* the creator's expression. Rather, the average outside synopsis submitted to the editor *conceals* nine-tenths of the picture possibilities, often emphasizing the wrong points in the story and understating the climaxes and other impelling incidents.

"It is my purpose to supply such synopses for the consideration of producers as will convey faithfully a true, accurate, and well-balanced digest of the plots offered for decision, with every possible opportunity to permit the reader to visualize the story, our purpose being to go so far toward this aim as to include in the synopsis a few passages of the story in finished continuity-form



A scene from "Mystic Mush," the latest Hank Mann-Arrow comedy

Graphic Film Will Enlarge

To Release Other Pictures in Addition of Abramson Features

THE GRAPHIC FILM CORPORATION, INC., the New York Exchange, which has been the releasing agency of the production made by Ivan Abramson, announces an important change in its policy during the year 1921 and the future.

The Graphic Film Corporation exclusively handles the productions written and directed by Ivan Abramson, its president. The efforts of the company in 1921 will be marked by the fact that the Graphic Film Corporation in its New York exchanges will also handle other productions of merit. Several purchases have been concluded and arrangements have been made which will enable the exchange to issue a feature release every six weeks. Under no circumstances must this be considered a reduction in the efforts of Mr. Abramson regarding his own productions. It rather means a more intense and elaborate plan of effort on his part.

After carefully reviewing the situation, Ivan Abramson, director general of the company, has come to the conclusion that hereafter nothing but the very biggest kind of dramatic production shall occupy his time as author and director.

Herman Einhorn, head of the sales force of the Graphic Film Corporation, who is well known in the metropolitan district, announces the first release of the year, under his management, namely, Jack Lait's sensational drama, "Where Is Mary?" Jack Lait, now and for a number of years past, connected with the *Chicago Tribune*, is the author of the story which has been ably directed and splendidly acted. "Where Is Mary?" will be released January 15.

Staging Kineto Reviews

Hyman, of Brooklyn Strand, Wins Praise With Urban Productions

EDWARD HYMAN, of the Brooklyn Strand, who recently ran two Kineto Reviews in one program, thus describes the manner in which he presented "On Board the U. S. S. Idaho:"

"Running this picture at regular speed would only take us about ten minutes, but O Boy! what a hand it got! It offers a fine opportunity for military music and we keyed the picture to some snappy orchestrations, besides staging a prologue that introduced the picture in great style with a dandy song, "The Sea That Makes a Man a Man." This selection was sung by a basso soloist in the white duck summer costume of a sailor, in front of a drop representing the Brooklyn Bridge. It went over big. As the curtain closed on the Kineto picture everybody was ready for a smackin' Nor'eastern right over the decks of the Idaho battleship.

In staging "Dixieland," Mr. Hyman wanted to get away from the use of the "burnt cork" by the singers in the prologue. So he did not use any footlights and to throw the singers into a stronger silhouette, the cottonfield drop was lighted from behind.

One music critic remarked to Mr. Hyman that colored folks harmonized more beautifully than the whites; a remark which goes to show that when the staging is properly done no "minstrel black" is needed to get the desired effect.

Five singers gave the introduction to "Dixieland" with "Old Folks at Home," "Swing Along" and "Dixie."

Sherman Has Fine Casts

Well-Known Screen Personalities to Be Seen in Two Productions

NOTABLE casts will be seen in the first two of the Sherman Productions Corporation releases, "Man and Woman" and "Miss 139." Both pictures were said to have been produced with casts of eminent screen personalities and with the special object of giving to each character the fullest opportunity for development.

The charming Diana Allen who made her screen debut in the notable Maurice Tourneur picture, "Woman," plays the role of heroine in both productions.

Other notables in the cast include Gordon and Herbert Standing, members of the Standing family of actors. The former recently completed "The Foreigner," from the Ralph Connor story which First National is releasing, and the latter plays a prominent part in "The Cup of Fury," the Cosmopolitan production which Albert Capellani directed.

The other well known artists appearing in "Man and Woman" are Joseph King, John L. Shine, Edwin Sturgis, James Alling, Harry Millard and G. H. Carlyle.

In "Miss 139," the second of the Sherman releases, in addition to Miss Allen, the cast includes Marc McDermott, whose remarkable work in his triple role in "While New York Sleeps," the Fox Super-Special, won the widest comment as an example of screen acting almost in a class by itself. Eugene Strong, who played a prominent part in "The Undercurrent," the Guy Empey production which Select released, and Sally Crute, who played opposite Douglas Fairbanks in "Officer 666," and who is known to every old-time photoplay goer. Gordon H. Standing also appeared in this cast together with E. J. Radcliffe.

Charles A. Logue, who is author of both stories, directed "Man and Woman," while B. A. Rolfe, who as a producer has many screen successes to his credit, handled the megaphone for "Miss 139."

Wide Publicity for Star

Rubye de Remer, Arrow Star, Accorded Much Notice in Press

PROBABLY no other single individual in the motion picture industry has received as much publicity as Miss De Remer, the Arrow star, according to reports from that organization.

When Miss De Remer was selected by Paul Helleu, the celebrated artist, as being the most beautiful woman in America the story was syndicated through various newspaper syndicates in the United States with the result that stories about Miss De Remer and her pictures have appeared in over two hundred newspapers in the United States, in many instances on the front page. This publicity has been very widely spread and appeared in papers from coast to coast.

In addition to this publicity, the advertising department has succeeded in effecting tie-ups, with several national advertisers who will use Miss De Remer's photograph in their advertisements appearing in the magazines and newspapers in the United States during the coming year. This advertising will exceed more than one million dollars in volume, and as it will cover a period of a year will prove beneficial not only to the first run exhibitors but to the neighborhood houses as well. All this advertising will be in addition to the advertising being done by the Arrow for these pictures in the trade papers, which the Arrow feels makes them one of the strongest bets an exhibitor could possibly have.

Third Bill West Comedy

"He's in Again" Received by Joan Film from West Coast Studios

THE third two-reel Billy West comedy to be released by Joan to the state-right market has just arrived from the West studio on the Coast, and is entitled "He's in Again." It is stated by Joan that West's third comedy surpasses his first two—"Sweethearts" and "Service Stripes"—in the number of laughs per minute. "He's in Again" is a week behind schedule, which calls for the completion of one comedy per month. The reason it took five weeks to produce "He's in Again" is given by Billy West as the length of time to prepare the equipment and build the special sets necessary for the action of the comedy.

"He's in Again" is directed by Henry Kernan, who was engaged for an indefinite period by Joan to supervise the production of the remaining nine of the twelve two-reelers. Kernan was unavailable for the first two comedies, but has now been signed up by the West company. He has an enviable reputation as a comedy director, and is noted for an inventive mind.

The action of "He's in Again" deals with the perilous career of a tireless book agent, apparently endowed with nine lives. In his determination to make a sale he stops at nothing and nobody.

THE fourth Clara Kimball Young production released by Equity, "Midchannel," from the pen of Sir Arthur Wing Pinero, has just finished a run of four consecutive weeks at Chicago's first-run theatre, the Ziegfeld. One dollar admission was charged.

In addition to playing at the Ziegfeld, "Midchannel" also ran two weeks at the Castle theatre, the first of which corresponded to the last week of the Ziegfeld run. The circuit of Lubliner and Trinz also booked the picture for all its theatres.

The total attendance at "Midchannel" during its Ziegfeld run of four weeks was approximately 48,000 each week, or 192,000 altogether, states Equity. The total at the Castle was 56,000 for the two weeks, the Castle being smaller than the Ziegfeld.

Bud Duncan Series May Set Reelcraft Record

The new series of single reel comedies being released to the trade under the brand name of Bud and His Buddies, featuring the well-known diminutive comedian, Bud Duncan, promises to establish a new record for the Reelcraft Pictures Corporation, states that company.

This series has been extensively advertised through the various trade papers for the past six months, and the numerous Reelcraft exchanges have made a selling drive on the pictures, with the net result of the biggest advance sale of contracts booked in the history of Reelcraft. Present indications point to a new high record for any single reel release in the number of theatres which the new series will be exhibited.

The new series will be released one a week from the distributing exchanges of Reelcraft.

Press Book is Prepared for "Cowboy Jazz"

S & E Enterprises has prepared an unusual campaign book for the benefit of the state right exchanges who are exploiting their two-reel Western production, "Cowboy Jazz."

The "Cowboy Jazz" Campaign Book contains a series of stories for newspaper use; several single and double column cuts, and a specially prepared campaign to assist the exhibitor in tying up this picture with the various Elk lodges in each territory, "Cowboy Jazz" having been made under the auspices of this fraternal order.

"Cowboy Jazz" press sheet also carries an endorsement of the picture from Lee Goldberg, of the First National Exhibitors' Circuit of Louisville, Kentucky, which organization is distributing this picture for Kentucky and Tennessee.

GREATEST SINGLE REEL IN FILMLAND
"Screen Snapshots"

Wide Exploitation for "Hush"

Equity Busy Preparing Big Campaign on Young Production

THROUGH an arrangement reached this week between the Equity Pictures Corporation and the nineteen franchise-holders of the Clara Kimball Young productions, an exploitation campaign of big proportions will be inaugurated on this Young release. Plans are now being drawn up for the campaign, including advertising and publicity, on a big scale.

This campaign has been undertaken by the common consent of Equity and its franchise-holders, it is announced. The title of the production has already been declared to be one of the catchiest in motion picture history. The fundamental reason for embarking on a nation-wide drive on "Hush" is the suggestiveness of the title, Equity states. It was felt that a name like "Hush" should not be disregarded and treated in an ordinary fashion. Accordingly, a series of teaser-ads that promise to create a sensation and to arouse suspense to a high pitch have been conceived by the Equity staff. Nat Rothstein left this week for Detroit, where "Hush" will have its first run at the Madison theatre to test the advertising campaign.

In addition, "Hush" will be given extensive exploitation and publicity. Though there are some ideas suggested in the "Hush" campaign book, the Equity exploitation staff has prepared many more, planned to fit any town or city, and every grade of theatre. The exploitation is of a high-class calibre, and possesses nothing of the sensational and the bombastic, Equity states.

The publicity specially drawn up on "Hush" will play the most important role in this campaign. Special articles on dress, fashions, and other subjects of appeal to the motion-picture fan are being written and a new set of photographs of Miss Young in effective poses have been ordered for the purpose.

An artistic prologue, giving full directions as to music, cast and setting is now being outlined. A tie-up with department stores with a view to featuring the gowns displayed by Miss Young in "Hush" is also being effected. Various national chain stores whose product lends co-operation with the showing of "Hush" are being approached on a national tie-up.

The link between the Equity exploitation staff and the first-run exhibitors throughout the country who will show "Hush," will be the Equity staff. It is planned to send Equity exploitation men in every large city, to personally direct the campaign on "Hush" and to cooperate with the franchise-holder and the theatre. The box-office record of "Hush" thus far was beyond expectation, Equity states. In Boston, for example, "Hush" played to a large crowd last week at the Park theatre.

The extensive campaign on "Hush," it is estimated, will make that Young production the most successful of any thus far released.

The Benefit of Fewer Pictures

Exhibitors Will Turn to Independent, Says W. E. Shallenberger

W. E. SHALLENBERGER, president of the Arrow Film Corporation, in commenting on an article appearing in one of New York's morning newspapers in which great stress was laid on the fact that the national distributing and producing organizations were curtailing their production and planning to release a great many less pictures during 1921, stated that he did not consider this would be a serious matter for the exhibitors throughout the United States.

He stated that while this would undeniably lessen the number of features available through national releasing organizations it would not injure the exhibitors for the simple reason that the exhibitors would be able to secure just as good pictures and just as many of them on the independent market as he has been in the past from the program houses. Mr. Shallenberger further stated that this would be met and overcome by the independent producers and distributors.

In his opinion it is only logical development of the independent producers, distributors and exhibitors. It will undoubtedly mean the entrance of many producing companies who will release on the independent market and it will, beyond all question, mean a tremendous increase in the volume of business of the States Rights distributors throughout the United States. Exhibitors will turn more and more to the independent distributors and there is no question but what this increased volume of business is merited by the independents for years past they have battled courageously against heavy odds to make their way in the field, starting from the time when it was extremely difficult to get a good motion picture for independent distributors up to the present date when the pick of the finest motion pictures are offered on the independent plan, the States Rights buyer has never lost heart but has continued to consistently work for a condition which has now come about, that is, the absolute open market whereby an exhibitor can book such pictures as he feels are suitable to his house without letter hindrance, without being forced to take a number of mediocre pictures to go along with one good one, but simply choose his product and give his patrons the best of entertainment.

Mr. Shallenberger is most optimistic over the situation and states that as further evidence of Arrow's faith in the bright future of the independent producers and distributors they are adding additional representatives to their organization and spreading out in many ways rather than curtail. Last week saw the appointment of two new special representatives to the Arrow organization in the person of Mr. Thomas Curran and Mr. C. M. White, and every week sees increased activities in the Arrow organization.



Billy West, in his third two-reel comedy for Joan, "He's in Again"

Attractive Features in New "ScreenSnapshots'

Each issue of "Screen Snapshots" has met with such approval with the moving picture public that it has definitely taken its place with them as the movie magazine of the screen, states John Cohn of the C. B. C. Film Sales Corporation, who is producing this single reel movie "fan" magazine in co-operation with Louis Lewyn on the Western Coast.

"Screen Snapshots" No. 17 is bigger and better than ever in its variety of subjects. Here we have one of the greatest comedians, Will Rogers, at work and also at play and it certain' is a subject that everybody will like," continued Mr. Cohn. "Everybody of importance in movieland attending the Los Angeles speedway motor races, and showing humorous and serious situation with Charlie Ray, Wallace Reid, Bryant Washburn, Douglas MacLean, Betty Compson, Tom Mix, Earl Williams and his wife, H. B. Warner, Frank Keenan and his wife, Herbert Rawlinson, Eileen Percy and Sessue Hawakawa is another big feature; how animal actors act during their leisure moments is not only instructive but has some very humorous bits intermingled with it; Director Jack White burning a country hotel to get a little laugh is one of his coming comedies; and a day spent with Bessie Love in her California home are other features.

Canyon Star in N. Y. for a Vacation

Franklyn Farnum, who has appeared in a fifteen-episode serial, "Vanishing Trails," in several two-reel Westerns, and in a series of six five-reel Western productions, arrived in New York, bringing with him the first print of his latest picture, the "Hunger of the Blood."

This production will be followed by two more in which Mr. Farnum will be starred. While in New York he was the guest of Joseph M. Goldstein and Jack Weinberg of the Canyon Pictures Corporation, which is distributing all of the productions starring Mr. Farnum.

Personal appearances of Mr. Farnum at the main theatres in the different territories while on his way back to the Coast is under consideration. In speaking of conditions on the Coast, Mr. Farnum said that while production is rather quiet at present, he expected that the next sixty days will see a marked change in the condition for the better.

Nick Carters Released

The first release of the Nick Carter series entitled "A Cry at Midnight," starring Tom Carrigan as Nick Carter, has been released throughout the New England territory by the Eastern States Film Company, announces Broadwell Productions, producers of the series. First showings were made at Worcester, Mass., to capacity houses and caused a sensation. The Worcester exhibitor booked the series solid and closed for two weeks' run on the first release.

The Apollo Trading Corporation of New York City controls the foreign rights for the entire world, releasing immediately in British Isles and Belgium, it is announced.



One of the many thrilling moments from "Fantomas," the new Fox serial

Equity Production in First Run Houses

Word has just arrived at headquarters from the South and Southwest, Equity announces, that "Keep to the Right" to date has been booked in sixteen first-run houses of Georgia, nine of Alabama, twenty-one of North Carolina, eighteen of South Carolina, seven of Florida and five of Mississippi, through the Salley Film Co. headed by Frank Salley, who bought the rights of distribution of this Taliaferro feature for those states. In addition, J. E. Pearce, of Pearce Films of New Orleans, reports that he has secured sixteen first-run openings in Louisiana and thirteen in Kentucky.

Levey Showing Jan. 12

The Harry Levey Service Corporation announces the premiere showing of their educational picture, "The Porcelain Lamp," at the Strand theatre, Broadway and Forty-seventh street, New York City, on Wednesday, January 12, at 10 a. m. The showing is private, invitations being issued to prominent men in the automobile and travel industries as well as to city officials, the Secretary of State and prominent exhibitors.

"The Son of Tarzan" Breaking Records

"The Son of Tarzan," the jungle serial which has been distributed in the states right market by David P. Howells, has broken house records in many theatres, announced the distributors.

The fact that is pleasing exhibitors in the few territories in which it has been released, it is announced, is that the attendance for the second and third episode is far greater than that for the first.

This is said to be quite unusual for a serial, owing to the fact that extraordinary exploitation is used to bring the crowd in for the opening and the usual practice is that there is a distinct falling off in attendance for the succeeding episode.

Changes Reported Among Albany Managers

Uly S. Hill, who succeeded Ed. Hart as manager of Harmanus Bleecker Hall, Albany, N. Y., over four years ago, has resigned to become manager of Albany's newest motion picture theatre, the Mark Strand. Joseph Wallace, manager of Proctor's Grand and Leland theatres, has been appointed general manager of the Proctor theatres in Albany. His brother, John J. Wallace, has been appointed resident manager of the Harmanus Bleecker Hall.

Film Version to Break 20 Years Stage Record

That the film version of the old stage success, "The Parish Priest," will break the record of the show in one short season is the contention of Herman J. Garfield, in spite of the fact that the drama has twenty years of performances to its credit and is still playing.

Mr. Garfield states that the film version of "The Parish Priest," with a hundred prints in use, can play in more theatres in three months than the stage version could take care of in twenty years.

The Following Sales Are Reported in the Independent Market

"The Devil's Angel" (Clark-Cornelius Corp.) to Benjamin Weiser and Co., for New York State, except Albany and Buffalo.

"The Devil's Angel" to Jolver Exploitation Service of New York City for Buffalo and Albany.

"Love's Battle" (Climax Film Corp.) to Benjamin Weiser and Co., for New York State, except Albany and Buffalo.

"The Fighting Kentuckians" (Fidelity Pictures Co.) to Merit Film Co., for Western Pennsylvania and West Virginia.

"The Fighting Kentuckians" to W. I. Film Service of Indianapolis, for Indiana.

"The Fighting Kentuckians" to Security Pictures, for Illinois.

"The Fighting Kentuckians" to C. O. Brokow, of the Merit Film Co., of Detroit.

"The Fighting Kentuckians" to Ludwig Film Co., of Minneapolis.

ALLAN DWAN, member of Associated Producers, is busy tying up the ends of 1920, and gathering up the reins of 1921, for he is finishing the picture and starting another. The last scenes of "The Perfect Crime," which he started only a few weeks ago, are being "shot" and the earlier scenes in the cutting room, while the busy director-producer is preparing the script for a new picture which he will start to work upon immediately.

"The Luck of the Irish" and "The Forbidden Thing" were two of the most successful photographers of the past season and others which showed the big things of which Dwan is capable were "The Scoffer" and "In the Heart of a Fool."

Kelley Soon to Start on Selling Trip

In response to the demands from state rights buyers all over the country who are interested in the first Sunrise Pictures Corporation release, "The Price of Silence," starring Peggy Hyland, General Manager Winfield F. Kelley will begin a swing around the country during the week and expects to be away for at least five weeks. Mr. Kelley had originally planned this trip last week, but business pressure in the home office forced him to cancel his trip.

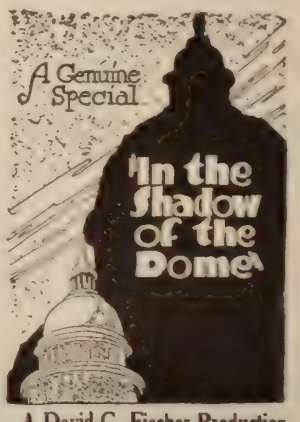
Mr. Kelley will take several prints of the picture with him and will probably close on several of the territories where deals have been pending for the last few weeks.

"Movie Chats" Are Popular in England

The distributing agency which handles Charles Urban's Movie Chats in Great Britain, Butcher's Film Service, Ltd., with headquarters in London, has recently forwarded to Mr. Urban some correspondence which has come to them from exhibitors in their territories. One of these letters reads: "I wish to congratulate you on securing the most entertaining pictures ever shown. Patrons say they could sit and watch them all night, and so could, yours faithfully,

F. B. Day.

That letter is only one of many.



A David G. Fischer Production

THE W. W. Hodkinson organization announces that the release date of "The Breaking Point" has been advanced to February 6. It is also announced that the release of "Partners of the Tide" has been changed to February 20.

Bessie Barriscale is starred in "The Breaking Point." Her support includes Pat O'Malley, Ethel Gray Terry, Wilfred Lucas, Walter McGrail and Eugenia Besserre. The picture, which was adapted to the screen by H. H. Van Loan from a story by Mary Lerner, is described to be a gripping story of mother love and wifely sacrifice.

"Partners of the Tide" is the second Irvin V. Willat independent production. It is a picturization of Joseph C. Lincoln's sea story.



Two scenes which show the pastoral beauty and remarkable photography in Mary Pickford's latest picture for release by United Artists, "The Love Light"

"Behold the Man" on Broadway

"BEHOLD THE MAN," an adaptation of Pathe's feature, "The Life of Our Saviour," will have a Broadway run. This information is contained in an announcement from Pathe, stating that the production will open at the Apollo theatre on West Forty-second street, on January 9, and that the presentation will be repeated for a series of Sundays.

Elaborate arrangements for presenting "Behold the Man," in the settings its story demands, have been made, and according to the announcement an unusual musical accompaniment will be a feature of the presentation. This setting will include an augmented symphony orchestra and renowned vocalists, who will render a musical program of carefully selected numbers chosen to synchronize with the production, states Pathe.

Among the soloists are Harriet Lark, colorature sorano, and Tlda Arlando Boyer, baritone. A chorus has been specially chosen from the New York Opera and Oratorio Society, many of whom are soloists themselves. Among the song numbers to be rendered will be "The Holy City," the Prayer Scene from "Cavalleria Rusticana," "Oh, Holy ..ight," the "Hallelujah" chorus and other selections from "The Messiah" oratorio. George Martens, who was selected to interpret the incidental music which was chosen from the great masters, will also conduct the orchestra.

"Behold the Man!" in the new form is a vast improvement over the original production of "The Life of Our Saviour." To begin with, it is supplemented now with a modern episode showing a mother telling her customary bed-time story from the Bible to her little son and daughter. This lends a plausible reason for the appearance of the main story "Behold the Man!" It not only adds a great degree of human interest to the chief theme but also builds it up much stronger than it was originally. By this means the picture in its entirety becomes an entertainment of rare value with an appeal to any spectator, whether familiar with the Bible or not. At the same time it loses none of the reverential beauty and sentiment, says the Pathe statement.

Assistant-Director Is Cast as "Tramp"

Arthur Maude, co-adapter to the screen of "A Message from Mars," the forthcoming Maxwell Karger production starring Bert Lytell, recently stepped out of his role as assistant to Maxwell Karger, who is personally directing the picture, to play the part of the tramp in a scene opposite Bert Lytell.

Mr. Maude donned the costume of a tramp and appeared with Mr. Lytell in a poignant scene portraying the gradual change that takes place in the heart of the selfish young scientist, Horace Parker.

Al St. John in a Melodrama Burlesque

The latest Sunshine Comedy released by William Fox is "The Slicker," with Al St. John, the limber comedian. In this latest comedy Al St. John has hit upon a theme that certainly looks like a big winner. Nearly all theatre-goers like to see a genuine melodrama occasionally—and they also enjoy a burleque of the melodrama. That is what "The Slicker" is—the old-time sere and yellow drama treated in a comedy vein.

Lesser Corrects Error

Irving Lesser, general manager for the Western Pictures Exploitation Company in Los Angeles, and who is now in New York, desires to correct a statement that appeared in the trade papers which announced that "The Toreador," the Romayne super film company's production, was distributed through California, Nevada, and Arizona by the All Star Features Distributors.

The above statement, which appeared in both Lesser advertisements and general reading notices is an error, as "The Toreador" is distributed in the above mentioned territory by the Clune Film exchange of Los Angeles and who have had charge of distribution for same for many months.

Big First Runs for "The Devil"

"THE DEVIL," a screen version of the play that was the sensation of two continents, in which the Associated Exhibitors, Inc., will bring George Arliss to the screen, will be exhibited in virtually all the theatres controlled by the interests directing the Strand, New York. It is in the latter house that the world premiere of "The Devil" has been slated for January 16.

Moe Mark, head of the Strand organization, last week booked the Associated Exhibitors special, in addition to the Strand, New York, and the Strand, Brooklyn, for the following houses: The Strand, Worcester, Mass.; Mark Strand, Lynn, Mass.; Rialto, Newark, N. J.; Strand, Syracuse, and Mark Strand, Albany.

Preparations for the premiere at the New York Strand continue apace. Probably no other picture that has ever graced the Strand screen ever received the exploitation that will support "The Devil" presentation, declares a statement from the Pathe headquarters.

The advertising campaign will be inaugurated in the newspapers a week before the opening on Sunday, January 16. New York also will be posted with the most attractive twenty-four sheet Pathe has ever issued, it is stated.



George Arliss in the title role of "The Devil," an Associated Producers production released by Pathe and scheduled for the New York Strand soon

An innovation in motion picture exploitation will be inaugurated in a conception of an electric light flashing sign box, alternating in colors, about three feet long and two feet high. These boxes can be placed in lobbies, in store windows, where they make wonderfully attractive displays and can be attached to any form of electric current.

The sign on "The Devil" shows the Satanic figure of George Arliss, which at the first flash is displayed in red, then in green, and then in yellow. Far different than any sign of a similar nature ever attempted, these on "The Devil" gain attention because the kaleidoscopic color changes give life to the figure of Mr. Arliss and consequently command the eye of the passerby.

IT IS announced that the Sammy Burns Comedies, Inc., will make twelve new two-reel comedies in the near future, all of which will feature Sammy Burns. They are expected to be started on January 15, under the direction of B. Bech. Releasing plans will be announced later.

EVERYBODY KNOWS "The HALLROOM BOYS"



Pauline Frederick plays the leading role in "The Mistress of Shenstone," a Robertson-Cole super-special

Special Stunt for Premier

Sings on Transcontinental Phone as "So Long Letty" Opens in West

WHEN the Western premiere of "So Long Letty," Robertson-Cole release, took place at the Kinema theatre, Los Angeles, Earl Carroll, the composer of the musical score of the musical comedy, "So Long Letty" in New York, sang over a four thousand mile telephone connection the verse and chorus of the famous song of "So Long Letty." At the Los Angeles end of the line was placed a voice magnifier which amplified the tones brought by the wire from New York City four thousand miles to the Los Angeles theatre. There the crowd, which was assembled for the premiere of the Robertson-Cole comedy-drama, heard Mr. Carroll's voice.

"So Long Letty" was produced in the West by Mr. Morosco from a one-act sketch first put on by Elmer Harris. It attained tremendous popularity on the Pacific Coast and was then sent to New York where it began another triumph. It was on the stage altogether several years. The initial popularity won by "So Long Letty" on the Pacific Coast has been taken advantage of by the Robertson-Cole branches in the West, for there "So Long Letty" has been going enormously, according to a statement from the Robertson-Cole home office.

At the Rivoli theatre in Portland, Oregon, "So Long Letty" was a decided success. It played the Strand theatre, in San Francisco to a very large business. In the South also it has been going very well.

Al Christie, known widely for his work as a producer and director of comedies is responsible for "So Long Letty," which Robertson-Cole released as a super-special production, Walter Hiers, T. Roy Barnes, Grace Darmond and Colleen Moore playing leading roles in the picture.

Santschi Series in Demand

First of Western Series Has Been Set for Release for January 23rd

A CRYING need for Western dramas of the type Tom Santschi has produced for Cyrus J. Williams, and the first of which Pathe will release on January 23, is apparent from the tremendous bookings already recorded on this series, declares a statement from Pathe's home office in New York.

"Beyond the Trail," a production with a strong human appeal, and some of the most beautiful backgrounds ever seen upon a screen, inaugurates the Santschi series, announces the Pathe statement. This feature is emblematic of the entire Santschi series.

It was Arthur S. Kane who arranged with Pathe for the distribution of the Santschi productions. At the time negotiations were in progress, Mr. Kane vowed the pictures were the finest of the Western type he had ever seen. Mr. Kane's judgment was quickly verified when "Beyond the Trail" was screened for the first time in the Pathe projection room. The personal popularity of Tom Santschi undoubtedly has led a considerable number of exhibitors to book his Pathe features. Always associated with the great outdoors, because of his powerful build, his breezy manner and his appealing countenance, Santschi has appeared in some of the screen's foremost offerings.

Now that he has become a star in his own right, he will receive the tremendous exploitation that he has won by his clean-cut performances in other productions, it is stated.

While Santschi has been accorded the dominant role in each of the Pathe series, he is supported by a cast of competent players. As a consequence, each picture is said to be an evenly balanced product, surrounded by atmosphere that will have powerful appeal for audiences

Perret Picture a Success

"The Empire of Diamonds" Meeting With Success, Reports State

"THE EMPIRE OF DIAMONDS," the Leonce Perret production which Pathe is releasing is meeting with marked success throughout the country. This picture makes the twentieth screen success which the greatest of French directors has made since entering the motion picture field.

The picture won praise from the reviewers of the trade papers when shown prior to release and its success was then predicted. Full credit for the excellence of the production was given to the direction of M. Perret, and his selection of the cast.

It has the distinction, it is claimed, of being the first picture to be produced abroad with an all-star American and French cast, which included such players as Robert Elliott, who will be remembered for his splendid work in the Fox super production, "Checkers," and who appeared in another Perret production entitled, "Unknown Love," Henry G. Sell, who also appeared in one other Perret production, "Twin Pawn," Leon Mathot, one of the best known French leading men who was featured in the French screen version of "The Count of Monte Christo."

Others in the cast who contributed to its great success are Lucy Fox, Jacques Volnys, Laurent Morals, M. Mailly and Ruth Thorpe.

The exteriors of "The Empire of Diamonds" were all made at their original locales and many points of interest in London, Le Havre, Paris, Nice and Monte Carlo are included.

Another big special production, "A Race for Millions," directed by M. Perret, will be ready for release in the near future.

Ray's Latest Set for Feb. 7

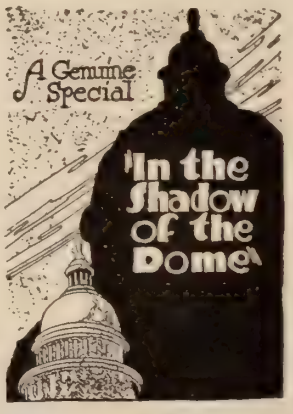
First National Announces Release Date of the "Old Swimmin' Hole"

"IT'S as big a thing in celluloid as Riley's poem is in literature." This is the valuation placed upon Charles Ray's picturization of the Hoosier poet's classic, "The Old Swimmin' Hole," by Charles L. Edson, well known versified and newspaper paragrapher.

Mr. Edson was one of a party that had a pre-view this week of this fourth indepndently-produced picture of Mr. Ray's, in which the star is presented by Arthur S. Kane for First National release. The release has been set for February 7.

Ray is "just boy" in "The Old Swimmin' Hole," a natural, red-blooded, barefoot American farm kid, the type in which a host of his admirers likes him best. One respect in which the picture is unique is the absence of any connected story, just as in the Riley poem itself. It shows merely a procession of days, not necessarily in sequence, in a normal country boy's life. Ezra (Ray) fishes and swims, runs thorns in his feet, practices his prowess with a slung-shot to the discomfiture of his own hand rather than of the bird at which he aims; trades his tops and string for a candy heart, inscribed "I Love You," which he bestows upon the fair object of his heart's desire; steals apples from a temptingly convenient orchard, barely eluding the watchful farmer, and, unable to hold in permanent confinement the white mouse which he takes to school concealed beneath his shirt, is victim of a severe chastisement in which the teacher's ruler is the instrument of torture.

The verdict of the audience at the pre-view was that Joseph de Grasse had done masterly work in the direction, George Rizard in the photography, and Bernard McConville in the adaptation of the poem for use on the screen.



A David G. Fisher Production

"Devil's Angel" Booked Big in Philadelphia

What is considered an unusual series of bookings was consummated by Jay Emanuel of the Royal Pictures, Inc., of Philadelphia, on "The Devil's Angel," starring Helen Gardner, which the Royal Company purchased for Philadelphia territory from the Clark-Cornelius Corporation who is distributing this subject on the state right market.

Mr. Emanuel succeed in booking for theatres during the first week he had the picture for a total rental of $2,500, announces the distributor. In view of the fact that this does not include as a first run one of the big Philadelphia theatres, it is believed that this is an unusual record for any picture. The first run of this production in the Philadelphia territory was played in a town of 20,000 population.

Mr. Rollo, secretary of the Clark-Cornelius Corporation states that the picture has sold more rapidly than any subject he has ever handled on the states right market.

Equity Pictures Corporation

During 1921 Will Distribute



The Big Five

Clara Kimball Young

Productions

Enumerated and described on the following pages

The Big O



Never so exquisitely beautiful—
Never so gorgeously gowned—
Never so romantically charming—

Clara Kimball Young Productions

THE first of the Big Five Clara Kimball Young Productions to be presented during 1921 is "HUSH" already released and setting a new standard in finer pictures for the New Year. It is another "hit" by Sada Cowan, whom you remember as author of "Why Change Your Wife."

The second of the Big Five Clara Kimball Young Productions will be "STRAIGHT FROM PARIS" another Sada Cowan story, which as the title suggests will be clever in the extreme, presenting Miss Young as a fascinating milliner from New York.

The third production will be "CHARGE IT" an absorbing tale of what happens to a woman who forgets the value of money.

The fourth production has for its working title—"TRY AND GET IT," a photodrama that will sparkle with those qualities that guarantee S. R. O. crowds.

The fifth production has for its working title—FASCINATING LUCILLE FROM MANHATTAN," a picturization of the high lights of N.Y.'s millionaire swells.

We advise exhibitors in every part of the country to sign up for these five big pictures for they will present Clara Kimball Young at the very zenith of her career.

EQUITY PICTURES CORPORATION

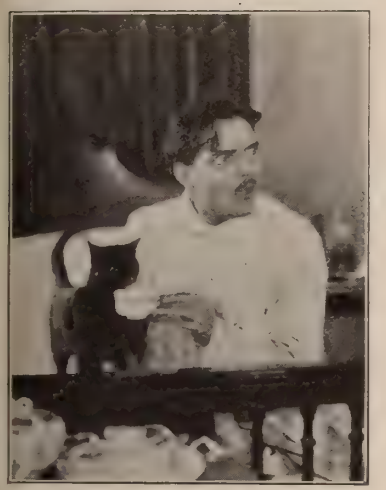
AEOLIAN HALL, NEW YORK


To Theatres Playing
Clara Kimball Young Productions
During Nineteen Twenty-One
* * * * * *
FOR each of these Big Five productions there will be provided high class exploitation matter prepared by the highest salaried experts in the business. This exploitation will be of a new and different character, devoid of theories. Replete with practical money-getting ideas.
* * * * * *
Arrangements are now being completed whereby these pictures will be exhibited in the offices of all Equity Franchise Holders so that first run theatres and others will be able to view each production and perfect plans for exploitation and exhibition accordingly.
* * * * * *
Equity Franchise Holders in all important cities will co-operate with theatres exhibiting the Big Five Clara Kimball Young Productions so that the full measure of value of the exploitation prepared may be obtained. We direct especial attention to the importance of communicating with your local Equity Franchise holder now for these forthcoming Big Five productions.
* * * * * *
Equity Pictures Corporation
Aeolian Hall, New York
NOR RANDALL

ADVANCE VIEWS OF COMING ATTRACTIONS

Live News From Producers

WHAT THE MAKERS SAY ABOUT PICTURES



Max Linder in "Seven Years' Bad Luck" a Robertson-Cole super special

Two Metro Companies to Go to North

Two Metro producing companies—one starring May Allison, the other Alice Lake—will venture into the regions of deep snow and icebergs within a short time for the shooting of big scenes for forthcoming productions.

"Big Game," Miss Allison's picture, requires a setting in the Canadian woods. Practically all of the supporting company participating in the Allison photoplay, including the technical staff and scenario writers, will take the trip to the snow country.

"The Woman Who Went Away," a thrilling tale of the Arctic ice fields, from the pen of John Fleming Wilson, will take Miss Lake and her company much farther North as icebergs, blizzards and at least one ocean wreck are required in the telling of it.

ON March 5, "While New York Sleeps," the Fox Film Corporation's big episodic spectacle of metropolitan life, will complete the sixth month of its run since release, and according to information from the Fox offices the tremendous success that greeted the drama just after its first showing has not abated; rather, it is declared to be still gaining in popular favor as it nears its half-year mark.

The Fox offices are predicting a full year's showing of the production. This is based on the fact that the demand has not begun to be filled, and exhibitors in remote sections of the country who have expressed a desire to play the attraction continue to write in for bookings, it is stated.

Endorse Accuracy of Sets

Mid-Victorian Settings Faithfully Reproduced, Say British Authors

"JUST like thousands of homes I've seen in the North of England," said W. Somerset Maugham.

"A perfect reproduction of the architecture and interior decoration of England in the Mid-Victorian period," agreed Edward Knoblock.

In such manner did the two British dramatists set the seal of their approval on the English settings of "Sacred and Profane Love," the Arnold Bennett novel and stage play in which Elsie Ferguson appeared on Broadway and which is now being translated into film at Los Angeles by Paramount under the direction of William D. Taylor. Miss Ferguson is starring.

"Every feature of the home of Carlotta and her aunt are absolute perfection," said Mr. Maugham, who is in Hollywood on a trip around the world. "Where the play could only show part of the interior—here we have the garden with its brick walls, green gate and knocker, hollyhocks, asters, forget-me-nots, etc., all in prim, carefully tended plots. In the rooms there are the quaint china slippers, pewter birds and knick-knacks of endless variety—all displayed on the red and black plush of the period."

And in the corner, to cap the climax, an old lace-covered lamp!

"It's England in the heyday of its old-fashioned precise, delightful rusticity," chimed in Mr. Knoblock. "Every person of English birth will appreciate the great pains which have evidently been lavished to make this production absolutely true to type."

Mr. Maugham's praise is even more significant, being absolutely unprejudiced. The latter author came to the Paramount studio merely as a sightseer, being on his way around the world.

"In fact," he said, "I have never before seen a motion picture in the making and the wonderful completeness of the work is amazing to me."

Busy Outlook for Universal

Schedule for Coming Months Will Keep Units Constantly at Work

AS a result of President Carl Laemmle's recent visit to Universal City activities at the vast studios have taken on more vigorous life and production is not only at a high pitch now, but promises to continue at capacity for months to come, it recently was announced by Universal.

Priscilla Dean, who recently finished "Outside the Law," produced by Tod Browning, has begun on "False Colors," an adaptation by Lucien Hubbard and Doris Schroeder of a story by Edwina Levin. Stuart Paton is directing the production.

As soon as Harry Carey finishes his current feature, "If Only Jim," based on Philip V. Mighel's story, "Bruvver Jim's Baby," he will begin on "Everybody for Himself." It was written especially for the western star by George C. Hull. Jack Ford returns to Universal to produce this photoplay.

Frank Mayo, who is now engaged in filming "Colorado," adapted from the famous stage play by Augustus Thomas, will next appear in an original story of the snow country, "Blood Brother to the Pines," by J. G. Hawks.

Douglas Doty has written a story especially for Carmel Myers. It is called "The Dangerous Moment" and will be played by her as soon as she returns to the coast from a short vacation. When Edith Roberts has finished her present photoplay, "The Fire Cat," produced by Norman Dawn, she will appear in "Three at the Table," adapted from a magazine story by Bennett Cohen.

For the use of Gladys Walton, Universal has secured John Colton's fascinating comedy drama, "The Bobbed Squab." "The Girl and the Goose," a story by Emma Bell Clifton, has been secured as a vehicle for Eva Novak after she has finished her current feature, "Plain Folks," being produced by Leo McCarey.

Special 24 Sheet for Kerrigan Picture

The W. W. Hodkinson Corporation has prepared for the exhibitors in conjunction with "The Coast of Opportunity" a twenty-four-sheet of special interest and drawing power.

"The Coast of Opportunity" is J. Warren Kerrigan's newest release.



Eddie Barry in "Nobody's Wife," a Christie comedy released by Educational Exchanges

What One Author Owes Nick Carter Tales

Arthur B. Reeves, writer of the Craig Kennedy stories, gives to the Carter tales credit for some of his earliest efforts in detective fiction. He wrote Arthur Tarshis, Pioneer's director of publicity and advertising, as follows:

"Do you know that all the great present day American writers of detective and mystery stories owe a great debt to Nick Carter? Mary Roberts Rinehart has been quoted as confessing that she derived her first inspiration from reading Nick Carter stories. I have heard scores of other writers make the same generous appreciation of the debt they owe our old friend Nicholas."

JOSEPH M. SCHENCK, President of the Norma Talmadge Film Company, has obtained the services of Herbert Brenon to direct Norma in "The Passion Flower," and other productions, and to act in a supervisory capacity for future Norma Talmadge Productions.

"In extending my New Year's greetings to exhibitors and the public, it gives me exceptional satisfaction," says Mr. Schenck, "to make this announcement of Mr. Brenon's affiliation with me. In no other way could I give a better assurance of my earnestness in promising bigger and better productions for 1921, than ever before."



Charles Hutchison, star of "Double Adventure," the Pathe serial to be released January 23

'Double Adventure" to Head Serial List

Accorded the honor of first place on Pathe's serial program for 1921, "Double Adventure," the stunt thriller starring Charles Hutchison, continues to take a leading place among the most active subjects booking at Pathe branches; and as the date of release, January 23, draws near increasing demand is reported to prevail among exhibitors long identified as serial showmen and those who formerly did not include the episode plays in their billings, declares a statement from the Pathe headquarters.

The scenario and editing department of Pathe has completed the titles for the episodes and the list of fifteen chapter titles is as follows: Episode One, "On the Trail of Fate;" Two, "The Harbor Bandits;" Three, "Hearts of Stone;" Four, "The Gun Runners;" Five, "The Rebel's Nest;" Six, "Trouble Trail;" Seven, "War in the Oil Fields;" Eight, "The Grill of Hate;" Nine, "The Black Whirlpool;" Ten, "The Devil's Bargain;" Eleven, "The Danger Ledge;" Twelve, "Hazzard Heights;" Thirteen, "By Air and Sea;" Fourteen, "The House in the Canyon;" Fifteen, "The Wages of Crime."

Views of French Loan Drive in Fox News

The first pictures to reach America showing the spectacular advertising campaign used by the French government and banks to put over France's Sixth National Loan are in Fox News, Volume 2, No. 25, the current issue. The French people adopted American advertising methods, and even improved on these in some directions.

Huge posters, designed by the country's most famous artists, met the eye on every street. Pretty girls, dressed in every sort of costume from crinoline to Hula Hula skirt, from poke bonnet to harem veil, paraded the boulevards. Fox News gives a comprehensive picture of the whole campaign, providing a feature of interest to all classes of theatre-goers.

The current issue of Fox News is wide in scope and full of real punches. It contains newspictures from all parts of the world.

Rothacker Dinner a Success

Optimism for Future Reflected in Speech of Watterson Rothacker

THE annual New Year's dinner of the Rothacker forces in Chicago is reported to have been a decided success. Old General Optimism was the guest of honor. The dinner, which was held at the Edgewater Beach Hotel, was attended by Chicago members of the Industrial Division and by the Chicago laboratory executives and their assistants. F. G. Conklin, manager of the Eastern Industrial Division, came from New York to be present.

Speeches being barred, there was no toastmaster but Watterson R. Rothacker volunteered to act as timekeeper to assure that when any one arose to say a few words he made it short and snappy to the limit of three minutes.

Mr. Rothacker set a good example by making his own talk short.

"Again we get together," said the pioneer in the practical pictures field, "and again we see new faces around the table. To me the most gratifying part of the business is the increase of my fellow workers and the pleasure of working side by side with my business associates. It was not so many years ago that only two plates would have been set at an annual dinner of the Rothacker organization.

"A number of us will be going to Los Angeles in a few weeks to attend the formal opening of our Coast laboratory. London will furnish the site for our third laboratory and the fourth plant in New York is no myth.

"The Chicago laboratory in 1920 set a real pace for future laboratories to keep up with. The Chicago plant turned out the largest footage in its history, while the quality of 1920 prints was such as to win the praise of our customers. Still we are not satisfied and intend in 1921 to raise the quality to an even higher plane. Our 1920 quality and service was made possible only by the loyalty and earnestness of my associates.

"At the dinner a year ago, we set a 1920 goal for the Industrial Division to strive for. That goal was actually exceeded and Industrial Division workers who can make such a record as that need have no fear of future conditions."

Special Pathe Review Issue

Diversity of Interesting Topics in Second Anniversary Number

THE PATHE NEWS recently celebrated its tenth anniversary as the foremost screen news medium and now the Pathe Review No. 86, released January 16, celebrates its second birthday as one of the foremost screen magazines, presenting scenic, educational, scientific, and industrial offerings. This anniversary number endeavors to give as widely diversified features as can be secured, presenting good entertainment of high box office value.

"Making Port Through the Ice Fields" is a vivid offering from Gothenburg, Sweden, showing how the great ocean liners make port through the ice fields. In the biting, terrible cold of the Far North winter a ship could make little headway without the powerful ice cutters, which make a path for the ship. The Pathe cameraman risked the experience of an icy bath and secured some really remarkable "shots" and "closeups" of these ice cutters at work.

Producing nature in miniature is shown in "The Wonder Trees of Japan." Secrets of tree culture worked out ages ago enable the Japanese to grow trees so small that they thrive in flower pots. They can wrap up a load of real pine trees and mail them, and a real spruce looks like a flower, so perfect is the work of these skilled gardeners. "After the Siesta," a Pathe color offering, gives us an insight to any Sunday afternoon in Seville, Spain. Costumes that seem to us proper only in comic opera prevail, with the mantilla, the pride of a Spanish girl's heart, very much in evidence.

An aquatic drama, "The Thug of the Under-Water World," is a Pathe color presentation showing the Dytiscus, the ferocious tiger of still pools, in battle array. "Two Problems for Science" shows the effect of vibration on sensitive plants, such as Ernest F. F. Chladni discovered in his experiments in 1787. "Humpty-Dumpty Together Again" is a humorous presentation augmented by clever photography showing how scrambled eggs can be "unscrambled" and restored to their shells.

Thrilling Scenes Mark "The Phantom Foe"

"Explanations are not always such thrilling affairs as the one occupying the greater portion of "Confession," the fourteenth chapter of Pathe's serial, "The Phantom Foe," in which Juanita Hansen stars with Warner Oland. The story here concerns itself with an exposition of the motives for the attacks upon the Dale family by Ezra Sealkirk.

The scenes, while expository almost entirely, have enough in the way of action to give them place beside the best offerings from the serial producers, it is declared by Pathe officials. Great prominence is won by Harry Semels, whose acting makes Ezra Sealkirk a realistically live and vital element of melodrama, it is stated.

William Russell Seen in a Dual Role

Advices from Fox headquarters state that William Russell's newest starring vehicle, "The Cheater Reformed," is receiving plenty of booking through the Fox exchanges. In "The Cheater Reformed," which was written by Jules G. Furthman and directed by Scott Dunlap, Russell enacts a dual role—twins, one of whom is rector of a fashionable church, and the other a professional crook. When the rector is killed in a railway accident, and the evil brother dons the clerical garb and assumes his brother's churchly office, some of the strangest and most unusual drama ever filmed is developed, states William Fox.

Clyde Cook Comedy Is Due January 9th

Fox Film Corporation announces that "All Wrong," a new Clyde Cook special comedy, is to be released January 9th. Cook appears as a discharged soldier who is endeavoring to run down a gang of "bootleggers" doing business on the Mexican border.



New Type of Chapter Play Is Promised

Forecasting the readjustment of production during 1921, William Duncan is making a chapter play that will fulfill the new demands of the public. "Fighting Fate," his new Vitagraph production, which will be released early in the new year, is said to be an entirely new form of screen entertainment. The production plan of the five and seven-reel features has been followed through each two-reel episode. Perfectly matched scenes, well worked out expensive sets, and thrills only where they logically belong as part of the story will be seen in the new play. The thrills do not necessarily close a chapter.

The chapter play that is really a continued story, the same as carried by the best magazines in fiction form, is always welcome, Mr. Duncan believes, and will grow in popularity the same as they have in the periodicals.

Edith Johnson, leading woman for Mr. Duncan in many plays, has been advanced to co-star with him in the forthcoming chapter play, "Fighting Fate," which is nearing completion at the Vitagraph studios.

Exhibitors Sign Up 100% Hodkins on Contracts

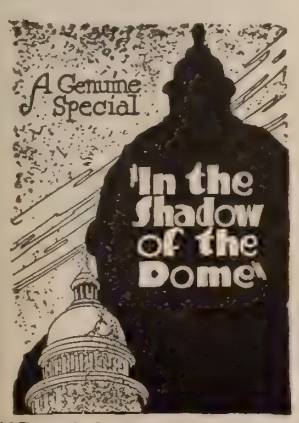
Walter Jensen of the Jensen Theatre, Pasadena, Calif., is the first big exhibitor on the Coast to sign a "100% Hodkinson" contract.

Scammon, a little mining town just outside of Pittsburgh, has the same confidence in Hodkinson that Jensen has, for a "100% Hodkinson" contract has just been closed there also.

Representatives report a most favorable reception of the "100% Hodkinson" plan, which permits the exhibitor to sign up for all Hodkinson releases in advance at a price based on the grade of the production.

"Loot of the Night" to Star Earle Williams

"Loot of the Night," by Frederick J. Jackson, has been purchased by Vitagraph as the next picture play for Earle Williams. It appeared in a popular magazine and the screen continuity was prepared by the author who wrote Mr. Williams' last story, "Diamonds Adrift," now awaiting release. The story is another action melodrama with many light comedy situations. Production will be started on "Loot of the Night" within a fortnight.



A David G. Fisher Production

"Outside the Law" Sent East

MR. CARL LAEMMLE, president of the Universal Film Manufacturing Company, announces that the first prints of "Outside the Law," the big new Tod Browning production starring Priscilla Dean, supported by Lon Chaney and a strong cast, have been received in Universal's New York office and soon will be shown on Broadway.

A pre-release showing of the film was arranged last week in the Superba theatre, Los Angeles, where the film took the town by storm, states Universal, breaking all records at that theatre, and causing more talk than any film shown in Los Angeles in many months, according to the Universal announcement.

It is Miss Dean's second big picture under the Universal banner and is said to be the most realistic underworld picture ever filmed. Lon Chaney's work in "Outside the Law" is far better than the best of his previous work, critics report, who have seen the picture.

The picture is described to be a gripping story of San Francisco's gangster world, with its feuds and its vengeances, its fears and its philosophies. It was written by Tod Browning himself, and the principal roles were written expresly for Priscilla Dean, Lon Chaney and the other players who appear in the picture.



Lon Chaney, versatile character man who appears as "Black Jack Moran" in support of Priscilla Dean in "Outside the Law"

It is in the strong climaxes of the action and in the strenuous realism of the fight scenes that Browning is said to have scored heavily with his new production. In one of these fights, an entire set was demolished, it is stated, and an actual film time of two weeks taken to get the desired "shots." On the screen, this fight lasts only several minutes. Its high light is a personal combat between Chaney and Wheeler Oakman which is reported to be more violent and thrilling than the combat between Oakman and Wallace Beery in "The Virgin of Stamboul," Tod Browning's former Universal-Jewel picture, starring Priscilla Dean.

Universal is planning a unique method of presenting this picture to Broadway. In the meanwhile, Universal is projecting a country-wide exploitation campaign, to precede the release of "Outside the Law" in the various key cities.

Harry Reichenbach and Joseph Mayer, well known exploitation experts, are busy developing ways to aid the exhibitor in packing his doors with the big Dean feature, says the Universal statement. Universal also announces the early appearance of one of the most pretentious campaign and press books ever issued for a Universal picture, and which will be devoted entirely to "Outside the Law." Much extra poster, window card and other material has been made up for this picture.

Among the players who take prominent parts with Miss Dean in this feature are E. A. Warren, Ralph Lewis, Melbourne MacDowell, Wilton Taylor, and a new child actor, little Stanley Goethals. The picture is in eight reels and was scenarized by Lucien Hubbard from Browning's story.

Feminine Appeal in Fox Film

Fashion Revue Expected to Prove Hit with Women

STATISTICS show that 70 per cent. of the motion picture patronage of the country is composed of women. Wise exhibitors recognize this and are always on the lookout for pictures having a distinctly feminine appeal, or those that are treated from an angle in which the woman interest is paramount. They figure that if a picture will entertain and arouse the interest of the mothers, sisters and sweethearts and draw them to the theatre, the husbands, brothers and suitors can be depended upon to follow, declares William Fox.

Outside of the home ties, most women's chief interest undoubtedly lies in dress. Therefore, a picture in which clothes is the theme with the home as a background cannot fail to reach out and attract the feminine theatre-goers. Such a picture is "Blind Wives," a Fox Film Corporation special production based on "My Lady's Dress," a play by Edward Knoblock, which scored a big success when it was produced on the New York speaking stage several season's ago.



Estelle Taylor as she appears in the Fox feature, "Blind Wives," adapted from the play by Ed. Knoblock

The premiere of this newest Fox special was given at a trade and invitation showing on December 30 in New York City before an audience that completely filled the Broadhurst theatre. There were managers from New York City and exhibitors from out of town present, and they had an opportunity to judge exactly what appeal "Blind Wives" contained for their feminine patrons, as more than half of the audience was composed of women.

That the picture particularly pleased this portion of the audience was apparent by the applause that greeted the episodes. Early scenes are laid in a fashionable modiste's and here a fashion show is staged in which the models from Lucile's (Lady Duff Gordon), the famous international creator of women's dress, participated. The mannekins were attired in beautiful and luxurious gowns made especially for this production. The richness of the display, which fits naturally into the action of the story, caused a gasp, for it proved about the most elaborate revue of up-to-the minute gowns ever screened.

It was apparent to exhibitors present that Fox had reached out and caught the interest of the women at the very start, laying a foundation for word-of-mouth advertising that is to be reckoned with when box-office results are taken into consideration.

Following the fashion revue, the action of the drama quickened and the women were taken into corners of the world where the various elements that enter into the creation of "my lady's dress" are made or assembled. The story back of the artificial flowers proved a heart-reaching drama in itself; then the tragedy of the fur gatherer's home; the sacrifice of the silk maker, and the story of the mannekin, all were directed at women in particular—and they did not fail to respond to the dramatic appeal.

It was evidently the general opinion after the showing that "Blind Wives" is another strong box-office attraction, especially from the woman's angle, declares the Fox statement.

Accidents Attend the Filming of Serial

Joseph Rickson, playing the heavy in Vitagraph's "The Purple Riders," recently broke a leg and otherwise severely injured himself by falling fifty feet down the side of a cliff after a leap of several feet for a scene. He is now in a Los Angeles hospital. He is not the first of the company to meet with an accident. Joe Ryan, the star and director in this western serial, was hurt in a leap from a tree to the back of a running horse, and Elinor Field, the leading woman, was severely burned in a fire scene.



The Fox comedian, Clyde Cook, in his latest laughmaker, "All Wrong"

"The Sage Hen" Due Jan. 23

Gladys Brockwell Star of Harry Solter's Drama of Mother Love

HEADING the cast chosen by Edgar Lewis for his production of "The Sage Hen," which Pathe will release January 23rd Gladys Brockwell will make her first screen appearance in a character role as the central figure in Harry Solter's drama of mother love.

"The Sage Hen" is a drama laid in Arizona in the eighties and deals with the struggle of a woman against the shadows of a stormy past. The title of Sage Hen is given her by the ruling society of a small mining town. Her persistent stand against the curiosity-seeking men and women of the town arouses their ire, and, moved to violence against her, they accept an insignificant incident as grounds for driving her into the desert with her child.

On the way to the town on the other side of the great stretch of parched sand the woman is forced to give her child its one chance for escape from marauding Indians by strapping it to the back of a pet horse and starting the animal back toward the town. Her escape from the savages and the sacrifices she makes in her later life to bring happiness to her son, go to make up a play of moving sentiment which rests on the ever effective element of mother love.

The story is typically an Edgar Lewis play. Its characters are the hardy race engendered by the rough life and hardships of the old frontiers of this country. His setting is the mountainous and desert country that has served as the background for some of his greatest photodramas. In the cast with Miss Brockwell the following will appear: Wallace MacDonald, Lillian Rich, Alfred Allen, Helen Case, James Mason, Arthur Morrison and Richard Headrick.



Pearl White in Good Role

Picturesque Setting and Wealth of Action in "Mountain Women"

FOX FILM CORPORATION announces the forthcoming release of Pearl White in a stirring story of the Kentucky hills, called "The Mountain Woman." The story is an adaptation of Charles Neville Buck's famous novel, "A Pagan of the Hills." Charles Giblyn directed the production with an exceedingly high-class corps of players, states the announcement from the Fox headquarters.

The Fox people state that a genuine surprise is in store for Pearl White fans in this production, as the subject affords Miss White a characterization utterly unlike anything in which she has heretofore been seen. She enacts in this story the part of "Alexander" McGivens, known as "the gal in pants" or "the he-woman," her odd name being due to the fact that her father, with whom she lives alone in the Kentucky Cumberlands, was so disappointed at her not being born a boy that he named her Alexander and caused her to wear boy's clothes, rearing her just as he would a boy.

The Kentucky hills have been utilized so long by authors of stage and screen as a district given over to "moonshiners" that it may be a relief to find a film story localized there that does not stage at least one pitched battle between "them revenue gents" and the other faction of gents who spent their nights and week-ends experimenting with corn. In "The Mountain Woman" there is plenty of vigorous, pulsating action, together with an exceptionally beautiful love story, all told without having recourse to the "chemists of the hills."

The principal action revolves about the effort of "the gal in pants" to take charge of her father's affairs when he is laid low by an enemy's bullet. "The Gal" succeeds in getting her father's logs floated down the river to their destination and gets paid for them, only to be held up while returning home with the money. Owing to the fact that the girl has several suitors, there is plenty of sniping from behind trees, and primitive conflicts between the men anxious to win her favor. The action is terminated in one of the prettiest climaxes ever devised, it is stated.

New Hodkinson Service

Exhibitors Service Department Will Assist Hodkinson Showmen

IN extending its plan for improved direct service to exhibitors and through them to the public, the W. W. Hodkinson Corporation has organized a new department which becomes operative with the first of the year.

This is called the "Exhibitors Service Department," and its function is to cooperate with exhibitors in enabling them to meet and take the fullest advantage of the rapidly changing conditions in the industry which have developed during the closing weeks of 1920 and the beginning of 1921.

The planning of the program for 1921, as a result of many recent disturbances in the field of production and distribution, has become a serious problem for the exhibitor, it is believed, who, with a large investment to sustain, must more than ever before be guided by sound judgment and the ability to look clear and straight through the present conditions of confusion in the industry.

The New Year's Plan of the W. W. Hodkinson Corporation is a definite plan of selection made solely in the interest of exhibitors to provide the surest possible guide through the present disturbances. The plan is the direct application of the practice by which the Hodkinson organization, having no producing entanglements, selects without prejudice for the exhibitor the best creations of independent producing units. These selections are made from contracts with all sources; they have separated the wheat from the chaff, and they are combined and grouped under the name "Hodkinson Selected Pictures for 1921."

The first activity of the Exhibitors Service Department is to bring an immediate knowledge of these selections to the exhibitors; in order to create for him a solid basis and a backbone for his program for 1921; and to assure him of a guarantee and interest for his public in the productions shown at his theatre.

Famous Jockey Appears in Pathe Release

People who are heard now and then to inquire, "What has become of Tod Sloan?" will find themselves answered in a very interesting way by the picture screens which shortly will show Benjamin B. Hampton's production of "The Killer," adapted from Stewart Edward White's novel with the same title. "The Killer" is announced for release by Pathe on January 30. This will be Tod Sloan's first public reappearance of any significance since the great royal and aristocratic personages of the English turf turned "thumbs down" on him nearly a half-score of years ago.

Gerety with Hodkinson

T. W. Gerety has been recently added to the Publicity and Advertising Department of the W. W. Hodkinson Corporation.

JESSE D. HAMPTON *presents*

H. B. WARNER

in

"WHEN WE WERE TWENTY-ONE"

By H. V. Esmond

Adapted from Nat Goodwin's famous Stage Success

Director Henry King

Here is another combination of a great star who became famous on the stage and of a play that became a lasting favorite. It is a wonderful story of the beauty of youth as it is seen by the eyes of middle age. It is one of those plays that will appeal to every man and woman.

Pathé Distributors



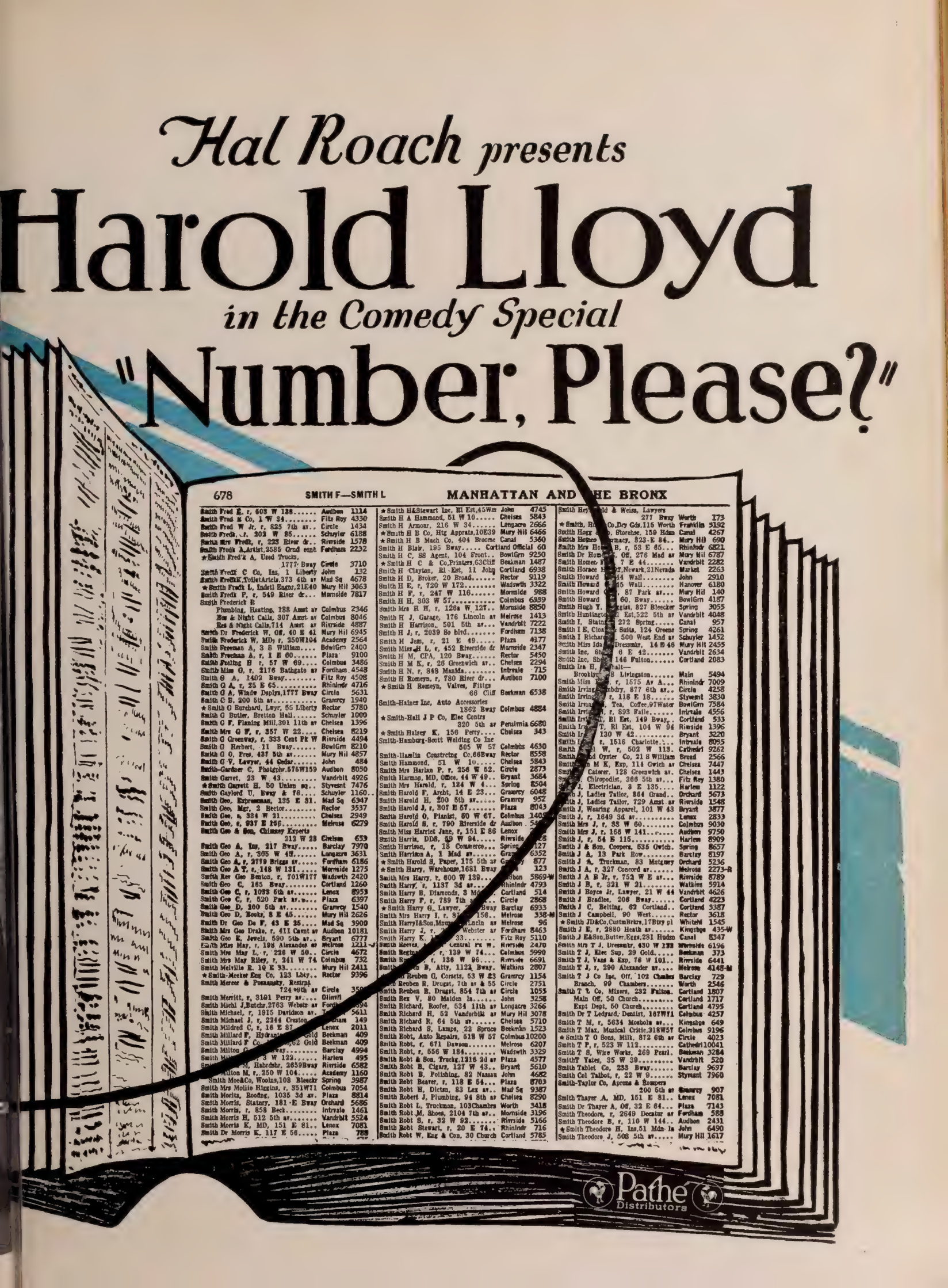

Produced by Rolin
Directed by
Hal Roach
It has more laughs than there are Smiths in the telephone book
Pathé
Distributors

Hal Roach presents

Harold Lloyd

in the Comedy Special

"Number, Please?"





Edgar Lewis presents

"THE SAGE HEN"

With Gladys Brockwell, Lillian Rich and Wallace MacDonald
From the novel by Harry Solter Personally Directed
by Edgar Lewis

Pathé Distributors



The Sage Hen!

A woman pure in heart and clean of life, the best of mothers, yet called "The Sage Hen," meaning, in the lingo of the West, a strange woman of bad character!

What greater wrong could be done to a good woman?
Here is a picture of human beings, some good, some bad, built around the frontier life of the yesterdays that are gone. It has love, hate, fighting, sacrifice, noble deeds and foul wrong.

It is a picture for <u>your</u> audiences.

Pathé Distributors

A Pathe Serial

Charles Hutchison

America's Death-Defying Hero of Daredevil Deeds

in

Double Adventure

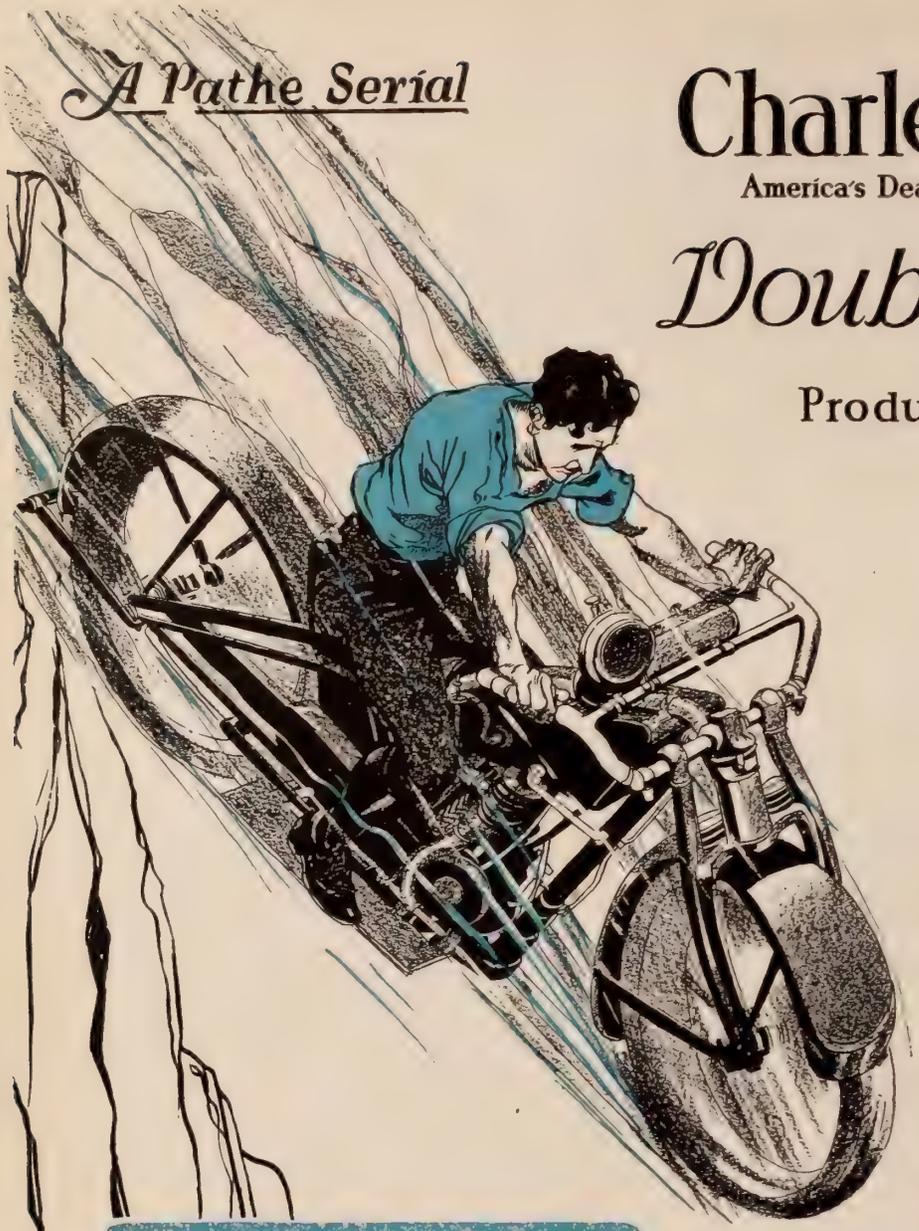
by Jack Cunningham

Produced by Robert Brunton

Directed by

W. S. Van Dyke

Pathé Distributors



The King of Stunts—that's Charles Hutchinson. He stars in the fastest serial you ever saw.

Biff! Bang! Whee-e-e-e!

Your audiences will be tearing up the seats in their excitement when they see the Stunt King's matchless feats.

See him fall with the hundred foot oil derrick; see him hurl himself from a motorcycle going fifty miles an hour, over the railing of a bridge, upon a speeding motor boat; see him jump the dizzy chasm; see him do a hundred breath-stoppers!

Get "Double Adventure" now for double profits.



All-star Cast in the Big Production "The Affairs of Anatol"



Here they are, Famous personages who are contributing in various professional ways to the assured success of Cecil B. DeMille's forthcoming all star special production, "The Affairs of Anatol," for Paramount release. (Top Row) Avery Hopwood, Elmer Harris, Cecil B. DeMille, Beulah Dix, Jeannie Macpherson, comprising the writing staff for the production. (Center Row) Gloria Swanson, Wallace Reid, Elliott Dexter, Bebe Daniels, Wanda Hawley, Theodore Roberts. (Bottom Row) Agnes Ayres, Monte Blue, Raymond Hatton, Julia Faye, Dorothy Cummings, Theodore Kosloff. The last named are the players who have the principal roles in the picture

National Interest in Rufus Steele Films

Educational reports that strong demands are coming from all sections of the country for the two-reel comedy dramas, with the industrial life of the nation as their background, which have been written and produced by Rufus E. Steele, Saturday Evening Post writer. The first of these pictures, in two reels, are "The Big Idea," which is released in December, and "The Kick Back," scheduled for January.

There have been many applications for these pictures from large employers and from various community organizations, but all of these have been declined for the present by Educational since the organization believes that theatre owners should have the benefit of their unusual patronage asset. It is promised that these pictures will appeal to every man in the community who works for wages and salaries and that they will be as fully appreciated by employers and all who are concerned with the industrial prosperity of the country.

Unionism or the open shop does not enter into the pictures, but they are aimed against Bolshevist unrest and un-Americanism.

The Goldwyn Policy for 1921

To Be Based on Success Attending 1920 Program

IN a statement just issued from the New York headquarters of the Goldwyn Pictures Corporation, the announcement is made that the guiding policy for its production activities during the year 1921 will be rooted in the principles found so successful during the past year. The Goldwyn statement follows:

"The success of the Goldwyn production policy of the past year has been tested at the box office and has determined the attitude on big pictures for the year 1921. During the new year the Goldwyn company is preparing to surpass the record of the last twelve months by turning out pictures that will merit long runs and be even more profitable to the exhibitor.

"Reports from Goldwyn's twenty-two exchanges covering the rental record made by pictures released during the past year have been received at the home office and show that they have played to unusually large business. Many of the biggest productions on the fourth year list made such an impression at first run theatres in large cities that they are being booked for return engagements.

"The pictures that touch the high spots in the box office analysis of Goldwyn productions are 'Earthbound,' the Basil King masterpiece that scored a tremendous success at legitimate theatres in New York, Chicago, Los Angeles and other large cities before it was released to motion picture houses; 'Madame X,' the adaptation of the world-famous drama in which Pauline Frederick gives the most stirring emotional portrayal of her screen career; 'The Penalty,' Gouverneur Morris' gripping story in which Lon Chaney depicts the remarkable character of 'Blizzard'; Rupert Hughes' 'Scratch My Back,' which ranks as one of the sprightliest comedies of the year; Reginald Barker's production of Katherine Newlin Burt's 'The Branding Iron,' and Rex Beach's 'North Wind's Malice.'

"A number of other big pictures on Goldwyn's fourth year's list are just being placed on the market, consequently it is too soon to get estimates of their returns, but the reports compiled at the Goldwyn exchanges show unusually heavy advance bookings, largely attributed to the confidence inspired by the popularity of the productions already shown. Particular interest is being displayed in 'Godless Men,' a Reginald Barker all-star production based on "Black Pawl," Ben Ames Williams' story of the sea, and Betty Compson in 'Prisoners of Love."

"The confidence of the Goldwyn company in big productions, written by the most popular authors of the country and acted by all-star casts has been fully justified during the past year, and plans are being carried out to supply a still greater demand for productions of the same stamp during coming months.

"When Samuel Goldwyn arrived at the Culver City studios a few weeks ago to join the group of eminent authors already on the lot co-operating with the directors on the production of their own original stories, his first statement was, 'There is no longer any room for mediocre pictures.' This has been taken as the keynote for the production staff which tackles each script with the determination to turn it into a photoplay that will stand out as a distinctive achievement.



George Beban as himself and two scenes from his latest picture, "One Man in a Million," which will be distributed by Robertson-Cole

Robertson-Cole Closes Big Deal

To Distribute George Beban's "One Man in a Million"

IN the closing hours of 1920 Robertson-Cole closed one of the most important transactions of the motion picture year by signing a contract for the distribution of George Beban's special production, "One Man in a Million," which was written and directed by Mr. Beban, and which stars him in the most remarkable and original role of his entire career. Included in the contract is reported to be $100,000 in advance bookings in a score of American cities which will include the personal appearance of Mr. Beban.

Robertson-Cole executives signed the contract which gives the right of distribution to the company with Mr. Beban and with Irving M. Lesser. The latter represented Sol Lesser, who has been interested in Mr. Beban's screen ventures. With this picture Sol Lesser is leaving the field of production, and his brother, Irving, who signed the Robertson-Cole contract, henceforth will look after production work.

"I cannot express my satisfaction at having obtained distribution through Robertson-Cole," said Mr. Beban, after the contract was signed. "Above all I desire dignified and fair handling of this production which I consider the best thing that I have ever done. I feel certain that the Robertson-Cole organization is exactly the right one to do this. I have watched closely the type of picture Robertson-Cole is releasing, and have inquired into its plans for the immediate future. These searching looks into the future and present, together with my knowledge of the company's past have convinced me that my greatest work is in proper hands."

"One Man in a Million" will be released January 8, in Newark, N. J. After this it is booked solidly for four months. Meanwhile work on advertising material and accessories is being rushed by Robertson-Cole, in the expectation that a general release will be an event for early in the year. After a careful study of the production, Robertson-Cole executives have ordered the most complete and elaborate press book and exploitation campaign possible, and work is being rushed so that all theatres which book "One Man in a Million" will be amply prepared to advertise and exploit it to the utmost, it is announced.

The cities and theatres in which the Beban picture has been booked, and which will be supplied by Robertson-Cole, in addition to the thousands of other bookings which the distributing company will immediately start to get through its own organization are:

New Branford theatre, Fabian Interests, Newark, N. J.; Howard theatre, Lynch Interests, Atlanta: Orpheum theatre, Crescent Amusement Co., Nashville, Tenn.; Strand theatre, Memphis, Tenn.; Strand theatre, Colorado; Fred Levy, Levy, Louisville, Ky.; Circle theatre, Robert Lieber, Indianapolis; Metropolitan and Strand theatres, Cleveland (day and date) leading theatre controlled by Ascher Brothers, Milwaukee; Riviera and New Tivoli theatres, controlled by Balaban and Katz, Chicago; Circuit theatre, Ascher Brothers management, Chicago.

John H. Kunsky's Madison theatre, Detroit; State theatre, managed by Finkelstein and Ruben, Minneapolis; Capital theatre, Finkelstein and Ruben, St. Paul; Liberty theatre, controlled by Jensen and Von Herberg, Seattle; Tivoli theatre, Turner and Dahnken, San Francisco; T. and D. theatre, Turner and Dahnken, Oakland; Kinema theatre, Gore Brothers and Sol Lesser, Los Angeles, and a leading theatre at San Diego.

Mr. Beban is supported by Helen Jerome Eddy, Irene Rich, George Beban, Jr., who is five years old; Lloyd Whitlock, and a number of others. The casting of "One Man in a Million" is regarded as perfect, as each actor fits his or her type exactly. All work toward one great end, that of telling an unusual story dramatically, amusingly and pathetically, the human element being stressed above all others.

From an exploitation angle Robertson-Cole feels "One Man in a Million" has never been surpassed, and its campaign now being rapidly laid out will take advantage of every angle to make the production one which will give each exhibitor opportunity to realize to the fullest extent, it is declared.

Strong Cast Selected for "Money Master"

The new policy of peopling the casts of forthcoming Paramount Pictures with several famous and capable celebrities is said to have been faithfully observed in the selection of the cast for George Melford's forthcoming production of Sir Gilbert Parker's novel, "The Money Master."

The cast, which has just been completed, offers as the star, Dorothy Dalton, as Carmen Dolores, supported by James Kirkwood, famous both as an actor and screen director, in the leading male role of Jean Jacques Barbille. Ann Forrest is next in line as Zoe Barbille, while Virginia Foucette is interpreted by Truly Shattuck, famous far and wide as a prima donna and comic opera star. Fille is played by no less a personage than Harry Duffield, and Alan Hale interprets the slightly heavy but very admirable character, Masson.

The remaining roles, each of them delightfully human and full of characteristic touches are played by Edward Sutherland, Charles Ogle, Fred Huntley, John Herdman and Lillian Leighton.

Al Christie Directing a Single Reeler

As evidence the attention that is being paid the single reel, Vanity Comedies, which are alternating in weekly release with the Gayety brand, Educational announced this week that Al Christie himself is directing "Hubby Behave," which will be released late in Januarv. Irene Dalton, Earl Rodney, Bessie De Litch, Henry Murdock, Harry Edwards and Frances Feeney are in the cast.

FIVE new productions are scheduled to get under way early in the new year at the Goldwyn Coast studios. They are Leroy Scott's first original screen story, "The Night Rose," in which Leatrice Joy will be featured under the direction of Wallace Worsley; "The Alibi," directed by Frank Lloyd, from the original screen story by Charles Kenyon; "An Unwilling Hero," adapted from O. Henry's "Whistling Dick's Christmas Stocking," as a stellar vehicle for Will Rogers; "Made in Heaven," starring Tom Moore and directed by Victor Schertzinger; and Thompson Buchanan's stage play, "The Bridal Path," directed by E. Mason Hopper, with Richard Dix and Marcia Anon in important roles.

Realart Opens Laboratory on the Coast

Realart's Precision Laboratory, regarded as one of the finest establishments on the Pacific Coast for the repair of camera equipment, has been completed and is now in use at the Los Angeles studio. In addition to repair work, the shop affords facilities for the working out of new and original ideas in camera building and for experimental work along similar lines. Work of installing the delicate instruments required several months.

Chief Mechanician W. F. Rudolph has at his command milling machines and lathes capable of adjustments to one one-hundred-thousandth of an inch, it is stated.

Lasky Studio Has New Location Director

Fred Harris, for four years location director at the Realart studio, formerly known as the Moroso studio, in Los Angeles, has just been appointed to the same position at the Lasky studio, thus filling the vacancy created by the resignation of Walter Reed, who had acted in that capacity for some time in the Hollywood producing plant.



Bessie Barriscale and Pat O'Malley in "The Breaking Point," a Frothingham production for Hodkinson release

Good Stories a Pressing Need, He Says

Gilson Willets, Pathe's production manager now in New York, laments the dearth of good screen stories as the most depressing condition prevailing in the industry at the present time. He says:

"Picture production," he said, "is now engaged in cracking the hardest nut encountered in the whole course of its career. Only one element of prosperity is lacking, and that is the most vital element of all stories. Where are the stories? What is the matter with the authors? Publishers of books and producers of stage plays never held out to them anything like the inducements offered by the picture screen. Yet, they fail us, and at a time when we are most in need of their best efforts. Upon them rests the responsibility, for the present depression in the picture industry."

R. V. Anderson Marries Ruth Alexander

Two well known members of the motion picture industry were married on January 5. They are R. V. Anderson, one of the most successful men in the news film business and news sales manager of International Film Service in New York City, and Miss Ruth Alexander, one of the executives of the New York office of the S. A. Lynch Enterprises.

Dr. Stephen A. Wise performed the ceremony, which was held at the home of the bride's father, Bernard Alexander, in New York City. Immediately after the ceremony the young couple left for Los Angeles, where they will visit Universal City. Before returning east they will tour up and down the Pacific Coast and visit the coast offices of the Universal Film Exchanges. They then will make their home in New York.

Miss Frances Harmer on DeMille Staff

Miss Frances Harmer, who for four years has held the position of reader on the scenario staff at the Lasky studio, has been transferred to William DeMille's scenario unit at the Lasky studio.

Hampton Condemns "Sex Stuff"

Producer Writes Article for Magazine to Offset Reform

"THE PICTORIAL REVIEW" has initiated its program of "cleaning up the pictures" with a frank article by Producer Benjamin B. Hampton, entitled, "Too Much Sex Stuff in the Movies," in which that active creative force in the motion picture industry also does much to offset Blue Law propaganda by showing plainly that "the public is the real censor of motion pictures."

Having produced for Pathe distribution "The Money Changers" and "The Killer" and for the W. W. Hodkinson Corporation "Desert Gold," "The Sagebrusher," "Riders of the Dawn," "The Spenders" and "The U. P. Trail," Mr. Hampton is able to write with settled conviction and authority. The story referred to will appear in the February issue of "The Pictorial Review."

"The Pictorial Review," having a circulation closely approaching 2,000,000, this issue will be read by approximately five times that number of persons, most of whom are, as a matter of course, regular patrons of motion picture theatres. These are the people who, as Mr. Hampton writes, are the real censors of the pictures. Not only will they be impressed by the force of this argument against reckless presentation of "sex stuff" but will be benefitted by the clear insight which he brings to bear on the industry's future. In order to exert the fullest influence for the advantage of its crusade, "The Pictorial Review" is fortifying this auspicious opening with a big campaign. The principal immediate object in view—it being of vital interest to the millions who make of motion picture shows their chief recreation—is to offset the current accumulating propaganda issued by organized "Blue Sunday" advocates. Accordingly, the publisher and editors are making appeals personally and by letters and circular matter to every available influence which the general public is accustomed to hold in respect. They direct attention to Mr. Hampton's disclosures in such phrases as the following:

"Here is an industry that in a few short years has become fifth in importance in the United States. The pictures ought to be beyond reproach. Unfortunately too many are not. There is something vitally wrong. What that something is, is fearlessly revealed by Benjamin B. Hampton, who is himself, president of four big motion picture companies and vice-president of a fifth. Some of the conditions he describes are nothing short of appalling. His article bristles with astounding information that has never been published before. And, most important of all, the author explains exactly how present conditions may be changed over night in your town."

Communications of this character have been sent in personal letters to 35,000 of the leading club women of the United States. Cards are mailed to 21,550 motion picture exhibitors in the United States and Canada, besides to every motion picture actor, actress, director, officer of organization, etc., in the country. All of these are asked to give their active co-operation for cleaning up the movies. To the club women, especially, the editor indicates the force that can be exerted in the right direction by their organizations.

To 50,000 priests and clergymen the editor of the Pictorial Review refers to their influence and responsibilities in the community and asks active help in remedying existing evils. More than 100,000 school teachers are circularized to the same effect.

In the April issue of the Pictorial Review Mr. Hampton will have a second article on the same general subject, which the magazine will advertise and exploit with the same thoroughness.

Release of "The Kid" Settled

Chaplin's Special to Be in First National's "Big Five"

DEFINITE information regarding the channel of release of Charles Chaplin's much contested special, "The Kid," is forthcoming this week in the announcement by Associated First National Pictures, Inc., that this feature will form one of the series of super attractions which that organization is to release as the "Big Five." There have been many conjectures as to the final disposition of the widely discussed picture and it has recently been generally accepted in the industry that First National had arranged for its release, but it was not until this week that definite announcement of the fact was given out by that company.

With the disposal of "The Kid" and the return of Mr. Chaplin to the Coast the way was cleared for the completion of the remaining four of the eight short reel comedies for the production of which that star was under contract to First National. The latter announces that work is now in hand at the Chaplin studio on the fifth of the eight comedies.

While the precise terms on which "The Kid" was secured by Associated First National Pictures, Inc., are not forthcoming, they are said to constitute a record. The company's statement regarding the plan on which it will be released is of special interest to exhibitors generally, and particularly to those already holding contracts for the original eight Chaplins.

"The Kid," being a special and entirely distinct and apart from the original eight short comedies already contracted for, the Associated First National statement sets forth, is not of course obligated for release under the same terms as the latter. It has been decided, however, by the Associated First National Board of Directors, in order to afford every benefit possible to those exhibitors who hold contracts for the original eight comedies, to give to such exhibitors first consideration in determining the conditions of release. "For exhibitors other than these," the statement adds, "the big Chaplin special will be available as one of the 'Big Five' grouped together for exhibition under the Special Season Plan now announced, or it may be booked separately on rental terms corresponding to the determined exhibition value the special will call for." Revised and recut, the print of "The Kid" is expected to reach New York this week.

The remaining four pictures of the original Chaplin series, the official statement continues, will be produced in that star's own studio in Los Angeles. While the comedian completed a lease with Mr. and Mrs. Carter De Haven some months ago giving them full use of the studio he reserved the right to resume work on his own productions in the plant at any time during the term of the lease. Mr. and Mrs. Carter De Haven are completing "The Girl in the Taxi" for Associated First National release at the studio at the present time, but the building is commodious enough so that neither the comedian or the De Havens will be handicapped in any way by working in the studio simultaneously.

"The Kid" is probably the most widely discussed feature picture which has ever come onto the market due to the conditions surrounding its production. It was reported that the comedian had sold the American rights to it for $1,000,000 and then an announcement was made that his contract with Associated First National Pictures prohibited the distribution of any production starring him except by First National.

The production itself is said to be the most ambitious ever attempted by the comedian.

"Number, Please" Wins Applause of Fans

"Holiday crowds paid tribute to Harold Lloyd in his latest Pathe comedy "Number, Please?" and with the emphatic endorsement capacity audiences supplies, demonstrated the high esteem in which this increasingly popular comedian is regarded," declares a statement from Pathe headquarters. The general release of the picture bore out the anticipations created for "Number, Please?" at such pre-release exhibitions as at the America theater, Denver, and the Howard, Atlanta, "where Lloyd's new vehicle received tumultuous applause from crowded auditoriums," reads the announcement.



Estelle Taylor and Robert Schable in a "big moment" from the William Fox special feature "Blind Wives"

Pioneer Release for U.B.O.

"The Barbarian" is Booked by Big Eastern Circuit; Heads 1921 List

COINCIDENT with the completion of plans for its releases during the first six months of the new year, word comes from the headquarters of the Pioneer Film Corporation announcing the consummation of a deal which calls for the showing of Pioneer's first important release in the new year, the "Barbarian" on the entire U. B. O. Circuit including the Keith, Proctor and B. S. Moss theatres.

The "Barbarian," which feature stars Monroe Salisbury and his players, who include Jane Novak, the Cudahy children, Alan Hale, Barney Sherry, Lillian Leighton and others, has been given a booking of over 100 days in the first run houses on the big circuit and will have its premiere showing in the Broadway theatre, in the near future, where it will remain for one week or more, moving from there to every other big house on the list. The U. B. O. houses are located in all sections of Greater New York, New York State and Northern New Jersey.

Predicting that this successful initial booking of the "Barbarian" is but a fore-runner of other important deals with other features on the Pioneer list of attractions, officials of the Pioneer Film Corporation are jubilant over the outlook for business this year.

"We naturally feel proud of the fact that our newest release in 1921 has been selected by the U. B. O. officials for their circuit of high class theatres," said President A. E. Lefcourt of Pioneer. "The keen judgment of those who are responsible for the booking of pictures on the U. B. O. Circuit has done more to uplift the industry than a great many people imagine.

"The care exercised in the selection of pictures has brought the producers to a sense of the fullest realization that there must be more than a title to a picture and also more than a star—there has to be a human interest story and the story must be one that can be readily understood by man, woman and child."

Eddie Polo Is Cuba's Idol

Universal Serial Star Draws Big Crowds While Making New Serial

EDDIE POLO has taken Havana by storm, Universal reports. The serial star recently took a company to Cuba to film his next serial, "The Seal of Satan." Since his arrival there he has made personal appearances in many of the leading theatres on the island and causes a young riot each time he leaves his hotel, so popular is he with Cuban photoplay fans, Universal asserts.

Polo's first public appearance was at the Campoamor theatre, one of the best theatres in Havana. The mangement had to call out the police to handle the crowds that attended, only a fraction of which could get into the theatre.

Eddie's first experience with his horde of Havana admirers was almost as exciting as some of his serial stuff. He and his company had arranged to take a ride around the city, shortly after their arrival, but when they started to leave the Hotel Sevilla, where they were stopping, they were greeted by a struggling, fighting, cheering mob of more than two thousand of men and boys, anxious to catch a glimpse of their cinema hero.

Polo, besides being a doer of unusual and daring stunts for the camera, has gained fame as a circus acrobat and dare-devil, but he hesitated and decided not to force his way through the enthusiastic crowd. After a brief appearance and much hand-shaking, he went back into his hotel.

Answers Blue-Law Sponsor

Goldwyn Comments on Campaign of the Reformers for Sunday Closing

IN commenting on the campaign of the Lord's Day Alliance to prohibit the showing of motion pictures on Sunday, Samuel Goldwyn, president of the Goldwyn Pictures Corporation, suggested that it might also be wise to revise the old "blue laws," still on the statute books in some States, which prohibit a man from kissing his wife on the Sabbath.

"We have already gone far enough in taking away the people's Constitutional rights," said Mr. Goldwyn. "There is a decided tendency to deprive them of still more, and, unless we exert ourselves we will wake up some morning to find the Statue of Liberty being carted away by a bunch of fanatical reformers.

"Tell the critics of motion pictures," continued Mr. Goldwyn, "that I have watched the picture theatres take thousands of men out of the saloons, keep millions of young boys and girls off the streets, bring travelogues to myriads of mentally starved and bored people in small towns and out-of-the-way places, and I know that they have reduced and not increased crime.

"Did you ever see vice triumph in a moving picture? You never did; and for every sensational picture put out by the studios there are hundreds of sweet, simple stories showing good, clean home scenes and depicting the rise of worthy young men by virtue of hard work, honest service and clean living. That is not bad for the youth of the land.

"Opponents of motion pictures accuse us of exaggeration of playing up the morbid, of increasing juvenile crime. Very well. I wish to ask them what they would say if any moving picture company in the world should just once reproduce what they read in the headlines of their daily papers, not once, but every day?

"Of course, they charge the papers with playing up crime, as they charge us with the same thing. But the papers are printing actual occurrences, the acts of living men and women, far more sensational, infinitely more cruel, vastly lower in moral tone than anything ever yet produced on any screen."

Metro Feature in Demand

Metro Exchanges Report Very Heavy Bookings on "Love, Honor and Obey"

METRO reports from exchanges throughout the country an exceptionally strong current of demand for "Love, Honor and Obey," the S-L production, written for the screen by Eugene Walter, from a novel by Charles Neville Buck.

In some cases, the distributing organization announces, exchanges have been hard put to find prints to satisfy the booking dates of exhibitors, and in other instances the branch offices have had difficulty in maintaining the mechanical perfection of the film, so short a time did they have to overhaul it after each showing.

At the home offices of the Metro Company those responsible for the original selection of story and dramatist have expressed decided gratification but no great surprise at the success of "Love, Honor and Obey." To two main reasons is ascribed the phenomenal showing of the S-L production: the first that it had a matrimonial theme; the second, that the theme was presented with extraordinary power.

There is no more attractive subject, Metro contends, than a story of marriage. It has perhaps the widest appeal of any, ranking side by side in importance with young romance and strong melodrama in surety of interest. And "Love, Honor and Obey," taken originally from one of the most popular novels published in this country within a decade, "The Tyranny of Weakness," by Charles Neville Buck; and then given over to Eugene Walter, whom David Belasco pronounced the leading American playwright, for adaptation to the screen, was one of undeniable appeal and decisive punch.

The all-star cast is credited with a big share of the responsibility for its success. The line-up includes Wilda Bennett, Claire Whitney, Henry Harmon, Emma Dunn, Kenneth Harlan, George Cowl and E. T. Ratcliffe.

From

EXHIBITOR'S TRADE REVIEW

...eek ... ...ews

Salt Lake City

GEM

Feature, "Dead Men Tell No Tales" (Vitagraph).—Positively the best picture booked into this house this season. Business at opening was ordinary, but picked up until box office record for week was set. A great picture with plenty of thrills and the best bet this house has had in many a long day.

Exploitation.—Tie-ups with local store...

CHARLES HUTCHISON, Pathe serial star, now fully recovered from the injuries he received in a fall while performing for "Double Adventure," the serial in which Pathe will present him as star January 23rd, arrived in New York from Los Angeles, Monday, December 27th. Mr. Hutchison was accompanied by his wife.

The Pathe star's trip to New York is in the nature of a visit. He plans to remain in New York for two weeks and, according to present arrangements, then go to Florida to initiate a schedule of intensive physical training before commencing work on another serial. The star has had conferences with Mr. Paul Brunet and some of the other departmental heads in the Pathe Home Office, but no definite plans for the future have been made as yet.

Douglas Doty to Write for Realartists

"Motion pictures are attracting the very best literary talent of the present day period and even the most conservative writers are realizing the great possibilities of the screen as a medium of expression."

This sums up the opinion of Douglas Doty, who for years has been in closest touch with the world's best known writers. Mr. Doty has recently been engaged by Realart as scenarist at the West Coast studio.

For twenty years Mr. Doty has been active as an editor and writer. He served fifteen years as editor with the Century Publishing Company and Century Magazine, and in addition was associated editorially with Cosmopolitan and Harpers.

Pictograph Sales Drive Winning Contracts

That the educational film can be as entertaining as a story has long been known in motion picture circles; that it can be as popular with exhibitors has only recently been learned. As a result of a sales campaign conducted during the past few weeks, Goldwyn salesmen have found exhibitors who had not hitherto booked the Pictograph easy to convince of its merits, declares a statement from the Goldwyn headquarters. They found many exhibitors who had viewed some of the Pictographs at other theatres eager to contract for them, it is stated. The Pictographs are made at the rate of one a week at the Bray Studios in New York City.

Hodkinson Product for San Antonio House

Jack Schaeffer, Dallas representative of the W. W. Hodkinson Corporation, signed a contract with the Jewel theatre, San Antonio, Texas, under the terms of which the theatre contracts to play two Hodkinson productions a week from the first of January, 1921, until the contract expires.



Bebe Daniels is as attractive as ever in "She Couldn't Help It," her latest picture for Realart

Educational Gets News Reels

Acquires Kinograms and Gaumont; to Add Another

EDUCATIONAL FILM EXCHANGES, INC., announced this week that it had signed contracts for the acquisition of the product of three separate news weeklies and that these would be combined in a single reel to be released twice weekly.

This agreement includes the acquisition of the forces making Kinograms and Gaumont Weekly releases, whose product will be combined in the first news reel to be available in theatres January 30. One month later another news product will be incorporated in the new offering, according to the announcement.

Every camera man employed by these three organizations and every important employe will be retained. The product of these three entire staffs will be available for the selections desired by Educational in its release, it is stated. According to the plans announced, the offering to exhibitors will represent the very cream of news service and a selection of product that is now possible only to the theatre who contracts for several services and makes his own choice of scenes.

"Kinograms" will be retained as the name of the bi-weekly service, since it has established such a high standard of quality and does not conflict with the name of any other producer. At the same time exhibitors will be reminded through the sub-titles that these news pictures represent the standard of Educational in recording the events of the day. The pictures will be subject to the same rigid rule of the production board which passes on all other releases through Educational Exchange.

It is announced that camera men are to be retained in fifty of the principal centers through the world, especially including the countries which are most prominent in world news. In addition to these staffs will be kept at various pivotal points so that photographers may be dispatched to and from the scene of special news incident without disturbing the normal routine. Still further, contracts have already been signed which will give the new Kinograms camera men exclusive pictures of several important expeditions and scheduled news features.

Coincident with the announcement of Educational's acquisition of these pictures came the news that contracts had been signed with the entire U. B. O-Keith circuit for the showing of Kinograms in every theatre on the circuit. This will not prevent, however, the general release of the pictures to all theatres and the wire announcements of the new service is reported to have already bought Educational numerous requests for the services from scores of theatres in every principal city of the country. This is true, although Educational first informed its various branches of the release of Kinograms only four days ago.

In recent announcements Educational has stressed the point that its product enabled it to supply theatres with every picture they needed "except the feature and the news weekly." The acquisition of Kinograms reduced the product for the full program now handled by its exchanges to the feature alone

Besides marking another distinct step forward in Educational's one and two reel service, the new contract marks the biggest combination of news weekly product in the industry's history.

"We have taken over three news service products," said Mr. E. W. Hammons, president of Educational, "because we believe that it furnished us an opportunity to put the Educational Standard into this field. We will have the product that has been heretofore released through three different companies and representing the work of unquestionably the greatest combination of camera men that has ever been presented to the exhibitor.

"Various propositions to acquire news service have been presented to us before, but we have hesitated to simply enter this field with a competing series of pictures and to give the exhibitor just one more that he would have to buy to include in his selection of the very best pictures of the day. With these three products there is little occasion for the exhibitor to go outside this single reel, twice weekly to be sure that he is covering every important event that his patrons want to see on the screen.

"This selective work will be done under our own direction. The staffs that have been supplying the three services will continue to send in their total amount of material and from this only the cream will be chosen."

Exhibitors Praise Fox Anti-Blue Law Film

Fox News has evidently hit the nail on the head with its anti-Blue Law picture in the current issue of the reel. Two of the foremost exhibitors of the country, Hugo Reisenfeld, managing director of the Rialto, Rivoli and Criterion theatres, New York, and Joseph Plunkett, managing director of the Strand, have sent enthusiastic letters to William Fox, congratulating him upon his enterprise.

They testify to the good work that Fox News is doing for exhibitors in giving publicity to the disastrous results that would surely follow any application of Blue Laws in America.

"I have used the reel of propaganda film against the Blue Laws almost in its entirety," writes Mr. Reisenfeld. "I can fully appreciate the effectiveness of this work and must congratulate you upon the splendid spirit shown in the preparation of this material."

Exhibitors Praise Hodkinson Releases

"Speaking of great pictures," writes J. L. Gibbs, of the Ambrose theatre, Gloucester, Ohio, to the Hodkinson organization, "I sure must compliment the W. W. Hodkinson Corporation for the wonderful success I have had with their productions. I found it especially so with 'Riders of the Dawn,' 'Desert Gold' and 'The Westerners.'"

The second letter comes from J. L. Foreman of the Palace theatre, Wellston, Ohio. "A short time ago," he writes, "I played your 'Desert Gold' to record breaking business in my house and without my additional exploitation stunts."

Winner of Educational's Competition

S. B. Brennecke, office manager of the New York City branch office of Educational Films, was announced this week as the winner of the competition for the largest volume of bookings during December. This competition was inaugurated to stimulate sales during what is regarded as the worst month in the year, and it is reported that its result was to bring the largest total amount of business in the history of the exchange.

New Jacksonville Service

Southern City to Photograph and Folio Locations for Producers

THE Jacksonville Chamber of Commerce intends to show the motion picture industry that Florida has more beautiful locations and greater variety than the producers ever dreamt this state had, according to work received from the Southern city. To do this costs a lot of money, but according to the Chamber of Commerce, the city government, banking interests, the merchants and every body else is behind the scheme, and they are willingly spending this money in order to show the producer the hearty cooperation offered by all classes of Jacksonville people.

Jacksonville, Florida, realizing its meritorious claims for making itself the third motion picture producing centre, due to its climate and scenic advantages and most of all its proximity to New York, a short distance of only 30 hours, is now picturizing with professional camera men hundreds and hundreds of beautiful locations. These still photographs will be taken all over this part of Florida and placed in folios. Each picture will be indexed showing the exact location and how to get there, also the time of day and the month the picture was taken.

"There will be no need in sending out your location man or holding your company over at a heavy expense and loss of time and then be disappointed because a suitable location could not be found, declares W. R. Carter, Chairman of the Motion Picture Committee, Jacksonville Chamber of Commerce. "You will find most any conceivable kind of location in these folios. Should your picture require dock scenes—here they are of different variety—or a desert, a beach, ferry boats, cotton fields, log cabins or millionaires' residences, seashore hotels or tourists' hotels, New England farmhouses or southern plantations, a wind mill or water, Nile River scenes, scenes with moss and plenty of palms or scenes without moss and palms suggesting northern settings, and ocean liner entering a dock or sailing out to sea, these photographs and many others too numerous to mention will all be in these folios properly indexed."

Mr. Carter, feels that this service which is furnished without cost to the motion picture producers will appeal as a practical proposition. Several copies will be on exhibition in New York for the convenience of producers, so that they can scenalize their story at their desk thereby saving a great deal of time and money.

Silas Seadler Marries Realart Secretary

Announcement has been made of the marriage of Silas F. Seadler of the publicity department of the Arthur S. Kane Pictures Corporation, and Miss Dora A. Gelbin, secretary to Jay A. Gove, assistant general manager of Realart. The young couple were married on November 24, it is stated, and have cherished their secret ever since. On New Year's eve, when about to leave for a week's vacation, they announced that their outing was to be in reality a delayed bridal tour. Their many friends in and out of the industry have been extending them congratulations since the announcement of their marriage.

Christie Comedy Seen at Rialto Theatre

A reminder of the days when people took resolutions not to look upon the wine when it was red (unforbidden by Mr. Volstead) is being conveyed to the patrons of the Rialto theatre, New York, this week, where "Going Through the Rye," a Christie comedy, occupies a prominent place on the bill. Bobby Vernon is the featured player. Vera Steadman is also in the cast.

"Tropical Nights," a Robert C. Bruce Scenic, is being shown this week at the Brooklyn Strand.

PANTAGES VAUDEVILLE

NEW ORLEANS, LA.

LOUISIANA THEATRE

December 20,1920.

Vitagraph,Inc.,
City.

Attention Mr.Ira P.Stone,Manager

Gentlemen:

We had- the fortune to play "DEAD MEN TELL NO TALES", for one week,beginning Sunday December 12th, and are pleased to say that we broke the record. The title was a very good one, which permitted a lot of publicity which ordinarily could not be obtained. The picture itself was full of thrills and surprises, the action being of a superior kind, and the acting of a high order. The campaign you carried out was,indeed,very commendable, and if producers with the proper pictures would manipulate their features as you have done in this instance,it would prove a great advantage to the exhibitor.

I will be very glad to negotiate with you at any time you have a real feature, and I am able to use it at the Louisiana Theatre.

Yours very truly,

Arthur B.Leopold,

Manager,Louisiana Theatre.

WATTERSON R. ROTHACKER'S proposal that Americanism films be shown in the steerage of immigrant ships won the instant approval of Chicago business men. Mr. Rothacker has received many assurances of support when it comes to putting the plan into effect.

The editor of a Chicago business magazine was one of the first to endorse the proposal.

"Mr. Rothacker is right," said the editor. "The time to plant seeds of Americanism in the minds of immigrants is before they reach this country. It is all right to show them films while they are at Ellis Island and after they are admitted to the country. But the psychological time is while they are still on the high seas. Thoughts given them then would make a much bigger and more lasting impression on their minds. The time to begin making them into desirable American citizens is before they set foot on American soil."

The indications are that Congress will put the lid on immigration for at least a year, which will give time to perfect plans so that when immigration starts again a projection machine can be put in the steerage of every ship bringing newcomers to this country.

The World in Review in Pathe News 104

The world in review is found in the December 29 release of Pathe News—Pathe News Number 104. In this issue of the Pathe News there are scenes of important events of world-wide importance in Germany, Ireland, Nova Scotia, and such widely separated points in the United States as Wisconsin, Florida, Washington, Pennsylvania, New Hampshire and Washington, D. C.

Great interest has been manifested at all theatres that have shown the reel so far, in scenes of President Ebert's visit to Heligoland.

The scenes from Ireland in this issue of Pathe News show Sinn Fein captives in the concentration camps maintained by the British forces. The camp is in Belfast and takes care of the "overflow" from the prisons.

Winter sports in the White Mountains and scenes from various cities where Santa Claus appeared in public, are subjects that possess a seasonable color. The balance of the reel shows an alligator nursery at St. Augustine, Fla.; the mammoth oil painting of President Wilson, which covered the front of the Treasury building; eight-year-old Violetta Raditz, the prodigy of the art world, painting one of her portraits and a cartoon on news reels by Bert Green, "The World Before You Lies."



Two thrills from "The Torrent" a Universal feature starring Eva Novak

Is Priority of Run Necessary?

John Woody Declares Reports Show It Unnecessary

IN a statement emanating from the New York headquarters of the Realart Pictures Corporation, the claim is made that the old theory that "one house cannot repeat on a picture without losing patronage" has been exploded. The claim is based on reports recently received from all sections of the country and concern especially neighborhood houses. These reports, according to the Realart statement, also show that an overwhelming majority of exhibitors in the same neighborhoods are using the thirty-six pictures released under the Realart Star Franchise system.

"Aside from presenting a record to be proud of this report indicates something that to me is highly significant," said John S. Woody, Realart's general manager. "It is, in effect, a refutation of the old theory of exhibitors that one house cannot profitably show productions already run by another house—that each must maintain its prestige by getting first run pictures.

"It seems now that the shrewder heads in the business have discovered something. They began to realize, long ago, that too much stress has been placed on the priority of run theory. They found too, that the disinclination to repeat a picture because it had been shown at other theatres in that neighborhood was not justified by box office receipts.

"Their reasoning was that if A ran a picture that B had already shown, A would lose business. That sounded reasonable enough, in theory, but it didn't seem to work out in practise. Then a number of exhibitors began by securing better class pictures, which had, however, been shown in their district before. They consulted their box office—and the priority of run theory faded away.

"There's a sound reason for that: Take, for instance, one section in Chicago. There we find six theatres; Realart pictures are shown in four of them. One house has 1,500 seats, another has 600, a third has 900, and the fourth 600. That's a total of 3,600 seats in theatres showing Realart productions.

"At first thought it seems impossible that these houses can show the same pictures and still keep up their patronage. But these theatres cover an area of perhaps three or four square miles and draw from possibly as many as 75,000 people. It's obvious, then, that with a limited number of seats each theatre has its own clientele. No three or even four of the houses can accommodate all of the picture patrons in that neighborhood.

"And so the progressive exhibitor finds it better to secure successful pictures that have been shown twice, or even oftener in his district rather than to select a first run production of less drawing power. There is no doubt that the advance publicity given a successful picture is of great help to the neighborhood exhibitor later when he books that picture for his theatre.

"But one point stands out prominently in these reports: Not only the big cities but the small towns are finding it profitable to use good pictures, regardless of previous showings. It proves to me that these exhibitors want strong pictures—productions they are confident will have a real box office value. And when they find pictures of this kind—whose value has already been demonstrated—they take them. They've discovered that first runs are not always the most desirable."

"Clean House from Within"

Hodkinson's Stand on Blue Laws is Proven Correct

W. W. HODKINSON, head of the corporation which bears his name, has placed himself definitely on record in regard to "Blue Laws." In passing it may be remarked whatever Mr. Hodkinson says may invariably be checked back and proven because it is always of sufficient interest to find place in the columns of the various publications. In an interview with Mr. Hodkinson on December 4, 1920, he spoke as follows:

"The proposers of the 'Blue Laws' are evidently threatening to close up everything on Sunday with the hope of effecting a compromise whereby the public will throw over Sunday amusements as a sacrifice to keep more drastic regulations from being adopted. Sunday baseball and motion pictures seem to me to be in the greatest danger."

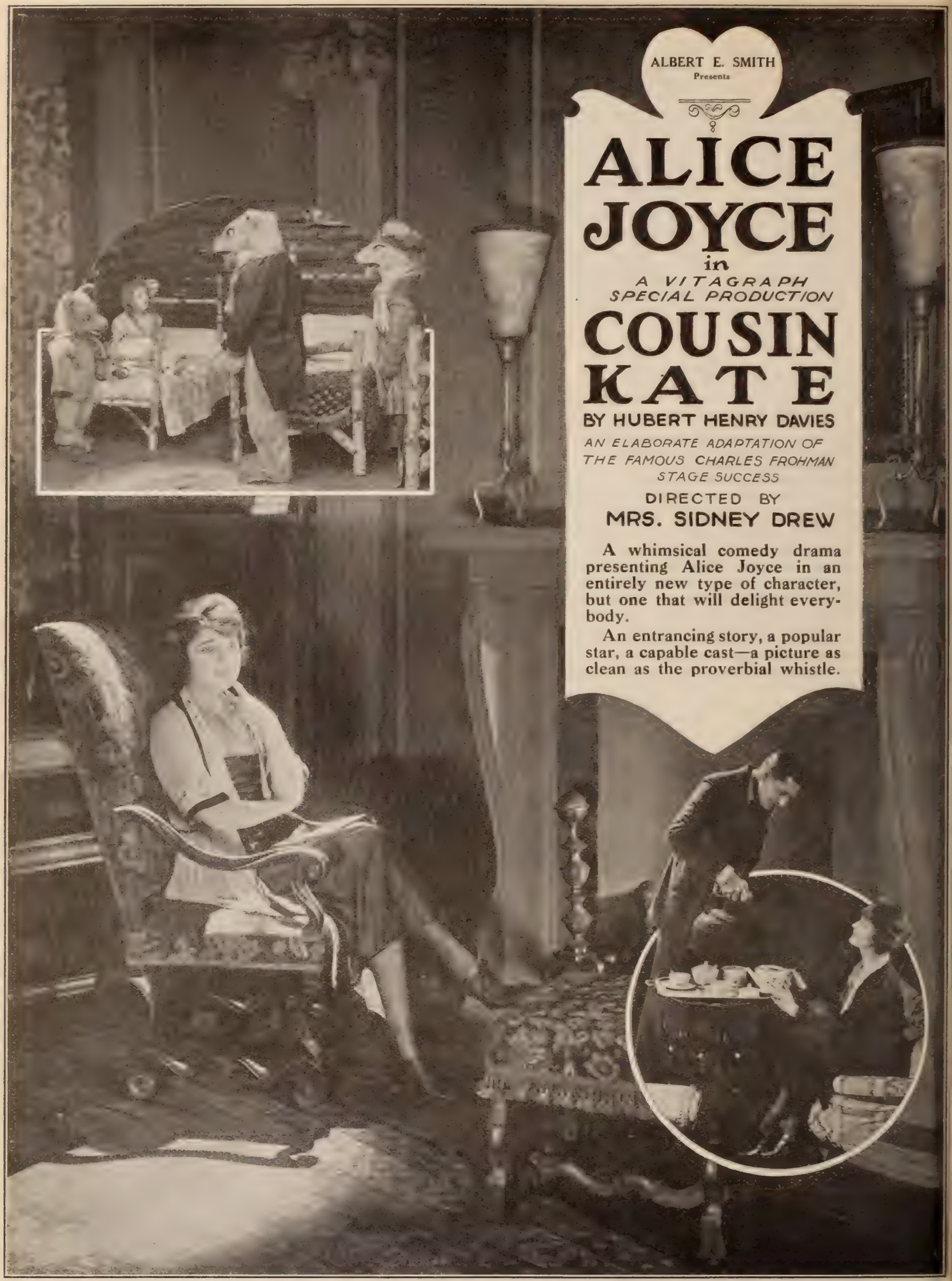
"And therein," declares a statement from the Hodkinson headquarters, "did he once again prove his ability to strike right to the heart of a proposition. With an undimmed eye and with a mentality unaffected by any species of camouflage he placed a decisive finger on the very nub of the whole situation. He knew that in spite of all hectic talk concerning the Sabbath Day and what the various alliances proposed doing or rather making the great American public do on that day, that the main thought in the brains of the different gentlemen who headed the various organizations agitating for Sunday reform was not so much the proposed drastic regulations,—regulations which would act on but one day out of the week,—but that they were striking at one thing,—the motion picture, all the time.

"And realizing this he said in the same interview quoted above:

"'There is one sure way that motion pictures can be made immune from such attacks, that is for the industry to cleanse itself from within.'"

That Mr. Hodkinson was correct in everything that he said in this interview early in December has been proven time and time again since then—most recently by the Rev. Dr. Wilbur F. Crafts, head of the International Reform Bureau.

According to a very recent issue of the New York *Times*, Dr. Crafts, speaking for his organization, said in part: "We are not out to destory the movies but to clean them up."


ALBERT E. SMITH
Presents
ALICE JOYCE
in
A VITAGRAPH SPECIAL PRODUCTION
COUSIN KATE
BY HUBERT HENRY DAVIES
AN ELABORATE ADAPTATION OF THE FAMOUS CHARLES FROHMAN STAGE SUCCESS
DIRECTED BY
MRS. SIDNEY DREW
A whimsical comedy drama presenting Alice Joyce in an entirely new type of character, but one that will delight everybody.
An entrancing story, a popular star, a capable cast—a picture as clean as the proverbial whistle.

PICTURE theatres in Providence, R. I., and Atlanta, Ga., recently conducted "all-Metro weeks" for their audiences. The Rialto theatre, Providence, R. I., under the management of William J. Mahoney, showed as its feature attractions during the week of December 12th, Maurice Tourneur's "The Great Redeemer," "Nazimova in "Madame Peacock" and Buster Keaton's comedy, "The Scarecrow."

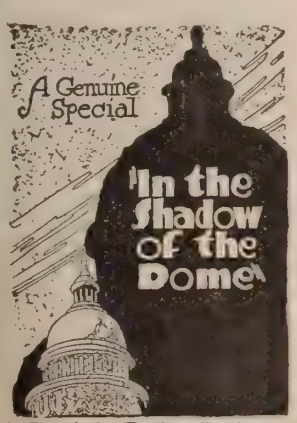
In Atlanta, Loew's Grand theatre showed during the week of December 6th, "The Saphead," by Winchell Smith, and Alice Lake in "Body and Soul." The Criterion gave a release showing of Buster Keaton's "Neighbors." At the Alamo theatre, No. 3, "The Price of Redemption," starring Bert Lytell, was featured. The Savoy theatre booked "The Chorus Girl's Romance," starring Viola Dana for December 6th, while May Allison in "Held in Trust" held the feature position on December 7th.

Reports to the Metro home office declare that all these houses experienced unusually good business with the Metro attractions.

"Scalpers" Are Busy at "Passion" Showing

The success which was accorded "Passion," starring Poli Negri, the continental actress, distributed by Associated First National Pictures, Inc., came prominently to public notice during the showing at the New Branford theatre, at Newark, N. J. For the last seven days of its ten days' showing there, the theatre management was forced to employ special watchmen to guard against ticket speculators who had secured supplies of seats calling for reserve chairs in the balcony.

The production opened there on December 16 as the first attraction at the new theatre and the following Sunday when the theatre was doing turn-away business on the attraction the first complaint of "scalping" was received by the management. The New Branford reserved about 200 selected seats in the balcony and it was the tickets calling for the majority of these that the "scalpers" succeeded in getting.



A David G. Fischer Production


Scenes from J. Parker Reid's production for Associated Producers distribution "Love," in which Louise Glaum is starred

Reviewers Hail Buster Keaton

Press Comments Are Highly Favorable in Character

METRO PICTURES CORPORATION announces that newspaper reviewers in many sections of the country have greeted the Buster Keaton comedies, released by Metro, with highly favorable comments on the amusing qualities of this series. Virginia Dale of the Chicago Daily Journal writes:

"Now comes Buster Keaton. Keaton was declared by Arbuckle to be the greatest potential two-reel comedy king. Exhibitors everywhere declare his comedies, when presented at their theatres, meet with almost unprecedented success. Many whose policy it is never to play a picture twice, have broken their rules in the case of Keaton. The perception of humor with the ability to portray it successfully, is a rare gift. Keaton has almost a clear field before him at this time."

Echoing the opinion of the reviewer of the Chicago Daily Journal regarding the laugh-provoking qualities of Keaton's work is a review in the Los Angeles Times on "The Saphead," the Winchell Smith comedy in which Mr. Keaton was co-starred with William H. Crane and which was the featured attraction at Tally's Los Angeles theatre. Grace Kingsley, the reviewer for the Times, paid a high encomium to Keaton's work as Bertie the Lamb, adding that he invested the part with "scores of really fine touches of kindly satire and pathos, as well as of nicely balanced comedy."

Henry Dougherty, Guy Price and May Markson, dramatic editors of the Express, Herald and Record respectively also are quoted as being vehement in their praise of Keaton, stating that the youngest star of filmdom "is destined to win a high place in the esteem of the picture goers."

Florence Lawrence, dramatic editor of the Los Angeles Examiner, in her review of the picture says: "Buster Keaton makes his bow to the cinema world in a seven-reeler, his debut in 'The Saphead' (Tally's) being so auspicious that the thoroughness of preparation for stardom is indicative of the fine traditions he is following in his acting. This Metro production presented by John L. Golden and Winchell Smith in conjunction with Marcus Loew is interesting for debut purposes, for it combines comedy, in which Mr. Keaton is so apt, while it also provides little tragic notes that makes it a strong play.

"While the medium throughout has its farce side, this element is in leash, kept so by the young comedian who gains his climaxes by the serio-comic attitude he maintains in the most amusing situations. Hence the cleverness of it all, for the interrupted marriage ceremony and the buffoonery of the stock exchange scene are without parallel.

Newspapers that carried prominent advertising displays were the Los Angeles Times, which featured the Buster Keaton comedy, "Convict 13," on the front page of the Sunday edition, while it showed at the Rialto theatre in Los Angeles; while the American theatre of Denver, Colorado, carried a quarter-page advertisement of Buster Keaton in "The Scarecrow."

In conjunction with the showing of Bert Lytell in "The Price of Redemption" at Shea's Hippodrome in Buffalo, the manager of the Hippodrome gave a special showing of the Buster Keaton comedy, "The Scarecrow," which was announced as "held over by demand," and advertised in a specially prepared cut by the theatre's own artist, as such.

Business First for Moreno

Completes "Three Sevens" Before Going to Honolulu on Vacation

ANTONIO MORENO will leave shortly after the first of the year for the Hawaiian Islands, to enjoy his only vacation in three years of uninterrupted picture production. Tony had hoped that before he started "Three Sevens" he would at least find time to take a trip to Mexico City in response to invitations from leading citizens and high officials. But so great was the demand to see this pictureque star in feature productions that Albert E. Smith, president of Vitagraph, was compelled to deny Tony the vacation until he had completed "Three Sevens." He plans to sail from San Francisco on January 5 for Honolulu.

Director Chester Bennett has faithfully interpreted the psychology of the story in his screen version. While prison reform makes up a large part of the theme, there is nothing morbid in the picture and light flashes of comedy relieve the intense dramatic situations, declares a statement from the Vitagraph headquarters.

The supporting cast of "Three Sevens" is a strong one. Jean Calhoun and Beatrice Burnham appear opposite the star. The principal men in the cast are all exceptionally well known and include Emmett King, Bull Montana, Edwin J. Brady, Hector V. Sarno, De Witt C. Jennings, Bobby Mack, Jeffery Webb and Starke Patterson. Virginia Nightingale also has an important role.

FOR NEWSPAPER USE—FOR THEATER PROGRAMS

Live Notes from the Studios

CONDUCTED BY LILLIAN R. GALE

ABOUT PLAYERS

A new American beauty has bloomed. Hope Hampton. Miss Hampton has been singled out by the eminent English artist-photographer, E. O. Hoppe, as one of America's four most beautiful women. She will pose for Mr. Hoppe and her picture be among those of America's and Europe's four most beautiful women which will be on exhibit at a Fifth avenue art gallery the latter part of February. Miss Hampton is the youthful star who is seen at the Rialto theatre, New York, the week of January 2 in the Maurice Tourneur production, "The Bait." Her latest completed production is "Passion's Penalty."

It is not the fortune of the average person to read a story, like it, imagine just how he or she would portray the role liked best, and then be engaged as a feature player to interpret precisely that role. Such is the case of Anna Q. Nilsson, who is now completing the role of Ember, in "Temple Dusk," the forthcoming George D. Baker Production, now being made at Metro's New York studios. "Portraying the role of Ember before the camera has been a delightful experience for me," enthuses Miss Nilsson. "I am only sorry that it is now soon to end with the pictures completion. But in doing it, I feel I have come to know a new person, made a new friend—that of 'Ember,' the girl, in 'Temple Dusk.'"

Besides Miss Nilsson, the supporting company for this picture, includes Robert Frazer, leading man; Robert Schable, heavy lead; Thomas W. Ross, and others.

Bert Lytell, the popular young star of Metro's forthcoming production, "A Message from Mars," rapidly nearing completion, was noted in his stage work for possessing the quickest "study" of anyone in the various stock companies to which he at one time or another belonged, according to a recent statement by Mr. Lytell himself. This meant that it took the young Metro star less time to learn a part than anyone else in the company.

"In those days," Mr. Lytell said recently, "I would commence studying a part as soon as I had learned another and was either rehearsing or playing it, for it was our custom to put on a different play every week. This is the familiar repertoire work to which almost every actor with a stage career behind him has at some time or other performed. And while we were playing one production, I would at once start learning the part of the play for the week following, so that when the time came for rehearsals for the new play I would be "letter-perfect" in the role.

I would pace up and down with the typewritten part containing the "sides" of the role in my hand, and I would estimate afterward that I'd walk easily ten miles in an afternoon. I began, as a rule, on Monday, and by Thursday I would have the part almost completely, and I am proud to say that I never forgot my lines.

This facility of memory has stood Mr. Lytell in excellent stead before the camera, where his quickness to grasp the meaning and purpose of a scene, as well as to carry in his memory a well-defined sense of the play's continuity has made the young Metro star a particularly facile subject for direction on the silversheet.



Group of Metro players in the cast of "The Four Horsemen of Apocalypse"

Recruited from the ranks of "extras" and "atmosphere," as the result of sheer ability, Miss Lorraine Harding has come to the fore as an actress of rare attainments in record time. Her versatility in the portrayal of widely-divergent roles has earned for her name of "the girl with a thousand faces"—and the phrase aptly and concisely sums up the charming young lady's screen attributes.

Maitland Leroy Osborne, well known writer and novelist, commenting upon one of Miss Harding's recent delineations on the screen, praised the young lady's work in glowing terms. Writing in a current number of the *National Magazine*, Mr. Osborne said:

"Miss Harding possesses in fullest degree the genius that consists in the capacity for taking pains, and endows each character that she portrays with the similitude of naturalness that bespeaks the highest art. Humor, pathos, the entire range of human emotions are convincingly depicted in her character interpretations before the camera. . . . And so she lives vicariously the life of each character, and thinks, and feels, as well as looks the part, which invests the filmed record of her mimicry with the heart throbs of actuality."

An oft quoted yarn about scenario editors has been effectively disproved by Stella G. S. Perry, the novelist whose recent book, "Palmetto," published by Frederick F. Stokes, has so speedily become one of this year's best sellers.

Having heard that only persons with an established reputation in the film world could sell scenarios, Mrs. Perry determined to see whether she could not sell her first motion picture story on its merits alone. So she signed the nom de plume of Carol Stone. Under this unknown assumed name she had immediate success. It is now an open secret that "A Modern Diana" purchased by Joseph M. Schenck for Norma Talmadge, though signed and sold as by "Carol Stone," is really the work of Stella G. S. Perry. Mrs. Perry is the author of several children's books, as well as the novel, "Palmetto," but "A Modern Diana" is her first motion picture scenario.

Forrest Stanley, matinee idol and hero of many picture plays, will be seen opposite May Allison in "Big Game," Metro production. In the part of the frail New England youth who goes into the Northern woods to regain his health, Mr. Stanley will have a part especially fitted for him and one that will call for genuine ability.

Mr. Stanley has just completed one of the leading parts in Cecil De Mille's most recent productions. Previous to that he played opposite Alice Lake in "The Misfit Wife," one of the little star's latest Metro releases.

"Bobby" Agnew, remembered for his commendable work in "The Frisky Mrs. Johnson," with Billie Burke, is engaged in playing opposite Norma Talmadge in "The Passion Flower." Mr. Agnew is well and favorably known for his screen work.

Florence Evelyn Martin, long identified as leading woman in Guy Empey productions, will be among the leading players seen in "Scrambled Wives," a First National release.

Gaston Glass completed his work in "Cameron of the Royal Mounted," some weeks since, and is spending additional time in Canada making personal appearance, his popularity having reached throughout the Dominion, in recognition of his work in "Humoresque" and in "The World and His Wife."

In "Just Pals," Helen Ferguson, leading woman with Buck Jones, depleted her wardrobe to the extent that she is rebuilding it with fundamentals, previous to receiving her wardrobe list for her next picture.

Edward Cecil, well known to the patrons of the silent drama, and famous throughout the country for his vivid portrayals of "heavy" types, was selected to play an important part in the production of "Big Game," in which May Allison is starring.

Mr. Cecil is a prominent member of Metro's stock company at the West Coast studios. He has played in several of the company's recent special productions, among which are "Blackmail," starring Viola Dana; "Cinderella's Twin," also starring Miss Dana and "The Price of Redemption," in which Bert Lytell starred.

In "Big Game" Mr. Cecil will enact a role that he is well adapted to play, and one that offers him every opportunity to display his versatility. He will appear as Jean St. Jean, a Canadian fur trapper and hunter, one of the most important roles in the production.

ABOUT DIRECTORS

Although the scenario for George Melford's forthcoming production via Paramount, which will b

founded on Sir Gilbert Parker's novel "The Money Master," is as yet uncompleted, it is rapidly taking shape under the combined efforts of the author and director Melford, at the Lasky studios.

"'The Money Master,'" stated Sir Gilbert, "is an intensely dramatic and exciting study of the events in the life of Monsieur Jean Jacques Barbille, an egotist who by his cheap philosophy nearly destroys his career, and of Carmen, his wife, who, born in Spain, does not fit into the life of Quebec.

"I confidently believe that the character, Jean Jacques Barbille is a man whom all will love, in spite of his shortcomings," the author ventured, and with Dorothy Dalton as Carmen Dolores and James Kirkwood as Jean, a picture much worth while is anticipated.

The part of Dolores is one of the most striking ever assigned Dorothy Dalton, so 'tis said, and one expected to suit her to the last degree.

Others in Mr. Melford's cast include Ann Forrest, Fred Huntley, Charles Ogle, Edward Sutherland, Harry Duffield, John Hardman, Alan Hale, Truly Shattuck and Lillian Leighton.

The first Chet Withey production, starring Constance Talmadge, "The Man From Toronto," is complete. Mr. Withey, therefore, is busily engaged upon preliminary work upon the second Chet Withey production with Miss Constance—"The Butterfly in Harness."

"Earthbound," which will be recalled, was directed by T. Hayes Hunter, "has set Europe afire," writes S. F. Jacobs, American representative of Lord Nordcliffe's motion picture magazines, adding that Basil King's story, by film route, has caused a tremendous sensation. "It brought hundreds of people who had never before patronized the silent drama to the cinema theatres," was included in Mr. Jacobs' statement concerning the Goldwyn product, which worthy praise is due Mr. Hunter for his masterpiece.

Tod Browning spent eight weeks on the story "Outside the Law," and eleven weeks cutting and titling the picture, which runs exactly 104 minutes. Therefore, every minute of actual screen time represents at least sixteen hours and more often thirty-two hours—work by Mr. Browning and his producing staff. Nevertheless, Mr. Browning was called upon to listen to remarks by a detective sergeant in Los Angeles who, among other things said that "nowadays the comedy is a farce!"

"That's a 'Stern' remark," said Tod Browning, director. But, not being acquainted with the illustrous "Abe"—the detective sergeant concluded that as a comedian, Browning was possibly a better director.

Rupert Hughes was just about to protest when he heard E. Mason Hopper, director and John J. Mescall, camera man for his picture, "Dangerous Curve Ahead!" say that he wrote "wicked scenarios." When he discovered that they did not mean immoral, but only difficult scenarios, that was another matter. Mr. Hughes, who is spending all his waking hours just now at the

(*Continued on next page*)

"America First," says George B. Seitz

"NATURE is nature, the world over; atmosphere is necessarily confined to countries and peoples. But it can be realistically injected into that part of nature duplicating the typography of the country housing certain peoples. For this reason, I firmly believe it is possible to continue making pictures with foreign locales here in America and not necessarily bundling up an entire cast and taking every one over to the other side, should the picture call for scenes in foreign climes."

So says George B. Seitz, producer, author, director, and actor, in refuting the argument—one gaining in adherents—that a time will come when the big photoplay productions will be made abroad. Mr. Seitz, following a journey over-seas, returned from Spain, where most of the important scenes for his big Pathe feature, "Rogues and Romance," starring June Caprice and George B. Seitz with Marguerite Courtot, were made.

"Much is being said these days about making pictures where the setting calls for them," said Mr. Seitz. "I agree with this argument in moderation. I necessarily do, since I made parts of 'Rogues and Romance' in Spain. But I found, from this experiment, and because this was about my first experience in foreign 'shooting,' it is more or less of an experiment, that there is a something about the foreign atmosphere that does not make excellent photography possible. You have, no doubt, noticed this in weekly news reels. The pictures seem rather foggy. Why? Climatic conditions.

"In fact, a rousing good argument against taking pictures abroad could be expounded. Not to have the facilities with which to take pictures is a tremendous drawback and powerful pronaganda against putting the ocean between 'what you have in the hand and the beautiful promise of what is in the bush.'

"If I were to go to the head of a foreign cinema concern and express my desire to produce a picture, I am sure some of my ideas and plans would be regarded erratic and fanatic. The possibilities which our directors have discovered and combined in a photoplay have not yet imbedded themselves in the mind of the foreign producer.

"I'm not talking against the producer of the other side. But I do want to get across the fact that without proper facilities, even the setting falls flat. Why abandon a sure thing for an elusive 'might be'? Here in America I can find precisely the setting I want for my productions. All that is necessary is a willingness to expend time in geographical pursuits. My trip to Spain with the 'Rogues and Romance' company was interesting. I am not precisely displeased with the result, but I certainly can't go into rhapsodies over it.

"We were the first film outfit to ever take scenes in Southern Spain. Being something of a novelty, we received wonderful treatment from the populace. The government placed everything at our disposal, except in a few instances, and we were treated very kindly.

"But as for confining myself to Europe for a photoplay production, I say no. There is nothing over there that we cannot duplicate here. True, we secured many picturesque settings in Algeciras, but look at our own beautiful scenes along the Palisades and the Hudson River! Scenery that has never been included in productions. Over on the other side, we secured scenes in the Ancient Alhambra in Granada, and also the beautiful Generelifa, the summer palace of former Moorish princes, but we could have made replicas. We secured 'shots' of an old fortress, and some very beautiful scenes in Northern Africa, but are there not similar scenes in our country, as yet untouched?

"In fact," concluded Mr. Seitz, "there are still many beautiful locations in the United States which are net yet familiar to the film fans and which lend themselves admirably to foreign settings. The atmosphere, the director and his technical director can inject. If we want foreign atmosphere, we can get our photographs and turn the whole thing over to our architects, carpenters, and scenic artists. For instance, in Tarifa there was a public square; I wanted to stage a revolution there; the permit could not be secured. We took photographs and made a replica of the entire square for our revolution here in the United States.

"Yes, indeed, I for one am firmly convinced that it is possible to continue making pictures with foreign locales here in America with realistic and splendid results."

And George B. Seitz, producer, author, director and actor in many successful Seitz serials and features knows whereof he speaks.

Why Beban Spent Year on One Picture

WHEN George Beban decided to be an independent producer and with the nucleus of "One Man in a Million," his latest film, in mind, the fact that he would be engaged for a solid year in producing that picture never occurred to him.

Mr. Beban wanted to create a film product that would appeal to everybody and still maintain a strong box office hold. In his new and about to be released picture, this star has woven throughout its scenes all of the elements that are necessary to make a universal appeal and still managed to keep it in the "clean picture" class.

For instance, the star solicited the aid of children, dogs, parrots, and even spiders. Did you every try to make a spider turn a somersault? Or try to get along nicely with several hundred strange dogs? Or try your hand in handling forty or fifty young kiddies at once? George Beban not only tried one of the above mentioned, but all three. He succeeded. But it took him just one solid year to do it.

When you mention children to Beban, he sighs. When one stops to think of the weeks spent by the star in the endeavor to teach dozens of little folk what to do in various scenes, it is little wonder he sighs. Mr. Beban claims a child cannot be ruled—that they must be natural—humored at all times—their temperment must be played upon—and he spoke freely with reference to his own boy, "Bob White," who is seen in his picture, stating that in many instances, when a scene would just about be filmed—when everybody was keyed to high pitch, Bob would suddenly take it into his head to hammer some nails. Perchance the entire day would be wasted but when Bob Beban finally enacted the scene, he did so naturally.

It took Beban several weeks before all of the dogs he uses in the "One Man in a Million" picture knew him and respected his authority. It also took several applications of peroxide on the star's face before he convinced these dogs that their feet could slip but their teeth must stand intact. Mr. Beban carries a life scar on his cheek as a memento from one little Boston terrior who, in a gleeful moment jumped toward him, catching his cheek between his outspread fangs.

And spiders. Possibly the quickest specimen of bug that crawls is a spider. George Beban spent a solid month in obtaining realistic scenes in a cellar during which a spider was the chief object. Hundreds of feet of film were cranked on this bug. When the scene is flashed on the screen it will show possibly five or six feet.

Mr. Beban had occasion to use a scrawny feather fluffed parrot as a foil throughout the entire picture. "Bo-bo" is the bird's name and he is truly a remarkable speciment. But in one scene two thousand feet of film was used before the star obtained the desired effect—which will occupy possibly ten or twelve feet when the picture is seen.

Titles are another factor that Beban is a stickler for. Cognizant of the fact that the screen has developed lip readers, Beban made sure that each word used by the players meshed with the words in the title. The star claims that every title flashed on the screen is in perfect accord with the movement of the speaker's lips.

When items such as above mentioned are taken into consideration, it is easily explained that equally as much time can be consumed in the production of a natural, quiet, human natured story as for D. W. Griffith to make a super-production along "Way Down East" and "Birth of a Nation" lines.

Helen Jerome Eddy, Irene Rich, and George Beban, Jr., are featured with the star in "One Man in a Million."

Naturally the Picture Is Good If It Is a

George D. Baker *Production*

A NAME THAT HAS ALWAYS STOOD FOR THE LAST WORD IN PICTURE MERIT—AND THE LAST THOUGHT IN AUDIENCE APPEAL

Baker Productions

ARE PRODUCED BY A SHOWMAN FOR SHOWMEN.

The Box Office is the Best Critic

George D. Baker Productions

About Directors

(Continued from page 725)

Goldwyn studio cooperating in the screening of his picture, has many original ideas. That is why the man who holds the megaphone and the one who turns the crank of the camera, assert that his pictures are "wicked." Original ideas are often difficult to execute. In "Dangerous Curve Ahead!" for instance some of the scenes called for six exposures.

Time was, and that not so long ago, when it was revolutionary to have a double exposure. Yet Mr. Hughes blithely asks to have six exposures—and gets them, of course. But to accomplish his desire, "all the skill of science and patience of Job are needed," says the studio staff.

Al J. Kelley, who has served as an assistant director in companies including Viola Dana in leading feminine roles for four years, has been elevated to the rank of full fledged director for the next picture under Metro banner in which Miss Dana will star.

"Jennie Lind" will be the initial production of a new organization of which James Young will be Director General. Associated with him in the production end are Frank J. Hampton and Dick L'Estrange.

Special Setting for a Single-Reeler

More than forty special presentations have been accorded regular single reel scenic releases by principal theatres through the country within the past thirty days, according to an announcement by Educational. One of the latest of these pictures to get unusual attention from exhibitors has been "The Quaint Isle of Marken," a Holland scenic which has been featured on many programs. Recently the New Garrick theatre, Minneapolis, used a special setting showing Dutch windmills and including a dance by two little girls as a prelude."



William Duncan, serial director and star, who is now producing and playing in Vitagraph's "Fighting Fate"

Holds an Audience Test Before Releasing

George D. Baker's ideas on the relations that should exist between the director and the exhibitor are interesting. Mr. Baker declares:

"A director's successes can only be in ratio to the successes of the exhibitor who books his pictures. An exhibitor with an investment of one hundred thousand to one million dollars in his theatre property should not be subjected to the risk of running a feature which has not received the acid test of audience approval before it is released. It has been proven to me that after I complete the direction and assembling of my productions they can still be greatly improved upon by the aid of an audience test.

"Therefore, I am making it an invariable rule that all George D. Baker productions are shown before a theatre audience, preferably in a small town house, before they are released. My assistant and myself attend this test showing, and carefully note the likes and dislikes of the audience to the various sequences of the story. After the film has been run we compare notes and carefully eliminate the scenes which do not appeal to the typical theatre patron.



Ben Turpin in "A Small Town Idol," a Mack Sennett production, to be released by Associated Producers

Jessen's Studio News by Wire

UNIVERSAL

William Bodine has been engaged to direct a new series of comedy productions for Universal. Franklin will write the stories, and Scott Darline will take care of the scripts. All these men were formerly with the Christie forces for many months.

Art Acord will be starred in a new Universal serial now being written by Ford Beebe. Albert Russell will direct.

Announcement is made of the change in four titles. "Cinderella Jane," in which Carmel Myers has been starred under the direction of Rollin Sturgeon, has been changed to "The Mad Marriage." "The Millionaire Kid," starring Gladys Walker under the direction of Harry Harris, has been changed to "Rich Girl, Poor Girl." "Hidden Fires," starring Edith Roberts under Norman Dawn's direction, has been changed to "The Fire Cat." "Plain Folks," in which Eva Novak is starred under the direction of Lee McCarey, has been changed to "Society Secrets." All these subjects are now being edited.

Rollin Sturgeon will direct Gladys Walton in "The Bobbed Squab." Florence Turner has been borrowed from Metro for a part in this production.

Stroheim's "Foolish Wives" troupe is expected to arrive from the big Monte Cristo settings at Monterey next week.

William Worthington is beginning production work this week on "Three at the Table," written by Bennett Cohen and starring Edith Roberts. Casson Ferguson will play opposite Miss Roberts in this production.

Jack Ford returns to Universal from Fox to direct Henry Carey and is preparing the script of "Everybody for Himself."

The productions which are being completed this week are: "If Only Jim," starring Harry Carey under the direction of Jacques Jaccard; and "Colorado," starring Frank Mayo under Reeves Eason's direction.

Harry Burns, formerly of the Chester Snookey Comedies staff, has been engaged by Universal to direct a series in which Joe Martin, the orang-outang, will be featured.

Harry Brown, Universal's chief electrician, has been elected president of the Society of Electrical Illuminating Engineers.

FOX

The cast for the all-star special, "Clung," directed by Emmett J. Flynn, includes Rosemary Theby, Jack Fielding, William V. Monge, George Siegman and Charles Clary. This is a drama with an Oriental background.

Millard Webb is starting production work this week on the first Harold Goodwin starring feature, adapted from Charles Dickens's "Oliver Twist."

J. Gordon Edwards is engaged on the last scenes for "The Queen of Sheba."

Subjects being completed this week are: "While the Devil Laughs," starring Louise Lovely; "Bare Fists," starring William Russell; "Fighting Back," starring Buck Jones, and "The Blushing Bride" starring Eileen Percy.



A scene from the Universal serial, "The Diamond Queen," starring Eileen Sedgwick

GOLDWYN

The Goldwyn organization is completing seven productions this week. Six others are prepared and in readiness for the directors to begin work. Reginald Barker is now completing "Snow Blind," and will next make "The Old Nest" from Rupert Hughes' novel. The continuity has been prepared by the author himself.

Lon Chaney has been engaged to play an important role in "The Night Rose," by Leroy Scott. Others in the cast are Leatrice Joy, John Bowers and Edith Chapman.

"The Alibi," an original screen play by Charles Kenyon, to be directed by Frank Lloyd, will present House Peters in the leading role. Irene Rich will appear opposite Mr. Peters. Sidney Ainsworth and De Witt Jennings will also be seen in the cast.

Helen Chadwick is on her way to New York to play opposite Tom Moore in the new Hurlburt story, "Made in Heaven."

E. Mason Hopper will direct the screen version of the Thompson Buchanan stage play, "The Bridal Path." Richard Ricks has been engaged to play the lead.

The Reginald Barker troupe is now engaged on the final scenes at Truckee for "Snow Blind." "Snow Blindness" was the working title for this production, but it will be released under the title of "Snow Blind."

The release title, "Don't Neglect Your Wife," has been given to "Noblesse Oblige," the original screen play written by Gertrude Atherton and directed by Wallace Worsley.

VITAGRAPH

"Loot of the Night," written by Frederick Jackson, has been selected as the next stellar vehicle for Earle Williams. David Smith will be the director. Elinor Faire will play opposite Mr. Williams.

William Duncan and Edith Johnson will have completed the Vitagraph serial, "Fighting Fate," by February 1. Mr. Duncan claims that fifteen episodes constitutes the new type of continued photoplay which is free from illogical sequences and built on the same methods followed in making a feature production. He has spent the week at Chadsworth, Cal., for exteriors. Next week he will blow up a houseboat at Balboa harbor.

Antonio Moreno is now completing "Three Sevens." Chester Bennett is the director. Moreno leaves the Coast for a month's vacation which he will spend in Mexico City.

Larry Semon is now making final scenes for "The Hick."

Owing to the fact that Joe Rickson, the "heavy," is incapacitated from a broken leg, the serial company, engaged in filming "Purple Riders," is at present doing interior scenes.

METRO

The complete cast for Viola Dana's stellar vehicle, "Homestuff," includes Tom Gallery, Josephine Crowell, Nelson McDowell, Priscilla Bonner, Robert Chandler, Aileen Manning and Philip Sleeman. Albert J. Kelley is the director.

Garreth Hughes has returned to the Metro studio, having completed work in "Sentimental Tommy," made at the Famous Players' Eastern studio. A starring vehicle is now being selected for Hughes.

Five productions now in the making are "Home Stuff," starring Viola Dana, under the direction of Albert Kelley; "Uncharted Seas," starring Alice Lake, under the direction of Wesley Ruggles; "Big Game," starring May Allison, under the direction of Dallas Fitzgerald; "Camille," starring Nazimova, under Ray Smallwood's direction, and "What's the Matter with Marriage," featuring an all-star cast which includes Milton Sills, Ora Carewe and Nigel Barrie. Philip Rosen is the director of the last named production.

HERE AND THERE

"Heart of the Open Range," a five-reel Western, featuring Milburn Moranti with an all-star cast, will be distributed by the Forward Film Distributors. Sample prints are being shipped this week. Two other similar subjects which are nearing completion will be shipped shortly.

Tom Santschi, who is recovering from an operation for appendicitis, will resume work this week in his seventh two-reel Western for Pathe, entitled "The Sage Brush Musketeer," which is being made by the Cyrus J. Williams Productions.

A company is also making a series of two-reel child pictures which will be known as "The Adventures of Bill and Bob." They will be made under the direction of Robert Bradbury and will feature the Bradbury twins.

Five acres of land on Melrose avenue, Hollywood, adjoining the Brunton Studio, have been purchased by the Oliver Morosco Productions for a studio. A site adjoining this is a twenty acre tract which will, it was announced today, be known as Moroscoville. It will be made the Greenwich Village of Los Angeles. Morosco will build a theatre on this tract.

Charles Christie leaves this week for a tour of the South, visiting Dallas, New Orleans and Atlanta. The report that the Christie plant would be closed for the month of January is erroneous. Two companies will begin on Vanity Comedies this week with Al Christie and Scott Sidney directing.

Pauline Stark will leave for New York Wednesday to play the title role in "Salvation Nell," a Whitman Bennett production. She will stop at the Commodore.

Ruth Roland leaves for the East this week to complete arrangements for a new serial for Pathe.

Jackie Coogan is able to resume work in "Peck's Bad Boy," under the direction of Nate Watt at the Brunton Studios.



Our Motto: All the News, If it's News, When it's News

Fair and warmer.

Paul Brunet is here.

Chas. Christie's gone East.

Ethel Clayton is again in our midst.

Production promises to be speeded up in 1921.

Did you have your dip in the ocean January 1st?

Percy Hilburn has a new $20,000 home on Highland avenue.

Reports indicate the Volstead act was not completely enforced December 31st.

Pauline Bush has given her services to the Rex Cross and will go to China in the near future.

Bessie Love has a stunning log cabin in Laurel Canyon, and we rise to inquire what do you mean "stunning"?

Charley Ray is taking a holiday vacation. It must be wonderful to be an actor and rest after each picture.

Viola Dana was given a wonderful present—an old hen wished herself on Vi and now Vi has a fresh egg every morning.

Regg Barker came home from Canada with a tale of having frozen his ears listening to the chilly stories of the Northwoodsmen.

Sessue Hayakawa claims he cannot be dramatic on a full stomach, which makes life in these holiday times depressing, as it 'twer.

Milton Sills went on location for Metro and comes back with a snake story and eight rattles, which shows the Volstead act may be a good thing.

Here's Major Rupert Hughes' Christmas present to Helene Chadwick: "Your work in my play, 'Dangerous Curves Ahead,' is indeed marvelous." Show us a stocking that will hold that! We will award the asbestos cigar to you, Major.

We wish to emphatically state that the title of LeRoy Scott's eminent author Goldwyn play is "The Night Rose" and not "The Night Robe." This makes all the difference in the world, as Leatrice Joy is to play the lead.

Tom Sanchi had his appendix removed and now weighs 45 lbs. less. Various ladies who have inquired of our Beauty Department as to how to reduce are now notified to inquire of Tom. Seriously speaking, we are glad to hear that Tom is better.

Nazimova gave a kid party the other night and everybody was there in kid clothes, and Nazimova is said to have worn the kiddishest, but it would be telling for us to describe all the garments (or shall be call them garments) she had on.

Wess Ruggles had an actor consuming sandwiches and glasses of milk all day long for re-takes and he is still under a physician's care. What this had to do with "Unchartered Seas" is not stated, but indicates the title might be changed to "Unchartered Feeds."

We hear rumblings of a new organization called the "What-O What-O Club," that proposes to give a number of nut parties, which explains why they selected that name. Some of the members are really supposed to be sane and sensible people of our film colony set, and 'tis said Nazimova, Milton Sills and others are members.

Tod Browning is more or less of a philosopher, which is keeping right on the top of the fence with one's statements. We say the above because Tod points out that the Eighteenth Amendment made it possible to spend $100,000 on a feature film. Then he adds if Sour Sundays become a reality it will knock off more than that amount, which is a statement all wool and a yard wide and belongs to the fact instead of fiction class.

The first New Year's resolutions to reach Kokum's sanctum read as follows:

Buster Keaton—"I resolve that I will not drink any more, for reasons known to every American and Mr. Volstead. I promise not to produce Hamlet. I resolve that I will not invent any more excuses to refrain from work—for I have enough already. I resolve not to buy any $25,000 automobiles, and my bank account will make me keep this resolution."

Eddie Cline—"My New Year's resolutions are not to wear any puttees and other raiments of directors, and my reason is that I look funny enough now."

Lou Anger—"I resolve to allow Buster Keaton and Eddie Cline have their own way in the production of comedies—provided they agree with me. If they turn out a good picture I resolve to assume responsibility; if they turn out a bad one it will be their own fault."

Vignola Company Now in Bahama Islands

Cabled advices received in New York this week announce the safe arrival at Nassau, Bahama Islands, of Robert G. Vignola and his company. Mr. Vignola, accompanied by a large staff of technical assistants and players, is in the southern islands for the purpose of filming exterior scenes for Donn Byrne's story, "Redemption Cove," which he is making as a special production for Cosmopolitan-Paramount. The party left New York on December 28 arriving at Miami, Fla., on December 30 from whence they left the same day for Nassau, arriving at the Bahama capital late on the afternoon of December 31, or just in time to celebrate the advent of the New Year in more liberal surroundings than those at home.

In addition to Mr. Vignola, the party includes Phil Carle, assistant director; Russell Mathias, assistant director; Al Ligouri, chief cinematographer, a staff of cameramen and technical experts, and E. K. Lincoln, and Seena Owen, who played the male and female leads respectively. While only two players were taken along Mr. Vignola will make use of a large staff of technical assistants because of the nature of the scenes to be taken which require a great deal of "behind the scenes" work.

Dorothy Gish Marriage True Film Romance

The marriage of Dorothy Gish and James Rennie, her leading man in the Paramount Picture, "Flying Pat," is the culmination of a true picture romance. Miss Gish first met her husband when he was playing opposite Ruth Chatterton in "Moonlight and Honeysuckle." He was chosen as her leading man in "Remodeling Her Husband." In "Flying Pat," Miss Gish and Mr. Rennie play husband and wife, and Paramount calls attention to the exploitation value of this fact.

Lasky Studio Is Ready for 1921

THE holidays over, the Famous Players-Lasky West Coast studio has settled down to a new year of activity in the production of Paramount pictures. According to plans already perfected, the season just ahead will be one of the busiest ever experienced by the studio at Hollywood.

Not only will there be a large number of companies at work but the importance of the productions will entail an immense amount of preparation in each case, including scenic investiture and costuming, special lighting and so on.

The writers who have been engaged to write expressly for Paramount, have added a decidedly unique literary flavor to the studio. Sir Gilbert Parker, Edward Knoblock, Elinor Glyn, Avery Hopwood, Elmer Harris and others of note and international fame now make the studio their "stamping ground."

The recently announced policy of big stars gathered in single productions has met with the instant favor of the public as well as those involved—a source of distinct gratification to Adolph Zukor, president of the organization, and to Jesse L. Lasky, its first vice president and others.

The influx of the Eastern Paramount stars to the Coast has resulted in a schedule which means that every inch of stage space will be occupied in the months to come and that everybody will be working at high tension.

January and February will undoubtedly be two of the busiest months of the entire history of the Lasky studio, and the prospects point to a continuation of this activity during the remainder of the year 1921. At the present time a number of very important productions are under way, and these will be augmented by the addition of the new companies starting from week to week. Elsie Ferguson, Paramount star, in William D. Taylor's production of Arnold Bennett's "Sacred and Profane Love," has reached an important stage of the picture which was adapted by Julia Crawford Ivers from the stage play.

Cecil B. De Mille in his all-star super-production, "Five Kisses," based on Arthur Schnitzler's "Affairs of Anatol," occupies one of the largest sets that has been built at the Lasky studio in many months and which shows an enormous cabaret scene wherein some of the important action transpires.

William De Mille having returned from New York after a brief visit, is preparing to start work on a new and original photoplay by Edward Knoblock, concerning which announcements will be made in the near future. He will start work some time this month.

About the tenth of the month George Melford will begin his Paramount production from Sir Gilbert Parker's novel, "The Money Master."

The Paramount heavyweight fun-maker, Roscoe (Fatty) Arbuckle, back in Hollywood after a pleasure trip to Europe, is scheduled to begin work the nineteenth under the direction of James Cruze in "Three Miles Out."

Approximately on February 7 Frank Urson will commence work as director of Wallace Reid in a picture titled, "Watch My Smoke."

February seven has been set also for the starting date for Elinor Glyn's "The Great Moment," in which Gloria Swanson will star for Paramount, directed by Sam Wood.

Thomas Meighan is completing, at the Lasky studio, work on his picture for Paramount which was started in New York and which is based on the book by John Moroso, "The Quarry."

Ethel Clayton, just arrived from New York, is ready to start work immediately under the direction of Thomas Heffron, on her Paramount picture, "Sham," by Elmer Harris and Geraldine Bonner.

PALISADE FILM LABORATORIES, INC.
Opposite West 129th St. Ferry Morsemere 621, PALISADE, N. J.
QUALITY and SERVICE
F. DOUBLIER, General Manager
The Pioneer of the Motion Picture Industry
O. W. BIARMER, Special Representative
220 West 42nd Street
Telephone Bryant 9509



Three scenes from "The Marriage of William Ashe," a Metro picture starring May Allison

Broadhurst Audiences Hail Johnnie Walker

The personal appearance of Mrs. Carr in connection with the showing of "Over the Hill" now running at the Broadhurst Theatre, was such a success that William Fox decided the visitors to "Over the Hill" should also have an opportunity of seeing Johnnie Walker in the flesh. Johnnie's appearance in person was a happy idea, judging from the ovation that is tendered this young player at every appearance.

His recent playing of Santa Claus to two hundred crippled children, guests of the Fox management, was just another of these happy human incidents that have been so closely tied up with the "Over the Hill" record breaking run.

More Authors for Goldwyn

Katherine Burt, Alice Duer Miller and Rita Weiman Go to West Coast

THREE prominent women novelists have signed contracts with Goldwyn Pictures Corporation to write motion-picture scenarios. They are Katherine Newlin Burt, Alice Duer Miller and Rita Weiman. Mrs. Burt has already arrived at Goldwyn's West Coast studios at Culver City, Cal., to study the technique of the motion picture before attempting her first scenarios; Miss Weiman will arrive there within a few days and Mrs. Miller is expected a little later.

Signing up these three women as members of the Goldwyn staff of writers, which already include more than three dozen of the most prominent American authors, is in line with the Goldwyn policy to get the country's authors interested in the scenario as an original form of writing so that the creative principle underlying all story-telling may find itself at home in this new method of artistic expression.

Two photoplays from novels by Mrs. Burt have already been made by Goldwyn, both being Reginald Barker Productions. "The Branding Iron" was the first and it was one of the mid-season's big dramatic hits. Mr. Barker is now completing the photography on a picturization of Mrs. Burt's new novel, "Snowblind," now running serially in the Red Book Magazine.

Alice Duer Miller is a New Yorker by birth and most of her writings have dealt with life in that city. Her first screen writings for Goldwyn will in all likelihood be an original scenario, as will Mrs. Burt's. Mrs. Miller makes her home in New York City. Among her more popular novels have been "The Modern Obstacle," "Calderon's Prisoner," "Less Than Kin," "The Charm School." "Ladies Must Live" and "Are Women People?" In addition to being an author of note, Mrs. Miller is also prominent as a worker for woman's suffrage.

Rita Weiman has written "The Watch Dog," "The Co-Respondent," "The Beauty" and "The Acquittal" for the stage.



Pioneer Will Release "Idle Hands" Soon

With special outdoor advertising campaign announcing the coming release, by the Pioneer Film Corporation, of "Idle Hands," starring Gail Kane, preparations are being completed for the release of this Park & Whiteside special production within the next thirty days.

1920 Sport Highlights in International

A comprehensive resume of the outstanding sporting events of the year 1920 are included in International News No. 91, just released by Universal.

Among them are shots showing the Cleveland baseball team winning the world's series, and "Babe" Ruth, the record slugger of baldom. There also are pictures of William T. Tilden, world's tennis champion, in action; pictures of Chick Evans, national amateur golf champion; F. K. Foss, making his famous pole vault record of 13 feet 1 inch; as well as pictures of the yacht Resolute defeating Sir Thomas Lipton's Shamrock, for the America's Cup, and of Man O' War beating his speediest rival, Sir Barton, in one of the greatest turf classics of the age.

Katterjohn to Scenarize Glyn Story

The writing of the scenario of Elinor Glyn's first original story for Paramount, "The Great Moment," in which Gloria Swanson is to star under the direction of Sam Wood, has been entrusted to Monte M. Katterjohn, author of such well-known photoplays as "Carmen of the Klondike," "Madam Who," "Puppy Love," "The Man From Funeral Range," "The Clodhopper," etc.

Elinor Glyn is said to live up to her reputation for striking titles in "The Great Moment." Her books such as "Three Weeks," "His Hour," etc., have all had an allusion to time and "The Great Moment" follows the procedure, intensifying the period, however, to the shorest space of time.

"Gidap Napoleon" New Capitol Comedy

"Gidap Napoleon" is the title of the newest Capitol Comedy which is now ready for distribution through the Goldwyn organization. The comedy is from the pen of Kingsley Benedict.

Index to Complete Plan Book and EXHIBITORS' BOX OFFICE REPORTS

EDITOR'S NOTE—Exhibitors will find here a complete list of all feature pictures for the last sixteen weeks arranged alphabetically as an index to The Complete Plan Book for this period, naming the picture, the producer, the star, the release date, and designating the issue of MOTION PICTURE NEWS which contained the original review.

The following also contains our reviewer's opinion encompassed in a brief single line and gives the comments of exhibitors who have shown the picture and forwarded their opinions. And we also publish a final line fairly summarizing a consensus of all opinions received on each picture. As many of the exhibitors do not comment on every picture (merely checking it Big, Average or Poor), we arrive at the consensus not only by the actual comments made and published, but are also guided by the reports from exhibitors who have made no actual comments, but have merely checked the box office value of the picture.

All the pictures mentioned are five-reel features, unless marked otherwise. Serials are reviewed also. At the conclusion of this department will be found the "Flash-Backs," being comments on films released prior to September 25, 1920.

ALWAYS AUDACIOUS (PARAMOUNT-ARTCRAFT) WALLACE REID ..... **NOV. 20**
"Clever twists make interesting crook story."—M. P. News.
Exhibitor Comment—"This is a sure-fire box office attraction. Audiences seemed well pleased." "Story little impossible but business was big. Some fine double exposures in this and picture one of his best." "An entertaining feature which drew well." "Great in story and in production. Wally Reid always has good following and great stories. Went over big." "Better than average business." "An unusually pleasing picture which ran to exceptionally big houses all week. Star an excellent drawing card. Everybody pleased. Good story, well done." "Wallace Reid is very popular with our patrons and 'Always Audacious' pleased our audiences. Did good business for the week." "Entertaining picture. Business was very good during run." "Drew large crowds and met with the favor of home-going audiences." "A good production having entertaining story. Box-office receipts good."
Consensus—"Good picture, good puller."

ARE ALL MEN ALIKE? (METRO) MAY ALLISON ..... **NOV. 6**
"Rather inconsequental for feature length."—M. P. News.
Exhibitor Comment—"Fair business with a picture that was hard to tell what it was about."

BEAUTIFULLY TRIMMED (UNIVERSAL) CARMEL MYERS ..... **DEC. 11**
"Mediocre picture on a hackneyed theme."—M. P. News.

BEGGAR IN PURPLE, A (EDGAR LEWIS-PATHE) SPECIAL CAST ..... **NOV. 13**
"Good production given average story."—M. P. News.

BEHOLD MY WIFE (PARAMOUNT-ARTCRAFT) SPECIAL CAST .. **OCT. 23**
"Novel story given rich production."—M. P. News.
Exhibitor Comment—"Excellent—100 per cent. entertainment. Has every requisite feature for the most critical movie fan. Went big all week. A great box-office attraction." "Played at two theatres here and each seemed to do a big business." "One theatre considered it such a success that it held it over for a second week." "Splendid production which was well liked by my patrons. Sure-fire box-office attraction." "Very good picture playing to good business. Held for second week." "Undoubtedly one of the best and most successful pictures of the year. Played to exceptionally big business for seven days." "Interesting picture and well put on which appealed to both men and women patrons. Did more than average business for a week." "Doing good business second week. Everyone agrees it's the kind of picture to hold the attention spellbound." One of the best pictures of the year. Went big all week. "A good picture and box-office attraction which has been held for a second week at the highest class theatre in the city." "With the aid of exploitation, including a prologue, this picture went over big and brought good business."
Consensus—"Good picture, good puller."

BEWARE OF THE BRIDE (FOX) EILEEN PERCY ..... **OCT. 30**
"This would look better as a two-reel slapstick."—M. P. News.
Exhibitor Comment—"Favorably received and good program picture. Average business three days."

BILLIONS (NAZIMOVA-METRO) NAZIMOVA ..... **DEC. 11**
"Very weak picture material in Nazimova's latest."—M. P. News.
Exhibitor Comment—"Nazimova shows a decided improvement in this picture over 'Madame Peacock.' Well taken by big audiences for the entire week." "Picture proved a frost here. It is 'not much' and my audiences were below normal. Many thought it the poorest film Nazimova has ever played in."
Consensus—"Average picture, average puller."

BLACKBIRDS (REALART) JUSTINE JOHNSTONE ..... **DEC. 25**
"Justine Johnstone is a welcome screen figure in crook melodrama."—M. P. News.
Exhibitor Comment—"A mediocre picture. Star not particularly attractive, but played to good business for reasons unknown."

BLACKMAIL (METRO) VIOLA DANA ..... **OCT. 16**
"Viola Dana gives color to familiar story."—M. P. News.
Exhibitor Comment—"Interesting. Instructive as well. Favorably commented upon. Average business." "Above average business with a very poor picture. Viola Dana the only redeeming feature in whole picture which was bad as to story, cast and photography." "A weak story that fitted its star beautifully and gave her a chance to do her best. Obvious plot. Business fairly good." "Fine picture which brought good business."
Consensus—"Average picture, average puller."

BODY AND SOUL (METRO) ALICE LAKE ..... **OCT. 23**
"Story of dual personality fairly interesting."—M. P. News.

BRANDING IRON, THE (GOLDWYN) SPECIAL CAST ..... **OCT. 23**
"Story of primitive passions is rather overdone."—M. P. News.
Exhibitor Comment—"An average picture. Fair box-office results." "Brought a normal business, something unusual for pre-Christmas days."

BROADWAY BUBBLE, THE (VITAGRAPH) CORINNE GRIFFITH ..... **NOV. 27**
"Corinne Griffith does excellent work in dual role."—M. P. News.
"Did better than average business at two first-run houses simultaneously. Just melodramatic enough to attract, and not too emotional, so as to offend." "Opened big and kept up big all week. A picture that pleased everybody because it is logical."

BROKEN GATE, THE (FROTHINGHAM-HODKINSON) BESSIE BARRISCALE ..... **JAN.**
"Sob sister story is highly theatrical."—M. P. News.

BRUTE MASTER, THE (HODKINSON) HOBART BOSWORTH .... **NOV.**
"Hobart Bosworth scores in vigorous story of the sea."—M. P. News.

CHALLENGE OF THE LAW, THE (FOX) WILLIAM RUSSELL .... **OCT.**
"Russell at his best; a real entertaining drama."—M. P. News.

CHARM SCHOOL, THE (PARAMOUNT-ARTCRAFT) WALLACE REID ..... **JAN.**
"Wallace Reid has another winner here."—M. P. News.
Exhibitors Comment.—"Fine picture, pleasing, entertaining, and brought good business."

CINDERELLA'S TWIN (METRO) VIOLA DANA ..... **JAN.**
"Just misses being very commonplace."—M. P. News.

CITY SPARROW, A (PARAMOUNT-ARTCRAFT) ETHEL CLAYTON ..... **DEC.**
"Weak in drama, but strong in sentiment."—M. P. News.
Exhibitor Comment—"Opened with usual audiences, but business grew last few days and it went over big." "Mediocre picture lifted from mediocrity by good acting of Ethel Clayton and by splendid direction." "When I put out a poster advertising Ethel Clayton, I sit back and wait for the money to roll in—for she is one of the biggest favorites here on the paramount list. This is one of her weaker stories, but it went over in great shape."
Consensus—"Average picture, average puller."

CLOTHES (METRO) OLIVE TELL ..... **OCT.**
"Talky picture made from stage satire."—M. P. News.
Exhibitor Comment—"A fair picture. Picture drew well for first two days; rest of week mediocre. Average week's receipts." "A good picture which pleased. Average business two days." "Very good. The title pulled well and the picture pleased. Played a week to good business. It would stand some careful editing for it's too long. On the whole, a nice little picture." "A light feature, more of a woman's picture than anything else. Business fair."
Consensus—"Average picture, average puller."

COAST OF OPPORTUNITY, THE (BRUNTON-HODKINSON) J. WARREN KERRIGAN ..... **DEC. 25**
"Picturesque story with Kerrigan in heroic role."—M. P. News.

CONRAD IN QUEST OF HIS YOUTH (PARAMOUNT-ARTCRAFT) THOMAS MEIGHAN ..... **NOV.**
"Delightful story is enriched on the screen."—M. P. News.
Exhibitor Comment—"Fair picture bringing average box-office receipts." "Drew about average crowds during the entire week. People characterized it as 'very good.'" "Average picture with about usual business." "An extremely entertaining picture with a star who is regarded in this section as one of the most popular of the male species. Considering that this was the week before Christmas, business wes very good indeed." "Great. Opened very big. Great crowds waiting to get in. Meighan a great favorite here." "Average picture. Played to average business." "Usual comment on this picture. Why was Meighan surrounded by such ugly women? Fair business."
Consensus—"Average picture, average puller."

CRADLE OF COURAGE, THE (PARAMOUNT-ARTCRAFT) WILLIAM S. HART ..... **OCT.**
"Has plenty of action and should please."—M. P. News.
Exhibitor Comment—"Pleasing picture but we had about average business." "Well up to the average of Wm. S. Hart's pictures and should be a good drawing card at all theatres where he is popular. We did excellent business with this picture for one week." "The combination of a popular star and a good picture, and the result is good business." "Out of Hart's line, should be kept in the Western type." "Carried picture seven days. My custom is two changes weekly." "Attracted large audiences but failed to meet with the approval usually accorded the cowboy." "Fine picture, played to big business." "A different Hart picture, but none-the-less vigorous than his Western productions. Pleased his admirers and also those who do not care for Hart as a rule. Big business." "A fine Hart picture. Excellent returns."
Consensus—"Good picture, good puller."

CURTAIN (FIRST NATIONAL) KATHERINE MACDONALD ..... **OCT.**
"Lifelike story suffers from mechanical development."—M. P. News.
Exhibitor Comment—"Played to exceptional business. Katherine MacDonald appears to be growing more popular." "Katherine MacDonald gave entire satisfaction. Picture well produced. Splendid supporting cast. Business very good." "It's by far the best acting Katherine MacDonald

Box Office Reports continued on page 750

Projection — Camera — Music Hints and Ideas About

"New Theatres"

Pages 731-748



By courtesy National Terra Cotta Society

The above illustration presents a most excellent example of good theatre architecture and construction, conservative in design, correct in mass, refined in detail, made permanent and fire resisting through the use of brick and gray unglazed terra cotta trim. The lettering of the name panel is in color burned into and made a part of the terra cotta

Read what this exhibitor says about the MOTIOGRAPH'S Heat Resisting Qualities

TRACY S. PAGE
Motion Picture Exhibitor
FREDRICK WISCONSIN

TELEPHONE [illegible] No.

December
2nd
1920.

Enterprise Optical Mfg. Co.,
564 W. Randolph St.,
Chicago, Ill.

Gentlemen:

We wish to take this opportunity of letting you know the wonderful way in which your Motiograph machine stood a terrific heat test in a film fire that we recently had in our booth.

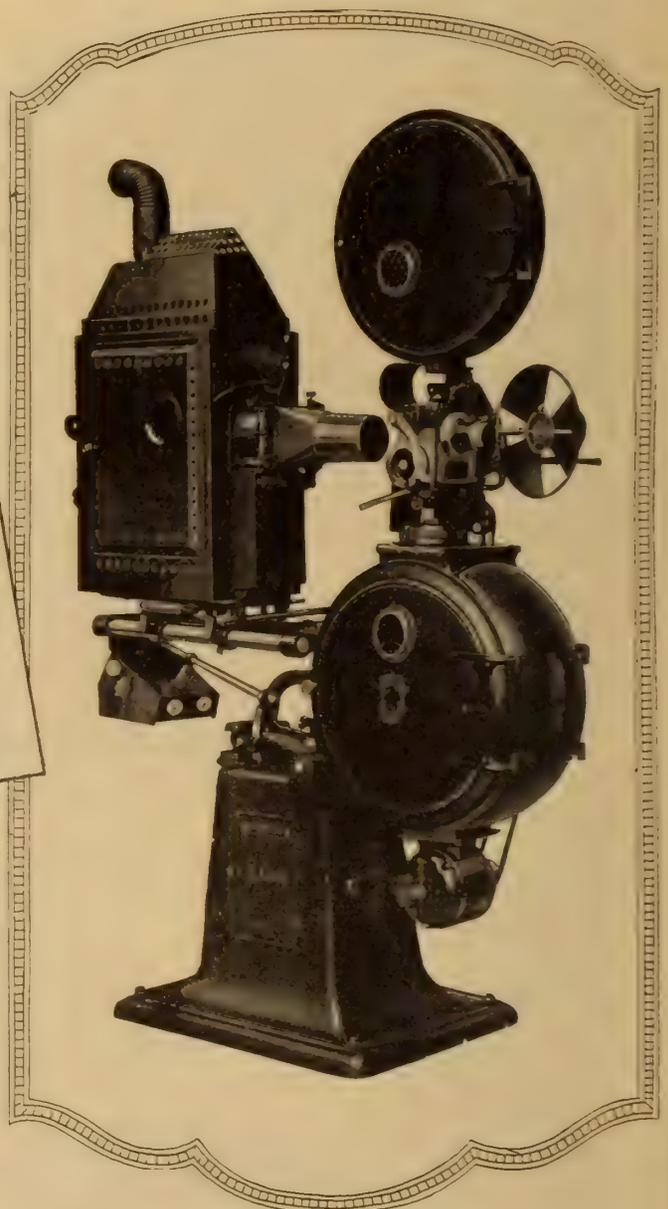
The heat was so intense that it melted all soldered connections, in all glass inclosed ammeter and voltmeter we had in the booth, and destroyed insulation on practically all wiring in the booth. However, outside of being smoked and the painting practically all cooked off, the Motiograph machine, was as good as ever.

After undergoing this firey ordeal, and after being cleaned up, the machine projected as usual a steady picture.

The fire did not occur in the machine, but in the rewinding bench, a few feet away. The writer has never known a fire to occur in a Motiograph, and we do not believe that any other machine but the Motiograph could have stood this intense heat.

Yours very truly,

Tracy L. Page



Motiograph De Luxe

the only projector on the market that does not have a single die cut part
Die cut parts give easily to heat and wear

ENTERPRISE OPTICAL MFG COMPANY

564 W. Randolph Street Chicago Ill.

How and When the Isolated Power Plant Should Be Used

Twelve Questions and Answers That Will Help You Decide

By *A. G. Cruikshank, Editor Farm-Light and Power*

EVERY so often I am asked just how the isolated electric light outfit works out with motion picture production. The great difficulty in this field the isolated plant industry is the failure prospective motion picture house owners to understand the technical requirements of the moving picture lamp, etc., and the ability of the isolated plant to meet those requirements.

The operator generally knows more about what his machine needs to operate successfully than the owner. There are a great many so-called "farm light and power" plants operating moving picture houses throughout the United States successfully. The traveling show has to depend on some such means of obtaining the necessary electric current.

Below I endeavor to ask and answer the questions that must be answered before the motion picture producer and the isolated electric light plant manufacturer or salesman can do business. These questions and answers, I think, will do a great deal to clear up the subject and bring both sides to a better understanding of just what is needed and just what must be delivered.

Here are the questions and answers:

1st Question—Can a Motion Picture Projection Machine be operated by an isolated electric light plant?

Answer—Yes.

2nd Question—Satisfactorily and economically?

Answer—Yes.

3rd Question—How?

Answer—By the use of the 20 Ampere, 28-30 volt, 600 watt, Mazda "C" Projector Lamp, or the 30 Ampere, 30 volt, 900 watt, Mazda "C" Projector Lamp.

4th Question—What equipment is necessary?

Answer—For the successful operation of a volt plant in the Motion Picture Projection field, the following five items are essential.

(1) Mazda Projector Lamps of the types above stated.

(2) A special Prismatic Lens.

(3) A spherical mirror or reflector.

(4) A housing for the above.

(5) A current regulating device.

5th Question—Where can I secure this equipment?

Answer—All of the progressive Motion Picture Projection Machine Manufacturers now build machines with this special equipment as a part of their stock apparatus.

6th Question—Could I use my present machine?

Answer—Yes. By the use of an Adapter.

7th Question—Where can I get the "Mazda" 28-30 volt projector Lamps and this Universal Adapter?

Answer—The Mazda "C." 28-30 volt Projector Lamps are made by the National Lamp Works, the Edison Lamp Works and the Westinghouse Lamp Co., and are sold by most all of ture stores.

The Sheck Universal Adapter is made by the Argus Lamp and Appliance Company, Cleveland, Ohio.

8th Question—What information will I have to supply the manufacturers of this apparatus in order to secure the equipment that is best suited to my needs?

Answer—Complete information covering the following items must be given before they can make any definite recommendations:

(1) State what Type Plant is in use or what type is contemplated.

(2) Amperes used at Arc.

(3) Current supply at Arc—A.C. or D.C. and voltage.

(4) Control apparatus at present in use.

(5) Make and Model of present Projection Machine.

(6) Equivalent focus of present Projection Lens. (Give in inches if possible.)

(7) Diameter of free opening of Projection Lens.

(8) Length of throw from screen to Projection Lens.

(9) Size of picture thrown on the screen—(not size of screen.)

(10) Size of screen.

(11) Kind and description of screen.

(12) Size of projection lens used—No. 1, ¼ size, or No. 2, ½ size.

N. B.—The more information you give the manufacturers the better able their engineers will be to recommend suitable equipment for your requirements. Very often it is found when complete data is given that it is possible to use a wider aperture lens with the Mazda Lamp and secure increased screen illumination at a reduced current cost to you.

There are now two sizes of the Mazda 28-30 volt Projector Lamps used, 20 ampere, 600 watt; and the 30 ampere, 30 volt, 900 watt. Why use a 900 watt if a 600 watt lamp will give you satisfactory service?

9th Question—What are the advantages of using the isolated electric plant with the Mazda Projector Lamp for Motion Picture Projection?

Answer—1st—More healthful—eliminates all carbon gases and carbon dust, which is especially harmful for operators confined in small booths.

2nd—Eliminates sputter and noise which is a prominent feature where the A.C. Arc is used. Eliminates flicker on the 25 and 40 cycle A.C.

3rd—Eliminates flicker and Arc travel where A.C. Arc is used.

4th—Only have to focus once. Allows operator more time to devote to care of apparatus and the picture on the screen.

5th—The screen is evenly illuminated at all times, no "ghosts," colored or dark areas, as are found with arc projection.

6th—The Mazda 20 ampere, 28-30 volt, 600 watt lamp will displace a 40 to 60 ampere A.C. carbon Arc where the length of throw does not exceed 80 feet and the width of the picture 12 feet on a plain mat screen.

7th—On a metallic or high reflecting screen, higher screen brilliancy is possible and a satisfactory 15 ft. picture up to 75 feet can be secured.

8th—Where the 25 to 30 ampere A.C. Arc has been used with a rectifier, the Mazda 600 watt lamp is conjunction with a metallic screen and a No. 2 or ½ size Projection Lens will give a brilliant 14 ft. wide picture at 80 ft. throw.

9th—Produces approximately the same intensity of illumination as the 25 to 30 ampere D.C. carbon arc for a picture 13 ft. wide at 90 ft. throw.

10th—Do not compare the "Mazda" 20 ampere, 28-30 volt, 600 watt lamp with a 40 ampere D.C. arc, as we do not claim equal illumination. The new 30 ampere 28-30 volt, 900 watt Mazda Projector Lamp when used with a reflecting screen will compare with a 40 ampere D.C. Arc.

Note	Picture Width in Ft.	Throw in Ft.
400 watt 28-30 volt Mazda Lamp	10	60
600 " 28-30 " " "	12	80
900 " 28-30 " " "	16	100

11th—"Mazda" Projection produces a soft lighted picture. The carbon Arc a more harsh picture.

12th—The soft amber tone of the Mazda Lamp is what motion picture producers are striving to secure, also the increased depth of picture over the carbon Arc is highly desirable.

13th—Preserves equipment. No carbon dust to destroy the working parts of the projection machine.

14th—Easier on the eyes of the people looking at the pictures. Reduces eye strain; hence, patrons will come to the theatre oftener. Less fire hazard, no open flame to ignite the film.

15th—The simplicity of operation gives the operator more time to watch the operating mechanism and to improve the projection of the picture.

16th—Rated average life of lamp is 100 hours.

17th—Two lamps may be focused ready to install in the lamp housing so that when one lamp burns out the new or second lamp can be quickly put into place.

10th Question—What is the cost of operating an Isolated Electric Motion Picture Plant?

Answer—1st, Figuring that you will occasionally use the full output of electrical current produced by the isolated Plant, we will use our maximum figures.

If gasolene costs 36c per gallon and the Plant produces 1,000 watts per hour and consumes one gallon of gasolene in four hours, the cost per 1,000 watts is 9c, or current costs 9c per unit.

2nd, We will use this figure also for the car-

(*Continued on page 736*)

Winter Garder Architect Planned to Make all Seats Good

Solves Problem by Placing all Seats on One Inclined Floor

THE Winter Garden Theatre, Seattle's newest photoplay amusement house, has made its formal bow to the public.

This beautiful theatre, on Third Avenue, just north of Pike Street, has been in the course of construction for the past ten months. New ideas combed from theatres all over the country have been taken advantage of in the construction of The Winter Garden. The management states that the comfort and safety of patrons is guaranteed by many novel departures. The ceiling is high and broad, insuring ample air space, giving a pleasing effect to the eye and allowing the utmost in musical features.

The screen upon which the picture features will be projected is of a special non-reflecting construction which also gives a perspective to the photoplay scenes.

The battery of projecting machines is located at nearly right angles to the screen. These are of the latest type as are the stereopticon and spotlight lenses.

The heating and lighting power plants are away from the building thus insuring safety. Washed air, which is changed every few minutes, guarantees proper humidity preventing throat irritation, so common in many auditoriums.

A Hope Jones organ has been installed. The Hope Jones is the individual idea of Hope Jones, the world renowned organ architect, now deceased.

A private projection room is provided where the management will view pictures before their purchase.

An elaborate marquise graces the front of the theatre, surmounted by a $5,000 electric sign which contains 2,500 individual lights.

Specially selected motion picture feature productions from the country's best producers are guaranteed by The Winter Garden management. These will be supplemented by comedy plays from filmdom's best comedians and art travelogues and the snappiest of news films.

The Winter Garden Theatre is owned by the Progressive Company, composed entirely of Seattle persons, of which James Q. Clemmer is president, Edwin F. James is secretary and George De C. Myers treasurer are the principal stockholders. The theatre will be under the personal attention of Mr. Clemmer and Mr. James, with Mr. James as resident manager. All these men are well known, and well liked in Seattle and surrounding territory. Mr. Clemmer, known as "Jim," is president-manager of "Clemmer's" popular movie. "Jim" Clemmer because of his popularity is always called on, whenever some big city affair is to be held, to help out and he does. It seems odd that the two other principals, "Ed" James and "Georgie" Myers are the same kind, but this is one reason why, or rather three reasons why the "Winter Garden" will pay.



Facade of Winter Garden Theatre, Seattle, Wash.

Mr. F. H. Fowler, the architect, says, "Within the last decade the motion picture has grown in popularity from a small beginning, until today it rivals the so-called legitimate play. This condition is particularly true on the Pacific Coast, where the motion picture has attained its greatest popularity.

The modern motion picture theatre has developed rapidly from a small hall with movable chairs to the great auditorium of today, in which no expense has been spared to provide a maximum of comfort and convenience for the audience.

There is a tendency at present to construct motion picture theatres having a moderate seating capacity and in which every seat is arranged to afford a good view of the screen. Seats from which only a poor or distorted view of the picture can be had have no place in an up-to-date auditorium.

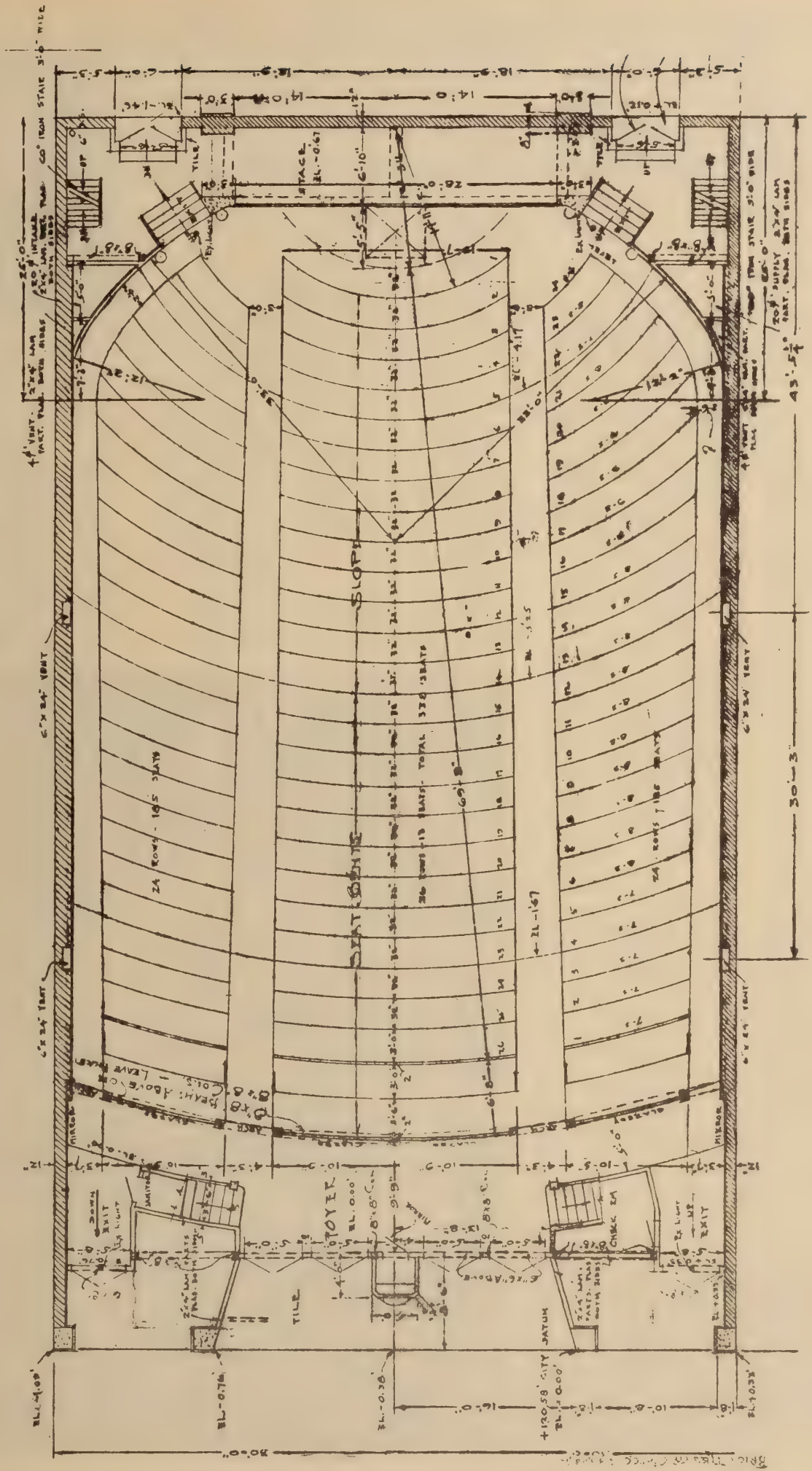
In the design of the Winter Garden Theatre an effort has been made to obtain a maximum of "best view" seats, and to eliminate the poor seats. In every large auditorium there are a greater percentage of poor seats than in a medium-sized theatre. Good view lines mean satisfied patrons.

In the Winter Garden Theatre all seats are on the inclined floor in the main auditorium, the balcony being reserved for ladies' rest rooms, men's smoking rooms, lavatories and office space.

(Continued on page 736)

Floor Plan and Seating Arrangement of Winter Garden

Frank H. Fowler, Architect



What Portable Lighting will do

(*Continued from page 733*)

bons used in arc machines, but it must be remembered that in the arc machines there is an occasional extra added expense for the arc lamp parts, carbon, jaws, etc.

Also an item not to be overlooked is that with the Mazda Lamp there is practically no lens expense owing to the special prismatic lens being made of high heat resisting glass. While there is an occasional extra added expense for Plano Lenses in the arc machines

(*To be concluded in next issue*)

Winter Garden Full of Innovations

(*Continued from page 734*)

The fresh warm air enters the auditorium through a large grill in the ceiling. The foul air is removed at the floor level of the auditorium through wall ducts. The downward flow of fresh air comes in contact with the heads of the audience first, thus insuring the freshest air for breathing purposes. In summer the air is pre-cooled instead of heated.

In the Winter Garden Theatre the indirect system of lighting has been chosen for the reason that it produces a soft and subdued lighting effect and gives a more even diffusion of the light without any glare. Satisfactory lighting conditions add much to the effect of the decorative scheme and to the comfort of the patrons.

A large pipe organ located above the stage and directly behind the grill work in the ceiling cove will furnish the latest music. The location and arrangement of the big organ is such as to deliver a large volume of sound high above the audience. This installation is calculated to have excellent acoustic results in any part of the auditorium.

Among the many innovations to be found in the new Winter Garden Theatre are two special retiring rooms on the mezzanine floor, from which view of the photoplay may be had through plate glass partitions.

One of these parlors, the one on the right of the foyer, is exclusively for the women patrons. It immediately adjoins the spacious rest rooms and is furnished with cozy sofas and telephones and furnishes a view of the audiences as well as the screen. These seats are not specially priced, but are accessible to all.

The parlor on the left of the foyer is given over exclusively to the men and will be used as a smoking room. As in the women's parlor, there will be telephones and cozy seats. The special ventilation takes care of the smoke and the parlor is separated from the main theatre room by plate glass, through which the smokers will view the projected pictures.

An especially attractive view of the hand-painted walls and murals is to be had from these two special rooms. A maid will be in attendance in the ladies' parlor.

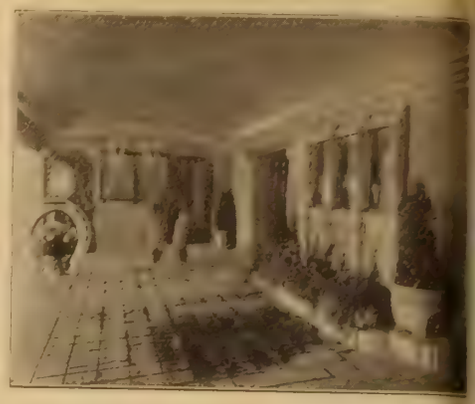
The latest developments in theatre seating in this country have been introduced in Seattle in the seating equipment of the new Winter Garden Theatre. During the last few years there has been a marked advance in design, comfort and luxuriousness of motion picture theatre seats.

All of the seats in the Winter Garden Theatre were furnished and installed by the Northwest School Furniture Company, representing the American Seating Company of New York and Chicago.

It is pointed out by the local distributors that the Winter Garden seats were designed for comfort primarily, while at the same time they follow correct architectural lines as carried out in the interior design of the theatre. All seats are equipped with full coil springs, heavily padded and upholstered. The finish throughout is in soft gray, harmonizing with the interior decorative scheme.

Steam is furnished from an outside power plant, so there is no fire of any kind in the building. This steam after entering the building passes through large coils under the stage and is forced by fan up to the roof of the building and discharges into the theatre through the large grill in the center of the ceiling. Direct radiation is furnished for the offices, rest rooms and store at the front of the building.

Probably no other phase of the construction of a modern theatre is more important than that of adequate heating and ventilation, assuring uniform radiation of heat and constantly revitalized air.



Lobby of Mission theatre, Los Angeles

Not the least attractive feature of t Winter Garden Theatre is the artistic i terior decorating. The walls are done a mottled effect in creams and brown, r lieved by a series of very artistic oil lan scapes, all of which were handpainted a local artist.

The most advanced model Simplex pr jector has been installed in absolutely fi proof quarters, assuring patrons of t Winter Garden Theatre the "last wor in projection. "Kismet," which intr duced the theatre, afforded a splendid t of the projection facilities of the theat



Front of Rialto, Des Moines, Iowa

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Green Bay to Have New Theatre

A NEW motion picture theatre is now in the first stages of construction in Green Bay, Wis., under the direction of Saxe Amusement Company of Milwaukee. The theatre will cost approximately $50,000 when completed. It is expected that the opening performances will be March 1, 1921.

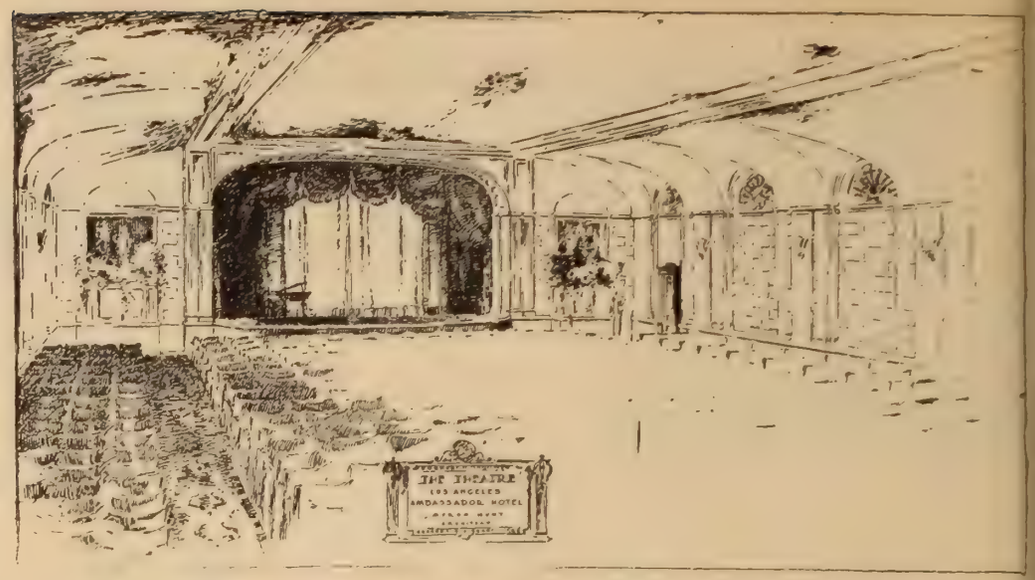
In building the new Green Bay theatre, the Saxe company brings the fifth motion picture house to Green Bay. The new theatre is being built on the site formerly occupied by the Royal theatre, which was destroyed by fire last spring.

The contract for the erection of the new Saxe house, which has not been named as yet, has been awarded to the H. J. Selmer company, prominent Wisconsin theatre builders. The design for the structure was drawn up by H. W. Carr, architect. According to the plans, the theatre will be 44 by 160 feet. It will be a one-story building, and all of the seats will be placed on the messanine floor. It is estimated that the seating capacity of the new house will be in the proximity of 1,000. A large foyer and outer lobby, as well as rest rooms, are planned, and all of the features used in the Milwaukee owned Saxe houses will be incorporated in the New Green Bay theatre.

E. C. Bostick, a member of the Saxe managerial forces and former manager of the Merrill theatre, Milwaukee, is personally supervising the work in Green Bay. According to Mr Bostick, the new theatre will receive the benefit of the metropolitan innovations which the Saxe company is using in Milwaukee at the Strand, Alhambra and Princess theatres, which they own. A thirty-five piece orchestra will be brought to Green Bay for all special presentations. The full Milwaukee Strand and Alhambra orchestras will be sent to this city regularly to entertain. Edward J. Weisfeldt, manager of the Strand theatre in Milwaukee and originator of the prologue idea in the Milwaukee theatres, will spend two days a week in Green Bay in arranging prologues, song numbers and specialties here.

Advices from Milwaukee state that the new Saxe theatre in Green Bay will be built along the same lines on which the new Milwaukee Saxe theatre, the Gargoyle, is being built. Ornate outer accouterments will be used to enhance the beauty of the new cinema palace, and no money will be spared in exploitation of pictures. The lobby will be arranged to permit lavish exploitation. Members of the Saxe amusement advertising force will visit Green Bay each week to write the advertisements and arrange the publicity and exploitation for the theatre.

First-run Associated First National pictures will be shown at the new Green Bay theatre. The Saxe amusement company holds a First National franchise for the Milwaukee territory, and these features exclusively will be shown. Short subjects, including news weekly and comedies, will also be on the program, as well as the orchestral presentations, prologues and specialty numbers.



The architect draws a sketch of the theatre auditorium which is to be a part of the Ambassador Hotel, Los Angeles

A Model of Beauty and Construction

THE beautiful new Loew's State theatre, Memphis, Tenn., opened to the public on October 7th, is a model of construction as well as beauty. The State theatre was built at a reputed cost of $1,000,000 and is said to be the largest in the South. It is located in the very heart of the shopping district, and easily accessible from every car point in Memphis and outlying districts.

The lobby, facing Main street, leads through two grand staircases to the mezzanine floor and into a wide, sweeping orchestra floor and balcony, giving a roomy, airy effect and an instant relief vastly different to the crowded, close conditions of so many Southern theatres.

The color scheme is gray finished with gold, with beautiful tapestries and hangings to match. The decorative art work has attracted unusual attention, for many months were consumed in their completion throughout the lobby, the foyer and main mezzanine. Lighting fixtures of a three-color arrangement, very soft and soothing in effect, blend harmoniously with the subdued yet dignified background, giving an indirect illumination.

There is a beautifully appointed ladies' room, and a pretty little lounging room where one may meet friends, write a note, or just rest and wait until there are good seats available. Blowers located under the floor first wash the air before it is driven into the auditorium through ducts, it is then circulated through the playhouse by side and wall propellers, and then sucked up and out of the building by means of huge air drives situated at the ceiling line. A modern vacuum system insures perfect sanitation at all times.

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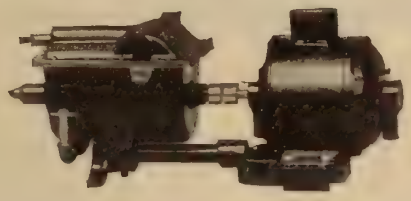
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Equipment Operating Projection Questions Answered

The Incadescent Lamp for Stereopticon Service

Information Compiled by H. F. Barnes Lighting Service Department

Several months ago we published a series of articles on the subject of Incandescent projection. The author was Mr. H. F. Barnes, who is also the author of the present series, which originally appeared in one of the Bulletins of the Edison Lamp Works.

Mr. Barnes has the happy faculty of combining technical knowledge to practical application, and what is of even greater importance, of stating it in simple, easily understandable language.

Field for Stereopticon Lamps

The Mazda "C" lamp has practically a monopoly on the stereopticon field. In days gone by, without the aid of a simply operated, portable, light weight stereopticon, the average lecturer or entertainer had limited means of demonstrating detailed points to his audience. Today, instead of a long description, he says, "To illustrate what I mean," presses a button. and, if his slides have been well chosen, he can convey precisely what is in *his* mind to the minds of his listeners.

Nature in all her marvelous colorings, detailed manufacturing in all the varied industries, in fact, anything of which a photograph or drawing can be made is a fit subject for the screen through the aid of a stereopticon machine.

Time was when large cumbersome drawings, blue prints, to which references must be made, were filed away in drawers or cabinets and necessitated much bother and inconvenience when they were to be taken out. Today the drawing can be put into slide form and thrown upon a screen, and viewed by a much larger number of persons with more ease and comfort.

In fact, practically all visual instruction and its allied arts are dependent upon a light source of high brilliancy and as such the stereopticon type of lamp fulfills the need for a large part of the field.

History of Development

The use of an illuminant to project the image of a cutout or a transparency is centuries old. The most successful light source prior to the introduction of the highly concentrated Mazda lamp and the one which is still in use with many kinds of apparatus, was the carbon arc. The arc came into existence about 1800.

The arc was of course limited to places where electric current was available, and so both the lime and the acetylene flame were extensively used, especially by traveling lecturers. As electric current became more universal, the use of the carbon arc spread. But there was still felt a need for an illuminant which could be operated by anyone—i.e., did not require a special operator—a lamp of low amperage, and of such a voltage that it would be tapped out directly from any lighting socket.

The beginning of the incandescent lamp dates back to October 21, 1879, when Thomas A. Edison made his first successful lamp. The filament was made of paper—a carbon filament. It was not until slightly over a decade ago, however, that the tungsten filament was brought out and not until several years after that until a coiled concentrated filament was introduced, thus giving a lamp applicable to stereopticon work. The first coiled concentrated filaments operated in a vacuum. The present filaments operate in an inert gas and the lamp is known as a Mazda "C." The *vacuum lamp* is a Mazda "B" lamp. (A semi-concentrated carbon lamp was introduced prior to this, but on account of its low efficiency could not be used, except for very small pictures.)

The ordinary Mazda vacuum lamps, such as are in our homes, would not be applicable for projection. As will be shown later, a concentrated light source of high brilliancy, i.e., high candle-power is needed. So the field of projection remained practically untouched until a concentrated highly efficient light source was produced.

Principal Parts of a Stereopticon Lantern

The component parts of a stereopticon lantern are first, the light source, which generally consists of a stereopticon lamp and a mirror placed behind the lamp; a condensing lens, composed of one or more lenses; an accurately ground projection lens; the housing, flexible bellows, and a slide carrier.

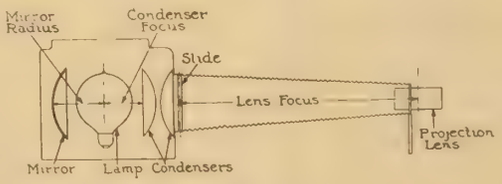


Fig. 1

The Principal Parts of a Stereopticon Lantern: Mirror, Lamp, Condenser, Slide and Slide Carrier, Projection Lens. Notice the housing which covers up the light source, and the bellows which encloses the light beam from the slide to the projection lens

The mirror is placed behind the lamp to catch the rays of light in that direction and redirect them toward the condenser, so that they will pass through the slide, thence through the projection lens and subsequently on to the screen.

The condenser is so called, since it bends or condenses the rays of light falling upon it from the lamp, so that after passing through the slide they will enter the projection lens. The distance it is placed in front of the lamp is determined mainly by its combined back focus. As will be explained later the lamp filament is very rarely placed at the exact focus of the condenser.

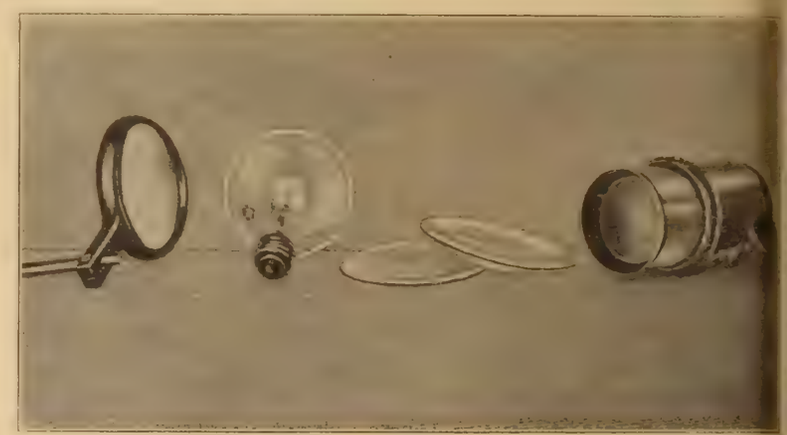


Fig. 2

Showing by Photograph the Principal Parts of a Stereopticon Lantern; Mirror, a 400-Watt Lamp, the Condenser System and Projection Lens

The *projection* lens, which is placed at a distance in front of the slide, approximately, corresponding to its focus, gathers the rays of light coming through the slide and projects them upon the screen. Thus any image or picture at the position the slide occupies is duplicated and enlarged on the screen.

A housing, usually of sheet metal, is placed around the lamp, mirror and condenser to shield the lamp from the eye and keep the room dark.

Again, since the distance from the slide (which is directly in front of the condenser) is relatively long (varying according to the focus of the lens) and therefore, since there may be possibility of stray light from the slide or condenser, a flexible housing or *bellows*, as it is known, must be used to enclose the light beam

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as it passes from the slide to the projection lens. This bellows must be flexible, that is capable of being shortened or lengthened, since the distance from the slide to the projection lens varies according to the distance from the slide to the screen.

For example, in a very small room, the distance from the slide to projection lens may be at its maximum; in a longer hall with a long throw this distance will be considerably shortened.

A double slide carrier, placed as before indicated serves to hold one slide at a time in position in front of the condenser. While one slide is being shown another slide can be slipped into the empty section of the slide carrier and when ready the second slide takes the place of the first,—the first slide can then be removed and the third slide put into its place, etc.

Theory of Projection as Applied to Stereopticon Machines

The Condensing Lens

Projected light has to do with light rays that are accurately controlled, either by the aid of a lens or of a polished reflecting surface. An ordinary reflector in which house or industrial lights are placed, is not considered a device for projecting light. It, of course, controls the light to a more or less rough degree.

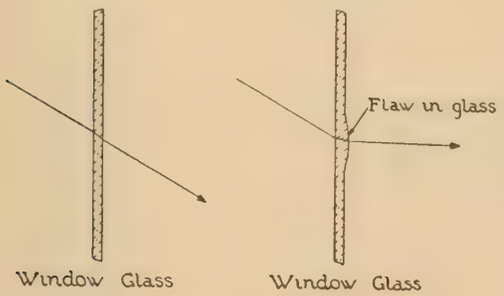


Fig. 3

Indicating How a Ray of Light Passes through an Ordinary Window Pane and Comes Out in the Same Direction. How when the two sides of the window glass are not parallel, the ray will be deflected and come out in a different direction than that which it enters

(To be continued)

Shutters for A C.

F. J., No. 1094: Which is the best shutter for a. c.? I have a two-wing shutter and there is a flicker.

Reply: The two-wing shutter is considered best for a. c. If you have a bad flicker you should examine the shutter blades to see if they are correctly proportioned. Perhaps by widening or narrowing the flicker blade (providing the cut-off blade has been rightly designed) you will be able to reduce the trouble.

A. Frederickson: What is the exact reason for the use of the two-wing shutter in place of the triple wing when using alternating current?

Reply: This can be answered by means of simple mathematics.

Suppose the machine to be running at normal speed of 1 turn per second, which means 1 foot of film or 16 frames passing by the aperture during that same time.

With a three-wing shutter, the screen goes dark 3 times for each frame, or 48 times a second.

Now if a. c. is used it is probably 60-cycle current, that is the current becomes zero two times 60 or 120 times a second. At each of these points the arc, while it does not cease entirely is greatly dimmed. Thus we have a shutter which interferes *completely* with screen illumination 48 times a second and a light source attempting to do the same thing 120 times a second.

From the foregoing you can see that if the machine were to be run at normal speed at all times and the generator at the power house kept up to speed so that the frequency was unvarying there would seldom be trouble from flicker, at least from synchronism. Only once in five seconds would there be complete synchronism between between shutter and current frequency. Although this condition might give the effect of a slowly moving wave, it probably would not occur often enough to be disagreeable or injurious to the eyes.

So much for operation under normal conditions. Due to variations in voltage (which would affect the speed of a motor-driven machine), and in frequency, normal operation is seldom possible. Frequency will often drop to 59 or rise to 61, perhaps for an instant only or perhaps for a considerable period. Voltage varies on the best of supply lines.

Now suppose that the frequency is maintained constant and the machine speed is increased due either to the nature of picture shown or to the need for more rapid action. Instead of a foot a second, the speed is increased 25 per cent or the same as 20 frames a second. With our three-wing shutter there would be 3 x 20 or 60 periods of darkness per second.

Since our frequency is 60, you can see that the current alterations and shutter are in exact time. What would happen under these conditions will be left to your imagination.

From the foregoing you can readily see that if the wings of the shutter are reduced in number by one, the danger of synchronism (or stroboscopic effect) is eliminated as at no time under a wide range of operating conditions would the dark periods caused by the blades coincide with the zero points of the current.

With a two-wing shutter you are very apt to get a certain amount of flicker unless the machine is overspeeded.

T. & D. Projectors Feature in Newspaper

It's a rare treat to listen to an outsider describe a motion picture projector especially if the writer of the description happens to be a newspaper man who takes his facts and clothes them in fanciful language. Listen to this clipping from the Stockton (Cal.) Daily Independent:

> Machines with souls.
>
> Such are the two new motion picture projectors recently installed at the T. & D. theatre in Stockton. When motion pictures first proved their popularity with American audiences the layman was heard to refer to what the "operator does" with a "He does it with a crank."
>
> Automatic features make the machines almost self-operative, the attendants simply "loading" the film magazines and maintaining the apparatus. When the layman watches one of the machines, his natural conclusion is that the masters of mechanics have breathed almost a breath of life into the contrivances of steel. Practically all of the most marked inventions of the last five years in the motion picture projector field are said to be incorporated in the two Powers Camerographs, Type E, installed at the Stockton photoplay house.
>
> Equipped with roller pin intermittent movements, the machines assure steady, clear pictures without flicker or cause for eye strain, bringing out every little detail as developed into the films. The machines are equipped with Peerless arc controls, elements of the souls, which maintain a perfect arc at all times, thereby eliminating the objectionable shadows and colored light which so often appears at the bottom of the screens.
>
> Another feature is that which affords protection from fire. In case the portion of the film being used is inflamed an automatic knife severs the strip and drops a door over the entrance to the magazine, saving the sheet remaining on the reels.



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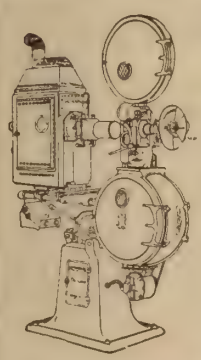
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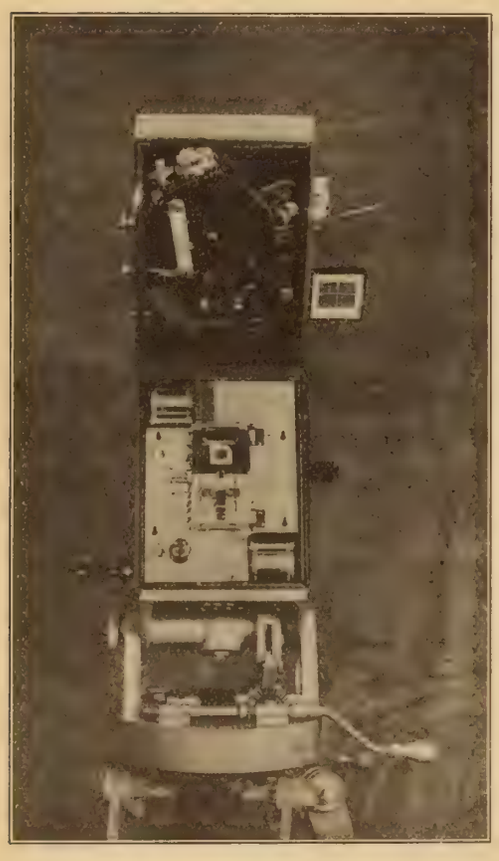
DAYLIGHT SCREEN

Camera Laboratory | Picture Making | Studio Technique

DeBrie Cameras Equipped with Automatic Dissolving Shutters Arrive from France

This Feature is But One of Many Found on Latest Model of This Popular Camera

THERE is no reason why that statement of the cameraman, "If the DeBrie only had an automatic dissolving shutter it would give the other studio cameras a run for their money," should be heard again. The DeBrie factories in France, which were closed down insofar as the camera output was concerned, by the war, have not been lying idle since the beginning of 1920 and while rumors of an interesting nature were seeping through to this country nothing of particular definiteness was heard until of a sudden a new model DeBrie was shipped across. Adolph Senner, manager of the motion picture department of Herbert & Huesgen, New York City, was the first to call the Editor's attention to the new equipment, and his cameras he believed were the first to arrive in this country. An examination of them brought out several new features besides the shutter.



The DeBrie with front lifted. Notice ground glass in temporary position in aperture

But first a few words about the DeBrie automatic dissolving shutter. It has been designed to fade out in 3½ feet and accomplishes this whatever the shutter opening, be it the maximum of 170° or the minimum. Furthermore after each fadeout it locks automatically. The lack of a shutter of this type has long been the DeBrie's greatest drawback at least as far as its use in regular studio production is concerned.

The second feature is the focussing device by which it is now possible to focus directly onto a ground glass. This is done by perforating the film and sliding a ground glass in position behind the perforation. This feature in conjunction with the new mask box allows the operator to place his mask in the exact position he desires it to occupy and to check up the location with exactness.

With this latest model three lenses are supplied in a quick changing mount which will take any size lens up to 10". The changing of a lens is rapid—a rod is slid slightly to one side, a bayonet catch turned slightly and the lens is free.

One other feature that will be appreciated by the cameraman who abhors the metric scale is the footage recorder, which registers in good American *feet* instead of the Continental *meters*. This change was made for the sole purpose of meeting the demands of the American market and as such will find the favor of American cinematographers.

Users of the older DeBries will remember how the elevated front was held in place and prevented from suddenly dropping by some homemade catch or even a length of cord. In the new model this makeshift has been made unnecessary by a special catch which seizes and holds the front when the latter is lifted to position.



View from left side showing dissolver dial and, above it, the mask opening



Crank side of DeBrie

Realizing that these cameras will find application in all countries and in all sorts of climates they have been constructed throughout of 5 ply teak wood.

With all these additional features and improvements the camera has not been increased either in size or in weight. It weighs complete—without tripod—just 17 pounds.

Mr. Sennor concluded his demonstration with the statement that other things of an interesting nature to cameramen were on their way to America. Notice of them will be found in the NEWS as they appear.

Special Devices to Photograph Aurora Borealis

By use of special camera devices, it is planned to picture night scenes in the ice fields of the Pacific Ocean such as never before have been attempted. Under the personal supervision of Mr. Wilson and George Elwood Jenks, who prepared the scenario for Metro's "The Woman Who Went Away"—both veterans of the far Canadian woods—it is planned to reproduce scenic effects that will include giant icebergs, limitless ice fields, a ship wreck and the aurora borealis.

Tinted film and a modification of color photography will be used in obtaining beautiful photographic effects. Much of the action of the picture occurs in the ice fields, thus giving an opportunity for original direction and bizarre camera effects.

Wesley Ruggles, who is directing the new special feature, has striven for the unique, both in the handling of his players and the big interior and exterior settings that will serve as a background for the story. As a result, the

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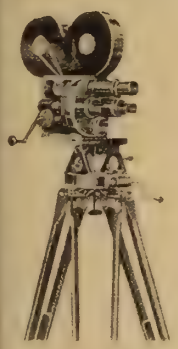
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ROCHESTER, N. Y.

Meet Mr. Richard Wagner

(*Continued from page 693*)

ficient unto itself; but in the case of the varied program, the prologue seeks to establish a state of mind in advance of the picture. That's what it is supposed to do, but only the good saints above can figure out what most of the prologues are accomplishing in this direction. You may remember in a recent issue of the MOTION PICTURE NEWS I directly touched upon this opportunity of the prologue to "channelize" the minds of the audience, and concentrate it upon some theme of the story, some kind of emotion, etc.

The second and perhaps the more noticeable secret is the use of the character theme.

The third secret is the way in which ideas, emotions or words can be accentuated and intensified by music. Thus the high society spirit may be contrasted in a very decided way with the simple country scenes—by the music quite as much as by the pictures. In the overdrawn bits, the music can be just as much a burlesque. Oftentimes the orchestra outdoes the actors in its delineation of an idea. What cannot be registered by the film (little shades of meaning) are clearly defined by the instruments. One may dovetail seeing with hearing. If some inventor succeeds in synchronizing a phonograph to speak with the screen, the result will not be as satisfying as the Wagner method. Did you ever for one moment think that the plain people in the audience care for the *words* the actor speaks. All they want is to get the *idea* when the idea registers, the auditor translates it into his *own kind of phraseology* and *verbiage*.

So I say, meet Richard Wagner.

I can see him smiling at the whole picture industry.

He sits there in his big chair, writing on his opera, "Parsifal." On his head lolls the velvet cap, falling over to one side. The spectacles are set firmly on the firm nose. The forehead rises high and intellectual. The hair is bushy—at the back; a little suggestion of beard is on the side of his face. The cleft chin is forward and prominent, stubborn, obstinate. How I get the impression I don't know, but something about the face makes me think of an old seaman, who has known the roughest tides. The eyes are deep and heavy lines are on the forehead from frowning and thought, with high hills drawn over the eyes. The cheeks are marked ferociously. The mouth—it is always seeming to say, "No quarter." An old captain, at Gloucester, I knew looked exactly like him. But there is an indolence about his clothes which suggest the very opposite. Soft collar, rich cravat, velvet jacket, slippers, a scent of perfume.

The room in which he sits is hung with heavy draperies, the floors are covered with thick rugs. The whole place is adorned with something that depicts the voluptuary at his worst.

As he sits writing his music, the lips going tighter, the jaws are working incessantly, grinding, grinding. He is a little man, but you don't realize it, so straight does he hold himself. He passes a theme and pauses a moment. As he awaits his inspiration he rubs his hands against a silk cloth, doing it with evident physical pleasure.

The Music Forum

(Under this heading the new ideas, queries, suggestions are gathered. This is where the motion picture fraternity gets together on music.)

Dear Sir:

I think that a conference along the lines you suggest, is a splendid idea, and whoever is responsible for conceiving it and undertaking to bring it to pass, deserves the hearty thanks of all concerned.

Will bring the matter to the attention of the members at our next meeting, and at this time feel perfectly safe of assuring you of our hearty cooperation in the purpose of this conference.

Very truly yours,
E. C. MILLS,
Chairman, Executive Board,
Music Publishers' Protective Association,
New York City.

My Dear Mr. I:

I have just started a series of articles in my music column in the NEWARK LEDGER on "Music in the Movies." I am going to write an article every Sunday on some phase of the subject.

PHILIP GORDON,
Newark, N. J.

Dear Mr. I:

I want to take advantage of your columns so that we can welcome into our ranks, Gordon Reid, production manager of the New Branford Theatre, Newark, N. J.

I believe that it is fitting that we who are interested in the advancement of music in picture theatres should do everything within our power to aid men like Mr. Reid, in setting them up as an example of successful showmanship, that others may follow.

This week Mr. Reid presented a prologue for "Passion," which to my mind is an incomparable prologue for this picture, from the three angles of light, music and action.

I want those of us whose cause is your cause—Music for the Masses—to welcome to our ranks, on behalf of our soon to be organized conference—Gordon Reid and the men who are making his achievements possible by their vision and sound business ethics—the Fabian of New Jersey, who own the Branford and several other theatres. A wonderful combination in a wonderful theatre.

HYMAN S. KRAFT,
New York Concert League.

Motion Picture News:

It is with great interest that I read your insertion that appear in the MOTION PICTURE NEWS regarding the Improvement of Motion Picture Music.

Your idea of a Music Picture Conference is great and will no doubt mark a new era toward the advancement of Better Music in the Motion Picture Theatre especially throughout the South. I will consider it quite an honor to participate at your conference, and you can rest assured of my cooperation in every way. I will certainly be in the Big City, January 24 without fail.

LYNWOOD M. WILLIAMSON,
Director of Music,
Rialto and Rivoli Theatres,
Columbia, S.

Cue Sheet for "The Deceiver"

Joe Zivelli submits the following official cue sheet:

(D) denotes scene or action. (T) denotes title or subtitle. See foot-note also.

Cue	Time		Description	Composition Tempo	Remarks
1.	2	D.	At screening	*Spring Serenade (2-4 Allegretto)	Lacome
2.	2	T.	The little home	Cupid's Caress (3-4 Valse Mod.) (Witmark)	Roberts
3.	3¼	T.	I'm living in the past	Romanza (3-4 And. Mod.) (T. B. Harms)	Thomas
4.	½	T.	George Boswell	(Continue) (Play Piu Mosso)	
5.	4	T.	Ivan Barnet	Prelude (arr. Roberts. Fischer edit.) (Heavy Dram. Begin pp.) (Play slowly to acc)	Rachmaninoff
6.	2	T.	With the sincere	*" Illusion " (2-4 Mod.)	Bustanoby
7.	1	T.	Out in the logging	Dramatic Reproach (2-4 Mod. Dram.)	Berge
8.	2	T.	The Superintendent's	"A Love Song" (4-4 And. d'amor.) (Chapp.)	Wood
9.	2½	T.	Ivan never	*"Boreas" (3-4 Dram.) (Witmark)	G. Trinkaus
10.	3½	T.	The Superintendent's	*"Prelude" (by Kistler-Fischer) (4-4 And. ram.) (to action)	Kunihiko
11.	1¼	T.	Many agitators	"Dramatic Tension" (2-4 Mod. Dram.) (Jacobs)	Norton
12.	¾	D.	Ivan leaves directors	"Dramatic Suspense" (4-4 Lento Mist.)	Belwin
13.	2¾	T.	I took the job	"Moonbeams" (Jacobs) (4-4 Allegretto) (to acc.)	Cobb
14.	2	T.	As the weeks	"Dream of Flowers" (4-4 Mod. Espres.) (Fox)	Cohen
15.	2	T.	The trees were like	"Butterflies" (4-4 Caprice) (Forster)	Johnson
16.	3¼	T.	Intoxicated with	*"Serenade" (Fischer) (4-4 Mod.) (to action)	Widor
17.	1½	D.	Ivan goes to men near fire	*"Agitato No. 4" (Open ppp. Play to acc.)	Zamecnik
18.	1	D.	Girl stops men	*"Serenade Romantique" (3-4 Con Moto)	Borch
19.	1¼	T.	When the heart is	(Continue) (Play much slower)	
20.	2	T.	Ivan's ideals	"I Love Your Eyes of Grey" (4-4 Mod. d'amor) (by H. Wood. pub. Chappelle)	
21.	2¾	D.	Half-breed and girl	*"Romance" (Schir.) (4-4 And. Dram.)	Fromme
22.	2	D.	Letter on screen	*"Broken Hearted Sparrow" (3-4 Patetico) (by Bendix. pub. Jacobs)	
23.	1½	T.	Blinded with	"Agitato No. 30" (4-4 Dram. Agit.) (Begin slow and then FF fast) (watch for shot)	Lake
24.	2½	T.	Praise God	"A Musical Thought" (Titlebaum-pub. Belwin) (4-4 Mod. Assai) (Quasi Dram.)	
25	1	D.	Men massed—Ivan enters	"Agitato No. 20" (4-4 Heavy) (Play to acc.) (by Lake-pub. Fischer)	
26.	3	T.	That's a lie	"Devotion" (Fox) (4-4 And.) (Begin fast)	Deppen
27.		T.	I never did	(Continue very slow)	
28.	1¾	T.	To the crazed	"Desc. Agit." (4-4 Agit.) (Begin ppp.) (fast when set house afire)	Schoenfeld
29.	2¼	T.	Let the forest	"Reve d'Amor" (2-4 Mod. Andante) (Love Song) (Tympani rumble till end of fire scene)	Zamecnik

THE END.

Length—5 reels (approx.) 5,000 feet.

Projection time—55 minutes.
Scored for projection at 14 minutes per reel.
Character of picture—Dramatic.
Locale—Woods—Lumber camp—mill.

NOTE: Type of picture demands dramatic music of the kind suggested in above setting. This setting will enable the Director to play for this picture the most appropriate music at the first showing of same in theatre. The compositions have been carefully selected and will please all audiences. Unless absolutely necessary do not substitute the numbers marked with *. The remarks will help the Director to select music out of his own library and also give him the assistance to make his own selection of numbers fit the picture. Especially note suggestions of effects.

Don't Forget the Music Conference in New York—at the Astor Hotel, January 24-25-26

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"SHE COULDN'T HELP IT"

(Realart)

Specially selected and compiled by M. Winkler
The timing is based on a speed limit of 14 minutes per reel (1,000 ft.)
Theme: "Capricietta" (Allegretto Moderato), Varley

1—"Clematis" (From Boutonniere Suite), by Tonning (3 minutes and 30 seconds), until—S: At Screening.
2—"Children's Games," by Ascher (2 minutes and 25 seconds), until—T: "In the tenement."
3—"Baby Dreams" (little reverie), by Boyaner (3 minutes), until—T: "Alright—get."
4—"Pizzicato Bluette," by Lack (2 minutes and 30 seconds), until—T: "Thanks to her reputation."
5—Theme (2 minutes and 15 seconds), until—T: "Tom knows how to."
6—Continue to action (50 seconds), until—T: "Thus Tom cunningly."
7—"Sleeping Rose" (light Moderato), by Borch (1 minute and 30 seconds), until—T: "While Nance prepares."
8—"Caprice Joyeaux," by Varley (3 minutes), until—T: Railroad stations are."
9—"Gavotte & Musette" (6/8 Allegretto), by Raff (4 minutes and 45 seconds), until—T: "I have been robbed."
10—Theme (3 minutes and 40 seconds), until—T: "Concluding that the poor."
11—"Petite Duchess" (Melodious Gavotte), by Baron (3 minutes and 55 seconds), until—T: "In this complicated."
12—"Serenade Lointaine" (6/8 Allegretto), by Berge (3 minutes and 40 seconds), until—T: "The passing hours offer."
13—"Heavy Mysterioso" (for general use), by Levy (2 minutes and 30 seconds), until—T: "After waiting another."
14—Continue to action (2 minutes), until—T: "Grab his arm, Nance."
15—"Lento Allegro" (3 minutes), until—T: "Having recovered sooner."
16—Theme (3 minutes), until—T: "Realizing that in."
17—"Coronado Land" (Valse Lente), by Leath (3 minutes and 30 seconds), until—T: "Won't Mr. Latimer be?"
18—"Love Theme" (for general use), by Lee (2 minutes and 5 seconds), until—T: "I love you Nance; will."
19—"Love Song" (Moderato), by Puerner (1 minute and 35 seconds), until—T: "On their way to meet."
20—"Sinister Theme" (for scenes of impending danger), by Vely (3 minutes and 15 seconds), until—S: Close up of shadow on window.
NOTE: To action pp or ff.
21—"Dramatic Conflict" (Hurry), by Levy (1 minute and 20 seconds), until—T: "I got you free while I."
22—"Dramatic Reproach," by Berge (3 minutes and 10 seconds), until—T: "Mrs. Ramsey's purse is."
23—"Dramatic Suspense," by Winkler (4 minutes), until—T: "What have you to say."
24—Theme ff (35 seconds), until—T: "And in the Spring."

THE END

"THE TORRENT"

(Universal)

Specially selected and compiled by M. Winkler
The timing is based on a speed limit of 14 minutes per reel (1,000 ft.)
Theme: "Queen of My Heart" (Dramatic Ballad), Baron

1—"Hindoo Hop" (an oddity), by Levy (2 minutes and 35 seconds), until—S: At Screening.
NOTE: To action pp or ff.
2—Continue to action (1 minute and 20 seconds), until—T: "Mrs. Velma Patton."
3—"Dramatic Agitato," by Simon (2 minutes and 20 seconds), until—S: You think you're too."
4—"Half Reel Furioso," by Levy (1 minute and 15 seconds), until—T: "As if angered by."
5—"Phantom Visions" (Sinister Allegretto), by Stevenson (3 minutes), until—T: "After the storm things."
6—Theme (2 minutes and 5 seconds), until—S: Close up on island (aviator and Mrs. Patton).
7—"Sinister Theme" (for scenes of impending danger), by Vely (1 minute and 55 seconds), until—T: "Now don't be alarmed."
8—"Dramatic Reproach," by Berge (1 minute), until—T: "Into port came."
9—"Dramatic Conflict" (Hurry Heroique), by Levy (1 minute and 15 seconds), until—S: Man attacking Mrs. Patton.
10—"Serenade Romantique" (And. con moto), by Borch (2 minutes and 45 seconds), until—T: "Through reckless disregard."
11—"Adieu" (12/8 Dramatic), by Favarger (5 minutes and 25 seconds), until—T: "Where the H—— did you come?"
12—"Dramatic Suspense," by Winkler (2 minutes and 40 seconds), until—T: "Help him back to that."
13—Continue pp (25 seconds), until—T: "Their true business."
14—"Heavy Mysterioso" (for general use), by Levy (4 minutes and 50 seconds), until—T: "Night brings no."
15—"Dramatic Agitato," by Hough (2 minutes and 20 seconds), until—T: "Why did yuh do it."
16—"Lento Allegro" (From Symphonette Suite), by Berge (1 minute and 15 seconds), until—T: "Heedlessly we bring."
17—"Dramatic Agitato," by Minot (3 minutes and 45 seconds), until—T: "To verify his suspicions."
18—Theme (2 minutes and 50 seconds), until—T: "Love, if you and I together."
19—"Musical Thought" (Dramatic), by Titlebaum (2 minutes and 5 seconds), until—T: "However, I have not lacked."
20—"Roses That Die Bloom Again," by Levy (50 seconds), until—T: "With the tempering point."
21—"Poeme Symphonique" (Dramatic), by Borch (2 minutes and 30 seconds), until—T: "Oh, for another chance to."
22—Theme ff (1 minute and 50 seconds), until—T: "And then that certain."

THE END

"SOMETHING DIFFERENT"

(Realart)

Specially selected and compiled by M. Winkler
The timing is based on a speed limit of 14 minutes per reel (1,000 ft.)
Theme: "Queen of My Heart" (Dramatic Ballad), Baron

1—Theme (3 minutes), until—S: At Screening.
2—"Serenade Lointaine" (6/8 Allegretto), by Berge (2 minutes and 45 seconds), until—T: "Richard Meadely, the young."
3—"Recuerdos" (Spanish characteristic), by Santos (3 minutes and 45 seconds), until—S: Close up of map.
4—Continue to action (45 seconds), until—T: "Please don't start."
5—"Perle Madrid" (Spanish waltz), by Lamotte (2 minutes and 15 seconds), until—T: "Santiago and the greatest."
6—Produce effect (10 seconds), until—S: Shot is fired.
7—Repeat: "Perle Madrid," by Lamotte (2 minutes and 45 seconds), until—S: Close up of dancers. (Don Mariano talking to Alicia.)
8—"Slimy Viper," by Borch (1 minute and 50 seconds), until—T: "Afterward with impassioned."
9—"Conspirators" (sinister misterioso), by Santos (3 minutes), until—S: Interior of garrison.
10—"Gruesome Mysterioso," by Borch (1 minute and 30 seconds), until—T: "Senorita, the Commandante requests."
11—"Dramatic Tension" (depicting dramatic but not pathetic scenes), by Andino (2 minutes), until—T: "Night falls, the rebels."
12—"Galop No. 7," by Minot (1 minute), until—S: Alicia leaves garrison on horseback.
13—"Dramatic Recitative No. 2," by Levy (3 minutes and 35 seconds), until—T: "Dis am de kitchen."
14—Theme (2 minutes and 40 seconds), until—T: "As your stay will be."
15—"Dramatic Recitative," by Levy (4 minutes), until—T: "As for Don Mariano."
16—"Comedy Allegro," by Berg (2 minutes), until—T: "I have no power to spare."
17—"Scherzetto" (from Symphonette Suite), by Berge (3 minutes and 5 seconds), until—T: "That night Alicia."
18—"Kiss A Miss" (Valse Chantee), by Baron (50 seconds), until—T: "If you let me go."
19—"Dramatic Narrative," by Pement (1 minute and 10 seconds), until—T: "The gown you wear was."
20—"Capricietta," by Varley (3 minutes and 15 seconds), until—T: "A tight shoe."
21—Theme (2 minutes and 55 seconds), until—T: "Four hours later."
22—"Twilight Reverie," by Berge (4 minutes and 5 seconds), until—T: "That night Alicia."
23—"Half Reel Furioso," by Levy (2 minutes and 10 seconds), until—T: "Then just because one sma.l."
NOTE: With ad lib. battle effects.
24—"A Musical Thought" (Dramatic), by Titlebaum (2 minutes and 50 seconds), until—T: "Midnight and he."
25—Theme (3 minutes), until—T: "You once offered me a."
26—"Because You Say Good-Bye" (Dramatic ballad) (2 minutes), until—T: "Back to the same old place."
27—Theme ff (4 minutes and 30 seconds), until—T: "To be truly miserable is."

THE END

"ONE AWFUL NIGHT"

(Universal)

Specially selected and compiled by M. Winkler.
The timing is based on a speed limit of 14 minutes per reel (1,000 ft.)
Theme: "Caprice Joyeaux" (Melodious Allegretto), Seeligson

1—Theme (2 minutes and 50 seconds), until—S: At Screening.
2—"Sleeping Rose" (Valse Lente), by Borch (3 minutes and 20 seconds), until—T: "The Harcourt home floated."
3—"Comedy Allegro," by Berg (1 minute and 5 seconds), until—T: "In the Harcourt kitchen."
4—"Kiss A Miss" (Valse Chantee), by Baron (3 minutes and 50 seconds), until—T: "And now you're all."
5—Theme (1 minute and 50 seconds), until—T: "This is where I buttle."
6—"Babillage" (Entr' Acte), by Castillo (4 minutes and 20 seconds), until—T: "A perfect butler."
7—"Capricietta" (Allegro Moderato), by Varley (3 minutes and 25 seconds), until—T: "He is a bit eccentric."
8—Continue ff (20 seconds), until—T: "Just why is it you."
9—"Scherzetto" (From Symphonette Suite), by Berge (3 minutes and 15 seconds), until—T: "East is East."
10—"Impish Elves" (Caprice), by Borch (2 minutes and 25 seconds), until—T: "This is Mr. Bradford's."
11—Theme (2 minutes and 45 seconds), until—T: "Iisn't it wonderful to."
12—"Pizzicato" (Petite Ballet), by Berge (3 minutes and 45 seconds), until—T: "Elizabeth, you're a live."
13—"Vivoc Finale" (from Symphonette Suite), by Berge (3 minutes and 15 seconds), until—T: "You're going to bed."
14—"Galop No. 7," by Minot (2 minutes and 30 seconds), until—T: "You girls sleep."
15—"Phantom Visions," by Stevenson (4 minutes and 20 seconds), until—T: "Mr. Harcourt is away and."
16—Theme (2 minutes and 40 seconds), until—T: "Now go to bed and."
17—"Mamselle Caprice," by Baron (1 minute and 45 seconds), until—T: "How dare you insult."
18—"Turbulence," by Borch (1 minute and 25 seconds), until—T: "This is certainly one."
19—Theme ff (2 minutes and 30 seconds), until—T: "I'll have your hearts."

THE END

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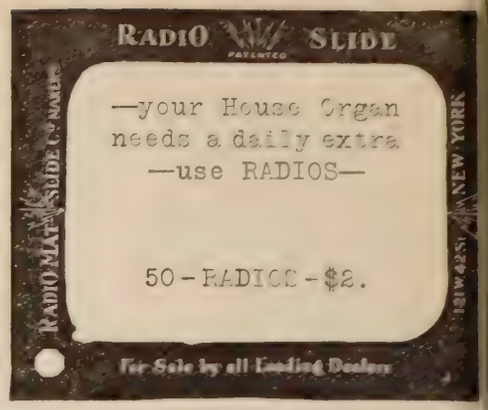
Gregory Lectures Cameramen on Fillers

THE Motion Picture Photographers Association of 220 West 42nd Street, Candler Building, an organization composed of the foremost studio cameramen in the East, have just established themselves with the aim to raise the standard of the Art of Photography in motion pictures. Last Wednesday evening, Mr. Carl L. Gregory, the well known motion picture photographer, writer and instructor, gave a lecture in the meeting rooms of the organization, on Filter and Color Screens used in Cinematography. Almost all the members attended and as the lecture was well up to date with the latest apparatus on view to test out, the members well appreciated the talk as it was highly instructive. No doubt the knowledge gained by the members present will be the means of putting forth some new ideas into forthcoming productions that have been hitherto unknown.

The rapid strides in camera construction and improvement and the ultimate result, better photography, have all been through the earnest endeavors of the cinematographer to reach out for new ideas and attain something new and novel and pleasing to the eye and to meet the demand of the public for better pictures.

The Association holds members of only the highest order as to ability and character and membership is only through invitation.

Ned Van Buren is president; George Peters, vice president; Edward Wynard, second vice president; Larry Williams, treasurer; Harry Keepers, secretary; J. C. Bitzer, recording secretary, and Walter Arthur, representative. The board of governors consists of such well known cameramen as Oliver Marsh, Horace Plimpton, Charles Downs, Paul Allen, Hal Sintzenich, Al Liguori, Ernest Haller and Carl L. Gregory. Among the prominent members are William Bitzer of the Griffith studios, and Fred Chaston also of the Griffith studios. Max Schneider, well feature photographer.



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"BLIND WIVES"
(Fox)

Another Episodic Picture of Certain Appeal

WHATEVER success the Fox production "While New York Sleeps" enjoyed throughout the country should be duplicated by "Blind Wives." For this production is modeled along the same lines. It is enacted by Estelle Taylor, Marc MacDermott and Harry Sothern, the memorable trio of "While New York Sleeps," and it is built up of a series of episodes, each one distinct by itself. Unlike its predecessor, however, which had three episodes, "Blind Wives" has five, which are connected by the main theme—a theme adapted from Edward Knoblock's play "My Lady's Dress."

The audience appeal is varied and certain, for there is an elaborate fashion show to start off with; pathos is the keynote of the second playlet; sex appeal is dominant in the third; heart interest fills the fourth; and melodrama, vigorous and climactic, marks the fifth and last.

The picture begins by depicting the extravagant wife who "does not dress to live, but who lives to dress." She is apparently about to sell her honor for the newest creation when she sees in a dream the tragedies caused by the making of her piece of finery. Then comes the little cripple of the slums who makes the paper flowers. We see the depth of her despair when she sacrifices her golden hair and disappears in order that her sister may be married. The history of the sable fur that graced my lady's dress follows. It shows the Russian trapper, and his slow-minded, sordid wife, who is unfaithful to him. The story of the silk is told by a real human tale of the French weavers. Lastly there is a story of the manikin who is forced to kill her employer, the modiste, to save her honor.

Entertainment is present throughout, but as a piece of logic, it is all decidedly unconvincing. The foreword, from Ruskin, preaches against silks and lace, but how silks and lace can be blamed for the girl's crooked back, or the Russian wife's unfaithfulness, or the French weaver's fondness for his bottle, is rather hard to see. But logic is secondary in the box office.

The work of Miss Taylor, MacDermott and Sothern is splendid. Their ability is accentuated by the fact that they are seen in such widely different parts. Miss Taylor's characterizations are remarkable. It is hard to believe that the luxury-loving American wife, and the dull-witted, passionate Russian are the same girl. MacDermott is best as the French weaver. Sothern has fewer opportunities. Director Charles Brabin deserves a great deal of credit. His series of closeups in the taxicab are impressive and clever, but he failed to bring out soon enough the fact that the girl of the slums was a cripple. Some of the titles are clever satire. The fact that two different men play the modiste is extremely noticeable, however. The photography is only average.

We have only one fault to find with "Blind Wives"—it has one episode too many. An excess of even good short stories will grow tiresome, and the same is true of too many screen playlets at one setting.—Length, 6,376 feet.—*Matthew A. Taylor.*

THE CAST

Home Episode

Anne	Estelle Taylor
John	Marc MacDermott
Jacquelin	Harry Sothern
Manageress	Sally Crute
Reginald Lizzard	Robt. Schable
The Maid	Annette Bracy

Slums Episode

Annie	Miss Taylor
Jack	Mr. MacDermott
Barber	Mr. Sothern
Liza	Sally Crute

Russian Episode

Anna	Miss Taylor
Ivan	Mr. MacDermott
Yermak	Mr. Sothern
Louka	H. Gilson Wells

French Episode

Annette	Miss Taylor
Joanny	Mr. MacDermott
Nicolas	Harry Sothern
The Priest	John Costello
Rondier	Jacob Kingsberry

Dressmaking Episode

Anita	Miss Taylor
Jacquelin	Mr. MacDermott
Manageress	Sally Crute
Lizzard	Robert Schable

Based on "My Lady's Dress," by Edward Knoblock.
Direction and scenario by Charles J. Brabin.
Photography by George Lane.

PRESS NOTICE—STORY

A special treat is in store for the patrons of the ———— theatre on ————, when the feature attraction will be "Blind Wives," the William Fox special production, which is destined to be one of the most talked of pictures of the year.

Mr. Fox had the honor of creating a new type of photoplay in "While New York Sleeps." Breaking away from the stereotyped form of screen entertainment, he presented a series of distinct episodes joined togther into one perfect superproduction. He has duplicated and added to his success in "Blind Wives." Enacted by the same cast, Estelle Taylor, Marc MacDermott and Harry Sothern, his latest production is going to surpass "While New York Sleeps,"

"THE SILVER LINING"
(Metro)

Interesting Crook Play Brings Jewel Carmen Back to the Screen

ONE expects something quite daring from Roland West since witnessing his stage play, "The Unknown Purple," and his contribution to the screen here, "The Silver Lining," may be said to be novel and out of the ordinary run of crook pictures. He calls attention to the fact in his advertising matter that the offering is founded upon facts. Not taking any credit away from him on this point it must be said that the story has been seen before, although with marked variations.

If "The Silver Lining" contained an ordinary story, the fact that it reintroduces Jewel Carmen to picturegoers again after a long absence, would be sufficient foundation to attract them. This young woman has learned a great deal of expression since her first days of stardom. She fits her role like the proverbial glove fits the hand and her pantomime is always effective. The shading of her portrayal—the jumping from grave to gay—the delightful mannerisms—these are certain to bring her back quickly in public favor. Mr. West tells his story in narrative form, the theme of which is based upon the regeneration of a girl's soul. He places considerable stress upon the fact that a criminal is made no more from environment than from the forces of heredity. A trick of fate is used to emphasize his argument.

Two girls of an orphan asylum are adopted—one by a family of wealth and refinement—the other by a family steeped in sin and squalor. Thus the heroine is depicted as never having a chance. Not realizing the sinfulness of her crimes she has no scruples about her conduct until a young man interests her through his book. He is detailing a story, the leading character of which might have stepped from "The Angel's" shoes. He is endeavoring to find a plan of regeneration when the force of his logic is brought vividly home to the girl. There is a counter-conflict which isn't concerned with human nature, but with a lovers' quarrel. The hero has responded to the attractive crook because his sweetheart had provoked him. The latter is the other orphan child. This looks like coincidence. But facts are sometimes stranger than fiction. In all "The Silver Lining" is well told, carries the utmost in suspense, is well charged with surprises and good incident and is very capably acted. There is a twist and turn in nearly every part of the footage, and though the outcome is anticipated such a course does not rob it of its moving quality. The picture bears the stamp of rich detail and colorful backgrounds and considerable money has been expended. It should interest every picturegoer who sees it.—Length, 6 reels.—*Laurence Reid.*

THE CAST

"The Angel"	Jewel Carmen
Robert Ellington	Leslie Austen
George Johnson	Coit Albertson
Evelyn Schofield	Virginia Valli
"Gentle Annie"	Julia Swayne Gordon
"Big Joe"	J. Herbert Frank
George Schofield	Edwards Davis
Mrs. George Schofield	Marie Coverdale
Billy Dean	Gladden James
Eugene Narcom	Theodore Babcock
Burton Hardy	Charles Wellesley
Mr. Baxter	Henry Sedley
Mrs. Baxter	Jule Powers
Friend of Baxters	Arthur Donaldson
A Detective	Paul Everton
The Dancers	Carl Hyson and Dorothy Dickson

By Roland West.
Scenario by D. J. Buchanan and Charles H. Smith.
Directed by Roland West.
Photographed by Edward Wynard and Frank Zucker.

PRESS NOTICE—STORY

"The Silver Lining," a Metro production, starring Jewel Carmen, is a picture filled with surprises which shows in an extremely novel and entertainiing manner the adventures of a feminine crook who in her battle with love and law has some wonderful experiences. The picture comes to the ———— theatre next ————. The plot deals with the theory of heredity and proves that there are exceptions to every rule of life. The story is said to be based upon actual experiences.

Miss Carmen plays the part of "The Angel," who is adopted as an orphan by a family of crooks and taught the ways of crime. There is proof here that heredity doesn't figure so much as environment. The beautiful crook co-operates with a confidence man and has no pangs of conscience until she meets the author of a book, the leading character of which, is a feminine crook. "The Angel" falls in love with him and finds regeneration. The picture carries a series of highly exciting incidents which always measure out action and suspense.

PROGRAM READER

Something unique in the line of picture plays will be presented at the ———— theatre next ———— when "The Silver Lining" is shown with Jewel Carmen as the star. The novel manner in which this gripping story, founded upon real life, is presented, is certain to arouse the interest of every type of picturegoer. "The Silver Lining" is a story which deals with the widely divergent careers of two girls, one brought up as a crook and the other as a society girl. As the lovely crook whose winsome ways prove a ready foil to her victims, Miss Carmen gives a wonderfully attractive portrayal. Her support is of the all-star brand and is entirely competent. "The Silver Lining" is written and directed by Roland West, a playwright of distinction.

CATCH LINES

Is a thief a victim of heredity or is his life of crime due to environment? This question is argued in the exciting melodrama, "The Silver Lining."

Exhibitors' Own Box Office Reports

(Continued from page 730)

PICTURE BRAND STAR RELEASED PLAN BOOK

has ever done. People liked it well enough to fill two houses for a week simultaneously. Good entertainment." "Averagely pleasing story. Poor ending. Star's work shows improvement." "Very pleasing audience picture to good business. Miss MacDonald's best picture. Story at least for her rational and she is livening up considerably." "Good picture. Did excellent business every day of its engagement."
Consensus—"Good picture, good puller."

DANGEROUS BUSINESS (FIRST NATIONAL) CONSTANCE TALMADGE ..... DEC. 11
"Rather frail but fairly amusing."—M. P. News.
Exhibitor Comment—"Fine production which seemed to please and brought fine business."

DEAD MEN TELL NO TALES (VITAGRAPH) SPECIAL CAST.... NOV. 13
"Vivid, 'punchy' story; production excellent."—M. P. News.

DEVIL TO PAY, THE (BRUNTON-PATHE) SPECIAL CAST..... DEC. 4
"Strong mystery story carries interest."—M. P. News.

DEVIL'S GARDEN, THE (BENNETT-FIRST NATIONAL) LIONEL BARRYMORE ..... NOV. 6
"Rather gruesome story, well produced and acted."—M. P. News.
Exhibitor Comment.—"Appeals to the highly sophisticated audience. Opened to very big business." "Its too heavy for the average audience. And it's too gloomy. For those who go to the theatre to see fine acting, this will be a splendid attraction, but not for the vast majority who go only to be amused."
Consensus—"Average picture, average puller."

DICE OF DESTINY (HAMPTON-PATHE) H. B. WARNER..... DEC. 11
"H. B. Warner puts 'punch' into strong dramatic story."—M. P. News.

DINTY (NEILAN-FIRST NATIONAL) WESLEY BARRY..... DEC. 4
"Melodrama and Sentiment put this one over."—M. P. News.
Exhibitor Comment—"Wesley Barry in this picture is proving a worthy attraction and causing favorable comment." "Big business all week. The public wants plays of this kind." "Picture proved very average drawing card. Work of Wesley Barry considered very good but story as a whole failed to please. Almost too melodramatic." "Good picture. Splendid vacation attraction. Big and little folks all like Wesley Barry."
Consensus—"Good picture, good puller."

DISCARDED WOMAN, THE (HALLMARK) SPECIAL CAST..... JULY 10
"Hectic melodrama with familiar stock situations."—M. P. News.

DOWN HOME (WILLART-HODKINSON) SPECIAL CAST..... NOV. 6
"Some interesting moments in this rustic story."—M. N. News.

DRAG HARLAN (FOX) WILLIAM FARNUM..... NOV. 6
"If they like Farnum, it's a good bet."—M. P. News.
Exhibitor Comment—"Our patrons were very glad to see William Farnum back in the good old Western stuff." "More than usual business. Patrons seemed entertained." "William Farnum has a good box office value. Picture liked and box-office returns fine." "Farnum always goes over big in a Western picture."
Consensus—"Good picture, good puller."

EMPIRE OF DIAMONDS, THE (PERRET-PATHE) SPECIAL CAST) ..... DEC. 25
"A splendid production given mystery story."—M. P. News.

EYES OF THE HEART (REALART) MARY MILES MINTER..... NOV. 13
"Mary Miles Minter scores in story of pathos and sentiment."—M. P. News.
Exhibitor Comment—"A fair picture, well acted. Mary Miles Minter has her own personal following, but aside from them, the picture did not have much of an appeal."

FACE AT YOUR WINDOW, THE (WILLIAM FOX) SPECIAL CAST ..... NOV. 13
"Propaganda picture developed along orthodox lines."—M. P. News.

FATAL HOUR, THE (METRO) SPECIAL CAST..... NOV. 13
"Crude melodrama makes mediocre picture."—M. P. News.

FELIX O'DAY (HAMPTON-HODKINSON) H. B. WARNER..... SEPT. 18
"A good production from all angles."—M. P. News.

FIREBRAND TREVISON (FOX) BUCK JONES..... JULY 31
"Buck Jones practically duplicates his last picture."—M. P. News.
Exhibitor Comment—"Not as good as some of the others. Average business two days."

FIXED BY GEORGE (UNIVERSAL) LYONS-MORAN..... NOV. 6
"Lyons and Moran produce successful farce."—M. P. News.
Exhibitor Comment—"Excellent. Very funny and pleases the patrons who enjoy high class comedy."

FLAME OF YOUTH, THE (FOX) SHIRLEY MASON..... DEC. 18
"A pleasing, simple romance with Shirley Mason."—M. P. News.

FLYING PAT (NEW ART-PARAMOUNT-ARTCRAFT) DOROTHY GISH ..... JAN. 1
"Fairly pleasing offering with Dorothy Gish."—M. P. News.

FOOD FOR SCANDAL (REALART) WANDA HAWLEY..... NOV. 13
"Very obvious, but fairly interesting."—M. P. News.
Exhibitor Comment—"Light, pleasing little comedy. They came because they liked Wanda—and they did not register a kick. Box-office just fair." "This sure did go over big and the picture deserved it, for it is interesting and entertaining." "Fair picture with only average box-office receipts."
Consensus—"Average picture, average puller."

FORBIDDEN THING, THE (DWAN-ASSO. PRODUCERS)..... NOV. 27
"Vivid and vital story rich in spiritual quality."—M. P. News.
Exhibitor Comment—"Good picture to fair business." "A fine production. People stood in line all week to see this picture. Big business."

FORBIDDEN VALLEY (BLACKTON-PATHE) MAY MCAVOY-BRUCE GORDON..... OCT. 16
"An exciting story concerning a Kentucky feud."—M. P. News.

FRISKY MRS. JOHNSON, THE (PARAMOUNT-ARTCRAFT) BILLIE BURKE ..... JAN. 8
"Play seems old-fashioned as picture."—M. P. News.
Exhibitor Comment—"Typical Burke picture, very pleasing, fair business due to holidays."

FURNACE, THE (REALART) SPECIAL CAST..... DEC. 4
"Talky picture has little appeal."—M. P. News.
Exhibitor Comment—"One of the best pictures I have seen. It has strength and purpose and is wonderfully portrayed by excellent cast. Exceptionally good business." "An absolute sensation. A knockout. Had S. R. O. sign up from opening day till finish of week. One of the best picture I've ever seen." "Unusually good audience picture. Everybody liked it. Opened to big Sunday business." "Very big production. Business better than average." "The plot of the picture is good but the details are not well worked out. It is fair. Average receipts."

GILDED DREAM, THE (UNIVERSAL) CARMEL MYERS..... OCT. 2
"Commonplace story developed along traditional lines."—M. P. News.

GIRL IN THE WEB, THE (HAMPTON-PATHE) BLANCHE SWEET ..... JULY 8
"A splendid production from all angles."—M. P. News
Exhibitor Comment—"A good story. It drew well. Two days to average business." "Fair. Don't think Blanche Sweet belongs in these silly namby-pamby roles. She is one of the best emotional actresses on the screen—but wasted in drivel like this. Box-office only fair."

GIRL OF MY HEART (FOX) SHIRLEY MASON..... DEC. 1
"Star fails to enliven very dull story."—M. P. News.

GIRL WITH THE JAZZ HEART, THE (GOLDWYN) MADGE KENNEDY ..... JAN.
"Madge Kennedy plays two roles exceptionally well."—M. P. News.
Exhibitor Comment—"This was a corker. I think it the best thing Madge Kennedy has yet done. They all liked it, and I played to capacity houses all week."

GOOD-BAD WIFE, THE (VERA McCORD PRODS.-FILM BOOKING OFFICE) SPECIAL CAST..... OCT. 9
"Good production given rather illogical story."—M. P. News.

GOOD REFERENCES (FIRST NATIONAL) CONSTANCE TALMADGE ..... OCT. 1
"Stars popularity may get it by."—M. P. News.
Exhibitor Comment—"Brought crowded houses as do all Talmadge pictures, either Constance or Norma." "Above the ordinary Constance Talmadge productions, and was well patronized." "Pleases star's followers. Opened to excellent business."

GREAT LOVER, THE (GOLDWYN) SPECIAL CAST..... DEC.
"Slow Moving that depends largely on titles."—M. P. News.
Exhibitor Comment—"A poor picture. Average box-office receipts."

GUILTY OF LOVE (PARAMOUNT-ARTCRAFT) DOROTHY DALTON ..... OCT.
"Star gives splendid portrayal of mis-led girl."—M. P. News.
Exhibitor Comment—"This is an average picture but drew more than usual business." "Picture fairly popular. Dorothy Dalton very well carries off her emotional role." "Good picture which brought about the usual audiences." "Pleased some classes while some resented it."
Consensus—"Average picture, average puller."

HALF A CHANCE (JESSE D. HAMPTON-PATHE) SPECIAL CAST) OCT. 9
"Well acted and directed, but development suffers."—M. P. News.

HARRIET AND THE PIPER (MAYER-FIRST NATIONAL) ANITA STEWART ..... OCT. 9
"Favorite formula given rich production."—M. P. News.
Exhibitor Comment—'Regarded this as just a fair picture and drew average houses." "The entertaining value of this picture is good, and drew more than usual business." "This picture pleased. Business normal. Anita Stewart is only fairly popular." "They liked it—but did not do capacity business. Just fair. Wherever Miss Stewart is popular it should should be a knockout." "A rather poorly motivated play based on an old theme. Anita Stewart's charm and ability help to make it an average drawing card."
Consensus—"Average picture, average puller."

HEADIN' HOME (YANKEE-KESSEL & BAUMAN-STATE RIGHTS) BABE RUTH ..... OCT.
"Babe Ruth makes debut and scores a hit."—M. P. News.

HEARTS ARE TRUMPS (METRO) SPECIAL CAST..... DEC. 1
"A complex melodrama very well produced."—M. P. News.
Exhibitor Comment—"There is nothing startling about this production. Ranks about average."

HEARTS UP (UNIVERSAL) HARRY CAREY..... JAN.
"Harry Carey has satisfying offering here."—M. P. News.

HELD BY THE ENEMY (PARAMOUNT-ARTCRAFT) SPECIAL CAST ..... OCT.
"Civil war romance looks good as a picture."—M. P. News.
Exhibitor Comment—"An average picture. Fair business." "Business exceptionally good. Surprisingly large crowds. Good picture, well liked, surrounded by attractive program." "A beautiful picture but not a box-office puller. Got through a week's run by the skin of the teeth. "One of the best Civil War stories I've ever played. Crowded houses for the entire run, and everybody liked it. From a box-office standpoint it was a splendid attraction and business was great." "This feature seemed to please the audiences and we got big box office results."

HELIOTROPE (COSMOPOLITAN-PARAMOUNT-ARTCRAFT) SPECIAL CAST ..... DEC.
"A different picture here."—M. P. News.
Exhibitor Comment—"Fairly entertaining picture given a good production and attracting good business for week run." "Good picture well worth seeing, which was attested by my houses, which were pretty well crowded." "Did well and held over second week. Like most second-weekers here unless they are far above the average or highly advertised it petered out." "An excellent picture in every respect and business grew all week." "One of the season's finest pictures, in my estimation—and my opinion backed up by the fact that it played to capacity business in a house seating twenty-seven hundred. Consider it an excellent production from every angle." "A good picture but did not draw well at my house."
Consensus—"Good picture, good puller."

HELP WANTED—MALE (HAMPTON-PATHE) BLANCHE SWEET ..... OCT.
"Too light and vapid for a five-reeler."—M. P. News.
Exhibitor Comment—"An average picture to average business for one week." "This is an average production which brought usual business." "A good picture to poor business one day."
Consensus—"Average picture, average puller."

HER BELOVED VILLAIN (REALART) WANDA HAWLEY..... DEC. 1
"French farce adaptation that falls short in American requirements."—M.P. News.

HER UNWILLING HUSBAND (HAMPTON-PATHE) BLANCHE SWEET ..... NOV. 1
"Good production given average story."—M. P. News.

Box Office Reports continued on page 752

"THE SPENDERS"
(Hampton-Hodkinson)

Quite Interesting Picture Made From Best Seller

HARRY LEON WILSON'S celebrated story of frenzied finance, "The Spenders," has reached the screen with not many of its entertaining highlights absent. Indeed, Benjamin Hampton has achieved quite an interesting picture from the colorful tale, though it must be said in all fairness that the yarn is more satisfactory in the original. For one thing the characterization is painted better in the book. The contrasts are brought out vividly. In the picture the director has emphasized the plot, which carrying so much detail, is enough to excite the imagination. In pointing its conflict, its melodramatic incident, the humor is not so abundant either. But it carries enough of that precious element to give it balance.

"The Spenders" must have made quite a difficult story to translate into terms of the screen because of its abundant details, its characterization and its vivid and picturesque dialogue and descriptive matter. Those in charge certainly deserve praise for incorporating the gist of the story and giving it to players who know the meaning of interpretation. Particularly successful is Joseph Dowling in the part of the humorous uncle who puts it over Wall Street by playing exactly contrary to Hoyle. This sterling actor shows here that he is fully competent to enact roles of a humorous character despite the fact that his "miracle man" will linger in the memory for its pathos. There are romances here, the principle one carried on by Niles Welch and Claire Adams, and it forms the chief conflict of the action.

This conflict finds emphasis through the villainy of a Wall Street wolf, played by Robert McKim in his customary suave and finished manner. The story is told principally against interiors and for a wordy tale the picture can never be called tiresome. The humor is gained from the uncle's breezy manner and style of speech as well as from his conflict with his nephew. Since this story has been read by the masses, doubtless its obviousness will be reflected upon more than one countenance, yet it contains enough adventure—enough romance—enough color to make its second reading highly satisfactory. The lighting is not entirely praiseworthy. "The Spenders" is not the "knockout" that the book was, but it should go well almost everywhere.—Length, 5 reels.—*Laurence Reid.*

THE CAST

Avice Milbrey	Claire Adams
Rulon Shepler	Robert McKim
Uncle Peter Bines	Joseph J. Dowling
P. Percival Bines	Niles Welch
Psyche Bines	Betty Brice
Mrs. Bines	Adele Farrington
Mrs. Athelstane	Virginia Harris
Mr. Milbrey	Tom Ricketts
Abe Trummel	Otto Lederer
Lord Mauburn	Harry Holland

By Harry Leon Wilson.
Directed by Jack Conway.

PRESS NOTICE—STORY

A screen version of Harry Leon Wilson"s famous story, "The Spenders," will be the feature attraction at the ———— theatre next ———— and ———— . This tale is excellent material for adaptation since it carries a number of valuable ingredients. Many consider it the author's greatest work. A story of frenzied finance and romance, it established Mr. Wilson as a recognized figure in the fiction world. As a picture it may be said to be equally as entertaining. An all-star cast has been selected to interpret the colorful characters and the crisp and sparkling plot—a cast that includes such names as Claire Adams, Joseph Dowling, Niles Welch and Robert McKim.

It is a story of Wall Street and how a party of Westerners come to New York to play the money market. It takes up in amusing detail how the youth of the party is fleeced by one of the "Wolves" of the street and how his grandfather shows the method of being successful by playing the market exactly contrary to Hoyle. The picture builds in interesting episodes which always hold the attention. The direction of Jack Conway is praiseworthy and the offering may be said to be on a par with the other Benjamin Hampton productions.

PROGRAM READER

Harry Leon Wilson's famous story has been adapted to the screen and under its original title will be the feature attraction at the ———— theatre next ———— . Patrons are certain to find in the offering rich entertainment for the book was a sure winner. The film version follows the narrative in all its colorful details. A cast of all-star proportions has been selected to interpret the feature. With such names as Joseph Dowling, Niles Welch, Claire Adams, and Robert McKim lending expression, screengoers are certain to find worthy interpretation, "The Spenders" is a lively tale of frenzied finance and offers an appealing romance in the bargain. Remember.. At the ———— next ———— .

SUGGESTIONS

Here is an author who is well known to the American fiction public. His stories have always been in wide demand. So play up the fact that his best seller—the finest story he ever fashioned has been adapted to the screen. Bring out that it is equally as entertaining via the silver sheet as between the covers of a book. Tell that it is produced by Benjamin B. Hampton, the man responsible for "The Sagebrusher," "Riders of the Dawn,"' etc. Tell that it is a lively tale of Wall Street—a tale of frenzied finance and an excellent vein of romance. By all means play up the cast. Each and every one of the principal quartette is well known. Bill it as a most interesting comedy-drama. Use the covers of the book for a facsimile page for the papers.

CATCH LINES

He came from the West to fleece the moneyed lambs of Wall Street. But he didn't know how to play the game. See "The Spenders."

Remember Harry Leon Wilson's story, "The Spenders?" It comes to the ———— theatre as a picture. Don't miss it. Fully as entertaining.

"THE LURE OF CROONING WATER"
(Stoll-Pathe)

Interesting Exposition of Eternal Triangle

STOLL'S latest importation from England is based upon a somewhat orthodox representation of the eternal triangle, considering its theme. But the sponsors, taking into account that an old story can be refurbished with proper treatment, have contributed a picture which is effective for its dramatic exposition. The title sounds like an Indian love lyric and might be passed up by the disinterested passer-by. But he would do well to pay admission to the theatre which shows "The Lure of Crooning Water." He will see an effective argument for the home, told in scenes which are cumulative in action and suspense and which are forcefully interpreted by players equipped with genuine talent. There is no posing here.

Guy Newall, who plays the part of the trespasser against his own home, gives a remarkably finished performance. It is a difficult role, but he endows it with realities and humanities which might well be copied by more than one American actor. He is ideal for the part of the "young diamond in the rough" who is lured into an adventure with a gay charmer, and disillusioned to discover that he has danced and must pay the piper and returns home sadder and wiser. The detailing sounds conventional, but in the development the director has utilized the value of surprise. His climax is really startling and shows the farmer confessing his wrong to his wife. The sincerity of the man wins sympathy. Not so successful has the director been with the character of the adventuress. In order to extract sympathy for her, he has resorted to the "cut-back" of her life, showing her a victim of circumstances. Oppressed on all sides by men she is determined to make the sex suffer.

This bit of action is sort of anti-climactic and really has no place in molding the dramatic scenes together. The return of the disillusioned man is also mighty effective. There is no stressing of the sentiment, although some directors would have sweetened it with saccharine. The heart throb is there because it has its place. The other woman also returns to make amends and her entrance is also rich in dramatic force. A violent scene is anticipated, but is avoided by the voice of a child. The introduction of the other suitors at the shrine of the charmer eliminates the obviousness to some extent. The picture is well titled and the scenes admirably arranged and the composition of them achieved in an artistic manner. "The Lure of Crooning Water" is solid entertainment and deserves recognition.—Length, 6 reels.—*Laurence Reid.*

THE CAST

Horace Dornblazer	Guy Newall
Rachel Dornblazer	Mary Dibley
Dr. John Congdon	Hugh C. Buckler
Polonius Smith	Douglas Munro
Gerald Pinkerton	Arthur Chesney
Frank Howard	Lawford Davidson
Mrs. Dusenbury	Winifred Sadler
The Little Dornblazers	The Hood Children
Maid to Georgette	Chin Ay Moy
Georgette Verlaine	Ivy Duke

By Marion Hill.

PRESS NOTICE—STORY

An engrossing story of a young countryman's surrender to the wiles of a beautiful actress who visited his farm and of his pursuit of the fascinating adventuress, only to return to his wife and children a wiser man, is told in "The Lure of Crooning Water," the Stoll picture which comes to the ———— theatre next ———— featuring Ivy Duke and Guy Newall. This eternal triangle play is vividly presented in scenes which hold the spectator through their tense action and the notes of pathos and heart interest and the manner of their excellent interpretation.

It moves with cumulative dramatic intensity from one startling episode to another and finishes in a climax of compelling strength. The players are chosen from the English stage and include the beautiful and talented Ivy Duke, considered one of the most attractive women in England, and Guy Newall, a recognized actor whose magnetism and dramatic skill are evidenced in every interpretation. The picture moves without a flaw and points a moral which is highly effective. The director has staged the picture in attractive backgrounds, many of the exteriors representing English country life. The offering is splendidly photographed.

PROGRAM READER

Patrons of the ———— theatre will be afforded the opportunity to witness a thrilling love drama in "The Lure of Crooning Water," a Stoll picture which presents an English company headed by the beautiful and talented Ivy Duke and the forceful Guy Newall. It is a love story replete with deep human interest and characterized by novel situations, some of these being of exceptional dramatic intensity. The eternal triangle is disclosed in a novel manner so that the denouement is never guessed. How the young farmer is intrigued by a wily adventuress and leaves his wife and children—how disillusionment comes to him—how he returns sadder and wiser is told in a manner which excites attention from start to finish. Don't miss this entertaining picture.

SUGGESTIONS

Play up the theme and bring out that it points an excellent moral. Since the cast is not well known in this country don't concentrate upon it. But you can tell that Ivy Duke is recognized in England as one of its most beautiful and talented actresses. Play up the fact that the eternal triangle composes the theme but don't give away the plot beyond a bare outline. Simply dwell upon its dramatic ingredients, telling that the patrons are assured of gripping entertainment—entertainment which moves and fascinates through the compositions of scenes and the fine acting. Bring out that it is a powerful play with a beautiful setting.

The Index to The Complete Plan Book

(Continued from page 750)

PICTURE BRAND STAR RELEASED PLAN BOOK

HONEYMOON RANCH (BERT LUBIN-STATE RIGHTS) SPECIAL CAST ..... OCT. 23
"Old time western full of real cowboys and has action galore."—M. P. News.
Exhibitor Comment—"Played to standing room. Strong posters pulled in crowds. Allene Ray pleasing as star. Picture very well received. Best Western shown here for long time. Patrons asked for others like it. Full of action and suspense and the kind that draws crowds back to see more of the same kind."

HONOR BOUND (UNIVERSAL) FRANK MAYO ..... NOV. 13
"Frank Mayo has good material in this one."
Exhibitor Comment—"This picture took well and brought good box office returns."

HOUSE OF WHISPERS, THE (BRUNTON-HODKINSON) J. WARREN KERRIGAN ..... OCT. 2
"Kerrigan has another interesting mystery story."—M. P. News.

HUNDREDTH CHANCE, THE (STOLL-PATHE) SPECIAL CAST ... JAN. 8
"Familiar story is well picturized."—M. P. News.

IDOLS OF CLAY (PARAMOUNT-ARTCRAFT) MAE MURRAY .... NOV. 27
"Colorful production marked by good incident."—M. P. News.
Exhibitor Comment—"Drew 13,000 paid admissions the day it opened. A wonderful drawing card." "Opening week equalled 'On with the Dance.' Held for second week. Picture makes 'em talk." "Went over big. Certainly a sure fire production, both as to entertainment and box office value." "Big business second week. Thrilling. Gorgeous sets and sensational title are big attractions." "A good picture filled with sex appeal that did a good business." "Opened up extra big and continued so during week run." "This picture brought very good business and people seemed attracted to it because of title." "Elaborate production and fine photography. Story seemed to hold the interest of our patrons. Played to above average for a week." "Carried fair houses and did enough business to warrant a second week's booking." "Somewhat gruesome. Did big business. Held over second week."
Consensus—"Good picture, good puller."

IN THE HEART OF A FOOL (DWAN-FIRST NATIONAL) SPECIAL CAST ..... OCT. 23
"Very good entertainment in this complicated story."—M. P. News.
Exhibitor Comment—"A good audience picture. Its many leading love themes are apt to be confusing but it opened very big." "Good productions, which brought the crowds." "A rather complicated theme which kept up the suspense until the end. However, a bit too melodramatic in spots."
Consensus—"Good picture, good puller."

IRON RIDER, THE (FOX) WILLIAM RUSSELL ..... DEC. 4
"Below William Russell's previous work; only slightly interesting.—M. P. News.

JUCKLINS, THE (PARAMOUNT-ARTCRAFT) SPECIAL CAST DEC. 25
"Rural story rich in detail and atmosphere."—M. P. News.
Exhibitor Comment—"Pleased those who saw it, but the title not well known enough at this date, with result that it carried no popular appeal."

JAILBIRD, THE (INCE-PARAMOUNT-ARTCRAFT) DOUGLAS MACLEAN ..... OCT. 9
"Rather obvious, but fairly diverting."—M. P. News.
Exhibitor Comment—"MacLean does good work in a typical Charles Ray part—but it was not his sort of role, at all. May very good, also." "Disappointing after seeing '23½ Hours Leave.' Fair business." "Very bad for the star and weak story. Business was poor." "Picture started big, slumped, and then ended big. But on the whole it's a lemon." "A usual Doug. MacLean and Doris May production which did the business. Both of these actors have been very popular in this city since appearing in '23½ Hours' Leave.'"
Consensus—"Average picture, average puller."

JUST PALS (FOX) BUCK JONES ..... NOV. 27
"Jones in new type of story; good entertainment."—M. P. News.

KISMET (ROBERTSON-COLE) OTIS SKINNER ..... NOV. 6
"Otis Skinner gives superb performance in lavish production."—M. P. News.
Exhibitor Comment—"Unable to handle the crowds. Broke house record even at advanced prices." "Opened fine and improved daily. Wonderful acting on part of Otis Skinner. Marvelous sets."
Consensus—"Good picture, good puller."

LAST OF THE MOHICANS, THE (TOURNEUR-ASSO. PRODUCERS) SPECIAL CAST ..... DEC. 4
"A Masterpiece of its kind."—M. P. News.
Exhibitor Comment—"It's certainly a screen classic. Wonderful realism throughout. Exceptionally good cast. Crowded houses from the first performance of opening day right through the week."

LEOPARD WOMAN, THE (ASSOCIATED PRODUCERS) ..... OCT. 16
"Melodramatic romance adapted from adventure story."—M. P. News.
Exhibitor Comment—"Terrible picture. Awful business. Was not liked at all." "An excellent picture and a good box office attraction." "Louise Glaum is one of the favorites here. Her acting pleased the audience and the details of the picture were well carried out. Drew big houses entire week." "Star fairly well liked, and picture did fair business. Was somewhat disappointed in the production, for while lavish the story did not carry." "Good production. Business was about usual."
Consensus—"Average picture, average puller."

LIFE OF THE PARTY, THE (PARAMOUNT-ARTCRAFT) ROSCOE ARBUCKLE ..... DEC. 4
"Fun and hokum in Fatty Arbuckle's Latest."—M. P. News.
Exhibitor Comment—"An entertaining feature and a good box office attraction." "A laugh-getting Arbuckle comedy which played to good business for one week with an increased attendance the last part of the engagement." "Fine picture. Splendid business. Excellent entertainment. The kind of show it's a pleasure to run. Everybody comes into the theatre expecting to have a good time and go out happy."
Consensus—"Good picture, good puller."

LIGHT WOMAN, THE (AMERICAN) HELEN JEROME EDDY ..... OCT. 9
"Not above the average."—M. P. News.
Exhibitor Comment—"Helen Jerome Eddy is fair in this picture. Business as usual."

LITTLE 'FRAID LADY, THE (ROBERTSON-COLE) MAE MARSH .. DEC. 4
"Mae Marsh returns to screen, ideally cast."—M. P. News.

LITTLE GREY MOUSE, THE (FOX) LOUISE LOVELY ..... NOV. 13
"New star's first picture mildly interesting."—M. P. News.

LITTLE MISS REBELLION (NEW ART-PARAMOUNT) DOROTHY GISH ..... OCT. 1
"Dorothy Gish scores in story filled with hokum."—M. P. News.
Exhibitor Comment—"This picture affords real entertainment for most any audience and brings hearty laughs from everybody, even from those who claim the situations weren't funny. The photography and cast are very good, direction acceptable. Average business." "Star at her best. Picture only fair. Business no better."
Consensus—"Good picture, good puller."

LOVE (J. PARKER READ, JR.-ASSO. PRODUCERS) LOUISE GLAUM ..... DEC. 11
"Louise Glaum scores in familiar picture, sumptuously mounted."—M. P. News.
Exhibitor Comment—"The title's enough to bring all the women. It's thrilling and surprising, but never offensive. Good business at two simultaneous first-run houses."

LOVE'S FLAME (FIDELITY PICTURES CO.) THOS. J. CARRIGAN-VIVIENNE OSBORNE ..... OCT. 16
"Story has distinctive appeal."—M. P. News.

MAD LOVE (VICTOR KREMER PRODUCTION) LINA CAVALIERI ..... NOV. 6
"Average production stars Cavalieri."—M. P. News.

MADAME PEACOCK (NAZIMOVA-METRO) NAZIMOVA ..... OCT. 16
"Picture looks artificial through poor direction and acting."—M. P. News.
Exhibitor Comment—"Drew big houses each day. This city has large number of Nazimova 'fans' and these liked the film. The women were exceptionally pleased with it." "Nazimova popular here. House did a normal business only. Lack of punch in previous Nazimova picturets has affected the box office." "The crowds came to see this picture because they are enthusiastic about the star, Nazimova. Drew well for entire week. "Worst Nazimova picture ever produced and shows plainly lack of direction and lack of judgment in picking story. Another picture like this and Nazimova is finished." "One of the best money-getters I've had in a long time. Personally, did not care for the picture, so why worry?" "Poor picture, business fair. Believe Nazimova is falling back in her stories. If she keeps this up she's liable to lose her popularity."
Consensus—"Good picture, good puller."

MADAM X (GOLDWYN) PAULINE FREDERICK ..... OCT. 9
"Tremendous drama faultlessly acted and skillfully produced."—M. P. News.
Exhibitor Comment—"Opened to very poor business; competition to circus and Fair as well. But has built steadily up etver since. Business, total, very good. A fine picture—a classic." "Not up to the standard of Nazimova pictures. There are moments in the picture that do not ring true. However, Nazimova followers seemed satisfied." "An average production. Box office returns fair." "Despite the fact that most persons who saw it seemed to like it, it didn't reach expectations. Crowds were only average all week, and my report is only 'fair.'" "Pleased immensely. Star at her best. Went big all week."
Consensus—"Good picture, good puller."

MARK OF ZORRO, THE (UNITED ARTISTS) DOUGLAS FAIRBANKS ..... DEC. 11
"Fairbanks puts over another surefire attraction."—M. P. News.
Exhibitor Comment—"Big box-office attraction on account of star's popularity. Very good picture." "Great picture. Drew packed houses. Well received and well liked." "Best picture Douglas Fairbanks ever made. We have had such big business during its two weeks run that we are holding it over for a third week."
Consensus—"Excellent picture, big puller."

MARRIAGE PIT, THE (UNIVERSAL) FRANK MAYO ..... OCT. 16
"Interesting story of big business and feminine pride."—M. P News.

MASTER MIND, THE (FIRST NATIONAL) LIONEL BARRYMORE ..... OCT. 9
"Melodrama of interesting quality."—M. P. News.
Exhibitor Comment—"An artistic picture which played to only average houses." "Barrymore is a great favorite. The picture pleased." "Large audiences. Very good attraction." "Powerful and very high grade picture which did better than average business." "Business very good all week. Fair entertainment qualities. Star the real drawing card." "This picture was nothing out of the ordinary but it drew very well." "Fairly good picture. More than usual business."
Consensus—"Good picture good puller."

MIDSUMMER MADNESS (PARAMOUNT-ARTCRAFT) SPECIAL CAST ..... DEC. 18
"Perfectly constructed picture stamps De Mille as master director."—M. P. News.

MISLEADING LADY, THE (METRO) BERT LYTELL ..... JAN. 1
"Stage adaptation is fairly successful as picture."—M. P. News.
Exhibitor Comment—"The production was not much above average, but the audience seemed to like it."

MODERN SALOME, A (HOPE HAMPTON-METRO) HOPE HAMPTON (FEB. 1) ..... JAN. 31
"Satisfied from all angles."—M. P. News.
Exhibitor Comment—"An average picture which did big business for three days." "My patrons did not like this one at all." "This is a very poor offering, and we had dull business during run."
Consensus—"Average picture, average puller."

MONEY-CHANGERS, THE (BENJ. B. HAMPTON-PATHE) ..... NOV. 6
"Hectic melodrama may draw in the neighborhood houses."—M. P. News.
Exhibitor Comment—"Good—consistently satisfactory business all week." "Went over in fine shape. Corking good story with plenty of action, and it scored nicely."

MR. WU (STOLL FILM CORPORATION OF AMERICA) LANG-M'CARTHY ..... JAN. 1
"Unique and strongly dramatic from plot angle."—M. P. News.

NEW YORK IDEA, THE (REALART) ALICE BRADY ..... DEC. 18
"Stage success not so good as a picture."—M. P. News.

NINETEEN AND PHYLLIS (KANE-FIRST NATIONAL) CHARLES RAY ..... JAN. 8
"Ray scores again with pleasing study of small town life."—M. P. News.

NOMADS OF THE NORTH (FIRST NATIONAL) SPECIAL CAST .. OCT. 9
"Colorful backgrounds and vivid action in this picture."—M. P. News.
Exhibitor Comment—"Very good, played to better than average business.

Box Office Reports continued on page 754

"THE CHEATER REFORMED"
(Fox)

William Russell Has An Entertaining Crook Picture Here

PERHAPS the crime wave abroad in the land has affected the screen, judging from the epidemic of crook plays. Since most of them spell good entertainment there is no reason for exhibitors to feel alarmed. They will bring money in rather than take it away. Here is William Russell's latest, "The Cheater Reformed," which may be characterized as one of this star's best attractions. Jules Furthman has contributed a story which is strong in its spiritual force and which contains some rattling good incident. While the star plays a dual role—that of twin brothers—the illogical character is quite eliminated.

It is hardly reasonable to believe that a wife could not identify the masquerader since no two voices are alike—even with twins. But there is so much crisp action, so much suspense, so much vitality and vigor to the sequences that the flaws of characterization never become dominant. The spiritual quality finds its expression in the masquerading of the crook brother. His twin, a rector in a fashionable church, is killed in a train wreck. To escape the minions of the law, the criminal who is severely injured is lugged home where he recuperates and finds happy communion and strength in the personality of his brother's wife. The suspense is appreciated through the conflict engendered by the wicked "pillar" of the church who believes that he has the prison record of the deceased pastor. Of course his evidence is correct concerning the crook and it is to the latter's advantage to secure the papers. So he resorts to his old-time safe-breaking tactics, and his place as the rector is established.

His regeneration comes about through a daring and, what might be called, colossal fraud. He puts on his ministerial wardrobe and preaches one of his brother's sermons. The fire and persuasion of his address causes not only a remarkable feeling upon the part of his congregation, but stimulates him into a desire to find redemption. When his crooked pal, who is given the job of sexton, informs him that the chimes have sounded, that the bells have been tolled by unseen hands, he believes that to be a sign from heaven. In due time a confession is offered to the woman who has learned, ad interim, that he is a masquerader. But since love is also a factor she responds by showing faith in his regeneration. The star acquits himself splendidly in the double role and gives a forcefulness to the interpretation which enhances the picture's punch. Seena Owen as the wife, Sam De Grasse as the "heavy," and Jack Brammall as the crooked pal furnish excellent support.—Length, 5 reels.—*Laurence Reid.*

THE CAST

Jordan McCall, Alias "Lefty" Jordan.....William Russell
Dr. Luther McCall, Rector.....William Russell
Carol McCall, his wife.....Seena Owen
"Buster" Dorsey, "Lefty's" pal.....Jack Brammall
Thomas Edinburgh, financier.....Sam De Grasse
Mrs. Edinburgh, his wife.....Ruth King

Story and Scenario by Jules Furthman.
Directed by Scott Dunlap.
Photographed by Clyde De Vinna.

PRESS NOTICE—STORY

A strange case of dual identity—or rather merged identity—is portrayed in William Russell's newest Fox picture, "The Cheater Reformed," which comes to the ———— theatre next ———— and ————. The star is said to give the most unusual portrayal of his career in a double role—that of a respected clergyman and a notorious yeggman, twin brothers. Through a chain of events the crook assumes the brother's' position and, although still a crook at heart, preaches a sermon in his brother's church.

However there is a stigma attached to his name. A financier, eager to win the affections of the dead dominie's wife, holds a trump card which would ruin the masquerader's reputation. He has the prison record of the convict. The latter employs his old time "safe-breaking" skill in recovering the precious evidence and his brother's wife shows her affection by offering him her heart. The crook sees the light by the strokes of the chapel bell, rung by unseen hands. This colossal fraud is told in a most interesting way. Players who give good account of themselves are Jack Brammall and Sam De Grasse. Jules Furthman wrote the story while Scott Dunlap directed.

PROGRAM READER

Patrons of the ———— theatre have something interesting to look forward to when William Russell"s newest Fox picture, "The Cheater Reformed," comes next ———— and ————. Don't imagine that the title gives away the story. It doesnt. Before the audience can catch its breath it finds itself in the midst of the most exciting sort of dramatic entanglement. Imagine a crook taking advantage of his brother's' death to assume the latter's position as rector of a fashionable church. And no one suspects the colossal fraud—not even the clergyman's widow. That's something to think about. Make no mistake. "The Cheater Reformed" is SOME picture and is Russell's finest achievement.

SUGGESTIONS

There is quite an idea in this story which should be tested in a mysterious fashion. It might be advisable to arouse the public's curiosity. So get them interested by telling them a small inkling of the plot. Bring out that the star appears in a dual role. You can go further and state that it is his finest picture and not make a misstatement either. Play up the daring theme by pointed teasers asking your patrons what they would do under similar circumstances. Bring forth that the picture carries a strong spiritual note. Send out circular letters asking leading questions of your feminine patrons. Bill it as a novel picture—a most unusual picture—one strong in dramatic intensity.

CATCH LINES

What would you do if you found the man you believed to be your husband was a fraud? See "The Cheater Reformed."

"THE BAIT"
(Paramount-Artcraft)

Rather Hectic But Fairly Interesting

THIS story of a feminine crook who is used as a "bait" to catch various suckers, but who capitulates eventually and finds redemption through love, cannot be considered as highly original. In fact it is fashioned from familiar ingredients which bring forth the obviousness to a degree, although it contains enough excitement to compel one's attention. Maurice Tourneur is always dependable with his climaxes. Patrons are assured of good action and suspense. But it seems to us he is better equipped to deal with subjects of more picturesque calibre. A master of photography, he should be given stories which take him to the big outdoors.

"The Bait" carries too much villainy, for there is scarcely a moment of sweetness and light. And the character of the figure represented in the title is unduly orthodox. It's the familiar tale of the innocent girl whose innocence is so predominant that she becomes a ready prey to criminal vultures. She accepts their plans and cultivates them without thinking that the well known strings are attached. Her conscience finds an awakening when she responds to the right man. His unconscious influence causes her to flee her environment and denounce herself. Such a hero is always magnanimous and so the romance comes into its own. The major part of the action has to do with several novel ways of attempting blackmail. The crime wave is surely abroad. Still these scenes carry a good flavor of suspense.

There is a good thrill attached to the incident which shows the girl making her escape from the patrol wagon and a likely shiver is sent up and down the spine in the scene which depicts her rescue from a group of performing lions. The beasts find freedom when the front of the cage is loosened. Naturally, the rescuer is the hero. Some originality has been expended in giving the characters titles which fit their personalities. Such a figure as the girl defies logic because she is not a victim of her environment. And it is strange to see such a disciple of innocence abroad. Miss Hampton will be the dominating factor in making the picture appreciated. She acts with quiet dignity and effective poise and her facial expressions indicate that she knows something of emotional pantomime. Her supporting company is competent enough.—Length, 5 reels.—*Laurence Reid.*

THE CAST

Joan Grainger.....Hope Hampton
John Warren, the Fish.....Harry Woodward
Bennett Barton, the Fisherman.....Jack McDonald
John Gordon, the Game Warden.....James Gordon
Dolly, the Hooked.....Rae Ebberly
Simpson, the Bait-catcher.....Joe Singleton
Madeline, the Minnow.....Poupee Andriot
Jimmy, the Bullfish.....Dan Crimmins, Jr.

By Sidney Toler.
Scenario by Jack Gilbert.
Directed by Maurice Tourneur.

PRESS NOTICE—STORY

Love interest and melodrama are the dominant factors in Maurice Tourneur's new Paramount production, "The Bait," which comes to the ———— theatre next ———— with Hope Hampton as the star. The offering unfolds the story of Joan Grainger, a pretty shop-girl who is picked out by Bennett Barton, a master-crook, as his pawn in a game to blackmail Warren, a young millionaire. With the aid of his assistant, Simpson, Barton, "frames" Joan and, after rescuing her on the way to jail, poses as her protector. A chance meeting with Warren at the Folies Bergere leads to a love affair between the millionaire and Hope.

Later, learning of Barton's true character, she tries to throw off his influence and, in a series of melodramatic scenes, is finally able to thwart him and win happiness. "The Bait" is charged with tense action and an exciting vein of suspense. But its melodrama is well counter-balanced with a note of heart interest. Miss Hampton covers herself with glory as the beautiful crook who wins redemption through love and others who contribute noteworthy performances are Jack McDonald, Harry Woodward, Joe Singleton and James Gordon. Mr. Toureur's direction is praiseworthy.

PROGRAM READER

Hope Hampton, considered one of the most beautiful women identified with the screen, is coming to the ———— theatre next ———— in "The Bait," adapted from Sidney Toler's play and directed by Maurice Tourneur. The fact that Miss Hampton appears in a Tourneur production is sufficient guarantee of its excellence. The play is marked for its dominant notes of heart interest and melodramatic adventure and pilots the characters through scenes which are certain to appeal to every class of patron. It's a picture of a girl crook who wins redemption. How she finds this regeneration is excellently brought out by the director. "The Bait" is rich entertainment and should not be missed by ———— patrons.

SUGGESTIONS

Tell that it has tense moments. Play up its adventurous line of action. Bring forth in effective arguments that Hope Hampton is a beautiful woman and endowed with considerable talent. Tell that the picture is based upon Sidney Toler's play, "The Tiger Lady." By all means use the name of the director. A Tourneur production is certain to interest every class of audience. His name is sufficient guarantee of excellence as the trade-mark on a well known brand of merchandise. Bill it as a big, romantic melodrama, packed with thrills and love interest. The various fan magazines have exploited Miss Hampton to the utmost the past year. So you are not gambling with an unknown personality. Use catch lines but treat them in a mysterious fashion. Use superlatives after the first letters of "The Bait" spelled in vertical fashion.

CATCH LINES

"The Bait"—a thrilling tale of a girl, a crook and a millionaire. See the beautiful Hope Hampton in "The Bait."

The methods of crooks in big cities to win victims at any cost are vividly told in "The Bait," the Hope Hampton picture appearing at the ———— theatre.

The Index to The Complete Plan Book

(Continued from page 752)

PICTURE BRAND STAR RELEASED PLAN BOOK

Lots of action. The big scenes, especially those in which the animals participated, made a big hit." "Not up to some of the other Curwood stories but was liked. Average business." "ood business on this picture, which seemed to please." "Splendid picture which did big business for us although it played the week of Christmas." "A good picture with some excellent scenic effects and an interesting story."
Consensus—"Good picture, good puller."

NORTH WIND'S MALICE, THE (REX BEACH-GOLDWYN) SPECIAL CAST .....OCT. 30
"Probably the best Beach picture yet produced."—M. P. News.
Exhibitor Comment—"Not much. Did fair business." "Good picture of the cold Northwest which did excellent business for two weeks, having been held over a second week on account of the large crowds it drew the first seven days." "A very good picture, to very good business considering the fact that is the week before Christmas."

OFFICER 666 (GOLDWYN) TOM MOORE.....NOV. 13
"Fair entertainment, but titles earn most of the laughs."—M. P. News.
Exhibitor Comment—"The combination of Moore and a popular stage success won. Public praised the picture." "Not up to Tom Moore's standard, although it did fair business for a week." "Fine picture and box-office returns while not especially great were satisfying." "This feature brought more than usual business and seemed to please my patrons." "Good picture and sure-fire box-office attraction. Crowds packed the house every performance." "A very clever adaptation of the stage success. Tom Moore at his best, but as in the case of all previous stage and stock productions, business far below average."

OH, LADY, LADY (REALART) BEBE DANIELS.....JAN. 1
"Rather light but entertaining."—M. P. News.
Exhibitor Comment—"An excellent picture. Bebe Daniels has become very popular here in her short career as a star. This picture has lost nothing; it is transition to the movies."

OLD FASHIONED BOY, AN (INCE-PARAMOUNT-ARTCRAFT) CHARLES RAY .....NOV. 13
"Not much to the story, but Ray puts it over."—M. P. News.
Exhibitor Comment—"Good—but last two Ray pictures not up to Ray standard." "Ray always good and does not fall down on this. Had more than usual business." "Should have been called the Whirling Dervish. Ray runs around and whirls like he was crazy. Only fair business." "Consider this an average picture. Business about as usual." "A good show. Comfortable entertainment. Played to steady business all week. (Middle West.)" "One of the poorest things Ray has ever done. They came because it was Ray—but they didn't enjoy it." "An amusing farce, but not quite up to some of Ray's recent efforts. A good box-office attraction, however."
Consensus—"Good picture, good puller."

ONCE TO EVERY WOMAN (HOLUBAR-UNIVERSAL) DOROTHY PHILLIPS .....OCT. 16
"Absorbing story well produced and acted."—M. P. News.
Exhibitor Comment—"A fair production bringing average box-office returns." "This picture had little comment either favorable or otherwise. Box-office returns say production is fair." "Am playing it for a second week in a town where 'Humoresque' played only one week. One of the best attractions I have played this season." "Dorothy Phillips does some of the best work of her career in this picture, which is interesting and handsomely produced. Did splendid business at this theatre." "Just completed second and very successful week. I make a practice of one week runs, or even three days, but this picture played to two weeks' capacity business." "A poor attraction, very little to redeem it. Business far below normal." "Established a new record for our box office and received more favorable comments than any picture even played." "Capacity business all the week. Picture pleased all." "Broke all records. Turned them away Sunday."
Consensus—"Average picture, average puller."

PAGAN LOVE (BALLIN-HODKINSON) SPECIAL CAST.....DEC. 4
"Magazine story developed into mediocre picture."—M. P. News.

PASSION (FIRST NATIONAL) SPECIAL CAST.....OCT. 23
"German picture is spectacular; wonderfully acted."—M. P. News.

PASSION'S PLAYGROUND (FIRST NATIONAL) KATHERINE MACDONALD .....OCT. 16
"An artificial story holds it back."—M. P. News.

PEACEFUL VALLEY (KANE-FIRST NATIONAL) CHARLES RAY..OCT. 23
"Humorous incident, rustic settings and Charles Ray—enough."—M. P. News.
Exhibitor Comment—"Registered a big hit. A real Ray triumph. Audiences applaud enthusiastically." "Very good week. Ray always sure of big business. This considered much better than '45 Minutes from Broadway.'" "Charles Ray in any story is enough to pack this house. In 'Peaceful Valley' he is cast in a role that his admirers want to see him in. The picture attracted capacity houses for a seven-day run." "Did very well. Picture entertaining and box-office results good." "A pleasing feature which took well in my theatre. As to box-office value it is a pretty good bet." "An improvement over "Forty-five Minutes From Broadway." but not his best by any means. Usual business."
Consensus—"Good picture, good puller."

PEDDLER OF LIES, THE (UNIVERSAL) FRANK MAYO (MAR. 1) .....JAN. 31
"Good production of mechanical and unreal plot."—M. P. News.

PENALTY, THE (GOLDWYN-EMINENT AUTHORS) SPECIAL CAST .....NOV. 27
"Great vehicle for Lon Chaney, but falls short in many ways."—M. P. News.
Exhibitor Comment—"Very good picture, although some women were shocked at the idea of Lon Chaney with legs cut off." "Very good. Chaney's work is wonderful. Average business four days." "Wonderful story and very fine acting on Chaney's part. Good business." "A great picture. It went over exceedingly well. Was well liked, and brought big box-office returns."
Consensus—"Good picture, good puller."

PINK TIGHTS (UNIVERSAL) GLADYS WALTON.....SEPT. 25
"Slight story, but entertaining incident, in circus picture." M. P. News.
Exhibitor Comment—"Great picture. Turned them away at night." "The boiled down opinions on this picture is 'Old Stuff.'"

PLUNGER, THE (FOX) GEORGE WALSH.....NOV. 20
"Story of frenzied finance makes ordinary picture."—M. P. News.
Exhibitor Comment—"This is a surprise. First time Walsh has been tried out for a week here. Even in the week before Christmas it drew."

POLLY WITH A PAST (METRO) INA CLAIRE.....DEC. 18
"Ina Claire's rare artistry makes her a welcome screen figure."—M. P. News.
Exhibitor Comment—"Only fair. The picture is entertaining but lacks pep."

PRAIRIE TRAILS (FOX) TOM MIX.....JAN. 1
"Trivial story, senseless action and a few good thrills."—M. P. News.

PREY, THE (VITAGRAPH) ALICE JOYCE.....OCT. 9
"Alice Joyce has highly involved story here."—M. P. News.
Exhibitor Comment—"Patrons did not like this one. Two days to average and poor business." "One of the best Alice Joyce subjects this year. Did unusually well at the box-office." "Average production, nothing out of ordinary. Business fair."
Consensus—"Average picture; average puller."

PRICE OF REDEMPTION, THE (METRO) BERT LYTELL.....OCT. 1
"Lytell has hectic melodrama and acting opportunity here."—M. P. News.
Exhibitor Comment—"Big houses first two days. Rest of week fair." "Fine picture which brought good box-office receipts." "A splendid picture. Thrilling. Fine acting. By far the best work Bert Lytell has done." "Had a big opening and average crowds during the rest of week. Fair as a picture." "Good both as to entertaining value and box-office results." "Bert Lytell is good drawing star. Poor title hindered his possibilities of doing good business. Subject was only fair."
Consensus—"Good picture, good puller."

RISKY BUSINESS (UNIVERSAL) GLADYS WALTON.....DEC. 4
"Good combination makes interesting picture."—M. P. News.

ROGUES AND ROMANCE (PATHE) SEITZ-CAPRICE-COURTOT..JAN. 1
"Good production given thrilling story."—M. P. News.

ROOKIE'S RETURN, THE (INCE-PARAMOUNT-ARTCRAFT) MACLEAN-MAY .....JAN. 8
"Quite trial but fairly pleasing."—M. P. News.

SCUTTLERS, THE (FOX) WILLIAM FARNUM.....DEC. 25
"Farnum has a 'He-Man' role in story of the sea."—M. P. News.

SHE PLAYED AND PAID (JOAN FILM SALES) FANNIE WARD..NOV. 27
"Fannie Ward's acting the redeeming feature here."—M. P. News.

SINS OF ROSANNE (PARAMOUNT-ARTCRAFT) ETHEL CLAYTON .....OCT. 23
"Very little appeal in this wildly fantastic story."—M. P. News.
Exhibitor Comment—"Pretty good business. Satisfactory to people willing to accept story as just movie. Rather good drawing qualities. Many liked it."

SLAVE OF VANITY, A (ROBERTSON-COLE) PAULINE FREDERICK .....OCT. 30
"Big from a production and acting standpoint."—M. P. News.
Exhibitor Comment—"Good business. The picture satisfied a critical audience."

SMILING ALL THE WAY (D. N. SCHWAB-STATE RIGHTS) DAVID BUTLER .....NOV. 27
"Butler's third is well produced and thoroughly interested."—M. P. News.

SO LONG LETTY (CHRISTIE-ROBERTSON-COLE) SPECIAL CAST .....OCT. 30
"Famous stage success intelligently adapted to screen."—M. P. News.
Exhibitor Comment—"Street car scene where bathing girls disrobe should be cut out by all exhibitors that run it, as it has some bad morals."

SOMEONE IN THE HOUSE (METRO) SPECIAL CAST.....NOV. 13
"Interesting crook story, well directed and acted."—M. P. News.

SOMETHING TO THINK ABOUT (DE MILLE-PARAMOUNT-ARTCRAFT) SPECIAL CAST.....OCT. 30
"Impressive moments in this artistic production."—M. P. News.
Exhibitor Comment—"Excellent production in every way." "A great picture and drew like house afire." "Now here is a picture. Typical De Mille cast, direction and all. Not as enjoyable throughout, of course, as 'Why Change Your Wife,' but finely built for contrast of action and suspense. Big business carried over another week." "Drew very good houses to excellent business during fourth week of its run. Crowds continued." "Picture so good business grows. Held for a third week." "This picture is entertaining and sure did go over extra big. House crowded every performance." "Holding for second week in a one-week house which tells the story."
Consensus—"Good picture, good puller."

SONG OF THE SOUL, THE (MESSMORE KENDALL-GOLDWYN) VIVIAN MARTIN.....OCT. 23
"Fine basic plot, but lacks action and incident."—M. P. News.
Exhibitor Comment—"Not a great picture but Vivian Martin's charm and cleverness put it over. Played to good business for a week."

SPLENDID HAZARD, A (DWAN-FIRST NATIONAL) HENRY B. WALTHALL .....OCT. 2
"Good production and acting save this one."—M. P. News.

SQUANDERED LIVES (STOLL FILM COMPANY OF AMERICA)..JAN. 1
"Viewed from all angles, rather a notable film"—M. P. News.

STAR ROVER, THE (SHURTLEFF-METRO) COURTNEY FOOTE-THELMA PERCY .....NOV. 27
"Artistic production, but disappointing for a London story."—M. P. News.
Exhibitor Comment—"Very good. The plot is well put together and the details are worked out well."

STEALERS, THE (ROBERTSON-COLE) SPECIAL CAST.....OCT. 2
"Exceptional from both directional and technical angles."—M. P. News.
Exhibitor Comment—"Although this was a fair box-office attraction, I was disappointed. Did not go over as big as I expected, nor was it as big a picture as I expected."

SWEET LAVENDER (REALART) MARY MILES MINTER.....OCT. 16
"Ideal vehicle for star, though it lacks substance."—M. P. News.
Exhibitor Comment—"Drew well all week. Audiences like the plot." "One of the greatest surprises of the season. Considered the poorest picture this star has ever played in—yet it did capacity business."
Consensus—"Good picture, good puller."

SUNDOWN SLIM (UNIVERSAL) HARRY CAREY.....OCT. 2
"Carey in unattractive role in complex story."—M. P. News.
Exhibitor Comment—"Very good picture which brought good business."

SUNSET SPRAGUE (FOX) BUCK JONES.....OCT. 9
"Having enough thrills, it makes a good western."—M. P. News.

39 EAST (REALART) CONSTANCE BINNEY.....SEPT. 25
"Entertaining picture made from stage success."—M. P. News.
Exhibitor Comment—"Fine picture. Brought good business." "Great

Box Office Reports continued on page 756

'BUNTY PULLS THE STRINGS'
(Goldwyn)

Fine Production Given Famous Stage Comedy

IN theatres catering to intelligent audiences, this adaptation of Graham Moffat's quaint comedy, with its gentle ridicule of Scotch thrift and Scotch conventions, ought to provide excellent entertainment and prove a pleasant diversion from the ordinary picture.

If "Bunty Pulls the Strings" doesn't please, certainly no fault can be found with the producer, unless it be that the story as a plot doesn't amount to much.

The cast which Director Barker has secured is perfect, even to the unimportant roles.

The selection of exteriors or rather the building of exteriors is a revelation in detail and correct atmosphere. The incident provided is excellent, with many a good, clean comedy bit, captioned by clever titles, some from the original play.

Acting honors and opportunity in the various roles are pretty equally divided. Leatrice Joy is a very charming and convincing "Bunty." Russell Simpson, sterling character man that he is, makes the straight laced old Churchman a real personage, while Raymond Hatton in the comedy role of "Weelum" is ideal. Others who have good parts and play them well are Josephine Crowell, Cullen Landis and Casson Ferguson.

The story of "Bunty" provides an opportunity to hook-up with the much talked of "blue law" movement, and this angle should not be overlooked in billing the picture. Another exploitation angle is to be found in the cast which is labelled all star and lives up to the claim. Mention of exploitation is made because we believe that this is a picture which will not sell itself, but properly advertised should attract a great many people who are not numbered among the so called fans.—Length, 5 reels.—*J. S. Dickerson.*

THE CAST

Bunty ..... Leatrice Joy
Tammas Biggar ..... Russell Simpson
Weelum ..... Raymond Hatton
Rab ..... Cullen Landis
Jeemy ..... Casson Ferguson
Susie Simpson ..... Josephine Crowell
Eelen Dunlop ..... Edythe Chapman
Minister ..... Rowland Rushton
Mrs. Drummond ..... Georgia Woodthorpe
Maggie ..... Sadie Gordon
Beadle ..... Otto Hoffman

Directed by Reginald Barker. From the play by Graham Moffat. Adapted by J. G. Hawkes.

PRESS NOTICE—STORY

The picture adaptation of the famous comedy of Scotch life, "Bunty Pulls the Strings'" with its quaint characters and pleasing story comes to the ———— theatre for a ———— days engagement beginning ————.

For real humor and fine characterizations "Bunty" is a masterpiece. A truly all star cast as been secured the many fine parts. Leatrice Joy is "Bunty" while her straight laced old Scotch father is Russell Simpson. Others who have prominent roles are Raymond Hatton, Cullen Landis, Casson Ferguson and Josephine Crowell, acknowledged to be America's best character "heavy" woman.

The wealth of detail and the atmosphere of "Bunty" will prove a revelation. Nothing quite like this picture has ever been done. It is like a trip to Scotland with each character in the picture a personage of real importance. Many of the original lines of the play have been used as titles and the laughs that are provided by both titles and incident are many. "Bunty" is also a fine visual example of what "blue laws" mean to a community. Poor Cullen Landis couldn't even whistle on Sunday and "Tammas" was horrified when the "widdie" opened up the windows on Sabbath morning and let the sun shine in.

PROGRAM READER

Who has not heard of "Bunty Pulls the Strings," that quaint Scotch stage comedy that ridiculed in a gentle and humorous sort of way Scotch thrift, Scotch conventions and Scotch "blue laws."

"Bunty" has been adapted to the screen by Reginald Barker with a truly all-star cast of players, that includes Cullen Landis, Russell Simpson, Raymond Hatton, Josephine Crowell, Casson Ferguson and Leatrice Joy and will be the feature attraction at this theatre for ———— days' engagement beginning ————.

In presenting "Bunty" the management feels justified in pronouncing it one of the greatest picture productions of the year, a picture that is in a class by itself and one that will appeal to those who sometimes complain that the "movies" have nothing new and that picture plots are as alike as two peas.

"Bunty Pulls the Strings" is a pleasing evening's entertainment for intelligent people. It is a bit of Scotland visualized on the screen. Not a bit of the rare humor of the stage version has been lost. Much that the stage could not provide has been added. A most unusual production and one worthy every person's attention. See "Bunty" by all means.

SUGGESTIONS

The biggest exploitation angle this possesses is the fact that in a semi-humorous sort of a way you can make capital of the "blue law" movement with it. You can relate that the laws of Scotland were so blue that "Tammas" was scandalized because a window was opened on Sunday morning to let in a little sunshine and that "Rab" was chastised for whistling when he was supposed to be learning the catechism. Next is the fame of the play and the excellence of the cast. We would give Raymond Hatton and Cullen Landis the best end of the player billing. Both are popular juveniles. Keep the comedy angle uppermost at all times. Some quotations from the titles will make good catch lines.

CATCH LINES

This picture shows you what happens when "blue laws" are in operation. Poor "Rab," red blooded, very much alive boy even if he came from Scotch parentage, was given a caning because he whistled Sunday morning before "kirk."

The play that brought Scotland to America enacted by a cast that is truly all-star. Cullen Landis, Raymond Hatton, Casson Ferguson, Russell Simpson and a dozen others of big league fame.

"WHEN WE WERE TWENTY-ONE"
(Hampton-Pathe)

H. B. Warner Excels in Entertaining Comedy-Drama

THROUGH the splendid work of H. B. Warner, Nat Goodwin's famous stage success, "When We Were Twenty-one" makes an entertaining feature. The star's talents have been handicapped in many ways in this picture by the material handed him, for the play is like a great many others of its kind which are splendid vehicles in play form because of the entertaining dialogue. But when they reach the screen the loss of the humorous situations and sparkling dialogue gives the screen productions rather poor quality.

This would certainly have been the case with "When We Were Twenty-one" had not H. B. Warner injected plenty of action in the lighter scenes when it was needed and for contrast in the dramatic moments dominated every situation by strong, forceful acting.

The picture really doesn't get its start until the middle of the second reel, because of the numerous scenes which are introduced, many of which are liable to be rather tiresome.

When the story finally swings into its humorous and dramatic contents the plot is convincing and carries an appeal which should interest.

It is in the dramatic moments, however, that Warner excels and it is a touching moment indeed when the star leaves his home and offers to sacrifice himself for the young man whom he has brought up from childhood, but who has fallen a victim to the wiles of a crafty woman.

In the lighter moments the picture loses much of its entertainment value, for there seems to be little attempt to improve the situations, as far as real humor is concerned. Still there is plenty of incident introduced which keeps the action at a high pitch at all times and does not allow the interest to lag.

The production qualities of the picture are excellent with capable direction and splendid acting an added attraction.—*Frank Leonard.*

PRESS NOTICE—STORY

"When we were twenty-one"—what memories it conjures to those who have passed its magic portals! Who has gone through without sowing wild oats?

H. B. Warner is presented at the ———— theatre ———— in a picturization of the stage play by H. V. Esmond, "When We Were Twenty-One."

It is a romantic story of a young man who is sowing his wild oats of wine, woman and song, and knows not that he is a fool suffering from the blindness of youth and of a man who has passed twenty-one and sees with the eyes of experience the folly of the boy.

"When We Were Twenty-One" was one of Nat Goodwin's greatest stage successes, first played by him nineteen years ago, with a cast including Maxine Elliott, Constance Collier and Arnold Daly.

The cast chosen by director Henry King to interpret the story on the screen is even as impressive. Claire Anderson is in Maxine Elliott's role, Christine Mayo in Constance Collier's and James Morrison in Arnold Daly's.

Mr. Warner plays Mr. Goodwin's role of the man who in placing happiness of others above his own almost made everyone unhappy.

PROGRAM READER

Does youth deserve the fruits of its folly? Is it headed for the rocks of disillusionment when it plunges through the breakers of indiscretion? "When We Were Twenty-One," in which H. B. Warner is starring at the ———— theatre ———— views that bubblesome, troublesome age from the angle of present and past.

"When We Were Twenty-One" is a photoplay version of H. V. Esmond's stage drama, in which Nat Goodwin with Maxine Elliott, scored his greatest triumph. It tells the story of the sacrificial love of a man for a youth to whom he has been father, mother and brother.

The youth falls for the wiles of a scheming adventuress. She marries him for his money but promptly leaves him for another man when she finds him penniless. It is a terrific blow to the boy, who thought his love was a noble, beautiful thing that was willing to shield a misunderstood woman from the slandering tongues of a lying world.

With the desire of those who possess the wisdom of experience, the older man wishes to shield the younger man from the hard knocks his follies had in store for him. No sacrifice was too great for him to make for the boy left in his care by a friend.

A splendid cast has been assembled by director Henry King. Mr. Warner plays Nat Goodwin's role, James W. Morrison is the boy and Claire Anderson the girl who though engaged to the boy, loved the older man. Christine Mayo is the adventuress.

SUGGESTIONS

When you book this picture play up the fact that it is a picturization of the play which made Nat Goodwin and Maxine Elliott famous.

Although the picture has its dull moments there is enough action and dramatic moments to give it impetus and keep the spectator's eye glued to the screen throughout.

Play up the title as strong as you can as it is a splendid one and will attract attention wherever displayed.

As far as the story goes, do not promise too much, for there may be a few who will not take kindly to it.

CATCH LINES

"When We Were Twenty-One"—what memories it conjures to those who have passed its magic portals! Who has gone through without sowing wild oats? See H. B. Warner in the picture version of the play that made Nat Goodwin and Maxine Elliott famous. It will be shown at the ———— theatre.

See H. B. Warner in a picturization of the play that made Nat Goodwin famous. It is the story of a man who, in placing happiness of others above his own almost made everyone unhappy.

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PICTURE BRAND STAR RELEASED PLAN BOOK

picture. A sure fire money getter. Drew large crowds with large box-office results." "Not very well liked. No box-office value." "By far the best thing this star has done. She always draws well for me, but never so well as in this. Would like as many more like it as I can get." "Great stuff." "An average picture, with fair business." "Fine! Acting splendid. Subtitles are a scream. People who had seen the play said the picture was better. Picture brings out the comedy to better advantage. Good cast all the way through." "Fairly interesting picture, usual patronage."
Consensus—"Good picture, good puller."

TESTING BLOCK, THE (PARAMOUNT-ARTCRAFT) WILLIAM S. HART .....DEC. 18
"Sure fire western with star in the kind of role that made him famous."—M. P. News.
Exhibitor Comment—"Certainly a fine picture and a sure-fire box-office attraction. Picture seemed to please and went fine all week." "Best Bill had done to date." "An average picture which went over big. Hart great favorite here."
Consensus—"Good picture, good puller."

TEXAN, THE (FOX) TOM MIX.....NOV. 27
"Average entertainment in this Mix offering."—M. P. News.
Exhibitor Comment—"Tom Mix still popular. Picture pleases though not as good as other recent ones. We boosted a Clyde Cook comedy to help business."

THAT GIRL MONTANA (HAMPTON-PATHE) BLANCHE SWEET..JAN. 8
"Star dominates pleasing production."—M. P. News.

THIEF, THE (FOX) PEARL WHITE.....DEC. 11
Fairly interesting, with Pearl White scoring a hit."—M. P. News.
Exhibitor Comment—"Thoroughly pleased audiences, with result that picture got good box-office play. Pearl White feature our audiences liked."

THOUGHTLESS WOMEN (GOODMAN-PIONEER) ALMA RUBENS.NOV. 27
"Human document with real life-like touches."—M. P. News.

THOUSAND TO ONE, A (J. PARKER READ-ASSO. PRODUCERS) HOBART BOSWORTH .....DEC. 25
"Arbitrary plot and coincidence hinder the values here."—M. P. News.
Exhibitor Comment—"A good picture. Virile. Interesting. Steady business all week in spite of proximity to Christmas." "A great picture but poor business on account of the holiday season."
Consensus—"Good picture, good puller."

TIGER'S CUB (FOX) PEARL WHITE.....OCT. 16
"Pearl White makes thoroughly interesting Alaskan picture."—M. P. News.
Exhibitor Comment—"This is the second Pearl White feature. It failed to draw, so a Harold Lloyd comedy was added to the program." "Very entertaining picture and went well with my patrons."
Consensus—Good picture, good puller."

TO PLEASE ONE WOMAN (LOIS WEBER PRODUCTIONS-PARA-MOUNT .....JAN. 1
"Falls rather short for a Lois Weber production."—M. P. News.
Exhibitor Comment—"Not a big picture ,but up to the average. Played to fair business."

TORRENT, THE (UNIVERSAL) EVA NOVAK.....JAN. 8
"Orthodox story makes rather colorful picture."—M. P. News.

TRUANT HUSBAND, THE (ROCKETT FILM CORP.) SPECIAL CAST .....OCT. 23
"Simple and human is this contribution."—M. P. News.

TRUMPET ISLAND (VITAGRAPH) SPECIAL CAST.....OCT. 16
"Spectacular melodrama is rich in action and thrills"—M. P. News.
Exhibitor Comment—"A fine picture, pleasing and entertaining. Drew more than usual business." "Very fine picture. Spectacular and exciting. Did exceptional business first week of showing, with indications for a big second week. Broke house records second Sunday." "Good business. Pictures liked, especially the comedy parts in the beginning. The ending slightly changed, which gives it more credence." "A nice picture that generally satisfied. Fairly good houses all week." "Pleased big audiences." "Splendid picture, full of thrills and box box-office attraction. Broke house record during two weeks' run."
Consensus—Good picture, good puller."

TRUTH ABOUT HUSBANDS, THE (WHITMAN BENNETT-FIRST NATIONAL) SPECIAL CAST.....DEC. 25
"Orthodox but careful production of well-known play."—M. P. News.
Exhibitor Comment—"Opened to good business. Audience seemed delighted with it." "Drew very strongly at the box office and my people liked the picture."
Consensus—"Good picture, good puller."

TWIN BEDS (DEHAVEN-FIRST NATIONAL) MR. AND MRS. DEHAVEN .....NOV. 13
"Famous stage success scores a hit on the screen."—M. P. News.
Exhibitor Comment—"Audiences laughed long and heartily. Seemed to give entire satisfaction." "Spicy advertising helped to keep the ticket sellers busy." "Excellent polite comedy. Nothing risque in it, but always spicy. Splendid week's business." "One of the best comedies I have played in a long time. Went over great. Box-office receipts entirely satisfactory for week's run." "Carter de Haven at his best, but many did not like it. Poor business due to holidays." "Another stage farce gone wrong. A good program picture. Business about average."
Consensus—Good picture, good puller."

TWO KINDS OF LOVE (UNIVERSAL) SPECIAL CAST.....DEC. 25
"Rather crude, but has moments of interest."—M. P. News.

TWO MOONS (FOX) BUCK JONES.....JAN. 8
"Jones in a story of gunplay and hard riding."—M. P. News.

UNCLE SAM OF FREEDOM RIDGE (HARRY LEVEY-STATE RIGHTS) SPECIAL CAST.....OCT. 9
"Propaganda picture doubtful as to entertainment."—M. P. News.

UNFORTUNATE SEX, THE (FRANK GERSTEN, INC.-STATE RIGHTS) FRANCES EDMONDE-GEORGE LARKIN.....NOV. 6
"Theme has pulling power, but it drags towards the end."—M. P. News.

U. P. TRAIL, THE (BENJ. B. HAMPTON-HODKINSON) SPECIAL CAST NOV.20
"First-class melodramatic western, with fine cast."—M. P. News.

VICE OF FOOLS, THE (VITAGRAPH) ALICE JOYCE.....NOV. 20
"A well produced society picture weakening in the end."—M. P. News.

VOICES (VICTOR KREMER-STATE RIGHTS) SPECIAL CAST. ...OCT. 16
"Crude production of familiar story."—M. P. News.

PICTURE BRAND STAR RELEASED PLAN BOOK

WANDA'S AFFAIR (CHADWICK-STATE RIGHTS) SPECIAL CAST .....NOV. 20
"Badly blotched picture carries little interest."—M. P. News.

WANTED AT HEADQUARTERS (UNIVERSAL) EVA NOVAK.....OCT. 16
"Clever night scenes provide the interest here."—M. P. News.

WEST IS WEST (UNIVERSAL) HARRY CAREY.....NOV. 27
"Very ordinary western for Carey."—M. P. News.

WHITE YOUTH (UNIVERSAL) EDITH ROBERTS.....DEC. 18
"Edith Roberts has frail and obvious picture here."—M. P. News.

YOU NEVER CAN TELL (REALART) BEBE DANIELS.....OCT. 16
"A real success from every angle."—M. P. News.
Exhibitor Comment—"This picture is very pleasing, box-office receipts about average." "A very pleasing little picture; star has made a place for herself and this picture suits her to a 'T'." "Bebe Daniels shows that she is a real actress. She had a good production and drew well."
Consensus—"Pleasing picture, average puller."

"Flashbacks" on Earlier Releases

"The Daredevil" (Fox)—"Interesting picture which went over big.

"Shore Acres" (Metro)—"This one is impossible, poorest drawing picture I've ever had. The plot is timeworn, moth-eaten; direction nothing startling, star miscast and a thoroughly poor picture throughout. The fact that it has been a stage classic doesn't save it either."

"Married Life" (Sennett)—"A fun rolt. Audiences smiled when it started and were roaring at the finish. Many enjoyed it more than feature." A roaring Sennett farce, funnier than "Yankee Doodle" or "Down on the Farm."

"Humoresque" (Paramount-Artcraft)—"There is no doubt but that this is one of the best box-office productions of the year. When a picture can be put over for three weeks in this town, it must be some production. That's what happened here." "Has been held for the second week at 40cts. top price. I had a line a half a block long waiting for tickets by 7-30 each evening." "Did not draw as big crowds the second week as it did the first. Houses were bigger than average, however." "Wonderful production. The acting is very good and this picture certainly went over big here."

"The Flapper" (Selznick)—"A very entertaining picture and brought good business."

"The Figurehead" (Selznick)—"Best thing O'Brien has ever done. Business splendid."

"The Simp" (Selznick)—"Average picture which pleased admirers of Owen Moore and played to good business for three days."

"Get Out and Get Under" (Pathe)—"Good picture bringing more than average business."

"The Devil's Passkey" (Universal)—"Big business all week. Wonderful picture."

"Humoresque" (Paramount-Artcraft)—"Continues second week. Standing them up and giving this new policy of extended runs a big boost here where two week run are a novelty." "Third week and still breaking records." "Despite unseasonable hot weather went so big it was held for a fourth and final week." "Third week held up in fine shape." "Seventh week continued good. Record for house in receipts and length of run." "Second week still going big. "Wonderful picture. Two weeks run and it's certainly knocking 'em dead."

"The Glorious Lady" (Selznick)—"Business went up particularly at matinees by fans desirous of seeing Olive Thomas."

"Don't Ever Marry" (First National)—"This picture was entertaining and well liked. Business about as usual."

"The Turning Point" (First National)—"The people liked this film and turned out in large crowds."

"The Deadline" (Fox)—"As a film play and business proposition-not much."

"Heart of a Fool" (Selznick)—"A fair picture. Business about as usual."

"Dangerous Days"—"A fair week. Average picture."

"Woman in Room 13" (Goldwyn)—"Did fair business on this, nothing to rave about but is got by. Well produced, nicely handled picture, but star does not draw."

"The Wonderful Chance" (Selznick)—"Drew well at both matinee and night performances. Regular O'Brien following of women of city saw to that. Picture is about the most entertaining O'Brien has ever made.

"Everybody's Sweetheart" (Selznick)—"Despite the fact that this is Olive Thomas' last picture it broke no records here. Audiences were about average. Drew well at matinees."

"The Poor Simp" (Selznick)—This picture brought more than usual business. Seemed to please the audiences."

"The Mollycoddle" (United Artists)—"Drew well considering that it played this city for two weeks during the summer."

"The Thirtieth Piece of Silver" (American)—"They didn't like this one, and I don't blame them. Margarita Fisher is much too fat and the character she played lost sympathy at the very beginning. Poor picture."

"The Poor Simp" (Selznick)—"Average picture. Did average business."

"The Wonder Man" (Robertson-Cole)—"Almost equalled records for opening day at this house. Had to take off comedy to accomodate crowds. Ordinary picture."

"The Devil's Passkey" (Universal)—"Played eight days and holds the house record."

"Jes' Call Me Jim" (Goldwyn)—"A picture which appealed to my audiences. The box office results were larger than usual."

"The Jailbird" (Goldwyn)—"Good picture with average business for one week."

"Parlor, Bedroom and Bath" (Metro)—"A big risque, very speedy, but undeniably funny and it went over very well. Even the broadest bits of horseplay did not offend, but on the other hand, was accepted by my audiences in good part. A good box office attraction for me."

"The Restless Sex" (Famous Players)—"Good picture. Favorable comments on all sides. Average business consitent all week." "Started well but fell down last days of run."

"The Joyous Troublemaker" (Fox)—"Star has a part which is not in his particular forte. Yet he is the best part of the picture for it has little in the way of plot to recommend it. Business only fair."

"A SHOCKING NIGHT"
(Universal)

Not Substantial Enough for Five Reels

IT is said that "A Shocking Night," the newest Lyons and Moran Universal comedy, will be the last which presents them in five reelers and that they will shortly return to comedies of one reel. While the stars have had a fairly successful season with pictures of feature length, the law of averages indicates that their forte is the one or two reeler. In other words, the short pieces will be remembered for placing them in the spotlight, with which the feature length offerings will not stand comparison. There has been one exception, however. "La La Lucille" was their one best bet and proved to be quite a winner everywhere.

Th new Lyons and Moran comedy, "A Shocking Night," doesn't offer much entertainment. The plot is covered with moss and has served the stage and screen for many, many years in various guises. Furthermore, the development is rather amateurish. There isn't enough substance for five reels, which naturally brings out its shortcomings. It is padded in several scenes with repetitious details brought out time and again. But its chief fault is the lack of humor. Blame can be attached here upon the plot. Even the funniest joke, if repeated too often, loses its sting. This story simply has been done too often. The stars, who are also the directors, haven't shown any inspiration in their treatment of it. Probably because there wasn't any to be found.

But the idea of the rich young couple who masquerade as servants and their friends substituted in their place to hoodwink a wealthy prospect from the West has lost its appeal. The prospect in question is simply a variation of "rich uncle," or "grandfather," or some other relative. The piece is a poor example of the bedroom farce and simply shows the uncouth Westerner determined to make the unmarried couple embarrassed. He believes them husband and wife, which is, of course, shocking to their sensitive natures. There is considerable latitude given over to packing the young people in one bedroom and locking an irate father in a storeroom. The picture bears the stamp of "program offering" all over it. Edgar Franklin has written much better stories. His responsibility here makes us wonder if he wasn't engaged to submit a vehicle. The time-worn plot and action, the lack of humor, make "A Shocking Night" very frail and uninteresting. The stars and their assistants work hard to score and succeed in asserting their personalities.—Length, 5 reels.—*Laurence Reid.*

THE CAST

Richard Thayer	Eddie Lyons
William Harcourt	Lee Moran
Bessie Lane	Alta Allen
Maude Harcourt	Lillian Hall
Bill Bradford	Lionel Belmore
Jack Lane	Clark Comstock
Cook	Florence Mayon
Butler	Charles McHugh

By Edgar Franklin.
Scenario by C. E. Hoadley.
Directed by Lyons and Moran.

PRESS NOTICE—STORY

The Universal comedy team, Eddie Lyons and Lee Moran, will come to the ———— theatre on ———— of ———— week in "A Shocking Night," an original contribution by Edgar Franklin. The entertaining comedians have a fitting vehicle here for the expression of their talents. A well balanced cast assists them. The story revolves around an adventurous night in the home of the Harcourts. The young husband is nearly bankrupt and his servants leave him. Since it is the night when an engaged couple, Richard Thayer and Bessie Lane, are coming to have dinner, the host conceives the plan to masquerade as the butler and his wife as the maid.

A Montana millionaire is also expected who will invest his fortune in a mining scheme of Harcourt's. But he turns out to be a human wild-cat and stirs up a pretty mess by assuming that the guests are married. This precipitates a series of amusing situations. Eventually everything is explained satisfactorily and the Harcourts are lifted from the depths of despondency. The stars enact their parts with their customary vigor and dash. Their direction is capable throughout.

PROGRAM READER

Suppose you kept a retinue of servants and found yourself bankrupt. Suppose the servants left just at a time when you expected guests. Wouldn't you attempt to fill their places? Suppose again a Western millionaire was expected? Wouldn't you put up a bold front and endeavor to please him to the extent that he might make you wealthy again? This is the outline of "A Shocking Night," the Lyons and Moran comedy which comes to the ———— theatre next ————. To go into detail would spoil the interest for you. But suffice to state that the offering contains a series of highly amusing complications. How the husband and wife invite a peck of trouble only to emerge with colors flying is told in five reels of solid entertainment. Don't miss it.

SUGGESTIONS

If you have been meeting success with the Lyons and Moran comedies it would be well to book their latest. Tell that it is on a par with their best achievements. You might also state that it is an enjoyable bedroom farce which moves with considerable kick and vitality for five reels. Treat your copy in a humorous fashion, detailing just enough of the plot to arouse curiosity. Don't give it entirely away since it is quite familiar and might keep certain "hard-boiled" patrons away. You can stir up interest by using snappy catch lines based upon the title. Such expressions as "Is it shocking to be caught in your pajamas when a guest in someone's house?" You might play up the other Lyons and Moran pictures. Bill the picture as a snappy bedroom farce which carries adventurous high jinks.

CATCH LINES

They attempted to fool a breezy Westerner but his conduct was so unconventional that he had the laugh on them. See "A Shocking Night."

"THE PASSIONATE PILGRIM"
(Cosmopolitan-Paramount)

Better Than Average Picture From Well Known Novel

FOR about four reels this is one of the best productions of all time and then things take a flop, the end being conventional "movie" stuff, not up to the opening reels and disappointing because so much that was extra good was forthcoming in the beginning.

However, there can be no question, but that "The Passionate Pilgrim" is a much better than average film drama. It has been given a good production and the cast is exceptional.

Matt Moore, the best actor in the family when well cast, has a very likeable role as the diffident novelist and newspaper man, while Ruby de Romer is appealing as the invalid heroine. Others of a long and well balanced cast who are entitled to personal mention are Claire Whitney, Charles Gerard, Sam J. Ryan and Frankie Mann.

"The Passionate Pilgrim," an adaptation of the story by Samuel Merwin, is rather episodic, long lapses of time being bridged by titles with fade-outs used to explain what has happened up to the time of the picture story.

A well produced trial scene, many beautiful exterior shots, correct and expensive interiors are features worthy of mention.

The story of "The Passionate Pilgrim" concerns principally what happened to Henry Calverly, a famous novelist, from the time his young wife committed perjury on the witness stand to save her mother's life until after her death, when he finds new happiness in a second matrimonial venture with the invalid daughter of a deceased captain of finance. A "Miracle Man" theme is given some attention rather to the detriment of the dramatic value of the offering. Complications to the progress of the romance are brought about by the machinations of the trustees of "Miriam's" estate who do not wish her to marry or regain her health.—Length, 7 reels.—*J. S. Dickerson.*

THE CAST

Henry Calverly	Matt Moore
Cecily	Mary Newcomb
Madam Watt	Julia Swayne Gordon
Senator Watt	Tom Guise
Marjorie Daw	Frankie Mann
Esther	Claire Whitney
Miriam	Ruby de Remer
Mitt	Van Dyke Brook
Qualters	Charles Gerard
Mayor McIntyre	Sam J. Ryan
O'Rell	Arthur Donaldson
Amme	Albert Roccardi
Listerly	Bernard A. Reinold
Trent	Charles Brook
Nurse Russell	Helen Lindroth

By Samuel Merwin.
Scenario by George DuBois Proctor.
Directed by Robert G. Vignola.

PRESS NOTICE—STORY

The feature attraction at the ———— theatre next ———— is "The Passionate Pilgrim," adapted from a story by Samuel Merwin and which is presented with an all-star cast that includes among others, Matt Moore, Mary Newcomb, Julia Swayne Gordon, Tom Guise, Charles Gerard, Ruby de Remer, Claire Whitney and Arthur Donaldson. The passionate pilgrim is a newspaper man, one Henry Calverly, who journeys through life as an unfortunate victim of circumstances. He is a very interesting figure as drawn by Samuel Merwin and humanized upon the screen by the clever Matt Moore is made doubly so.

Calverly is a truthful reporter and he details his articles just as he sees life. The consequence is, he is discharged. However, he is rewarded eventually. He enters the life of a crippled heroine and his solicitude for her welfare effects a remarkable cure. The picture is wonderfully true to life, the scenes of the newspaper office being genuine. The offering points its conflicts and contrasts in a manner which appeals. Mr. Moore is supported by players who have, seemingly, been chosen for their adaptabilities as well as their talent. The picture enlists the sympathies.

PROGRAM READER

Patrons of the ———— theatre have a treat in store for them when Robert G. Vignola's Paramount picture, "The Passionate Pilgrim," comes next ————. This is an adaptation of Samuel Merwin's magazine story which many of the ———— patrons may have read. Mr. Merwin is always interesting, but when his stories can be given color on the screen, they are doubly interesting. "The Passionate Pilgrim" takes up the adventures of a young newspaper man, whose truthfulness, whose ability to detail life just as he saw it, causes him to be discharged. How he finds himself—how he wins love and happiness is told in scenes which are mighty effective in their dramatic contrasts and conflict. Rest assured "The Passionate Pilgrim" is rich and rare entertainment.

SUGGESTIONS

In the exploitation of this picture, our advice is to play up the author and the director and the all-star cast. Seldom has a picture carried such a galaxy of well-known names. So play them up to the limit. Tell that it is a story of a newspaper office—of a young reporter who wins sympathy for painting life as he saw it. Tell that it offers a story of intrigue and adventure—that it is well tinctured with romance. Play up the title. It is a winner. You might use an allegorical prologue showing a pilgrim endeavoring to walk through life and overcome the obstacles. Treat your copy in a dignified fashion. Exploit the theme and advise your patrons that a rare treat is in store for them.

CATCH LINES

Is it safe to be interviewed by a newspaper reporter? See "The Passionate Pilgrim," adapted from Samuel Merwin's story. See the treat of the season.

He was discharged from his position for telling the truth. But his sincerity brought him unbounded happiness. See "The Passionate Pilgrim."

Advance Information on All Film Releases

All forthcoming film, also current and earlier releases, made by both the independent and the regular producers, in short subjects as well as features, are arranged alphabetically with all the later releases at the top of each respective list instead of at the bottom.

AMERICAN FILM CO., INC.

FLYING "A" SPECIALS

Their Mutual Child (Margarita Fisher—Nagel Barrie) 6
The Blue Moon (Special Cast) 6
The Gamesters (Margarita Fisher) 6
A Light Woman (Helen Jerome Eddy-Chas. Clary) ..6
Peggy Rebels (Mary Miles Minter) 5

ARROW FILM CORPORATION

Penny Philanthropist (Peggy O'Neill-Ralph Morgan) .5
gan) 5
Wolves of the Street (Edmund Cobb-Vida Johnston) .6
Desert Scorpion (Edmund Cobb-Vida Johnston) 6
Chamber Mystery (Claire Whitney-Earl Metcalf) 5
Circumstantial Evidence (Glenn White) 5
Wall Street Mystery (Glenn White) 5
Unseen Witness (Glenn White) 5
Trail of the Cigarette (Glenn White) 5
Bromley Case (Glenn White) 5
Sacred Ruby (Glenn White) 5
House of Mystery (Glenn White) 5
Triple Clue (Glenn White) 5
Woman's Man (Romaine Fielding) 5
Love's Protege (Ora Carew) 5
Bitter Fruit (Special Cast) 5
The Golden Trail (Jane Novak-Jack Livingston) 5
Bachelor Apartments (Georgia Hopkins) 5
A Man from Nowhere (Jack Hoxie) 5
The Way Women Love (Rubye De Remer) 5
Luxury (Rubye De Remer) 6
The Deceiver (Carol Holloway-Joan Hersholt) 5
The Tame Cat (Special Cast) 5
The Man Who Trifled (Special Cast) 5
Before the White Man Came (Indian Cast) 5
Daughter of the Don (Special Cast) 5

HANK MANN COMEDIES

One Two-Reeler every other week starring Hank Mann .....

MURIEL OSTRICHE COMEDIES

Stage Struck 2
Betty the Vamp 2
Meet Betty's Husband 2
Betty's' Romeo 2
Betty's Green Eyed Monster 2
Betty Sets the Pace 2

BLAZED TRAIL PRODUCTIONS

One every other week 2

NORTHWOOD DRAMAS

The Man of Brawn 2
A Knight of the Pines 2
Looking Up Jim 2
Raiders of the North 2
Three and a Girl 2
In the River 2
Border River 2
Quicksands 2
Beloved Brute 2
A Fight for a Soul 2
Breed of the North 2
The Strangers 2

SPORT PICTORIALS

How Do You Get Your Exercise 1
Making Man Handlers 1
Girls Will Be Boys 1
The Happy Duffer 1
How Will You Have Your Bath 1
Thrill of the Thorobreds 1

SPOTLIGHT COMEDIES

Featuring Billy Fletcher and Violet Joy.
Father's Hero 1
A Cabaret Touchdown 1
Scandal A La Carte 1
All Over Overalls 1
Splash Me 1
Doomed at Noon 1
Imported Trouble 1
A Domestic Knockout 1
Wanted an Alibi 1

ARDATH-XLNT COMEDIES

His Wife Jimmy 2
Her Husband's Flat 2
Kink of Kawakki 2
Soap Bubbles 2
Champion by Chance 2
Homer Joins the Force 2
The Village Grocer 2
Wild Women and Tame Men 2

SERIALS

Thunderbolt Jack (Jack Hoxie) .....15 episodes

ASSOCIATED PRODUCERS, INC.

THOMAS H. INCE PRODS.

Lying Lips (Peters-Vidor) 6
Homespun Folks (Lloyd Hughes) 6

J. PARKER READ, JR., PRODS.

Love (Louise Glaum) 6
A Thousand to One (Hobart Bosworth) 6
The Leopard Woman (Louise Glaum) 7

ALAN DWAN PRODUCTIONS

The Forbidden Thing (James Kirkwood) 6

MAURICE TOURNEUR PRODS.

The Last of the Mohicans (Barbara Bedford) 6

MACK SENNETT PRODS.

A Small Town Idol (Ben Turpin) 5

AYWON FILM CORP.

Up in Mary's Attic (Novak-Gribbon) 6
Woman Above Reproach (Florence Chase) 6
Evolution of Man (Special Cast) 6
Woman of Mystery (Cunard-Ford) 5
When Quackel Did Hyde (Charlie Joy) 5
Thirty Years Between (Vera Stewart) 5

HARRY CAREY TWO REELERS

Wanderer 2
Sheriff's Dilemma 2
Brothers 2
His Desperate Deed 2

JOY COMEDIES

The Hoodoo Watch 2
Three of a Kind 2
Stone Quarry Romance 2
Too Much Garlic 2

C. B. C. FILM SALES CORP.

State Rights

Dangerous Love 6
The Victim 6

HALL ROOM BOYS COMEDIES

Dec. 15—This is the Life 2
Dec. 1—A Close Shave 2
Nov. 15—Hired and Fired 2
Sept. 2—All Balled Up 2
Aug. 19—Clever Clubs 2
Aug. 5—Some Champs 2
July 22—Wild, Wild Women 2
July 8—Stung Again 2
June 24—Back on the Farm 2

SCREEN SNAPSHOTS

BI-MONTHLY NEWS REEL
Dec. 24 .....No. 16
Dec. 15 .....No. 15
Nov. 30— .....No. 14

STAR RANCH WESTERNS

One two-reeler every two weeks.
Dec. 24—A Desperate Tenderfoot (John Halladay) ..2
Dec. 10—The Man Hater (Grace Cunard) 2
Nov. 25—The Mormon Trail (C. Edward Hatten) ..2

CAPITAL FILM COMPANY

FRITZI RIDGEWAY PRODUCTIONS

Bandit of Hell's Gap 2
A Traitor's Vengeance 2
Shadows of the West 2
Almost an Outlaw 2
The Avenging Trail 2
Western Rays 2
Shadows of the West 2
A Fight to a Finish 2
Trail of the Buzzard 2
A Fugitive from Justice 2

LESTER CUNEO PRODUCTIONS

Lone Hand Wilson 5
The Ranger and the Law 5

NEAL HART SERIES

Knight of the Western Land 2
Bareknuckle Gallagher 2

AL JENNINGS SERIES

Fate's Frame Up 2
Seeds of Dishonor 2

HELEN GIBSON SERIES

Trail of the Rails 2
Overland Express 2

CELEBRATED PLAYERS CORP.

(At State Right Exchanges)

THE GUMPS

Andy the Hero 1
Andy's Picnic 1
Andy the Chicken Fancier 1
Andy the Actor 1
Andy on the Beach 1
Pleasure Bent 1
At Shady Rest 1
Howdy, Partner 1
There's a Reason 1
Ship Ahoy 1
The Toreador 1
The Broilers 1
Flicker, Flicker, Little Star 1
Mixing Business with Pleasure 1
Up She Goes 1
Westward Ho 1
A Hunting We Will Go 1
Get to Work 1
Best of Luck 1
The Promoters 1

COMMONWEALTH FILM CORP.

The Hidden Light (Dolores Cassinelli) 6

COMMONWEALTH PICTS. (Chgo.)

SPANUTH'S VOD A VIL MOVIES

Billy Whiskers (Comedy) 2
La Farre Sisters (Dancers) 1
The Dying Swan (Skating) 1
Free Hand and Love (Acrobatics) 1
The Flying De Armands 1
Reynolds and Geraldine (Aesthetic Dancers) 1
Hundeller (Balancing) 1
Three Whipple Sisters (Boxing and Wrestling) 1

EDUCATIONAL FILMS CORP.

(Released Through Educational Film Exchanges)

Mermaid Comedies—2 Reels

"A Fresh Start." — "The Simp."
"Duck In." — "April Fool."
"Dynamite." — "High and Dry."
"Nonsense."

Chester Comedies—2 Reels

"Four Times Foiled." — "A Tray Full of Trouble."
"An Overall Hero." — "The One Best Pet."
"The Big Show." — "You'll Be S'prised."

Torchy Comedies—2 Reels

"Torchy." — "Torchy's Millions."
"Torchy Comes Through." — "Torchy Turns Cupid."
"Torchy in High." — "Torchy's Double Triumph."

Christie Comedies—2 Reels

"Kiss Me Caroline." — "Shuffle Queens."
"A Seaside Siren." — "Going Through the Rye."
"Out for the Night." — "Mr. Fatima."
"Seven Bald Pates." — "Wedding Blues."
"Don't Blame the Stork." — "Back from the Front."
"Striking Models." — "Dining Room, Kitchen and Sink."
"A Homespun Hero."

Education Specials

"The Race of the Age" (Man o' War) (2 reels). — "Art of Diving" (Kellerman)—1 reel
"Babe Ruth—How He Knocks His Home Runs"—1 reel. — "Valley of Ten Thousand Smokes"—1 reel
"Modern Centaurs"—1 reel

Bruce Scenics Beautiful—1 Reel

"Hope of Adventure." — "Song of the Paddle."
"The Great Mirror." — "Wanderlust."
"Log of the Laviajere."

Bruce Scenics Beautiful—1 Reel

"Solitude." — "The Banana Special."
"The Castaway." — "The Explorers."
"By Schooner to Skagway." — "The Isle of Desire."
"Tropical Nights." — "The Business of Camping."

Chester-Outings—1 Reel

"The Tamer the Wilder." — "Frozen Thunder."
"Trail to Wedontcare." — "Iguazu the Exquisite."
"Too Much Overhead." — "Getting a Polish."
"Seven League Boots." — "Swat the Landlord."
"Halling the Hunk." — "There Is No Santa Claus."
"Collectors of Craniums." — "Rookeries and Squawkeries."
"Pipe the Penguin." — "Crowning King Blizzard."
"Mad Hatters." — "Frivolous Fijis."
"Lovely Maoriland."

Chester Scenics—1 Reel

"Chosen Waters—South Sea Naiads." — "Sea Planets — Apartments for Rent."
"They All Turned Turtle—Family Trees." — "Fine Feathers—They Forgot the Town."
"Through Winding Wall—Climbing Cataracts." — "Out of the Past." "Then Company Came—Art Is Everything."
"Mules and Gobtalk." — "No Hope for the Dryo—Silver Silences."

EQUITY PICTURES CORP.

Whispering Devils (Conway Tearle) 6
Keep to the Right (Edith Taliaferro) 6
For the Soul of Rafael (Clara Kimball Young) 7
The Forbidden Woman (Clara Kimball Young) 6
Silk Husbands and Calico Wives (House Peters) ...6
Eyes of Youth (Clara Kimball Young) 7

FAMOUS PLAYERS-LASKY EXCH.

PARAMOUNT-ARTCRAFT

Jan 30—The Frontier of the Stars (Thomas Meighan) .....
Jan. 30—Paying the Piper (Geo. Fitzmaurice Prod.) .....
Jan. 23—Midsummer Madness (Wm. DeMille Prod.) 5908
Jan. 23—The Rookie's Return (Douglas MacLean-Ince Prod.) 4123
Jan. 16—The Inside of the Cup (Cosmopolitan Prod.) .....

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Jan. 9—The Charm School (Wallace Reid).....4743
Jan. 9—The Jucklins (George Melford Prod.)....6023
Jan. 2—The Bait (Maurice Tourneur Prod.)....5289
Dec. 26—Silk Hosiery (Enid Bennett).....4556
Dec. 26—The Testing Block (Wm. S. Hart).....5927
Dec. 19—An Amateur Devil (Bryant Washburn)..4464
Dec. 19—To Please One Woman (Lois Weber Prod.) 6086
Dec. 12—Heliotrope (Cosmopolitan Prod.).....6307
Dec. 12—The Life of the Party (Roscoe Arbuckle) 4944
Dec. 5—Flying Pat (Dorothy Gish).....
Dec. 5—Conrad in Quest of His Youth (Thos. Meighan) 5926
Nov. 28—A Romantic Adventuress (Dorothy Dalton) 4736
Nov. 28—Idols of Clay (Geo. Fitzmaurice Prod.).7236
Nov. 21—Burglar Proof (Bryant Washburn).....4495
Nov. 21—The Frisky Mrs. Johnson (Billie Burke).5586
Nov. 14—Her Husband's Friend (Enid Bennett-Ince Prod.) 4539
Nov. 14—Always Audacious (Wallace Reid).....5101
Nov. 7—Sins of Rozanne (Ethel Clayton).....4862
Nov. 7—Behold My Wife (Geo. Medford Prod.).6556

ARTCRAFT

June—Rebecca of Sunnybrook Farm (Mary Pickford) 5383

PARAMOUNT-ARBUCKLE COMEDIES

Jan. 16—Country Hero 2
Dec. 19—Fatty at Coney Island.....
Nov. 21—His Wedding Night.....2
Oct. 24—Rough House (Re-issue).....

PARAMOUNT-SENNETT COMEDIES

Jan. 23—Bungalow Troubles 2
Jan. 9—Dabbling in Art 2
Nov. 28—A Fireside Brewer.....2
Nov. 14—Fickle Fancy 2

PARAMOUNT-BRIGGS COMEDIES

Dec. 28—Housecleaning .....
Dec. 21—Those Distant Cousins .....
Dec. 7—After the Circus.....

PARAMOUNT-DE HAVEN COMEDIES

Oct. 10—Spirits 2
Sept. 12—Kids Is Kids.....2
Aug. 29—Never Again 2

PARAMOUNT-HOLMES TRAVEL PICTURES

Jan. 30—Under Cuban Skies.....1
Jan. 23—Old Malacca 1
Jan. 16—Beautiful Bermuda 1
Jan. 9—Catching Up in Canton 1
Jan. 2—Bordeaux to Lourdes 1
Dec. 26—Quaint Kuala Lumpur.....1
Dec. 19—The Snowbound Pyrenees.....1
Dec. 12—Malayan Motor Roads.....1
Dec. 5—In Finisterre 1
Nov. 28—Land of the Tin Millionaires.....1
Nov. 21—Around About Manila.....1
Nov. 14—Pyrenean Perspectives 1
Nov. 7—The Port of Penang.....1

PARAMOUNT-BURLINGHAM

Jan. 23—Wildest Wales 1
Dec. 19—The Jungfrau Railway.....1
Nov. 21—Kilawea Volcano Eruption.....1
Oct. 17—Winter Sports at St. Moritz.....

PARAMOUNT-POST NATURE PICTURES

Jan. 9—Victory Mountain 1
Dec. 5—Indian Summer .....
Nov. 7—A Setting of Ages.....1
Oct. 10—The Cloud 1
Sept. 5—From a Piscatorial Angle.....1

PARAMOUNT MAGAZINE

Jan. 30—Pictionary-Comedy-Cartoon by Moser.....1
Jan. 23—Pictionary-Comedy-Cartoon by Sullivan....1
Jan. 16—Pictionary-Comedy-Cartoon by Hurd.....1
Jan. 9—Pictionary-Comedy-Cartoon by Bailey.....1
Jan. 2—Pictionary-Comedy-Cartoon by Moser.....1
Dec. 26—Twentieth Century Pictionary-Comedy-Cartoon by Pat Sullivan.....1
Dec. 19—Twentieth Century Pictionary-Comedy-Cartoon by Earl Hurd.....1
Dec. 12—Twentieth Century Pictionary-Comedy-Cartoon by Henry D. Bailey.....1
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Nov. 28—Magazine Items—Frank Moser Cartoon....1
Nov. 21—Magazine Items—Pat Sullivan Cartoon....1
Nov. 14—Magazine Items—Earl Hurd Cartoon.....1
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FEDERATED FILM EXCHANGES

Nobody's Girl (Billie Rhodes).....5
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MONTE BANKS' COMEDIES

A Rare Bird.....2
His Naughty Night.....2
Nearly Married 2
A Bedroom Scandal.....2

FORD EDUCATIONALS

Jan. 23—Democracy in Education.....1
Jan. 16—The Message 1
Jan. 9—Faryland 1

FIDELITY PICTURES COMPANY

State Rights)

The Married Virgin (Vera Sisson).....6
Frivolous Wives (Kathleen Kirkman).....6
Love's Flame (Thos. J. Carrigan).....5
The Fighting Kentuckians (Special Cast).....5

FILM SALES COMPANY

BILLY RUGE COMEDIES

Two Knights 1
Winning a Widow.....1
Will It Come to This.....1
He Got It 1
Hot Dog 1
School for Skirts.....1
The Painter.....1
Bone Dry Blues.....1

FIRST NATIONAL EXCHANGES

Nov. 29—Dinty (Wesley Barry) Marshall Neilan Prod.
Nov. 29—Unseen Forces (Special Cast).....
Nov. 22—Love, Honor and Behave (Mack Sennett's).
Nov. 22—Dangerous Business (Constance Talmadge) 5118
Nov. 8—The Devil's Garden (Lionel Barrymore).5600
Nov. 1—Wet and Warmer (Lehrman).....2061
Old Dad (Mildred Harris Chaplin).....6
Twin Beds (Mr. and Mrs. DeHaven).....5
Nomads of the North (Jas. Oliver Curwood).....6
Peaceful Valley (Charles Ray).....6
Tonnerville Trolley (Dan Mason).....2
The Kick in High Life (Lehrman).....2
What Women Love (Annette Kellerman).....6
The Master Mind (Lionel Barrymore).....6
The Branded Woman (Norma Talmadge).....7
Harriet and the Piper (Anita Stewart).....6
Curtain (Katharine MacDonald).....5
In the Heart of a Fool (Allan Dwan).....7
Good References (Constance Talmadge).....6
Forty-five Minues from Broadway (Charles Ray)....6
Jack-Knife Man (King Vidor).....6
Notorious Mrs. Leslie (Katherine MacDonald).....5
The Perfect Woman (Constance Talmadge).....5
Go and Get It (Marshall Neilan).....7

FOX FILM EXCHANGES

SPECIALS

Skirts (Special Cast).....6
A Connecticut Yankee in King Arthur's Court (Special Cast).....7
Blind Wives (Special Cast).....7
The Face at Your Window (Special Cast).....7
While New York Sleeps (Special Cast).....7
The Skywayman (Lt. Ormer Locklear).....7
If I Were King (William Farnum).....7
The White Moll (Pearl White).....7

WILLIAM FARNUM SERIES

The Scuttlers.....6
Drag Harlan.....6

PEARL WHITE SERIES

The Tiger's Cub.....6
The Thief.....6
The Mountain Woman.....6

TOM MIX SERIES

Prairie Trails 6
The Texan.....6
The Untamed.....6

WILLIAM RUSSELL SERIES

The Iron Rider.....5
The Challenge of the Law.....5
The Man Who Dared.....5

SHIRLEY MASON SERIES

Chin Toy.....6
Flame of Youth.....6
Girl of My Heart.....6
Merely Mary Ann.....6

GEORGE WALSH SERIES

Dynamite Allen 5
Number 17.....5
The Plunger.....5
From Now On.....5

20TH CENTURY BRAND

Partners of Fate (Louise Lovely).....5
Just Pals (Buck Jones).....5
The Land of Jazz (Eileen Percy).....5
Two Moons (Buck Jones).....5
Beware of the Bride (Eileen Percy).....5
Sunset Sprague (Buck Jones).....5
The Little Grey Mouse (Louise Lovely).....5

SERIALS

Fantomas (20 Episodes).....2
Bride 13 (Fifteen Episodes).....2

SUNSHINE COMEDIES

Her Doggone Wedding.....2
Pals and Petticoats.....2
The Slicker 2
An Elephant's Nightmare.....2
Hold Me Tight.....2
His Noisy Still.....2
Pretty Lady 2
Chase Me.....2

FOX NEWS

Twice a Week.....1

CLYDE COOK COMEDIES

Don't Tickle 2
All Wrong 2
The Huntsman 2

MUTT AND JEFF CARTOONS

Cleopatra .....½
The Parlor Bolshevist.....½
The Hypnotist .....½
The Papoose .....½
On the Hip.....½
Northwoods .....½
Sherlock Hawkshaw & Co.....½
All Stuck Up.....½
A Hard Luck Santa Claus.....½
Gum Shoe Work.....½
Home Brew .....½
The Medicine Man.....½

GAUMONT COMPANY

(At State Right Exchanges)

Fall of a Saint (Josephine Earle).....6
Out of the Darkness (Gertrude McCoy).....6
Infatuation of Youth (Paul Capellani).....6
Branded (Josephine Earle).....6
The Sinker (Special Cast).....6
The Edge of Youth (Josephine Earle).....6
Husbands and Wives (Vivian Martin).....6

SERIALS

In the Clutches of the Hindu (Ten Episodes).....2
Tuesdays—Gaumont News 1
Fridays—Gaumont Graphic 1

GOLDWYN EXCHANGES

STAR SERIES

SPECIALS

The Song of the Soul (Vivian Martin) Messmore Kendall Prod. 5
Godless Men (Special Cast).....6367
The Great Lover (Special Cast).....5202
Just Out of College (Jack Pickford).....4779
Roads of Destiny (Pauline Frederick).....
The Highest Bidder (Madge Kennedy).....4960
Prisoners of Love (Betty Compson).....
The Concert (Special Cast).....
Guile of Women (Will Rogers).....
Bunty Pulls the Strings (Special Cast).....6255
Hold Your Horses (Tom Moore).....4610
A Voice in the Dark ((Special Cast).....4255
What Happened to Rosa (Mabel Normand).....4148
Boys Will Be Boys (Will Rogers).....
His Own Law (Hobert Bosworth) J. Parker Read, Jr. 7
Madame X (Pauline Frederick) 6475
The Girl With the Jazz Heart (Madge Kennedy)..4600
The Man Who Had Everything (Jack Pickford)..5198
Officer 666 (Tom Moore).....5290
What Happened to Rosa (Mabel Normand).....
Milestones (Special Cast).....5782
Honest Hutch (Goldwyn).....5349
His Own Law (Hobart Bosworth).....5947

EMINENT AUTHORS PRODUCTIONS

Earthbound (Basil King).....6772
The Penalty (Gouverneur Morris).....6730
It's a Great Life (Mary Roberts Rinehart).....5659
The North Wind's Malice (Rex Beach).....6725
Going Some (Rex Beach).....

BOOTH TARKINGTON'S EDGAR SERIES

Edgar the Explorer.....2
Get Rich Quick Edgar.....2
Edgar's Little Saw.....2
Edgar Camps Out.....2
Edgar's Sunday Courtship.....2

CAPITOL COMEDIES

In and Out.....2
Knocking 'Em Cold.....2
Hearts and Hammers.....2
Artistic Enemies 2
Fingers and Pockets.....2
Love on Rollers.....2
At it Again.....2
Professional Ethics 2
When Martin Gits Here.....2
Ged Ap Napoleon.....2

FORD EDUCATIONAL WEEKLY

Nov. 28—Hurry Slowly 1
Nov. 21—Number, Please (Telephone).....1
Nov. 14—In Arizona (Scenic).....1
Nov. 7—Nassau (Bahama Islands).....1
Oct. 31—What the Ocean Hides (Shark Industries).1
Oct. 24—Timberlust .....

GOLDWYN-BRAY PICTOGRAPHS

The Isle of the Mist.....1
Through the Earth.....1
What Is Your Body Worth?.....1
A Paradise for Birds.....1
Venice of the Orient.....1
Action of the Human Heart.....1
The Reveter 1
The Human Voice.....1

Release Information Continued on Page 760

Advance Information on All Film Releases

(Continued from page 759)

GOLDWYN-BRAY COMICS

Shodding a Profiteer (Judge Rummy) Lampoons....1
Apollo (Happy Hooligan) Lampoons....1
Cupid's Advice (Happy Hooligan) Lampoons....1
Happy Hooldini (Happy Hooligan) Lampoons....1
The Prize Dance (Judge Rummy) Lampoons....1
The Sponge Man (Judge Rummy) Lampoons....1
Hunting Big Game (Shenanigan Kids) Lampoons....1

HODKINSON CORP., W. W.

(Releasing through Pathe Exchanges)

BENJ. B. HAMPTON GREAT AUTHORS PICTURES, INC.

The Dwelling-Place of Light (Winston Churchill)...7
The Sagebrusher (Emerson Hough's)....7
The Westerners (Stewart Edward White's)....7

ZANE GREY PICTURES, INC.

(Benj. B. Hampton and Eltinge F. Warner)

The U. P. Trail (Zane Grey's)....7
Riders of the Dawn (Zane Grey's)....6
Desert Gold (Zane Grey's)....7

J. PARKER READ, JR., PRODUCTIONS

The Brute Master (Hobart Bosworth)....5
Love Madness (Louise Glaum)....7
Sex (Louise Glaum)....
The Lone Wolf's Daughter (Louise Glaum)....7
Sahara (Louise Glaum)....7

DEITRICH-BECK, INC.

The Harvest Moon (Doris Kenyon)....
The Bandbox (Doris Kenyon)....

ARTCO PRODUCTIONS

The Capitol (Leah Baird)....
Cynthia of the Minute (Leah Baird)....

ROBERT BRUNTON PRODS.

The House of Whispers (J. Warren Kerrigan)....5
The Green Flame (J. Warren Kerrigan)....5
No. 99 (J. Warren Kerrigan)....5
The Dream Cheater (J. Warren Kerrigan)....

NATIONAL PRODUCTIONS

The Kentucky Colonel (Joseph Dowling)....
The Blue Bonnet (Billie Rhodes)....

JOSEPH LEVERING PRODUCTIONS

His Temporary Wife (Special Cast)....

DIAL FILM CO. PRODUCTIONS

The Tiger's Coat (Stedman-Butt-Modotti)....5
King Spruce (Mitchell Lewis)....

LOUIS TRACY PRODUCTIONS

The Silent Barrier (Sheldon Lewis)....

IRVIN V. WILLAT PRODUCTIONS

Down Home (Special Cast)....

INDEPENDENT FILMS ASS'N.

NEAL HART SERIES

Jan. 1—Danger Valley ....
Nov. 15—Skyfire 5
Oct. 1—Hell's Oasis 5

LEO WHITE COMEDIES

Jan. 1—Restless Rummies ....
Dec. 15—Back to Earth....
Dec. 1—Razzin the Jack....

INTER-OCEAN FILM CORP.

The Silent Barrier....5
Bearcat 6
Seeds of Vengeance....6
The Gift Supreme....6
Whispering Devils....5
The Victim....9
The Transgressor....8
The Burning Question....8
Luring Shadows....7
Below the Deadline....5

HALL ROOM BOYS COMEDIES

Cads and Caddies....2
Stung Again....2
Wild Wild Woman....2
Back on the Farm....2
Mis Fortune Hunters....2

MAJOR DAWLEY RELEASES

Ghost of Slumber Mountain....1
Along the Moonbeam Trail....2

BURLINGHAM ADVENTURE PICTURES

Ride Under the Alps....1
Vacation Days in Switzerland....1
From Montreux to Berness Alps....1
Through Switzerland in 10 Minutes....1

JANS PICTURES CORP.

Madonnas and Men....6
Wings of Pride....5
A Woman's Business....
Love Without Question (Olive Tell)....

KINETO CO., OF AMERICA

Urban Popular Classics....
Chas. Urban's Movie Chats....
Kineto Reviews ....

KREMER FILM FEATURES, VICT.

(Released on States Rights Basis)

Mad Love (Lina Cavalieri)....5
Voices (Special Cast)....6
Skinner's Dress Suit (Reissue-Bryant Washburn)....5
The Land of Long Shadows (Jack Gardner)....5
Efficiency Edgar's Courtship (Taylor Holmes)....5
The Misleading Lady (Henry B. Walthall)....5
Open Places (Jack Gardner)....5
The Little Shepherd of Bargain Row (R. Traverse)..5
The Range Boss (Jack Gardner)....5
The Alster Case (Bryant Washburn)....5
The Man Trail (Richard Traverse)....5
Men of the Desert (Jack Gardner)....5
Little Shoes (Henry B. Walthall)....5
Broncho Billy Dramas ....
Snakeville Comedies ....
Fables in Slang (George Ade)....1
Stripped for a Million (Crane Wilbur)....5
Strife (George Le Guere)....5

CHAPLIN REISSUES

A Burlesque on Carmen....4
The Champion 2
Jitney Elopement 2
Work 2
By the Sea....

LUBIN (BERT)

STATE RIGHTS

Honeymoon Ranch 5

METRO EXCHANGES

SCREEN CLASSICS, INC., SPECIALS

Dec. 27—Cinderella's Twin (Viola Dana)....6
Dec. 20—The Misleading Lady (Bert Lytell)....6
Dec. 13—Hearts Are Trumps (Special Cast)....6
Nov. 29—Polly With a Past (Ina Claire)....6
Nov. 15—Someone in the House (Special Cast)....6
Nov. 8—Are All Men Alike (May Allison)....6
Nov. 1—The Fatal Hour (Special Cast)....6
Oct. 25—Body and Soul (Alice Lake)....6
Oct. 18—The Saphead (Crane-Keaton)....6
Oct. 4—Blackmail (Viola Dana)....6
Sept. 20—Clothes (Special Cast)....6
Sept. 13—The Price of Redemption (Bert Lytell)....6
Sept. 1—The Hope (Special Cast)....6
Aug. 16—The Chorus Girl's Romance (Viola Dana)..6
Aug. 2—Held in Trust (May Allison)....6

C. E. SHURTLEFF PRODUCTIONS

Feb. 21—The Little Lady of the Big House (Special Cast) 6
Jan. 10—The God of His Fathers (Special Cast)....6
Nov. 22—The Star Rover (Special Cast)....6
Aug. 23—The Mutiny of the Elsinore (Special Cast).6

BUSTER KEATON COMEDIES

(Produced by Joseph M. Schenck)

Feb. 16—Neighbors 2
Dec. 22—The Scarecrow 2
Oct. 27—Convict 13 2
Sept. 1—One Week 2

HOPE HAMPTON PRODUCTIONS

Mar.—A Modern Salome (Hope Hampton)....6

NAZIMOVA PRODUCTIONS

Dec. 6—Billions (Nazimova) 6
Oct. 11—Madam Peacock (Nazimova)....7
Apr. —The Heart of a Child (Nazimova)....7
Jan. —Stronger Than Death (Nazimova)....7

TAYLOR HOLMES PRODUCTIONS

Apr. —Nothing But Lies (Taylor Holmes)....6
Mar. —The Very Idea (Taylor Holmes)....6
Jan. —Nothing But the Truth (Taylor Holmes)....6

ROBERT HARRON PRODUCTIONS

Oct. 25—Coincidence (Robert Harron)....6

S. L. PRODUCTIONS

Sept. 6—Love, Honor and Obey (Special Cast)....6

MAURICE TOURNEUR PRODUCTIONS

Oct. 18—The Great Redeemer (Special Cast)....6

MISCELLANEOUS

The Foreigner (Special Cast) Ernest Shipman....
The Wrong Woman (Ivan Abramson)....
The Crimson Cross (Fanark)....
Man and Woman (Special Cast) Sherman Prods. Corp. ....
The Devil's Angel (Helen Gardner-Templer Saxe) Clark Cornelius Corp....
Birthright (Special Cast) Allied Ind. Attractions....
The Japanese Question in California (Pantex)....
The Fighting Kentuckians (Special Cast) Sterling Features ....
Out of the Dust (Apex Film Co.)....
Why Leave Your Husband (Austin-Shepard) Equality Photoplay Corp....
Uncle Sam of Freedom Ridge (Special Cast) Harry Levey Prods....
The White Rider (Joe Moore-Eileen Sedgwick)
Hell's Oasis (Neal Hart) Independent Films Assn..
Peerless Feature Producing Co....
The Hidden Light (Dolores Cassinelli) Commonwealth Film Corp....

COMEDIES

Top Notch Comedies (Plymouth Pro. Dist. Syndicate—Cleveland) 2
After Bed Time (Frazee Film Prods.)....2
Billy Ruge Comedies (Funful Films)....1
Mack Swain Comedies (C. B. Price)....2
Flora Finch Comedies (Film Frolics Pictures Corp.).
Two-Reel Comedies (Edna Shipman-John Junior)....
Legend Film Prods.

NATIONAL FILM CORP.

(At State Right Exchanges)

Nobody's Girl (Billie Rhodes)....5
Kentucky Colonel (Special Cast)....5
Captivating Mary Carstairs (Norma Talmadge) Reissue 5

PATHE EXCHANGES

Jan. 16—When We Were Twenty-one (H. B. Warner) 5
Dec. 26—Rogues and Romance (Seitz-Caprice)....6
Dec. 19—The Empire of Diamonds....6
Dec. 5—Dice of Destiny (H. B. Warner)....5
Nov. 28—The Devil to Pay (Brunette-Stewart)....6
Nov. 21—The Unwilling Husband (Blanche Sweet)..5
Nov. 7—A Beggar in Purple (Edgar Lewis')....6
Oct. 31—The Money Changers (Claire Adams-Ray Stewart) 6
Oct. 24—Half a Chance (Mahlon Hamilton)....7
Oct. 10—Forbidden Valley (Gordon-McAvoy)....6
Oct. 3—The Riddle: Woman (Geraldine Farrar)....6
Sept. 26—Help Wanted—Male (Blanche Sweet-Henry King) 5
Sept. 12—Felix O'Day (H. B. Warner)....5
Sept. 5—The House of the Tolling Bell (Bruce Gordon-May McAvoy)....6
Aug. 29—Lahoma (Edgar Lewis)....7

VELVET FINGERS

(Fifteen Two-Reel Episodes Starring Geo. B. Seitz and Marguerite Courtot.)

Jan. 16—The House of a Thousand Veils....2
Dec. 26—The Man in the Blue Spectacles....2
Dec. 19—Third, The Hand from Behind the Door....2
Dec. 12—Second, The Face Behind the Curtain....2
Dec. 5—First, To Catch a Thief....3

THE PHANTOM FOE

(Fifteen Two-Reel Episodes Starring Juanita Hansen and Warner Orland)

Jan. 16—Fourteenth, Confession 2
Dec. 26—Through Prison Walls....2
Dec. 19—Tenth, The Foe Unmasked....2
Dec. 12—Ninth, The Mystic Summons....2
Dec. 5—Eighth, The Man Trap....2
Nov. 28—Seventh, Gun Fire....2
Nov. 21—The Crystal Bail....2
Nov. 14—Fifth, The Tower Room....2
Nov. 7—Fourth, The Open Window....2
Oct. 31—Third, The Trail of the Wolf....2
Oct. 24—Second, The Disappearance of Janet Dale..2
Oct. 17—First, Doom 3

RUTH OF THE ROCKIES

(Fifteen Two-Reel Episodes Starring Ruth Roland)

Dec. 5—Fifteenth, The Hidden Treasure....2
Nov. 28—Fourteenth, Regina Island....2
Nov. 21—Thirteenth, The Surprise Attack....2
Nov. 14—Twelfth, The Secret Order....2
Nov. 7—Eleventh, The Fatal Diamond....2
Oct. 31—Tenth, The Secret of the Trunk....2
Oct. 9—Ninth, The Perilous Path....2
Oct. 17—Eighth, Danger Trails....2
Oct. 10—Seventh, Troubled Waters....2
Oct. 3—Sixth, The Eagle's Nest....2
Sept. 26—Fifth, Double Crossed....2
Sept. 19—Fourth, Between Two Fires....2
Sept. 12—Third, The Tower of Danger....2

PIRATE GOLD

(Ten Two-Reel Episodes Starring Geo. B. Seitz and Marguerite Courtot)

Oct. 17—Tenth, Defeat—And Victory....2
Oct. 10—Ninth, The Double Cross....2
Sept. 26—Seventh, Under Suspicion....2
Sept. 19—Sixth, Kidnapped....2
Sept. 12—Fifth, Drugged....2
Sept. 5—Fourth, Treasure—At Last....2
Aug. 29—Third, The Dead Man's Story....2

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Advance Information on All Film Releases

(Continued from page 760)

THE THIRD EYE
(Fifteen Two-Reel Episodes Starring Warner Oland and Eileen Percy)

Aug. 29—Fifteenth, The Triumph of Justice.....2
Aug. 22—Fourteenth, At Bay.....2
Aug. 15—Thirteenth, The Blind Trails of Justice....2
Aug. 8—Twelfth, Man Against Man.....2
Aug. 1—Eleventh, The Long Arm of Vengeance....2
July 25—Tenth, The House of Terrors.....2
July 18—Ninth, The Race for Life.....2
July 11—Eighth, Dangerous Trails.....2
July 4—Seventh, The Double Trap.....2
June 27—Sixth, The Death Spark.....2

YOUNG BUFFALO SERIES

Aug. 8—The Hold-up Man.....2
Aug. 1—The Hobo of Pizen City.....2
July 25—The Law of the Border.....2
July 18—His Pal's Gal.....2
July 11—Tex of the Timberlands.....2

TRAILED BY THREE

July 11—Fifteenth, The Reckoning.....2
July 4—Fourteenth, The Hidden Crime.....2
June 27—Thirteenth, The Door of Death.....2
June 20—Twelfth, The Burning Fuse.....2
June 13—Eleventh, The Torture Trap.....2

VANITY FAIR MAIDS COMEDIES

Dec. 26—The Sleepy Head.....1
Dec. 12—Greek Meets Greek.....1
Nov. 14—The Sandman.....1
Oct. 31—Mamma's Boy.....1
Oct. 3—June Madness.....1

BRINGING UP FATHER

June 27—Third, Jiggs and the Social Lion.....2
May 16—Second, Father's Close Shave.....2
Apr. 4—First, Jiggs in Society.....2

AFTER THIRTY

(Six two-reel comedy dramas featuring Mrs. Sydney Drew and John Cumberland)
July 15—Fourth, The Unconventional Maida Greenwood.....2
May 30—Third, The Emotional Miss Vaughn.....2
Apr. 16—Second, The Stimulating Mrs. Barton.....2

ROLIN COMEDIES

Jan. 9—The Morning After (Snub Pollard).....1
Dec. 19—Park Your Car (Snub Pollard).....1
Dec. 5—Cash Customers (Harry Pollard).....1
Nov. 7—Insulting the Sultan.....1
Oct. 24—When the Wind Blows (Snub Pollard).....1
Oct. 10—Fellow Citizens (Snub Pollard).....1
Sept. 26—Doing Time (Snub Pollard).....1
Sept. 12—Go As You Please (Snub Pollard).....1
Sept. 12—Rock a Bye Baby (Snub Pollard).....1
Sept. 5—A Regular Pal.....1
Aug. 29—Money to Burn (Snub Pollard).....1

ROLIN TWO REELERS

Dec. 26—Number Please (Harold Lloyd).....2
Sept. 26—Get Out and Get Under (Harold Lloyd)...2
July 11—High and Dizzy (Harold Lloyd).....2
May 2—An Eastern Westerner (Harold Lloyd)....2

BLACKTON PRODUCTIONS

Oct. 10—Forbidden Valley (Bruce Gordon-May McAvoy).....6
July 18—Man and His Woman (Herbert Rawlinson).6
June 20—Passers-By (Herbert Rawlinson).....6

NEWS REELS

Sundays—Topics of the Day.....
Wednesdays—Pathe News.....1
Saturdays—Pathe News.....1

PEERLESS PICTURES COMPANY

The Heart of a Woman.....5

PHOTO PRODUCTS EXPORT CO.

SHIRLEY MASON REVIVALS

Apple Tree Girl.....5
Law of the North.....5
Cy Whittaker's Ward.....5
The Awakening of Ruth.....5
Light in Darkness.....5
The Tell Tale Step.....5
Lady of the Photograph.....5

FLAGG COMEDY REVIVALS

The Bride.....1
The Screen Fan.....1
The Matinee Girl.....1
The Man Eater.....1
The Superstitious Girl.....1
The Artist's Model.....1
The Art Bug.....1
The Starter.....1
The Spoiled Girl.....1

PIONEER FILM CORPORATION

Thoughtless Women (Alma Rubens).....6
Place of Honeymoons (Emily Stevens-Montagu Love).....6
Midnight Gambols (Marie Doro).....6
What Women Want (Louise Huff).....5
Where Is My Husband? (Jose Collins).....6
Out of the Depths (Violet Mersereau-Edmund Cobb).5
Empty Arms (Gail Kane-Thurston Hall).....5
Finders Keepers (Violet Mersereau-Edmund Cobb)..5
His Brother's Keeper (Mansfield,-Lytton-James)....6
The Inner Voice (E. K. Lincoln).....6
Bubbles (Mary Anderson).....5
A Moment's Madness (Marguerite Namara).....6
Idle Hands (Gail Kane-J. Herbert Frank).....5
A Good Woman (Gail Kane-J. Herbert Frank).....5
Luke McLuke's Film-osophy.....½
Sonny Series.....2

THE FACTS AND FOLLIES SERIES

Babes in Bearskin.....1
Two's Company.....1
Call Me Daddy.....1
Knockout Maggie.....1
Down Beside the Seaside.....1
Professor Was Right.....1

PRICE (C. B. CO.)

INDIAN DRAMAS

Fifteen Single reelers starring Princess Mona Darkfeather.
His Pajama Girl (Billie Rhodes).....5
Power (Holbrook Blinn).....5
Your Daughter and Mine (Special Cast).....5

RADIOSOUL FILMS, INC.

A Man There Was (Victor Seastrom).....5

REALART PICTURES CORP.

SPECIAL FEATURES

The Furnace (Wm. D. Taylor's).....6882
The Soul of Youth (Taylor).....5995
The Deep Purple (Raoul A. Walsh's).....6705
The Law of the Yukon (Charles Miller's).....5614
The Luck of the Irish (Dwan's).....6607
Soldiers of Fortune (Allan Dwan's).....5911

STAR PRODUCTIONS

Blackbirds (Justine Johnstone).....4979
The New York Idea (Alice Brady).....6181
Oh Lady, Lady (Bebe Daniels).....4214
You Never Can Tell (Bebe Daniels).....5302
Her First Elopement (Wanda Hawley).....4212
Her Beloved Villain (Wanda Hawley).....4646
Food for Scandal (Wanda Hawley).....4648
Eyes of the Heart (Mary Miles Minter).....5084
Sweet Lavender (Mary Miles Minter).....5134

REELCRAFT PICTURES CORP.

ROYAL COMEDIES

Dec. 10—I'll Say He Forgot (Otis Harlan).....2
Nov. 28—He Looks Like Him (Tucker Twins).....2
Nov. 12—Oh, Buoy (Sammy Burns).....2
Oct. 30—Married to Order (Rosemary Theby).....2
Oct. 15—When the Cat's Away (Special Cast).....2
Sept. 30—Where Are Your Husbands? (Billy B. Van 2
Sept. 1—The Plucky Hoodoo (Billy B. Van).....2
Aug. 30—Snakes (Billy B. Van).....2
Aug. 15—Buggins (Leon Errol).....2

MATTY ROUBERT (ROMANCES OF YOUTH)

Bold Bad Pirate.....2
Summer Days.....2
Sunshine.....2
She's a Vamp.....2
Circus Days.....2

BILLY WEST COMEDIES

The Dreamer.....2
Hands Up.....2

TEXAS GUINAN WESTERNS

The Desert Vulture.....2
Girl of the Rancho.....2

ALICE HOWELL COMEDIES

Lunatics in Politics.....2
Good Night Nurse.....2

WILLIAM FRANEY COMEDIES

Snitch.....1
Moonshiner.....1
No. 13.....1
Pest.....1
Pile Driver.....1
Undressed Kid.....1
Live Wire.....1
Dummy.....1
Rye and Wry.....1
Referee.....1
In and Out.....1
The Landlady.....1
The Moocher.....1
The Bull Fighter.....1
Professor.....1
Getting His Goat.....1
Fixing Lizzie.....1
Dry Cleaned.....1
Kidnapper.....1

BURRUD (SUNSET) SCENICS

The Mountain That Was God.....1
Wind Goddess.....1

MILBURN MORANTI COMEDIES

Double Trouble.....2
Lazy Lem.....2
Bungalow Bungle.....2

NAPOLEON & SALLY COMEDIES

The Deserter.....1
Dreamy Chinatown.....1

GALE HENRY COMEDIES

Heirlooms.....2
Help.....2
The Movies.....2

ROBERTSON-COLE PRODS.

SUPERIOR PICTURES

Moon Madness (Special Cast).....6
Li Ting Lang (Sessue Hayakawa).....5
Heart of Twenty (Zasu Pitts).....5
Bright Skies (Brentwood).....5
The Devil's Claim (Sessue Hayakawa).....5
The Notorious Mrs. Sands (Bessie Barriscale).....5
The Brand of Lopez (Sessue Hayakawa).....5
A Woman Who Understood (Bessie Barriscale)....5

SUPER SPECIALS

Little 'Fraid Lady (Mae Marsh).....6
Kismet (Otis Skinner).....9
813 (Arsene Lupin Story).....6
A Slave of Vanity (Pauline Frederick).....6
So Long Letty (Christie Comedy Drama).....6
The Stealers (Wm. Christy Cabanne).....8
Occasionally Yours (Lew Cody).....6
Big Happiness (Dustin Farnum).....7

SPECIALS

Aug. 15—Arabian Knight (Sessue Hayakawa).....5
Aug. 1—Life's Twist (Bessie Barriscale).....6

SUPREME COMEDIES

June 6—Becky Strikes Out.....1
May 30—Letty's Lost Legacy.....1
Mixed Husbands.....1
The Taylor Made Wife.....1
Downstairs and Up.....1
Why Be Jealous?.....1
Her Beloved Burglar.....1

MARTIN JOHNSON PICTURES

Marooned in the South Seas.....1
The City of Broken Old Men.....1
Recruiting in the Solomons.....1
Lonely South Pacific Missions.....1
Domesticating Wild Men.....1
Cruising in the Solomons.....1
Saving Savages in the South Seas.....1

ADVENTURE SCENICS

The Lone Trapper.....1
Outlaw of the Wilderness.....1
The Tempest.....1
Waters of Destiny.....1
Tree Magic.....1
Ghosts of Romance.....1
Sons of Salooskin.....1

RUSSELL-GREIVER-RUSSELL

TUSUN COMEDIES

Jan. 17—Wild Women.....1
Jan. 10—From Kitchen to Throne.....1
Jan. 3—Buried Alive.....1
Dec. 27—A Slick Detective.....1
Dec. 20—New Ralgia.....1

SCHWAB D. N. PRODUCTIONS

Girls, Don't Gamble.....5
Fickle Women.....5

S-E ENTERPRISES

It Might Happen to You (Billy Mason).....5
Cowboy Jazz.....2

TWO REEL COMEDIES

Beach Birds and Bombs.....2
Hashers and Mashers.....2
Waffles and Wallops.....2

SELZNICK (LEWIS J.) ENT.

SELZNICK PICTURES

(Distributed by Select Exchanges)

Darling Mine (Olive Thomas)	5,000
Panthea (Norma Talmadge)	5,000
The Desperate Hero (Owen Moore)	5,000
The Figurehead (Eugene O'Brien)	5,000
The Flapper (Olive Thomas)	5,000
The Man Who Lost Himself (Wm. Faversham)	5,000
The Point of View (Elaine Hammerstein)	5,000
The Poor Simp (Owen Moore)	5,000
The Wonderful Chance (Eugene O'Brien)	5,000
Whispers (Elaine Hammerstein)	5,000
Dangerous Paradise (Special)	
Red Foam (Ralph Ince Special)	
The Daughter Pays (Elaine Hammerstein)	

SELECT PICTURES

(Distributed by Select Exchanges)

The Adventuress (Julian Eltinge)	5,000
Children Not Wanted (Edith Day)	6,000
Man's Plaything (Grace Davison)	5,000
Mountain Madness	6,000
Mothers of Men (Claire Whitney)	5,000
The Great Shadow	6,000

Release Information Continued on Page 762

Advance Information on All Film Releases

(Continued from page 761)

The One-Way Trail (Edythe Sterling)..... 5,000
Faith of the Strong (Mitchell Lewis)..... 5,000
Just Outside the Door (Edith Hallor)..... 5,000
Seeds of Vengeance (Bernard Dunning)..... 5,000
Taking the Count (William Collier)..... 5,000
The Servant Question (William Collier)..... 5,000
The Valley of Doubt (Special Cast)..... 5,000
Seeds of Vengeance (Bernard Dunning)..... 5,000

NATIONAL PICTURES

(Distributed by Select Exchanges)

Marooned Hearts (Conway Tearle)..... 5,000
Out of the Snows (Ralph Ince)..... 5,000
The Palace of Darkened Windows (Special Cast) 5,000
Who Am I? (Special Cast)..... 5,000

SPECIAL PICTURES CORP.

COMEDYART

Open the Bars....1
Hay Fever....1
Sweet Dynamite....1

COMICLASSIC

Nov. 14—Watch Your Husband (Merriam-Edwards)..2
Oct. 31—A Seminary Scandal (Charlotte-Merriam)...2
Oct. 17—A Pajama Marriage (Neely Edwards)....2

SUNSET BURROD SCENICS

Nov. 7—Totem Land....1
Oct. 31—Dawnland....1
Oct. 24—Going North....1
Oct. 17—The Highway of Wonderland....1

CLAYPLAY COMEDIES

Oct. 10—Bubbles....1
Oct. 3—Dreams....1
Sept. 26—Up on the Farm....1

MORANTI COMEDIES

Oct. 31—Kids....1
Oct. 17—Guilty....1

CHESTER CONKLIN COMEDIES

Nov. 14—Who Am I....2
Oct. 7—Home Rule....2

STOLL FILM CORPORATION

Jan.—The Hundredth Chance (Special Cast)....6
Jan.—Mr. Wu (Matheson Lang)....4650
Jan.—The Lure of Crooning Water (Ivy Duke-Guy Newell)....6
Jan.—Squandered Lives (Ivy Duke-Guy Newall)....6
The Tavern Knight....

TYRAD PICTURES, INC.

Broken Hearts (Lucille de Tar-Florence Hackett)..5
It Happened in Paris (Mme. Yorska)....5
Human Passions (Lottie Tilford)....5
Man and Woman (Betty Mason)....5
The Red Viper (Gareth Hughes)....6
Your Wife and Mine (Eve Dorington)....5
And the Children Pay (Gareth Hughes)....7
Dr. Brind's Wonders of Nature (One every week)..
Johnny Dooley Comedies (Johnny Dooley—one every month)....2

RADIN PICTURES

Skinning Skinners (Johnny Dooley)....5
Through Eyes of Men (Frank Mayo)....5
Weekly Indigestion (one every week)....1

UNITED ARTISTS CORPORATION

Jan. 9—The Love Light (Mary Pickford)....8,000
Dec. 5—The Mark of Zarro (Douglas Fairbanks)...7
Sept. 5—The Lone Flower (D. W. Griffith's)....7
June 27—Suds (Mary Pickford)....5
June 13—The Mollycoddle (Douglas Fairbanks)....6
May 30—Romance (Doris Keane)....8
Apr. 5—Down on the Farm (Mack Sennett's)....5
Jan. 18—Pollyanna (Mary Pickford)....6
Dec. 29—When the Clouds Roll By (Douglas Fairbanks)....6
Oct. 20—Broken Blossoms (D. W. Griffith's)....6
Sept. 1—His Majesty the American (Douglas Fairbanks)....8

UNIVERSAL EXCHANGES

SPECIAL ATTRACTIONS

Tiger True (Frank Mayo)....5
The Torrent (Eva Novak)....5
Hearts Up (Harry Carey)....5
Two Kinds of Love (Special Cast)....5
White Youth (Edith Roberts)....5
Beautifully Trimmed (Carmel Myers)....5
Risky Business (Gladys Walton)....5
West is West (Harry Carey)....5
Honor Bound (Frank Mayo)....5
Fixed by George (Lyons-Moran)....5
The Gilded Dream (Carmel Myers)....5
Wanted at Headquarters (Eva Novak)....5
The Marriage Pit (Frank Mayo)....5
Sundown Slim (Harry Carey)....5
Pink Tights (Gladys Walton)....5

JEWEL PRODUCTIONS, INC.

Outside the Law (Priscilla Dean)....
Once to Every Woman (Dorothy Phillips)....6
The Devil's Pass Key (Special Cast)....7
Shipwrecked Among Cannibals....6
The Breath of the Gods (Aoki-Carew)....6
Under Crimson Skies (Elmo Lincoln)....6

JEWEL COMEDIES

A Wild Night (Joe Martin)....2
A Prohibition Monkey....2

KING OF THE CIRCUS

(Eighteen Two-Reel Episodes Featuring Eddie Polo)

Ninth, Dynamite....2
Seventh, Over the City....2
Sixth, Lion's Claws....2
Fifth, The Black Wallet....2
Fourth, Facing Death....2
Third, Stolen Evidence....2
Second, The Mushroom Bullet....2
First, Blood Money....2

RED RIDER SERIES

(Six Two-Reel Specials Featuring Leonard Clapham)

Sixth, The Timber Wolf....2
Fifth, The Forest Runners....2
Fourth, When the Devil Laughed....2
Third, Big Stakes....2
Second, The Girl and the Law....2
First, A Son of the North....2

THE FLAMING DISK

(Eighteen Two-Reel Episodes Featuring Elmo Lincoln)

Sixteenth, Running Wild....2
Fourteenth, The Purple Rays....2
Thirteenth, Caged In....2
Twelfth, The Tunnel of Flame....2
Eleventh, The Dynamite Trail....2
Tenth, Spiked Death....2
Ninth, The Floating Mine....2
Eighth, Through Walls of Steel....2
Seventh, The Circle of Fire....2
Sixth, The Pool of Mystery....2
Fifth, On the Great Wall of China....2
Fourth, The Flaming Disk....2
Third, The Perilous Leap....2
Second, The Span of Life....2
First, The Rails of Dearth....2

THE DRAGON'S NET

(Eighteen Two-Reel Episodes Featuring Marie Walcamp)

Twelfth, Unmasked....2
Eleventh, The Shanghai Peril....2
Ninth, The Train of Death....2
Eighth, Trailed to Peking....2
Seventh, The Unseen Foe....2
Sixth, Captured in China....2
Fifth, A Jump for Life....2
Fourth, Into the Chasm....2
Third, A Watery Grave....2

CENTURY COMEDIES

Fire Bugs (Harry Sweet)....2
Happy Daze (Century Lions)....2
Their First Tintype (Armstrong-Jackson)....2
Trails Win (Sweet-Monty)....2
Laughing Gas (Dorety-Jamisen)....2
Hot Dog (Brownie)....2
A Fishy Story (Monty-Jackson)....2
Twin Crooks (Byron-Dorety)....2
A Lyin' Tamer (Bowes-Lamont)....2
A Blue Ribbon Mutt (Byron-Dorety)....2
Uncle Tom's Caboose (Dorety-Prevost)....2
Should Tailors Trifle....2
Loose Lions (Anderson-Lamont)....2
A Shot-Gun Wedding (Sweet-Sterling)....2
His Master's Breath (Century Dog)....2
Love and Gasoline (Henley-Keaton)....2
The Profiteering Blues (Sterling-Lambert)....2

STAR COMEDIES

His Lady Friend (Joe Martin)....1
Chicken, Country Style....1
Fresh from the Country (Dorothy Wolbert)....1
Nearly Wed (Dorothy Wolbert)....1
Way Down North (Dorothy Wolbert)....1
Forbidden Brew (Dorothy Wolbert)....1
A Movie Bug (Dorothy Wolbert)....1
Shapes and Scraps (Dorothy Wolbert)....1
Romeo and Juliet (Dorothy Wolbert)....1
Maids A-Courting....1
My Lady's Ankle....1
A Scream in Society....1
Am I Dreaming (Carter DeHaven)....1
Where Is My Dog (Harry Mann)....1
Bill's Wife (Wilson-Gerber)....1
The Belle and the Bill (Bartine Burkette)....1
Rings and Things (Hill-Burns)....1
Fix It For Me (Bartine Burkette)....1
Her Night Out (Burkette-Howard)....1
Who's Crazy Now (Burkette-Howard)....1

RAINBOW COMEDIES

An Oil Can Romeo (Dorety-Byron)....2
Won by a Nose (Dorety-Keating-Henley)....2
Off His Trolly (Engle-Dickerson)....2
Should Waiters Marry (Geo. Ovey)....2
A Villain's Broken Heart (Engle-Zemlick)....2
A He Male Vamp (Monty-Sweet)....2

WESTERN AND RAILROAD DRAMAS

The Driftin' Kid (Hoot Gibson)....2
The Saddle King (Hoot Gibson)....2
The Trail of the Hound (Hoot Gibson)....2
The Man With the Punch (Hoot Gibson)....2
Fight It Out (Hoot Gibson)....2
Superstition (Hoot Gibson)....2
Tipped Off (Hoot Gibson)....2
The Two Fisted Lover (Hoot Gibson)....2
Double Danger (Hoot Gibson)....2
Cenders (Hoot Gibson)....2
In Wrong Wright (Hoot Gibson)....2
Some Shooter (Hoot Gibson)....2
One Law for All (Hoot Gibson)....2
The Grinning Granger....2
A Gamblin' Fool (Hoot Gibson)....2

NEWS AND MAGAZINE REELS

Tuesdays—International News....1
Fridays —International News....1
Fridays —New Screen Magazine (Universal)....1

VITAGRAPH EXCHANGES

ALICE JOYCE PRODUCTIONS

Cousin Kate....5
The Voice of Fools....5
The Prey....6
Dollars and the Woman....6
The Sporting Duchess....7

EARLE WILLIAMS PRODUCTIONS

Diamonds Adrift....5
The Romance Promoters....5
The Purple Cipher....5
A Master Stroke....5
Captain Swift....5
The Fortune Hunter....7

CORINNE GRIFFITH PRODUCTIONS

It Isn't Being Done This Season....5
The Broadway Bubble....5
The Whisper Market....5
Bab's Candidate....5
The Garter Girl....5
Deadline at Eleven....5
Human Collateral....5

ALICE CALHOUN PRODUCTIONS

Princess Jones....5

ANTONIO MORENO PRODUCTIONS

Three Sevens....5

JIMMY AUBREY COMEDIES

The Nuisance....2
The Back Yard....2

VITAGRAPH SPECIALS

Black Beauty (Jean Paige)....
Dead Men Tell No Tales (Tom Terreas') Special Cast....7
Trumpet Island (Tom Terriss) Special Cast....7
The Courage of Marge O'Doone (James Oliver Curwood's) Special Cast....7

LARRY SEMON COMEDIES

The Sportsman....2
The Suitor....2
The Stage Hand....2
Solid Concrete....2
School Days....2
The Fly Cop....2
The Grocery Clerk....2

THE PURPLE RIDERS

(Fifteen Episode Serial Starring Joe Ryan and Elinor Field)

FIGHTING FATE

(Fifteen Episode Chapter Play Starring William Duncan and Edith Johnson)

THE SILENT AVENGER

(Fifteen Episode Serial Starring William Duncan)

WILK (JACOB) FEATURES

(At State Right Exchanges)

Ashes of Desire (Mrs. Sessue Hayakawa)....6

ALICE BRADY FEATURES

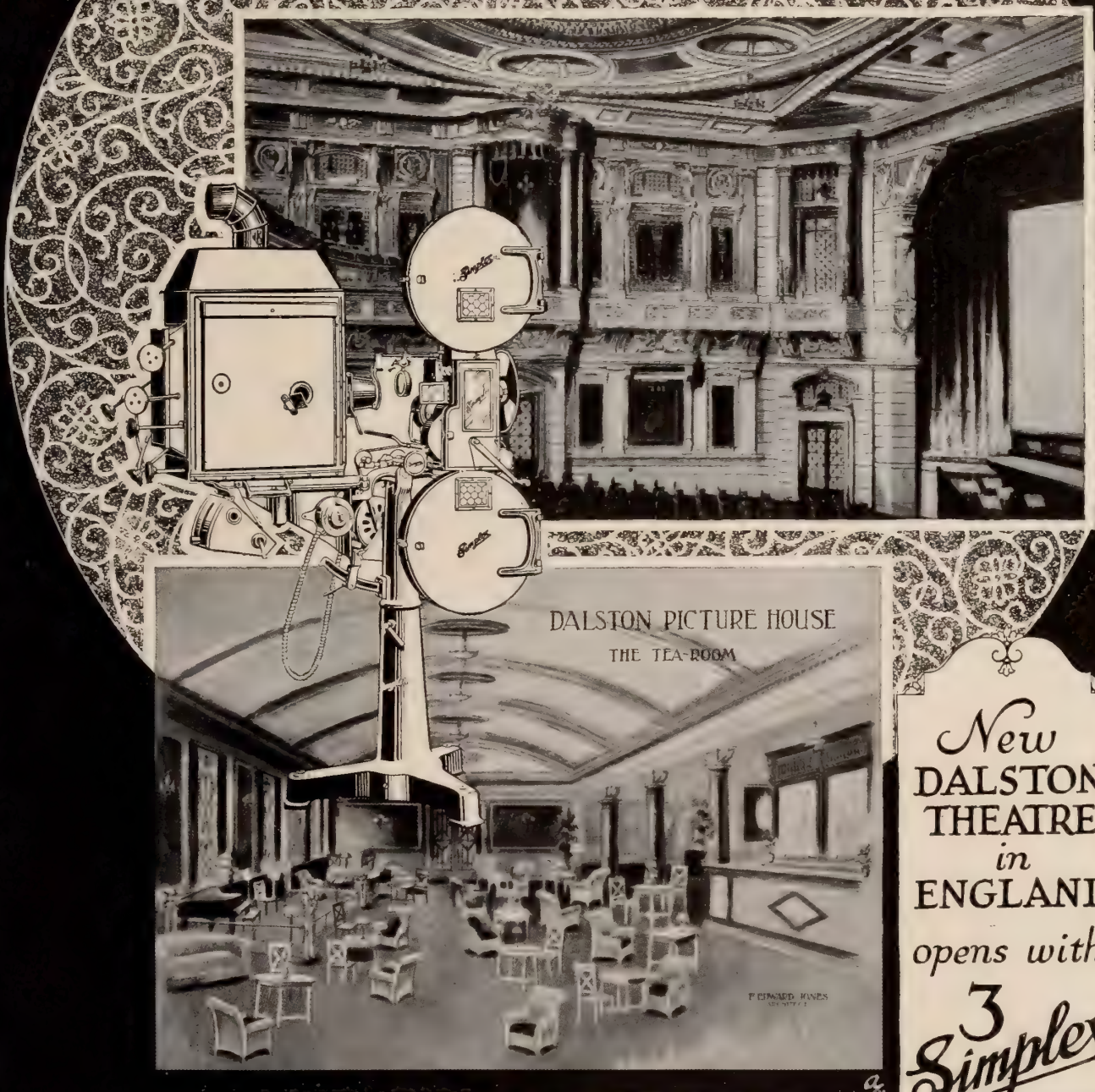
Maternity....5
The Trap....5
A Woman Alone....5
Darkest Russia....5

ROBERT WARWICK FEATURES

Man of the Hour....5
Stolen Voice....5
Friday the 13th....5
Human Driftwood....5

THE WILLIAMS PRINTING COMPANY, NEW YORK

EUROPE'S LARGEST KINEMA *Simplexized!*



New DALSTON THEATRE *in* ENGLAND *opens with* 3 *Simplex* PROJECTORS

THE PRECISION MACHINE CO. INC.
317-29 East 34th St—New York



James R. Quirk
Publisher of Photoplay Magazine
Circulation 500,000

Mr. Watterson R. Rothacker, President,
Rothacker Film Manufacturing Company,
Chicago, Illinois, U. S. A.

Dear Mr. Rothacker:

Permit me to congratulate both yourself and the Motion Picture Industry on your enterprise in opening such a wonderful new developing and printing establishment in California.

Fine feathers make fine birds; *I have often seen your splendid laboratory work make peacocks out of pelicans.*

Many times I have wondered at the penny-wise policy of some producers who spend hundreds of thousands in dressing up productions and then send them out dressed in *overalls* printing.

Rothacker Prints mean more than a mere Trade Mark; Mr. O'Reilly and I were really astonished at the wonderful screen values you reflected from the "Honeymoon Ranch" negative.

More power to you!

Very truly yours,

(Signed) JAMES R. QUIRK

Rothacker

FILM MFG. CO. CHICAGO. U.S.A.
TRADE MARK REG.



There are reasons—
Come and see them.

Established 1910

JANUARY 22, 1921

Motion Picture News

Reg. U. S. Patent Office



You are Invited

¶ To the First Nation-Wide Conference of motion picture and musical interests.

¶ The place is the Hotel Astor, New York City. The time—January 24, 25, 26.

¶ Present—a most representative gathering of motion picture and musical leaders. Every section of the country represented. Every branch of motion picture and musical thought and commerce on hand to contribute to a great forward step.

¶ *You* — and this means *you* — are invited by Motion Picture News.

The News Alone Covers the Field

VOL. XXIII No. 5

Entered as Second Class Matter, October 15, 1913, at the Post Office at New York, N. Y., under the Act of March 3, 1879

PRICE 20 CENTS

Published Weekly—$2.00 a year

Los Angeles — 729 Seventh Avenue, New York — Chicago

Poster Advertising

A good poster does not necessarily mean an expensive poster. On the other hand it certainly does not mean a *cheap* poster, for the man who saves money by cheapening his advertising is following a penny wise and dollar foolish policy. The money spent is thrown away. There is no use spending money for posters that do not advertise. If it is a question of saving money, save it all and avoid advertising entirely. In advertising it is not what one saves that counts, it's the returns brought in that are important. In the case of motion picture poster advertising the essential thing is the resulting box-office sale. To the exhibitor nothing is more vitally important than good poster advertising, nothing more fatal than bad poster advertising. When he is furnished with cheap posters the very foundation of his business is menaced. The more of them he uses, the better he displays them, the greater is the harm done, for cheap posters are repellant, not attractive, and posters should pull the public in, not drive them away. In only one sense is a cheap poster convincing. It convinces the public that the film advertised is likewise cheap.

The RITCHEY name upon a poster is as significant as the Sterling imprint is upon silver. The RITCHEY poster is an attractive poster, it is a convincing poster, and at all times it has the maximum of advertising value. As an investment it is as safe as a government bond, as a ticket seller it is incomparable.

Ritchey

RITCHEY LITHO. CORP.

406-426 West 31st St., N. Y. Phone Chelsea 8388

Never Was a Picture So Praised——
Never Before Was a Picture So Deserving of Praise!

JULES E. MASTBAUM, president of the Stanley Company, controls more theatres than any other exhibitor in America, and we believe that he has never before given an endorsement of a picture over his signature. About "Forbidden Fruit" he has wired as follows:

> "I have just had the pleasure of witnessing CECIL B. DeMILLE'S Paramount masterpiece, 'FORBIDDEN FRUIT'.
>
> "It is the unanimous opinion of the directors of the Stanley Company and myself that it is the crowning achievement of the cinema art.
>
> "It is therefore gratifying to inform you that we will open our magnificent $2,000,000 Stanley Theatre with this production for an extended run, as a fitting and appropriate testimonial to this picture, which, we believe, reaches the pinnacle of art in motion picture production."
>
> JULES E. MASTBAUM

Jesse L. Lasky presents

Cecil B. DeMille's

production

"Forbidden Fruit"

By Jeanie Macpherson

A Paramount Picture

Paramount Pictures

FAMOUS PLAYERS-LASKY CORPORATION
ADOLPH ZUKOR *Pres.* JESSE L. LASKY *Vice Pres.* CECIL B. DE MILLE *Director General*
NEW YORK

ARTCRAFT PICTURES



Roscoe ("Fatty") Arbuckle
Coming Next Wednesday
In IRVIN S. COBB'S "THE LIFE OF THE PARTY"

QUALITY

Noah Webster said
"The biggest thing is usually the best, because being the best is what made it the biggest."

Paramount is the biggest concern in the motion picture industry. It makes five times more photoplays than any other corporation.

And Paramount is biggest because it is best. The finest writers, the greatest actors, the best directors work for Paramount.

The theater showing Paramount Pictures stands for QUALITY. It attracts the best citizenship.

In Colorado Springs that theater is

THE PRINCESS

The Home of Paramount Pictures



Roscoe ("Fatty") Arbuckle
Coming Next Wednesday
In IRVIN S. COBB'S "THE LIFE OF THE PARTY"

DECENCY

The management of the Princess Theater makes it a personal business to see that EVERY photoplay shown in its house is irreproachable both in morals and good taste.

It shows Paramount Pictures because Paramount stands first in the motion picture industry for its insistence upon decency.

When you see the trade-mark, "A Paramount Picture," you need never hesitate about taking your family.

Why not bear this in mind when planning your next evening at "the movies?"

THE PRINCESS

The Home of Paramount Pictures



Roscoe ("Fatty") Arbuckle
Coming Wednesday
In IRVIN S. COBB'S "THE LIFE OF THE PARTY"

PARAMOUNT

If it were not for Paramount, motion pictures might still be in the store window class—or extinct.

Seven years ago Paramount started to make the cleanest, highest class, entertainment the movies ever saw.

Today the greatest living authors travel half-way around the globe to the Paramount studios to write original stories for the films. The most celebrated actors are there to portray these stories.

Gradually Paramount is attaining its goal.

See Paramount Pictures at

The PRINCESS

The Home of Paramount Pictures



Roscoe ("Fatty") Arbuckle
Coming Wednesday
In IRVIN S. COBB'S "THE LIFE OF THE PARTY"

CONFIDENCE

The greatest asset of a motion picture theater is the confidence it builds up among its patrons.

Among the people of Colorado Springs the Princess Theater has established this confidence to an unusual degree.

If this were lost, the Princess would lose its all.

So it will very naturally be the policy of the Princess never to mar the confidence of its patrons by offering pictures of inferior quality or by charging more than any film subject is worth.

The PRINCESS

The Home of Paramount Pictures

This Campaign Alone Increased Receipts 33⅓ Per Cent!

Look at the four advertisements on the other page.

Study them carefully.

They were run during one week. And the receipts showed a 33 1-3 per cent increase. *And those new patrons kept on coming!*

Here's the statement from H. E. Ellison, who runs a chain of theatres throughout Colorado:

"These theatres have been using Paramount Pictures for several years, and when I took them over I invented a new campaign of advertising. **The results have been the most satisfactory of any advertising I have ever done in my ten years' experience.**

"We have demonstrated that the right principles win, whether applied to pictures or anything else. We carry ads like these once in about four or five weeks, **and we will continue it until we have doubled the receipts of all the theatres.**

"Aside from the monetary results of the campaigns they are also creating an element of favorable public opinion, a confident assurance that clean and wholesome programs can always be found at our theatres. The voluntary comments of many of our patrons affirm this."

The magic name Paramount was the keynote of these campaigns. The name that has been hammered home in our national advertising until it stands everywhere as a symbol for the best.

It isn't enough to show Paramount Pictures. You've got to tell people you're showing them. Then you'll make real money!

Paramount Pictures

FAMOUS PLAYERS-LASKY CORPORATION
ADOLPH ZUKOR *Pres.* JESSE L. LASKY *Vice Pres.* CECIL B. DE MILLE *Director General*
NEW YORK

A gorgeous epic of Metropolitan Fashion, decked with merry midnight parties and back stage theatre scenes. A riot of life and color excelling even "On With the Dance". Yet rising into a romance of simple service and wholesome human hearts.

This is the Four-Column Press Ad. In Mat or Electro at your Exchange

FAMOUS PLAYERS-LASKY CORPORATION
ADOLPH ZUKOR, Pres. JESSE L. LASKY, Vice Pres.
NEW YORK

ARTCRAFT PICTURES



a Paramount Picture

ADOLPH ZUKOR PRESENTS

A

George Fitzmaurice PRODUCTION

"Paying the Piper"

with

DOROTHY DICKSON,
ALMA TELL,
GEORGE FAWCETT,
and ROD LA ROQUE



By this Sign Shall Ye Know Good Short Subjects

In the last thirty weeks of 1920 Educational released more good short subjects than any other company.

230 Quality Short Subjects for 1921

SCENICS
COMEDIES
SPECIALS
TRAVEL PICTURES
SLOW MOTIONS
KINOGRAMS—NEWS

EDUCATIONAL FILM EXCHANGES, INC. E. W. HAMMONS, *President*

(SUPER)
KINO-

TWICE-A-WEEK

The producers of KINOGRAMS ARE IN ONE BUSINESS *ONLY*—THE BUSINESS OF MAKING A NEWS REEL.

KINOGRAMS IS NOT A SIDE ISSUE. KINOGRAMS can stand up on its own feet; January 30th its second birthday. A healthy, lusty, sound, salable youngster—it has VITALITY.

(SUPER) KINOGRAMS is the first and only constructive consolidation of news reels in the history of the industry.

KINOGRAMS actually takes over personnel, editorial staffs, news camera men, etc., of three companies. Three separate and distinct news producing forces will continue to vie with each other, to furnish real product. EDUCATIONAL PICTURES will give you only the best shots from the three in (SUPER) KINOGRAMS.

Get Your Franchise NOW!



EDUCATIONAL FILM EXCHANGES, INC., E. W. HAMMONS, *President*

(SUPER)
GRAMS

TWICE-A-WEEK

Some KINOGRAM Scoops

KINOGRAMS was the first news reel to show a picture of the League of Nations in session.

KINOGRAMS had a picture of the parade of the 27th Division on the screens of New York City theatres before the tail of the parade had passed 42nd Street.

President Wilson landed at Boston on his return from his first European visit. Before noon next day KINOGRAMS was showing his landing in 28 theatres in Washington, New York, and Boston—showing it in Washington as the President himself was entering the Union Station at the National Capitol. KINOGRAMS beat the President home — with himself.

KINOGRAMS had the only motion picture camera man with the Naval Board of Inquiry in Haiti.

In fifty key centers of the world's news — camera reporters are scrambling to send in to their three organizations which make up (SUPER) KINOGRAMS, novel news shots — for you.

Get Your Franchise NOW!



EDUCATIONAL FILM EXCHANGES, INC., E. W. HAMMONS, *President*

STATE

Canyon Pictures Corporation

presents

Franklyn Farnum

in

"The Fighting



Exhibi

If your territory
investigate why
does not secure
Box-office attrac-

EASTERN PENNSYLVANIA & SOUTHERN NEW JERSEY
De Luxe Film Co.,
Philadelphia, Pa.

IOWA & NEBRASKA
Greater Productions Co.,
Des Moines, Iowa

MINNESOTA, NORTH & SOUTH DAKOTA, WISCONSIN
Walter A. Baier Film Co.,
Milwaukee, Wis.

NORTHERN ILLINOIS
D. M. Vandawalker, Jr.
(Doll-Van Film Corp.)
Chicago, Ill.

TEXAS & ARKANSAS
Specialty Film Co.
Dallas, Tex.

OKLAHOMA
Oklahoma Specialty Co.,
Oklahoma City, Okla.

CANYON PICTURES

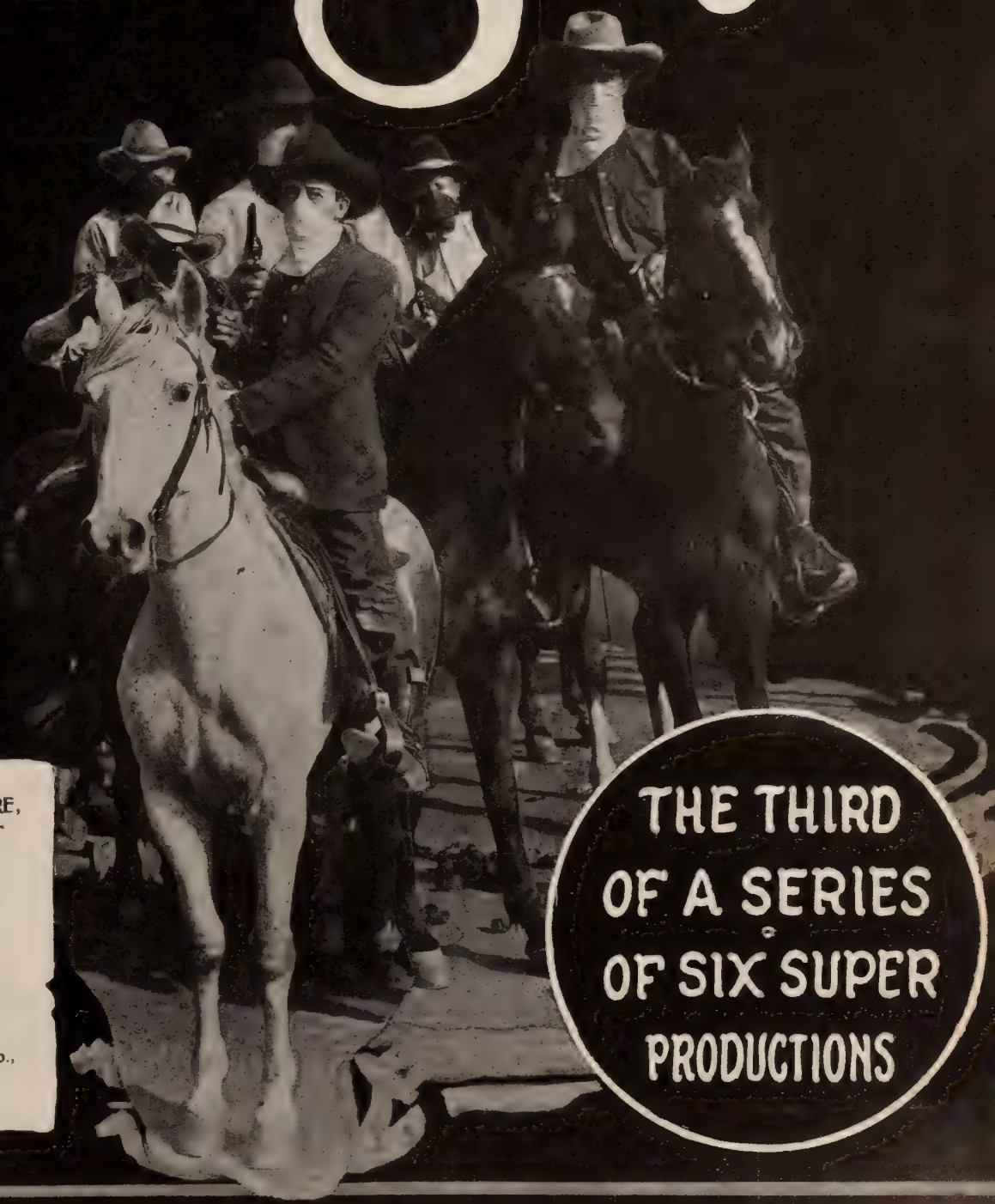
RIGHTS

Story by
WM. E. WING

Produced by
Wm. N. Selig

Directed by
WEBSTER CULLISON

Stranger"



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is not listed,
your exchange
these remarkable
tions for you!

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MARYLAND, DELAWARE, VIRGINIA & DISTRICT OF COLUMBIA
Associated First National Pictures,
Washington, D. C.

ESTERN PENN- LVANIA & WEST RGINIA
lumbia Film Service,
itsburgh, Pa.

LOUISIANA & MISSISSIPPI
Enterprise Distributing Corp.,
New Orleans, La.

THE THIRD OF A SERIES OF SIX SUPER PRODUCTIONS

CORPORATION

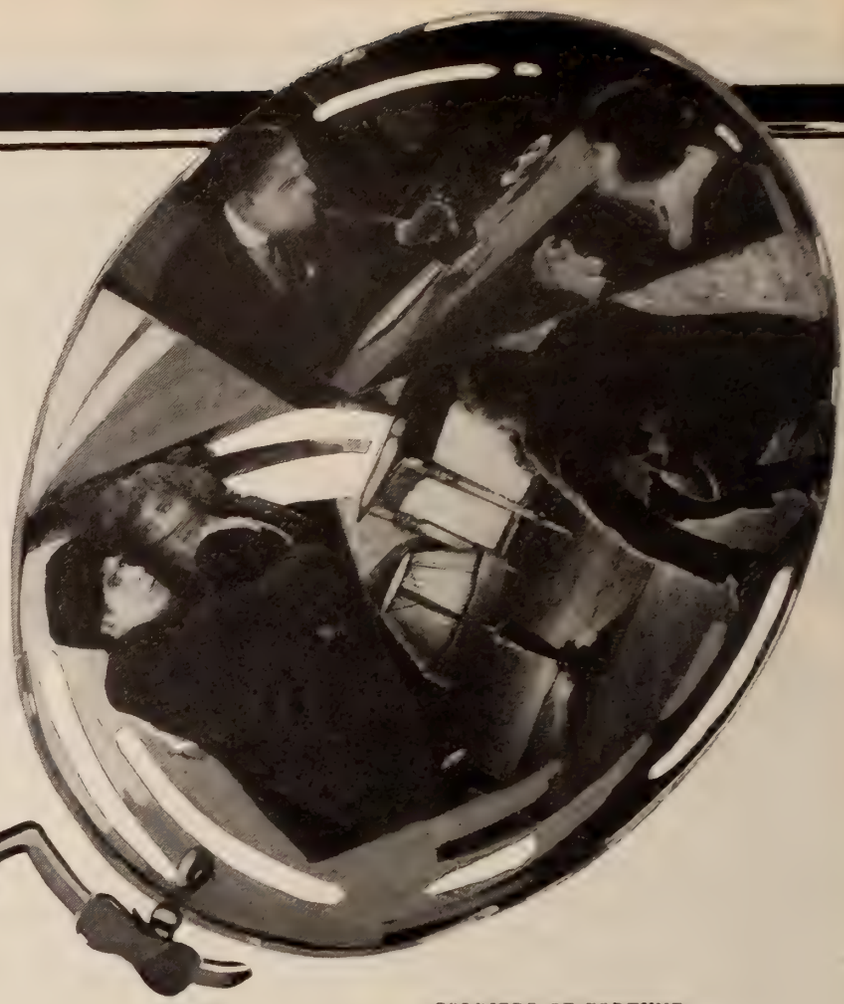
130 W. 46TH ST.
NEW YORK

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Play these five big Mayflower Specials —five of the most lavish productions of the year—

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Remember—Realart takes the risk!

REALART PICTURES CORPORATION
469 Fifth Avenue New York



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offers

Your kind of a Pretty Girl

GLADYS WALTON

See Gladys Walton in her newest joyous hit, "RICH GIRL, POOR GIRL," directed by Harry B. Harris. Universal will bet its bottom dollar that here is a picture to make your audiences chuckle and glow for weeks afterwards.

FOR a star to become a star in her very first picture shows that she is *really* a star, and every showman in the country who has played "PINK TIGHTS" knows that this is one hundred per cent true of GLADYS WALTON.

Universal has helped more players become stars than any other producer in the whole world. We do not say "has *made* more stars"—we say, "has helped them *become* stars." In simpler words, it's all up to the player. Which gives you pretty nearly the whole difference between an over-touted disappointment and "52 Good Pictures a Year—and no Worry."

The reason why you have no worry is simply because it is *you* who have made the star.

52 Good Pictures a Year—and No Worry

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presents

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Greatest

UNIVERSAL JEWEL PRODUCTION

"OUTSIDE THE LAW"

Starring

PRISCILLA DEAN

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LON CHANEY

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AMERICAN MELODRAMA EVER SCREENED

Century Comedies with Harry Sweet



One Big Laugh Every Week

Get This from Texas!

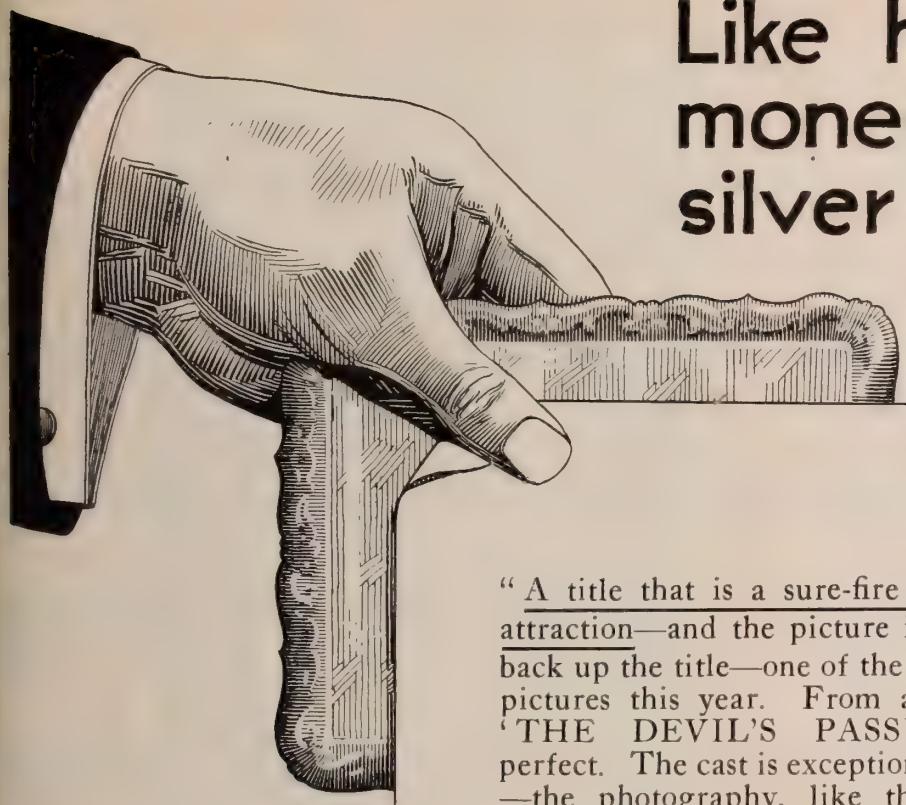
"In my opinion, these are the most laugh-provoking comedies that are being regularly released. They are always original and those in which the animals are used are very thrilling. I can heartily recommend them to any exhibitor desiring a consistently good two-reel comedy *every week*."

(Signed) C. W. Batsell, Jr.
King and Queen Theatres,
Strawn, Texas.

Released through
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LATEST RELEASE
"Vamps and Scamps"

Like handing you money on a silver platter!



"A title that is a sure-fire box-office attraction—and the picture is there to back up the title—one of the really big pictures this year. From any angle, 'THE DEVIL'S PASSKEY' is perfect. The cast is exceptionally good—the photography, like that of all other JEWEL Productions, is wonderful. What more could any exhibitor desire for his audience, small town or big city?"

(Signed) A. C. Chamberlain,
Madera Opera House,
Madera, Calif.

"From any angle, 'THE DEVIL'S PASSKEY' is one of the best pictures we have ever had the pleasure of playing. Business was wonderful."

(Signed) L. M. Gorman, Mgr.,
Hostettler Enterprises,
Lincoln, Neb.

"It has broken all records at this theatre—and I have played the biggest productions on the market."

(Signed) Sam Mendelson,
Empire,
Anacortes, Wash.



Carl Laemmle presents

Von Stroheim's

UNIVERSAL JEWEL MASTER PICTURE

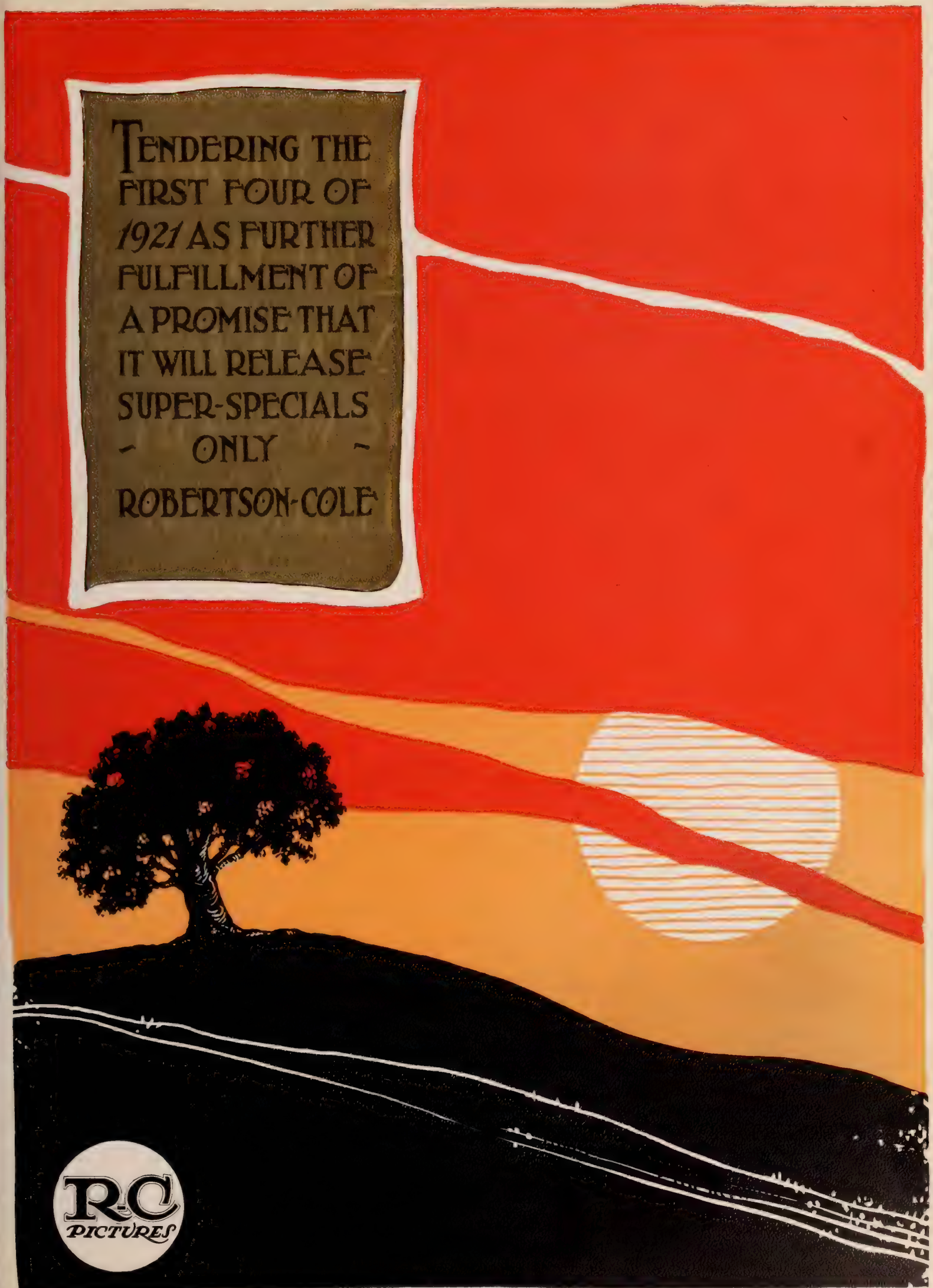
"The DEVIL'S PASSKEY"

Last year International News shot and looked at one million feet of negative in order to give your patrons the newsiest news on the screen. Just think of the wastage! Two hundred feet shot for one shown! But it isn't wastage—for that two-hundred-to-one is exactly the reason why your News Reel, if it's International, has come to be worth 30% of your program. Book it through your nearest Universal Exchange to-day.

International News Released thru Universal

TENDERING THE FIRST FOUR OF *1921* AS FURTHER FULFILLMENT OF A PROMISE THAT IT WILL RELEASE SUPER-SPECIALS ONLY

ROBERTSON-COLE



Progress is just the building upward and onward from a solid foundation.

Robertson-Cole foundation has been laid - firmly and irretrievably.

Silently, and single-handedly we have builded, never swerving from the policy laid down at the outset—

—Honesty—service—product, the best that human judgment could offer.

So we shall continue upward to the predestined goal of accomplishment, sincere in our feeling that such a policy cannot but lead to happiness, contentment and success.

A. S. Kirkpatrick
Vice-Pres. and Genl. Mgr.
Robertson-Cole Dist. Corp.



R-C PICTURES


PAULINE FREDERICK
in "THE MISTRESS OF SHENSTONE"
by FLORENCE BARCLAY
Directed by HENRY KING
A greater Frederick portraying the glory of a woman's love, in a production the public and critics will agree is her greatest achievement
R-C PICTURES



SESSUE HAYAKAWA

in "THE FIRST BORN"

From the play by FRANCIS POWERS
Directed by COLIN CAMPBELL

R-C PICTURES

No exhibitor should deprive his patrons of the opportunity to view the epic of a father's devotion.



A page torn from life—a story so human, so close to our everydays, that no man, woman or child should fail to absorb it's lesson

William Christy Cabanne's

Leaf from a Woman's Soul

"WHAT'S A WIFE WORTH?"

R-C PICTURES





The funniest five-reel comedy that ever graced the silver sheet-bound to be the Laugh of a Nation

"SEVEN YEARS BAD LUCK"

with

MAX LINDER

R-C PICTURES

MARK
STRAND THEATRE
"A NATIONAL INSTITUTION"
BROADWAY AT 47TH STREET
NEW YORK CITY

OFFICE OF THE
MANAGING DIRECTOR

January 7th, 1921

Associated Producers, Inc.
729 Seventh Avenue,
New York, N. Y.

Dear Sirs:-

We had high anticipations for "THE LAST OF THE MOHICANS", but the business on this picture this week in New York and Brooklyn is far exceeding our expectations.

Mr. Tourneur and Associated Producers are to be congratulated on giving the exhibitors such a splendid production.

Yours very truly,
Joseph Plunkett
MANAGING DIRECTOR.

K.

A NATIONAL INSTITUTION
MARK
STRAND THEATRE
MITCHEL H. MARK
REALTY CORPORATION
BROOKLYN
NEW YORK

Office of
EDWARD L. HYMAN
Managing Director

MOE MARK
President and General Manager

Jan. 4, 1921.

Mr. Marx S. Nathan,
Associated Producers,
729 Seventh avenue,
New York City.

My dear Mr. Nathan:

I take this means of complimenting you on "The Last of the Mohicans." On its opening day it furnished an army of by-word-of-mouth advertisers, whose favorable comments resolved into splendid matinee and evening business.

We co-operated with the schools, and by this time several public schools and high schools have attended the matinee performances almost in a body.

All the press reviews were excellent, and I am pleased with the response "The Last of the Mohicans" is enjoying in Brooklyn.

Very cordially,
Edward L. Hyman

EXCEPTIONAL PHOTOPLAYS

Issued by

The National Board of Review of Motion Pictures

70 Fifth Avenue - - - New York City

"The Last of the Mohicans"

Adapted by Robert A. Dillon from the novel of James Fenimore Cooper.

Directed by Maurice Tourneur and Clarence L. Brown.

Produced by Associated Producers.

THE story of "The Last of the Mohicans" is too well known to need resketching for the purpose of this review. To the many who have read James Fenimore Cooper's romance, Mr. Tourneur's motion picture will bring an added pleasure, and to those who have not, the picture should appeal as an exciting excursion into an adventurous period of American history with which one will be glad to be acquainted. To both divisions of its audience, the picture should come as something fresh. For in many ways the screen story is new and decorative of the book on which it based.

Besides, its narrative is

great white rings, li
cobra's hood, painted
true fashion, we imagi
riors; but behind the
an Indian does not loo
thing tenderloinish a
expects to see him s
than a tomahawk; in
it is easy to imagi
down over one eye
self, he has about
looking college ch
at the beaches—
of Mr. Tourneur
Indian—eloquent,
duskiness in which
is patient and ste
noble primitive
ways imagined
They help to co
picture where
rather rotund f
to the wilde
bodies sinew
of heroi

AP INC

Maurice Tourneur
presents
THE LAST OF THE MOHICANS

An American Drama Eternal
by James Fenimore Cooper
Directed by Maurice Tourneur and Clarence L. Brown

J. PARKER READ JR. - MACK SENNETT - MARSHALL NEILAN - ALLAN DWAN
GEORGE LOANE TUCKER - MAURICE TOURNEUR - THOMAS H. INCE - C GARDNER SULLIVAN

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ENTIRE FLOOR FOR RENT

11,000 Sq. Ft. **May Divide**

330 Feet of Window Frontage on
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Projection Room and Vaults

POSSESSION—FEBRUARY 1st, 1921

Suitable for High Class Executive Offices

ALSO A CORNER OFFICE OF 1800 SQ. FT.

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COMPANY

18 East 41st Street **Telephone: Murray Hill 7100**

MARY PICKFORD



in

"THE LOVE LIGHT"

"One of the best of the Pickford productions."—

New York American

"One of the best pictures we ever saw."—

New York Tribune

"Well above the average..... Miss Pickford achieves a high degree of success."—

New York Times

"Pickford fans are going to like it because it shows their favorite at her best."—

N. Y. Evening Mail

"Not only an unusual story for the screen but a startling disclosure of the emotional powers of Miss Pickford."—

N. Y. Evening Telegram

WRITTEN AND DIRECTED BY FRANCES MARION

PHOTOGRAPHED BY CHARLES ROSHER AND HENRY CONJAGER.

UNITED ARTISTS CORPORATION

MARY PICKFORD · CHARLIE CHAPLIN · DOUGLAS FAIRBANKS · D.W. GRIFFITH

HIRAM ABRAMS PRESIDENT



Announcing—

"One of America's Exceptional Theatres"

Jule and Jay J. Allen

announce the opening of the

ALLEN THEATRE

in Cleveland

on or about Monday, February 21, 1921

PRODUCERS of exceptional pictures are invited to arrange pre-release showings of their pictures for exhibition in this magnificent theatre, seating over 3500 persons in comfort.

Luxurious Tea Room, Lounge and Rotunda.

For Bookings Communicate with

Miss Edith Koch
17 West 42nd St., New York City

or

Allen Theatres, Ltd.
Allen Theatre Bldg., Toronto, Can.



'member
Irvin
Cobb's
famous
story ?

Well,
Goldwyn
presents

WILL ROGERS

in

"BOYS WILL BE BOYS"

Directed
by
Clarence
G. Badger

GOLDWYN PICTURES CORPORATION

What is in store for the exhibitor in 1921?

Earthbound, Madame X, The Penalty, The North Wind's Malice, The Branding Iron and Scratch My Back have meant extended successful runs in 1920

NOW watch 1921! Study Goldwyn's productions for January, just to start things off.

A NEW star—the beautiful, the talented Betty Compson is introduced. Her first, personally produced vehicle, is Prisoners of Love, a tense drama of sex. Reginald Barker's production, Godless Men, is also featured. Godless Men has been styled by advance reviewers as "the greatest sea story ever filmed." Right!

OTHER significant productions for immediate showing are Tom Moore in Hold Your Horses, Frank Lloyd's A Voice in the Dark, Reginald Barker's Bunty Pulls the Strings, Pauline Frederick in Roads of Destiny (remember Madame X), Will Rogers in Guile of Women, Vivian Martin in The Song of the Soul (Kendall-Chambers), Mabel Normand in What Happened to Rosa, Frank Lloyd's The Great Lover, Will Rogers in Irvin Cobb's famous yarn, Boys Will be Boys, Jack Pickford in Just Out of College, and a big all star production from the great stage success, The Concert.

GOLDWYN PICTURES CORPORATION

A Mystery Western

OUTLAWED



No. 3 of the BIG SIX

U. S. Marshall becomes *Chief of Crooks*
Crook becomes SHERIFF
The Court is OUTLAWED

Then,

THE BIG BIG FIGHT

The Capture of the Sheriff
The Hero Crook
The Great Thrill When the Mystery Unfolds

A Story You Can't Outguess

Ask Kipling

IT'S READY NOW — ALL ACCESSORIES COMPLETE

WIRE FOR TERRITORY

RICHARD KIPLING ENTERPRISES
516 Fifth Avenue, New York City

FIRST RELEASE, THE LONE HAND
SECOND RELEASE, MIDNIGHT RIDERS
NOW READY, **OUTLAWED**
IN PRODUCTION, THE BATTLIN' KID

STATE

INDEPENDENT EXCHANGE ME

Does National Publicity of this kind mean anything to You?



NOW READY
TWO SPECIAL PRODUCTION

For territories comprisi
Latin American Countries
apply to
L.H.Allen, 126 West 46th S
New York, N.Y.

RIGHTS



Starring

RUBY·DE·REMER

Endorsed and Distributed by

ARROW FILM CORPORATION

W. E. SHALLENBERGER, PRES.

220 WEST 42nd ST. NEW YORK

January 12, 1921.

TO THE MOTION PICTURE EXHIBITORS:

On the 22d day of May, 1919, **Jane and Katherine Lee** made a contract with Louis T. Rogers, agreeing to make pictures for him for a period of one year. This contract had a provision whereby Louis T. Rogers could assign it to a corporation known as the Rogers Film Company.

Working under unusual difficulties and impediments **Jane and Katherine Lee made two pictures for the Rogers Film Company,** at which time the funds and capital of that corporation having become entirely exhausted, the corporation was unable to proceed further. About the same time Irene Lee, the mother of **Jane and Katherine Lee, obtained a judgment against the Rogers Film Company for $1731.60 for the salary of the Lee children and for money actually advanced to enable the corporation to finish the second picture.**

The **two** pictures made by **Jane and Katherine Lee** have been released and distributed by the **Masterpiece Film Distributing Corporation,** under the names of **"The Circus Imps"** and **"The Dixie Madcaps."**

It now appears from advertisements and other facts that a third picture is about to be released under the name of **"The Hicksville Terrors." This third picture is made up entirely of material that was cut out and discarded in the cutting of the other two pictures.**

The undersigned, who is the mother of **Jane and Katherine Lee,** as well as their sole guardian and business representative, has protested against the distribution of this third picture as unfair to **Jane and Katherine Lee,** and has instructed her legal representatives to begin action, if in their opinion it is possible to enjoin the distribution of this so-called picture.
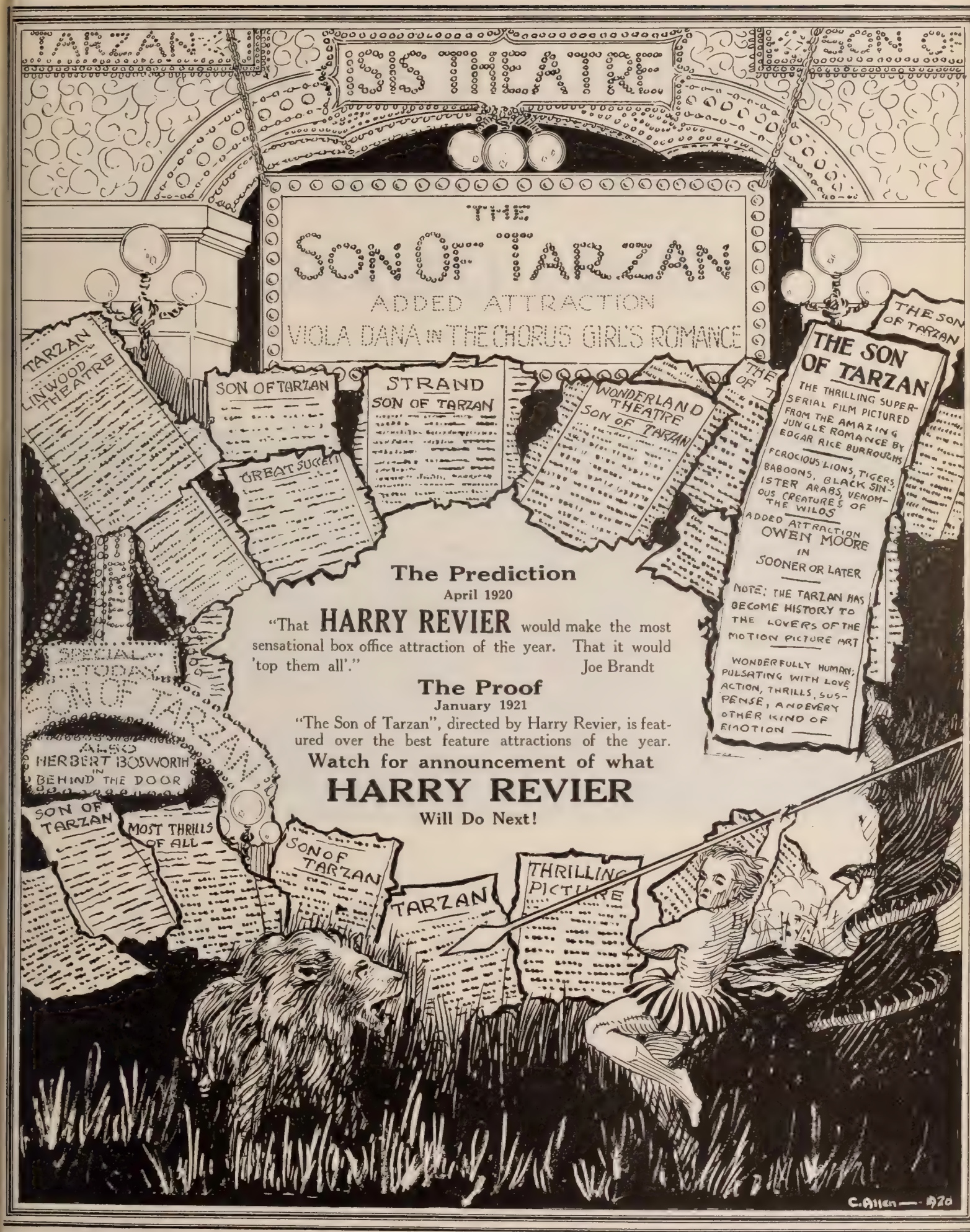
The undersigned desires to bring these facts to the attention of the exhibitors,

(1) because the picture is injurious to the name and reputation of the Lee children, as it is made up solely of material that was discarded in the first two pictures;

(2) because the release and distribution of this picture as a picture made by the Lee children is unfair to the exhibitors and moving picture patrons who are attracted by the work of the Lee children.

The undersigned will gladly give any exhibitor or patron any further information that he may desire.

IRENE LEE,
1556 Broadway, New York City.


TARZAN'S THEATRE
THE SON OF
THE
SON OF TARZAN
ADDED ATTRACTION
VIOLA DANA IN THE CHORUS GIRL'S ROMANCE
TARZAN
LINWOOD THEATRE
SON OF TARZAN
GREAT SUCCESS
STRAND
SON OF TARZAN
WONDERLAND THEATRE
SON OF TARZAN
THE SON OF TARZAN
THE SON OF TARZAN
THE THRILLING SUPER-SERIAL FILM PICTURED FROM THE AMAZING JUNGLE ROMANCE BY EDGAR RICE BURROUGHS
FEROCIOUS LIONS, TIGERS, BABOONS, BLACK SINISTER ARABS, VENOMOUS CREATURES OF THE WILDS
ADDED ATTRACTION
OWEN MOORE
IN
SOONER OR LATER
NOTE: THE TARZAN HAS BECOME HISTORY TO THE LOVERS OF THE MOTION PICTURE ART
WONDERFULLY HUMAN; PULSATING WITH LOVE ACTION, THRILLS, SUSPENSE, AND EVERY OTHER KIND OF EMOTION
The Prediction
April 1920
"That HARRY REVIER would make the most sensational box office attraction of the year. That it would 'top them all'."
Joe Brandt
The Proof
January 1921
"The Son of Tarzan", directed by Harry Revier, is featured over the best feature attractions of the year.
Watch for announcement of what
HARRY REVIER
Will Do Next!
SPECIAL TODAY
SON OF TARZAN
ALSO
HERBERT BOSWORTH
IN
BEHIND THE DOOR
SON OF TARZAN
MOST THRILLS OF ALL
SON OF TARZAN
TARZAN
THRILLING PICTURE
C. Allen — 1920

Edmund Goulding

Story and Scenario

"THE DEVIL"

New York
59 West 44th Street

London
166 Shaftsbury Avenue



Charles O. Seessel

Art Director

"THE DEVIL"

624 Madison Avenue **New York City**

Cleveland's Two Leading Theatres
The Strand and The Metropolitan

Played it Neck and Neck Last Week

"WOMEN MEN LOVE"

By Charles T. and Frank Dazey

The Premier State-Right Feature of 1921
with

WILLIAM DESMOND
MARTHA MANSFIELD MARGUERITE MARSH
EVAN BURROWS FONTAINE and DENTON VANE

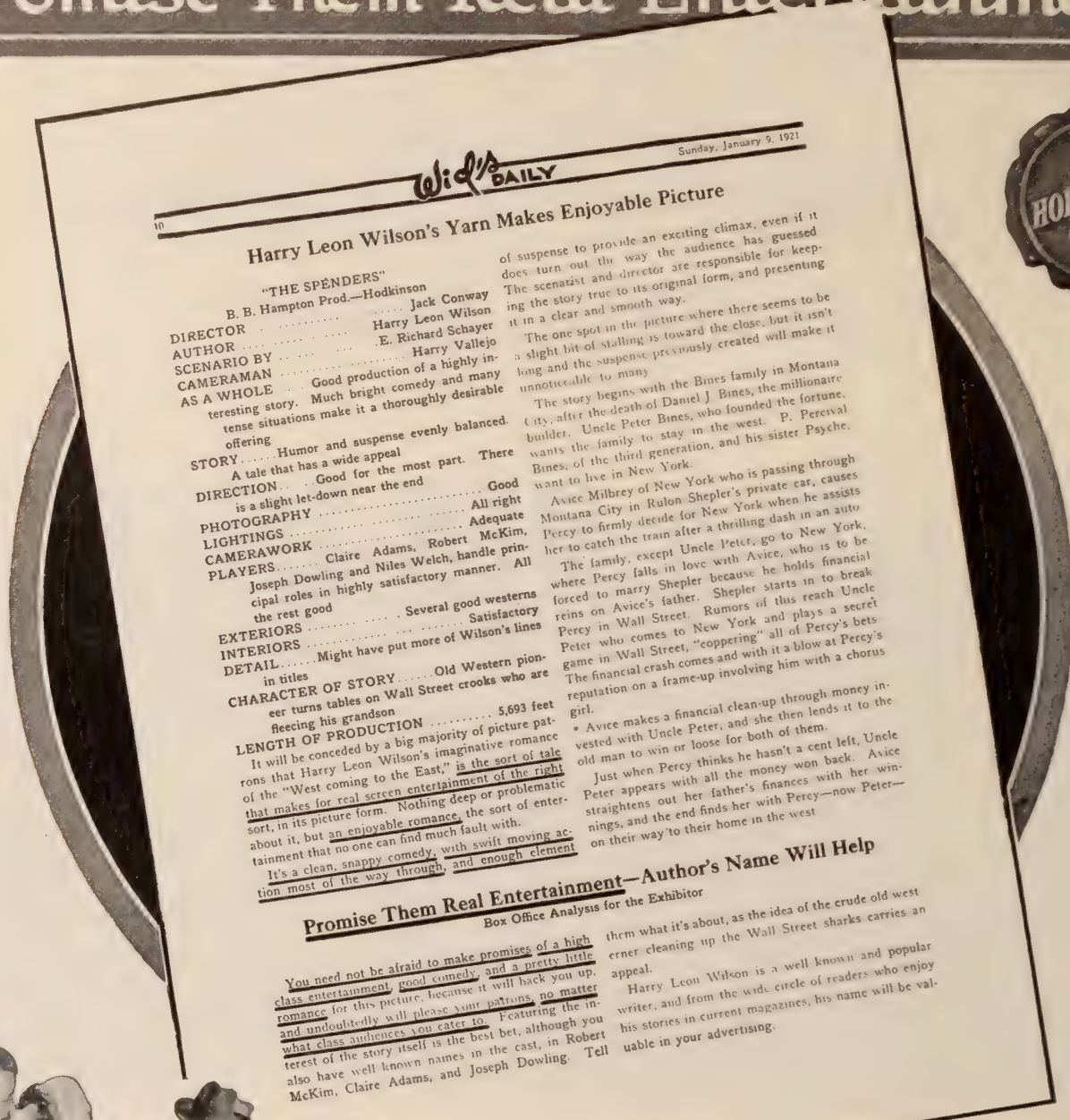
Directed by Samuel R. Bradley

Seven Territories Sold in Seven Days

For Particulars Communicate with SYD ROSENTHAL
in Association with

SIMMONS, DOUGLAS & SCHEUER
117 West 46th Street New York City
Phone Bryant 6659

"Promise Them Real Entertainment"



Wid's DAILY — Sunday, January 9, 1921

Harry Leon Wilson's Yarn Makes Enjoyable Picture

"THE SPENDERS"
B. B. Hampton Prod.—Hodkinson

DIRECTOR ..... Jack Conway
AUTHOR ..... Harry Leon Wilson
SCENARIO BY ..... E. Richard Schayer
CAMERAMAN ..... Harry Vallejo
AS A WHOLE ..... Good production of a highly interesting story. Much bright comedy and many tense situations make it a thoroughly desirable offering
STORY ..... Humor and suspense evenly balanced. A tale that has a wide appeal
DIRECTION ..... Good for the most part. There is a slight let-down near the end
PHOTOGRAPHY ..... Good
LIGHTINGS ..... All right
CAMERAWORK ..... Adequate
PLAYERS ..... Claire Adams, Robert McKim, Joseph Dowling and Niles Welch, handle principal roles in highly satisfactory manner. All the rest good
EXTERIORS ..... Several good westerns
INTERIORS ..... Satisfactory
DETAIL ..... Might have put more of Wilson's lines in titles
CHARACTER OF STORY ..... Old Western pioneer turns tables on Wall Street crooks who are fleecing his grandson
LENGTH OF PRODUCTION ..... 5,693 feet

It will be conceded by a big majority of picture patrons that Harry Leon Wilson's imaginative romance of the "West coming to the East," is the sort of tale that makes for real screen entertainment of the right sort, in its picture form. Nothing deep or problematic about it, but an enjoyable romance, the sort of entertainment that no one can find much fault with.

It's a clean, snappy comedy, with swift moving action most of the way through, and enough element of suspense to provide an exciting climax, even if it does turn out the way the audience has guessed. The scenarist and director are responsible for keeping the story true to its original form, and presenting it in a clear and smooth way.

The one spot in the picture where there seems to be a slight bit of stalling is toward the close, but it isn't long and the suspense previously created will make it unnoticeable to many.

The story begins with the Bines family in Montana City, after the death of Daniel J. Bines, the millionaire builder. Uncle Peter Bines, who founded the fortune, wants the family to stay in the west. P. Percival Bines, of the third generation, and his sister Psyche, want to live in New York.

Avice Milbrey of New York who is passing through Montana City in Rulon Shepler's private car, causes Percy to firmly decide for New York when he assists her to catch the train after a thrilling dash in an auto.

The family, except Uncle Peter, go to New York, where Percy falls in love with Avice, who is to be forced to marry Shepler because he holds financial reins on Avice's father. Shepler starts in to break Percy in Wall Street. Rumors of this reach Uncle Peter who comes to New York and plays a secret game in Wall Street, "coppering" all of Percy's bets. The financial crash comes and with it a blow at Percy's reputation on a frame-up involving him with a chorus girl.

Avice makes a financial clean-up through money invested with Uncle Peter, and she then lends it to the old man to win or loose for both of them.

Just when Percy thinks he hasn't a cent left, Uncle Peter appears with all the money won back. Avice straightens out her father's finances with her winnings, and the end finds her with Percy—now Peter—on their way to their home in the west.

Promise Them Real Entertainment—Author's Name Will Help

Box Office Analysis for the Exhibitor

You need not be afraid to make promises of a high class entertainment, good comedy, and a pretty little romance for this picture, because it will back you up, and undoubtedly will please your patrons, no matter what class audiences you cater to. Featuring the interest of the story itself is the best bet, although you also have well known names in the cast, in Robert McKim, Claire Adams, and Joseph Dowling. Tell them what it's about, as the idea of the crude old west corner cleaning up the Wall Street sharks carries an appeal.

Harry Leon Wilson is a well known and popular writer, and from the wide circle of readers who enjoy his stories in current magazines, his name will be valuable in your advertising.

A HODKINSON RELEASE



A **Benj. B. Hampton** *Production*

"The SPENDERS"

from the novel by

Harry Leon Wilson

With an All Star Cast including

Joseph Dowling - Niles Welch
Claire Adams - Robert Mc Kim

Directed by Jack Conway *Produced by* Great Authors Pictures, *Inc.*

Distributed by
W.W. HODKINSON CORPORATION
527 Fifth Avenue, New York City
(Now PATHE Exchange, Inc.)

12 ATTRACTIONS ANNUALLY

Each of the Highest Box Office Quality

is the minimum guaranteed
to FRANCHISE HOLDERS in

SHERMAN PRODUCTIONS

CORPORATION

SHERMAN FRANCHISE-HOLDERS pay *only* their pro-rata share of each picture's *actual* manufacturing cost, when the prints are delivered.

Theatres booking SHERMAN PRODUCTIONS are assured, therefore, not only of obtaining attractions of high entertainment value, but of *fair* and *reasonable* rental charges, *because* SHERMAN FRANCHISE-HOLDERS do not have to pay an arbitrary or exhorbitant profit to the producer.

Every picture released by SHERMAN PRODUCTIONS CORPORATION, under a definite agreement with its franchise-holders, in *cost*, as compared with *pulling power* at the box office, will be in an *attraction-class* by itself.

These are only a *few* of the *reasons* why SHERMAN FRANCHISE HOLDERS and theatres booking SHERMAN PRODUCTIONS are going to find 1921 a banner year.

Every day more people say

"Sherman is right"

Final allotment of franchises in remaining territories is now being made.

SHERMAN PRODUCTIONS CORPORATION
HARRY A. SHERMAN, *President*
1482 Broadway New York.

4 ATTRACTIONS NOW READY

TWO NEARLY COMPLETED.

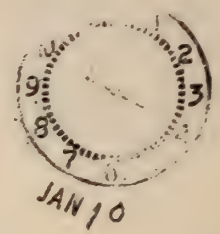
JACKSONVILLE CHAMBER OF COMMERCE

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PRESIDENT
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B R KESSLER
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AND TREASURER



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JOHN A. FUTCH
W R McQUAID



JACKSONVILLE, FLA., U.S.A. January 8, 1921.

Mr. William McCormack,
Motion Picture News,
720 Seventh Avenue,
New York City.

PAID
Motion Picture News, Inc.
JAN 10 1921

My dear Mr. McCormack:

I am enclosing you city voucher for $771.45 as per bill rendered by the Motion Picture News.

I wish to say in this connection, that no money was ever better invested than that which was spent in your splendid journal. I want you to fully realize how valuable you and the News have been to us in our efforts to make Jacksonville a Motion Picture center.

With kindest regards, I am

Yours sincerely,

W. R. Carter JB.
Chairman Motion Picture Committee.

RETURN TO
F. J. B.

WRC/SB



Just Completed

Edward Hemmer Production

featuring

Margaret Beecher

in

"Sunshine Harbor"

Directed by Edward Hemmer By Jerome Wilson

The Playhouse Bryant 4193

Special Music by George Spink

Louis B. Mayer Scores Big Triumph in Minneapolis and St. Paul

"The Woman in His House"

Directed by John M. Stahl

FINKELSTEIN & RUBEN
MANAGERS
TWIN CITY AMUSEMENT TRUST ESTATE
MINNEAPOLIS, MINN

THEO. L. HAYS
GENERAL MANAGER

EXECUTIVE OFFICES - FOURTH FLOOR
LOEB ARCADE, FIFTH ST. AT HENNEPIN

January 5, 1921.

Mr. Paul Mooney,
General Manager,
Louis B. Mayer Productions,
6 West 48th Street,
New York City.

My dear Mr. Mooney:--

I wish to congratulate you on presenting "The Woman in His House."

We are running it in the Twin Cities as follows: New Lyric Theatre, Minneapolis and New Garrick Theatre, St. Paul, simultaneously this week.

It is doing excellent business - way above our expectations.

Wishing you every success, which the picture deserves, with kind regards, I beg to remain,

Very sincerely yours,

FINKELSTEIN & RUBEN

M. L. Finkelstein

MLF/cs

"The Woman in His House"

Directed by John M. Stahl

LOUIS B. MAYER PRODUCTIONS, INC.

The Greatest Women's Picture Ever Filmed

FIRST NATIONAL PICTURES

Sensational Facts!!

LOUIS B. MAYER'S
BIGGEST AND BEST PRODUCTION

"The Woman in His House"

Directed by John M. Stahl

Breaks all records at the New Garrick, St. Paul, Week of Jan. 2nd, 1921

Equalled the record of the Lyric, Minneapolis, Week of Jan. 2nd, 1921

Don't forget that the previous records of the above theatres were established during the good, big, fat, prosperous times, which specifically proves that "The Woman In His House" is the *Best* drawing card of the year, because in spite of the fact that everybody in the business is yelling *"Hard Times"* and *"Business Gone to the Bow-wows"* etc., "The Woman In His House" packs 'em in at the Lyric, Minneapolis, and the New Garrick, St. Paul, the entire week of blizzards, rain, slush, and everything that makes up rotten weather.

Broke All Records for Satisfying Patrons
Besides Breaking Financial Records

A First National Attraction



27.000.000 TIMES BIGGER THAN THE SUN



is the newly discovered giant star, Betelguese, according to the astonishing announcement of the noted scientist, Professor Albert A. Michelson. But there is not much use in the knowledge of this fact unless it can be applied to things nearer to us, and used as a standard of more accurately measuring and appraising them.

Comparatively speaking

therefore, and getting down to earth, this great scientific discovery can be of use to all exhibitors by reminding them that

KATHERINE MACDONALD

is growing in popularity and power 27,000,000 times faster than any other star on the screen.

She was liked in "**The Notorious Miss Lisle**," admired in "**Curtain**"; she will be loved in "**My Lady's Latchkey**," adored in "**Trust Your Wife**," and worshipped in "**Stranger Than Fiction.**"

Released Through Associated First National Pictures, Inc.

By Arrangement With

ATTRACTIONS DISTRIBUTING CORPORATION

B. P. Schulberg,
Pres. and Genl. Mngr.

B. P. Fineman
Vice-President

Executive Offices: 576 Fifth Avenue, N. Y.

H. A. Schwahn, Eau Claire, Wis.
"If First National continues to put out the record smashing pictures it has been doing, UNDOUBTEDLY

There'll be a Franchise everywhere

"A Distinguished Film Triumph"

—New York Tribune

ALL WILL ENJOY IT

"A distinguished film triumph. We hope for a lot more as good as this one. You do not know which to admire more, the acting of Lionel Barrymore, the perfectly human titles or the continuity. A delightful vehicle. Barrymore is a happy thought in the lead as is also the entire cast. A picture which cinema experts may safely recommend. No one can help enjoying it and it sets a standard difficult to live up to."—*New York Tribune.*

BARRYMORE AT HIS BEST

"A dip into high comedy, extremely well done, with a good cast supporting the star, who is at his best. Clever situations with just enough of the serious to balance the humor and make the plot convincing. Barrymore will add to his popularity. The titles are extremely clever."—*New York Evening Mail.*

"Barrymore proves his genius and is most amusing and convincing. A most amusing screen comedy with a savor of humanity that keeps it on the right side of the ledger."—*New York Sun.*

REALLY FUNNY

"It is really funny. Yes, Mr. Barrymore is a comedian."—*New York World.*

BARRYMORE GREAT ARTIST

"Lionel Barrymore plays with great art."—*New York Evening Telegram.*

SHOWS MUCH HUMOR

"Barrymore plays his part with much humor. Doris Rankin is a fetching young widow."—*New York Herald.*

MOST AMUSING PLOT

"It is funny! It follows the outlines of one of the most amusing plots we ever read."—*New York Morning Telegraph.*

SUCCESSFUL IN NEW ROLE

"Lionel Barrymore successful in pleasant comedy."—*New York Post.*



Speaking of

Whitman Bennett's

personally supervised production

LIONEL BARRYMORE

in

"The Great Adventure"

Adapted from Arnold Bennett's famous comedy

Directed by Kenneth Webb

FIRST NATIONAL PICTURES

A First National Attraction

Foreign Representative, David P. Howells, Inc.,
729 Seventh Ave., New York City

Play the Big Five Productions

A New Way to Bigger Profits!

Announce a special period for showing these big pictures, like a Grand Opera season.

Run them in succession or at regular, stated intervals.

Five such pictures will focus the eyes of the whole community on your theatre.

It will add untold prestige to your house.

You will reap bigger profits by advertising the five productions in a specified season.

There's cumulative value in such advertising.
Here's a chance for a clean-up. The public will flock to see something new and big.

Man—Woman—Marriage

Albert A. Kaufmann's
presentation of
An Allen Holubar Production
starring
Dorothy Phillips

A most extraordinary picture of the eternal drama of mother-right

Passion

with the famous continental star

Pola Negri

The picture that amazed a nation by setting a new world's record showing to a quarter of a million persons in two weeks at the Capitol Theatre, New York.

Anita Stewart in Sowing the Wind

A Louis B. Mayer Special and a most remarkable story that hits the vital spot of the most tremendous issue of man and woman today. Directed by John M. Stahl.

We Can Vouch for the Super-Quality of Every

In "A Grand Pictures Season"

Five, Big, Smashing Pictures!

Every one in 8 or more reels except the comedy which is a 6 reel special.

Passion took in $55,000 in one week at the Capitol theatre, N. Y., smashing a world's record.

Man—Woman—Marriage is the wonder film of 1921.

The Kid is a super comedy—more than a year in the making.

The Oath is so big and strong it will make them gasp.

Sowing the Wind—A big star in a soul stirring picture.

These Big Five pictures will amaze and astound the whole country.

Charles Chaplin
in
The Kid

Written and Directed by Charles Chaplin. Six Reels of joy and without doubt the greatest screen comedy ever produced.

The Oath
An R. A. Walsh Production
With All-Star Cast

One of the biggest and most virile domestic dramas yet shown on the screen and one of the year's great super-specials. Directed by John M. Stahl.

Five Powerful Reasons Why

There'll be a Franchise everywhere



First National Super-Specials

One of the First Series of Big Five Productions

Guy L. Wonders, Rivoli Theatre, Baltimore.

"Any exhibitor who does not own a First National franchise has lost something from his theatre he cannot replace. It is the best proposition from every angle that any theatre man can get."—THAT'S ANOTHER REASON WHY

There'll be a Franchise everywhere

A Beautiful Star in a Famous Story



Her Husband a Thief, Her Bridal Gift a Stolen Jewel

A mystery that mystifies.
A romance that's wonderful.
A love, strange and sudden.

Katherine MacDonald Pictures Corporation

presents

KATHERINE MacDONALD

The most beautiful woman in the world

in

My Lady's Latchkey

From the novel, "The Second Latchkey"
By C. N. and A. M. Williamson

Directed by Edwin Carewe

Scenario by Finis Fox

FIRST NATIONAL PICTURES

A First National Attraction

Foreign Representative
David P. Howells, Inc.
729 Seventh Ave.
New York City

Motion Picture News

VOL. XXIII JANUARY 22, 1921 No. V

An Alliance of Arts

THE time—January 24th to 26th—is drawing near for the Conference at the Hotel Astor, New York, of the Motion Picture and Musical interests of the country.

This initial step to a most important end will, it is confidently expected, accomplish much. There will be a very large attendance. Widespread interest has been aroused in New York music trade circles and among the entire musical fraternity, many of whom are coming from far away points. We take occasion here to extend the thanks of the motion picture industry to John C. Freund, Editor of Musical America and The Music Trades for his genuine interest in and efforts for the practical success of the movement.

This first National Conference will be important not only for what it accomplishes—and the program promises many definite results—but also for what it sets in motion.

Obviously the best way for the musician and the musical industry to understand the theatre needs and, equally, for the theatre and the picture industry to make the most of music is for both interests to know each other and make their plans in common.

Briefly we need an alliance that will have for its constant and energetic aim—the simplification of motion picture music, its higher and more serviceable adaptation to the picture theatre program—all to the end of developing a finer expression of the picture and broader and higher type of picture theatre patronage.

We reiterate our belief that the motion picture theatre of the future is destined to be the country's concert theatre, the community centre for those who love and will grow to love good music.

Let's Shake Hands

RECENTLY, in an Ohio town, the church people and the picture theatre owners, met in what promised to be a stiff fight over the Sunday closing question.

One exhibitor, John Seiffert, President of the Miami Valley Exhibitors League, made a long address on the history of the motion picture leading up to an explanation of how better pictures have been made commercially possible and why they could not continue to develop if the industry were throttled by Sunday closing.

The explanation proved enlightening and satisfactory. A working alliance was arrived at between both sides and the outlook is most hopeful.

We stated recently that in our opinion this same mutuality of understanding and interest could readily be arrived at everywhere.

The church is a very old, a revered and a necessary institution. The motion picture is the modern medium of expression. The two are irremovable forces. They can move together but not against each other. The church can no more afford to fight the picture than the newspaper—still less; and the picture theatre cannot afford to antagonize the church.

We must remember, first of all, that the clergy, as with the public at large, has very little correct information and mostly misinformation about us. Among other misconceptions they believe that we are wallowing in easy money, that our insistence upon Sunday pictures is actuated only by a hysteria of greed. They know nothing of the mechanics or economics of the industry; as for pictures and picture theatres they are acquainted with so few that, consciously or not, they are utterly unfair towards them.

A general campaign of get-together is needed.

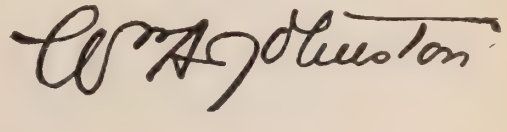
We emphasize the matter here because we believe it lies at the very root of the censorship and Blue Sunday menace, the guns of which are now booming on all sides.

There is no need for the exhibitor to wait for general action by his League or the National Association —nor for an eleventh hour rally against a reform lobby in his state legislature.

Let him start now to gain the understanding and confidence of his home town churches, and women's organizations. He can do this on his own; and we know that it can be done, because we have many reports right along that it is being done.

If in every town and city of the country the church and the theatre understood each other, censorship and other such radical attempts at reform would die at their roots. The professional reformers at legislative headquarters would have no backing; morally or financially.

And we can't help adding that a professional reformer minus a good salary is perfectly harmless.



Snapshots

By Wm. A. Johnston

Murray Garsson. Left for Jacksonville to rush the development of Fine Arts City. His slogan to be: "Saving on Production Cost." Ought to interest any producer these days. Speaks highly of Jacksonville's friendliness and broad spirit of enterprise. Says Fine Arts City will be able to house any number of companies and offers every studio facility. Ready, this Spring. Enthusiastic over Jacksonville's climate and scenery. 5000 photographs of "locations" now being made.

Tarkington Baker. Letter from far-off India, Bombay, where he manages Indian Famous Films, Lowgi Castle, Government House Gate Road. Says he's very happy over results achieved. And likes India, even though he celebrated Christmas under a sun-shade.

Howard Estabrook. Points out parallel between oil and pictures. 1870-1878 oil went through overproduction, depression, suspension of operation, riots, etc. By 1919 production had increased 2500 per cent and petroleum industry assets are now over seven billion dollars. "So the World does move," he adds. "Who limits the future of the Cinema probably would not have seen any possibilities in Guttenberg's printing press in 1460.

W. H. Drummond. The Knoxville Tenn., State Right man. In town. Says South is pretty blue over cotton. Florida, however, has biggest tourist crowd in its history. Theatres and exchanges have been doing rushing business. Predicts that Jacksonville will develop into a big producing center. Enthusiastic over its facilities and the spirit of its citizens.

Gowanda Opera House. John W. Schatt, owner; Mrs. Marie Cummings, manager. Deserve top of column in any theatre honor roll. Run a 500-seat theatre in a town of 4,000. Make it beautiful and make it pay. Rest rooms, wide, comfortable chairs, white and gold panels, attractive colored lights, special stage settings—but read the article itself next week. We've been begging Mr. Schatt for this material for some time. Fine man, this John Schatt. Takes pride in his theatre. Not an experiment. Has been going on—and successful—for several years. Every small town house can do likewise. And if every one did—well, what a solid, prosperous industry we'd have!

Robertson-Cole Insert. This issue. Very beautiful and striking. Dominates advertising pages—doesn't it? Well, that's good advertising. Last week two-page spread from Stoll Film Company deserves honorable mention. Also dominated.

Ellis Berg. San Francisco. Manager of Strand and Rialto theatres there. Excellent theatre man. In town. Looking for Eastern connection.



Jule and Jay J. Allen's Allen theatre, Cleveland, O., which opens Monday, Feb. 21st

New Allen House in Cleveland to Open Next Month

IF present plans do not miscarry, Cleveland will witness the opening of one of America's finest photoplay houses when the Allen theatre, on Euclid Avenue, Cleveland, Ohio, now rapidly nearing completion, throws open its doors to the public on or about Monday, February 21. When completed, the structure will, it is said, represent the last word in modern theatrical construction, and although the Allen will not be the largest house in the United States, it will be one of the real show places of the country.

With a seating capacity of 3,500, the theatre will be devoted to the presentation of exceptional motion pictures. Producers of high class motion pictures are being invited by the Messrs. Allen to arrange for the premiere of their features to be exhibited in this theatre. This invitation has ben extended to the independent producers as well as to the established companies. Runs of one and two weeks, depending on the merit and drawing power of the picture being presented, will be the established policy of the house. All productions will be given elaborate presentations and special musical settings.

It is anticipated that many of the leading producers, distributors and exhibitors of the country will be present on the occasion of the opening.

F. G. Bradford. Back in New York after a year's health vacation in the South of France. Here's best wishes and a hearty handclasp to a modest, courageous gentleman to whom everybody in the trade will extend a hearty and sincere welcome. Needless to mention his long and efficient service as Gaumont's general manager. Mr. Bradford's future plans not announced as yet.

George M. Cohan. Gives a good reply to Ziegfeld's statement that actors' salaries are coming 'way down. George says: the thing to watch is the box-office line, not the actor's salary. Right! And it applies equally well to pictures—in the big theatres. The thing to watch is the box-office line, not the cost of production. As for stars' salaries—well, we'd all like to see them get less of the gross producing income, but—it's the box-office line that counts. And these days—above other days—we do want pictures that make box-office lines—or we don't want any: at least we can't afford them.

Getting-Rich-Quick. A producer—in our office, outlined his plans. Nearly took our breath away stating that he didn't expect to make a fortune on each picture. Didn't expect to make a fortune in a year. Not even in two years. Said he'd be perfectly happy if he could make a moderate but steady profit on each picture. A millennium! If everyone in the business were similarly minded, if we could eliminate the blue-sky poker players and financial fanatics—we'd be a long way toward stability.

Al Lichtman. Going into business for himself. As big a shock as the day we heard that Bennie Schulberg had stepped out of the Famous Players door. Welcome the opportunity to say "Good luck!" to Al in his new field. A regular fellow and a real film man. Succeeded by S. R. Kent. A recruit to Filmland from such commercial organizations as Crucible Steel. Clean-cut, forceful. Keep an eye on him.

Kaufman Issues Correction

E. H. Kaufman, of Inter-Ocean Film Accessories Corp., of Hollywood, in referring to an article published in the Motion Picture News of January 1st, under the heading of "Seeks Export Delegate at Foreign Trade Meeting," states that the inference was that he was aiming to have the trade represented in the foreign trade council. His intention was, he said, to have the trade get behind a movement to have the picture industry represented on committees as well as in the foreign trade finance corporation, organized for the purpose of furthering export trade.

Screen Made Object of Attack in Many Sections of Country

Sunday-Closing, Censorship, Barring of "Crook" Films Agitate Industry

THE motion picture screen appears to be the object of a general assault in many sections of the country, judging from the reports received from correspondents in various parts of the United States. Agitations for the closing of all cinema-theatres on Sunday, movements to legislate censorship into practice and the barring of pictures showing hold-ups and similar scenes are some of the "slings and arrows" under which the motion-picture is laboring at the present time. Not in all cases, however, are the so-called reform elements successful in their endeavors. Witness the following telegram from the United Theatrical Protective League, Inc., of Minneapolis, Minn.:

Sunday-Closing Defeated

"The first attempt in Minneapolis to get over a Sunday-closing was defeated by a vote of three to one at Waterville. The ordinance proposed would compel exhibitors to exhibit pictures to censors at three o'clock in the afternoon. If censors decided production unfit for projection, the theatre would be dark on that date. If the ordinance had passed at Waterville, many towns and smaller cities would have followed suit. The W. C. T. U. and other women organizations were back of the ordinance, and therefore its rejection is a big victory for the Northwest exhibitors. President Steffs personally conducted the fight against the ordinance for the league."

"Crook" Films Barred

From Chicago comes the following report:

"Motion pictures showing daring holdups have been ordered barred by Chief of Police Fitzmorris. His action came following the assertion of three boys who were sent to the reformatory that they decided to steal an automobile and turn 'stickup men' after having witnessed a film of 'crooks' at work. 'Even if the picture shows the criminals in cells as result of their work, it should not be shown,' was the dictum of the chief.

"The result of his order to the motion picture censors was a flurry in local exhibitors' and producers' circles, and efforts were made to ascertain just how far the chief intends to go.

"The chief's position is that his opposition was directed solely at actual criminal scene pictures showing holdups or burglaries. The censors themselves are very quiet as to the exact text of the order, but admit that it gives them much discretion.

"Dr. Atkinson, head of the Allied Amusement Association, declares there is nothing in the order for the exhibitors to worry about.

"I have made an engagement to discuss the matter with the chief," he said. "I know the chief is a reasonable man and I rather imagine that his order has been more or less misinterpretted. It is the old, old cry, but Judge David has ruled that the showing of a criminal or immoral scene in a picture is neither criminal or immoral and the producers and exhibitors have a recourse to the courts in the event of the censors going too far. But we have found the censors much more reasonable in the last year and we do not anticipate any trouble that will be costly to producers or exhibitors."

Censor Bill in Michigan

With but a few of the formalities of organization out of the way, a motion picture censorship bill fight is looming up in the Michigan State legislature as one of the early features of the Fifty-First session. The legislature convened last Wednesday, and three days later news of the censor bill leaked out. It is virtually the first legislative matter which has been taken up for consideration.

Mrs. Eva M. Hamilton, of the Sixteenth district, and Senator John W. Smith, of Port Huron, are working on the bill, it is reported. Details of the measure have not been made public, but it is promised that the bill will be submitted for legislative consideration within the near future. Mrs. Hamilton is the first woman to take a seat in the Michigan legislature or senate. Any bill in which she has a hand will earn for itself more general interests than if it had its origin in other sources.

It is the opinion of many that there is a sentiment in Michigan for a censorship bill. The interest in the matter has been growing for the last three years. The bill to be proposed, will, in general, place censorship power with the state department of public instruction. This would eliminate, it is claimed, the idea of a salaried board and the objection that such a board might come into the hands of the interests, cranks, or other prejudiced individuals.

Appeals from the decisions of the superintendent of public instruction to the Circuit Court would be provided in the case where motion picture concerns were not satisfied with the decisions of the independent.

Doom of Screen Foreseen

Nathan Burkan, an attorney in the film business, believes that the movies are doomed unless the course of the fanatics is checked.

Mr. Burkan justified his belief with facts that tended to prove that, even though the many published attacks on the screen are discounted by the majority of folks who read them, the thought expressed takes root in some minds, and these minds influence still others.

"This spreading of detrimental and unjustified propaganda against motion pictures must be stopped at once," he said. "I believe this can best be done by an intensive and far-reaching campaign of education and truth. These men and women who force their bigoted and misguided ideas on others must be fought with intelligence. The public must be brought completely to a knowledge that their motives are neither sincere nor constructive; the public must further be educated to an ever deeper belief in the motion picture. We in the industry must act at once."

M.P.T. Ass'n Active

Movements from within the industry to offset the attacks aimed at it from outside forces are also in evidence. Such a movement is being conducted at the present time by the M. P. T. Association of the World.

At a meeting of the M. P. T. Association of the World held in the ballroom of the Hotel Plaza, Tuesday morning, January 11th, 1921, Charles A. McMahon, chairman of Motion Picture Bureau of the National Catholic Welfare Council, in a short address, emphasized the fact that his organization had officially endorsed and

(*Continued on page* 831)

Ass'd Producers and Big Four to Combine

THE individual units of the Associated Producers and the United Artists have agreed upon the important details for the formation of a new corporation on the Coast this week or early next week. The new organization shall handle the distribution of the eleven producing organizations. The name for the new organization has not as yet been selected. Under the new arrangement, the Associated Producers and United Artists will retain their identity. This step is a revival of the proposals made prior to the formation of the Associated Producers.

The minor details will be worked out at a series of conferences to be held immediately after the arrival of Dennis O'Brien and Hiram Abrams, who are expected to reach the Coast on Wednesday. Oscar Price arrived in Los Angeles last week. None of the members of the Associated Producers would speak for publication. John Fairbanks declared: "There is more than a possibility of an association."

First National Franchise-Holders Convene at Chicago

Discuss National Activities and Witness Showing of the "Big Five"

OFFICIAL directors and prominent franchise-holders from all parts of the United States gathered in Chicago this week for the annual meeting of the Associated First National Pictures, Inc. According to a statement issued from the First National headquarters in New York, the meeting held in Chicago on Monday, January 10th, discussed important phases of the company's national activities and devoted special attention to ways and means of presenting and exploiting the group of super-special productions to be released by First National and constituting the group known as the "Big Five."

The conference was made the occasion to present to the franchise holders and a number of prominent independent exhibitors who had gathered in Chicago for that purpose, the five productions which form the cream of First National releases for the first part of 1921. "The Kid," the Chaplin six-reeler, led the series of showings on Monday afternoon, followed by "Passion," with Pola Negri, the continental star, in the evening. Tuesday afternoon the theatre owners witnessed "Man-Woman-Marriage," the Allen Holubar production starring Dorothy Phillips. "The Oath," a Raoul Walsh production, was set before the gathering Tuesday night. "Sowing the Wind," Louis B. Mayer's latest presentation of Anita Stewart, was put in view Wednesday afternoon, followed, in the evening by a new Katherine MacDonald production, "Trust Your Wife" as a surprise, though not one of "The Big Five."

According to the telegram from the News correspondent, great enthusiasm was shown over the splendid quality of the pictures projected for the assembled members. Charlie Chaplin's "The Kid" was hailed as a "sure winner," and this picture is to be released at once. In addition to the subjects mentioned in the preceding paragraph, the telegram reports that two other pictures were screened and are to be released at a later date. These pictures are "Not Guilty," a Sidney Franklin production, and "The Woman in His House," a Louis B. Mayer production.

At the outset of the conference, the indications were that much of the discussion would revolve around the arrangement of suitable prologues to enhance the presentation of each of the "Big Five" in the leading theatres of the countrty, the advisability of an increased scale of admission being recommended to the franchise holders in connection with all or some of the productions, and new departures in the advertising of them.

"Big Five" Shown to the Trade

FIRST showings of "The Big Five" of First National's were held in Chicago this week.

Of "The Kid," the long awaited Chaplin feature, L. H. Mason, Chicago representative of the News had this to say:

"It was worth waiting for: This must be the verdict after viewing this much-discussed picture in which Charlie Chaplin comes back, sharing honors, it is true, with Jackie Coogan, the wonderful child-actor, but winning new laurels by his own ability to bring tears as well as smiles.

"Real genius was shown in weaving together this story which abounds in heart interest and pathos, at the same time giving ample scope for the well-known brand of Chaplin comedy plus opportunities for exhibiting the sympathetic side of the Chaplin character."

Of "Thy Neighbor's Wife," Mason writes:

"This picture was adapted from the play, "Conscience." It is a beautifully filmed picture which has for its theme the power of a really good woman to bring forth the better instincts of a man who combines big business with love piracy. Katherine MacDonald's work is exceptional."

(Full reviews of these and the other pictures of the series will be given in next week's issue.)

It is felt by the First National leaders that this group of specials sets a new high mark in the offering of quality production to the exhibitors of the United States, and consequently they deserve to be surrounded, in the exploitation and presentation of them, with an atmosphere as unusual as the contents of the pictures themselves.

Among the members of Associated First National Pictures who participated in the conference were J. D. Williams, manager New York; Harry O. Schwalbe, Philadelphia secretary-treasurer; E. Bruce Johnson, chief of the legal department; Moe Mark, New York; Nathan Gordon, Boston; Skouras Brothers, St. Louis; Sol Lesser, Los Angeles; Ruben and Finkelstein, Minneapolis; John H. Kunsky, Detroit; C. L. Sanger, New Orleans; Ralph Craver, Charlotte, N. C.; Balaban and Katz, Chicago; Abe Blank, Omaha; Jacob Fabian and Abraham Fabian, Newark; J. B. Clark, Pittsburgh; Harry M. Crandall, Washington, D. C.; Tom Boland, Oklahoma City; J. G. Von Herberg, Seattle; Emanuel Mandelbaum, Cleveland; Ralph Clark, New York, and J. J. and Herbert Allen of Toronto, Canada. William J. Morgan, manager of the contract department at the home offi was also present.

Marshall Neilan, producer of "Dint "Go and Get It," and other First Natio attractions, left Monday afternoon, w his special representative, James R. Gra ger, for Chicago. Allen Holubar a Dorothy Phillips, producer and star "Man-Woman-Marriage" also depar for the Lake city on the same day. P C. Mooney journeyed westward in beh of Stewart-Mayer Production.

First National of Missou Holds Meeting

Associated First National Pictures Missouri perfected its organization at meeting of the membership on January by the election of officers and a Board Directors.

Spyros P. Skouras of St. Louis w elected president; Frank L. Newman Kansas City, vice-president; Leo R sieur, Jr., of St. Louis, secretary a Charles P. Skouras of St. Louis, treasur

The Messrs. Skouras and Mr. Newm were also elected directors in addition J. F. Truitt of Sedalia; A. F. Baker Kansas City; Ferd Warner of St. Loui Eugene Freund of St. Louis; Jose Mogler of St. Louis, and Lee Jones Marshall.

It was decided to hold regular month meetings of the Board of Directors for t purpose of discussing the affairs of t local company so that the Board may all times be thoroughly acquainted wi conditions peculiar to the territory whi may have a value to the Executive Cor mittee and Board of Directors of the n tional association.

Los Angeles Operators Seek Wage Increase

Los Angeles Union Operators ha made a request for a six-day week a for an increase in the wage scale. Th present wage scale is based on a seve day week. The advance asked for in t proposed six-day week schedule provid for an increase from $42 to $45 and a r duction of the working days from seve hours to six hours, for Class A; an i crease from $35 to $40, for Class B; a increase from $35 to $42 for Class C, a from $30 to $37 for Class D.

The theatre owners have submittted counter proposition, offering a fifteen p cent. advance in the wage scale and givi operators until Wednesday noon to a cept. If the operators reject their off the theatre owners will adopt the ope shop rule.

Al Lichtman Resigns from Famous Players-Lasky Corporation

Will Go Into Business for Himself; S. R. Kent Appointed as Successor

AL LICHTMAN, general manager of the department of distribution of the Famous Players-Lasky Corporation, announced this week that he had tendered his resignation to Adolph Zukor, president, effective immediately. Mr. Lichtman is leaving Famous Players to fulfill his ambition to go into business for himself. His plans are nearing completion, and he will make them known shortly.

In a letter accepting the resignation of Mr. Lichtman, Mr. Zukor expressed deep regret at the former's decision to leave the company. "Although I have long known that you desired to go into business for yourself," he said, "I cannot accept your resignation without telling you how deeply I feel at the severance of business relations which have extended throughout all the years that have seen the growth of this company. You have been one of the principal factors in building up our organization, and during our association I have found you an executive of integrity, vision and rare ability. But, more than that, I have always counted you as one of my closest friends. I sincerely wish you the best of success in your new venture."

Mr. Lichtman is one of the best known men in the distribution fields of the motion picture business. In active charge of the distribution affairs of the Famous Players-Lasky Corporation for a number of years, he probably numbers among his friends more motion picture men than any other man in the industry. Beginning his career in motion pictures while on a furlough from the United States Army in a recruiting office in Omaha, Mr. Lichtman's rise has been rapid. In 1910 he quit the army and became associated with the Chicago Exhibitors Advertising Company as a salesman of its advertising service among Chicago exhibitors. Later he was given the New York agency of this company and in the metropolis made the friendship of nearly all the men who were then leaders in the film industry. Severing his connection with the advertising company, he went into the business of selling motion pictures, his first position being with the Powers Film Co., selling pictures to independent exchanges, on a States Rights basis. In this connection he handled the sales of such pioneers among feature pictures as "Dante's Inferno," "Homer's Odyssey" and "The Life of Buffalo Bill."

At about this time Adolph Zukor announced the formation of the Famous Players Film Company, the object of which was to produce big pictures, featuring the best known stars of the dramatic stage in well-known plays. Mr. Lichtman immediately got into touch with



Al Lichtman, who has just resigned from the General Managership of the Department of Distribution of Famous Players-Lasky Corporation

Mr. Zukor and became identified with the sales department of the Famous Players Film Company. He subsequently left Famous Players and organized the Alco Film Company, of which Metro is the successor, and in three months built up a releasing organization with an output of one feature a week. When the Artcraft Pictures Corporation was formed for the distribution of pictures starring Mary Pickford and Douglas Fairbanks, Mr. Lichtman was appointed its general manager, and when Paramount and Artcraft merged into the Famous Players-Lasky Corporation in 1918, Mr. Lichtman was placed in charge of Distribution. In this position he built up a sales organization which now has an average weekly record of $600,000.

In announcing his retirement from Famous Players-Lasky Corporation, Mr. Lichtman said: "It will be like leaving home—and a wonderful home at that. I shall always look back on the years I have been associated with Mr. Zukor as the happiest and most helpful of my whole life. I consider him the outstanding genius of the motion picture industry, but to me he always will be more than that—he is my best friend. During my association with him I have seen Famous Players grow from a dream into the greatest motion picture organization in the world, and there is no question but that its present greatness is due principally to the vision and wonderful ability of Adolph Zukor. Much as I regret leaving him, however, I do not feel justified in turning down the opportunity which has been presented to me. What my future plans are I shall make known shortly."

Adolph Zukor, president of the Famous Players-Lasky Corporation, has announced the appointment of S. R. Kent, now general sales manager, as general manager of the department of distribution, succeeding Al. Lichtman. The change becomes effective immediately.

The rise of Mr. Kent to his present eminent position has been rapid, but, according to those who have watched his progress, has been based on solid achievement. Before entering the motion picture business he was for seven years with the Colorado Fuel & Iron Company, most of his work being in the West. Later he was with the American Druggists Syndicate as assistant to the president. He entered the motion picture business four years ago with the General Film Company, where he worked with former Postmaster-General Frank H. Hitchcock in liquidating the affairs of that company. Three years ago he became connected with the Famous Players-Lasky Corporation in the administrative bureau in the New York office, and a few months later entered the distribution department as a special representative. Later he was appointed district manager of the territory embracing the Kansas City, Omaha, St. Louis and Des Moines exchange territories, which position he held until May, 1919, when he was called to the home office to become General Sales Manager.



S. R. Kent, who succeeds Al Lichtman as General Manager of Department of Distribution of Famous Players-Lasky Corporation

"Production Not Suffering from Paralysis"

Paul Brunet on Return from Coast Denies Pessimism Prevails in the West

MOTION picture production is not suffering from "paralysis," notwithstanding the many statements to that effect which have found their way into print during the last few weeks. This denial is from no less an authority than Paul Brunet, president of Pathe Exchange, Inc. Mr. Brunet has just returned from a visit to Pacific Coast centres of picture production where he spent more than two weeks with the object of satisfying his own mind regarding the actual production situation. Not only did he discover that there is no "paralysis," but that there has been none.

"It is true," said the president of Pathe Exchange, "that there has been a falling off in the output of pictures at most of the Pacific Coast studios, but that was a healthy reaction due to a period of overproduction. It was not influenced by any pessimistic attitude on the part of exhibitors, for it is not true that any such attitude has existed. It simply was good business to slow up for a little while and prepare for the era of greater general prosperity presently to arrive, and which was foreseen.

"Much of the misinformation regarding production conditions that has been printed came from sources that never are entirely reliable. At these production centres there is a constant ebb and flow of people working, and seeking work, as 'extras.' They are employed for mob scenes and work of that sort, whenever it is essential that the film show a crowd in connection with the action of the principals in the drama. Naturally enough, these people call themselves 'movie actors,' and usually are willing enough to express their views for publication. Their employment always is irregular, and whenever production lets down temporarily for any cause whatever they are the first to feel the effect. Whereupon they view the general situation with much pessimism—and often these views are printed in good faith as coming from bona fide members of the profession. This is what happened during the last few weeks, and is largely responsible for the unjustifiable accounts of 'paralysis' in motion picture production.

"I, myself, was considerably disturbed by these reports. But I have returned from a personal investigation of the actual conditions on the Pacific Coast in a most optimistic frame of mind. There is, and has been, no 'paralysis.' Conditions are more fundamentally healthy than ever before in the history of the industry. Picture producers have taken a leaf out of the book of other manufacturers, and of dealers in staple articles of general consum tion, and luxuries, and have cleared t way for renewed activity under bright auspices—with a general tendency towa an advance in quality.

"My investigations were broadened a rendered simpler by the presence on t Pacific Coast at this season of the year a large number of visitors from the Ea and other sections of the country—men wealth and authority all of the importa industries. Without exception, their vie and their plans for the immediate futu reflected the attitude and the correspon ing actions of the picture producers as have stated them. All through the indu trial world the decks have been cleared fo action that spells solid prosperity.

"The picture studios have passed throug their period of preparation for the prom ising near future and exhibit no mor signs of retrenchment. But I was struc by indications everywhere of a settled de termination to proceed henceforth on line assuring a higher quality of productions Emphasis was placed on this policy at th various centres where serials and feature are produced for Pathe distribution. I was in the air at the Brunton and the Ha Roach studios, and in a hardly less degre elsewhere. The merchants of Los Angele are sharing this optimistic attitude.

Three-Dimension Photography Is Perfected

New Camera Will Make It Possible to Project Dimension of Depth on Screen, Is Claim

THE day of natural vision photography has at last arrived, according to George K. Spoor, president of the Essanay Film Manufacturing Company, and one of the pioneers and most prominent figures in the motion picture industry, who announces that after years of experiment the stereoscopic camera has been perfected and will be put upon the market at an early date, although plans for the commercial exploitation of the camera have not yet been completed.

The importance of this announcement to the motion picture industry is realized when it is understood that this means that pictures on the screen can be given the third dimension, that is depth, making persons or objects on the screen stand out as if we actually were viewing them with our eyes in real life.

P. John Berggren, who was born in Sweden, is the actual inventor of the new two-eye camera and has brought it to its present state of perfection after working under the personal supervision of Mr. Spoor, who financed the undertaking, at the Essanay Laboratories in Chicago for four years, previous to that having been engaged in study and experiments on stereoscopic photography for eight years.

Mr. Spoor, despite the statement of experts that stereoscopic photography was an impossibility, as applied to the screen, decided eight years ago that it could be made practical and started on a series of experiments and the camera which has now been perfected, was based on Mr. Spoor's original idea.

Four years ago his investigations had convinced Mr. Spoor that he was on the right track and he decided to cease his large production and distribution activities and give his attention entirely to the perfection of the stereoscopic camera. He thereupon liquidated his various motion picture interests and started on the work.

The Spoor-Berggren camera may be called the two eye camera as instead of a single lense, used in cameras up to the present time, it has two lenses set a short distance apart which result in two images of the same object from slightly different angles being photographed. This process results in a picture, which, when correctly projected on the screen, shows an image exactly as seen by the human eye, as opposed to the flat picture (lacking the third dimension, or depth) such as we have been accustomed to seeing. The difference may be explained by saying that the two eye camera photography is like looking at a statue with a natural background, whereas the present picture is like a painting of the statue.

According to Mr. Spoor, the cameras now in use may be made into stereoscopic cameras for the taking of binocular vision pictures, by the addition of a small attachment and that this is also true of the present-day projectors which may also be equipped for throwing stereoscopic pictures on the screen.

Mr. Spoor considers the Spoor-Berggren camera the most important contribution to the popularity and advance of the motion picture industry since the start of the industry and believes that it will have a very beneficial effect upon the immediate future of the picture business.

Both the optical instruments and mechanical devices which produce the stereoscopic pictures have been fully protected by basic patents owned by Mr. Spoor, whose large fortune, which he made in the motion picture industry, has enabled him to bring his experiments to a successful conclusion despite the enormous expense entailed.

Further announcement as to his plans for commercial exploitation of the invention are expected at an early date.

Campaign for Hoover Fund Arousing Great Enthusiasm Everywhere

Plans Under Way in All Sections to Make Jan. 26 Truly "Great Day"

EXHIBITORS throughout the country are responding enthusiastically to Herbert Hoover's call for aid for Europe's starving children. Mr. Hoover's appointment of seventy-two regional chairmen in the various cities to represent the Joint Committee of the National Association of the Motion Picture Industry and the Motion Picture Theatre Owners of America has injected "pep" into the campaign and from every quarter comes news of exhibitor plans which insure success of the great undertaking.

With few exceptions the exhibitors selected by Mr. Hoover to direct the campaign in the various territories have wired their acceptances, many of them outlining plans for raising funds. In New York the campaign has been started with a rush by S. L. Rothafel, the regional chairman for Greater New York. It seems probable that through his efforts and the efforts of the New York Theatre Owners' Chamber of Commerce, of which William Brandt is president, that a large number of New York theatres will donate their entire receipts on Motion Picture Day, January 26, to the Hoover fund. There are strong indications, too, that this plan will be followed by hundreds of other theatres in other cities and towns.

Mr. Rothafel is arranging a special children's matinee to be given in practically every New York theatre on the morning of Saturday, January 29, tickets for which will be sold by the Red Cross, Y. M. C. A., and other organizations which are allied with the European Relief Council in the "Save the Children" drive. At the Capitol theatre, of which Mr. Rothafel is managing director, one of the most elaborate children's shows ever staged there will be given at that time.

At a midnight mass meeting held in the Capitol theatre, New York City, on January 12, a large number of exhibitors convened at the call of Mr. Rothafel to discuss ways and means to make "Motion Picture Day," January 26, one of the greatest days in the local motion picture history. Mr. Rothafel presided at the gathering.

In Philadelphia Jules Mastbaum has set in motion the machinery of the Stanley Company, with its big chain of theatres, to insure the success of the drive there. In accepting Mr. Hoover's appointment as regional chairman for Eastern Pennsylvania, Mr. Mastbaum wired: "Accept appointment. All resources of Stanley Company of America and motion picture men in this section at your service. Have appointed Frank W. Buhler as assistant and will organize at once."

The Saenger Amusement Company of New Orleans, has also started the ball rolling. E. V. Richards has wired Mr. Hoover: "You have the co-operation of the entire Saenger organization and its personnel, with the same hundred per cent. energy we volunteered in behalf of the motion picture during the war. Will advise you fully after meeting parties you instructed me to meet."

Mike Shea of Buffalo, was early with his acceptance. His answer was: "I will be pleased to accept and am starting immediately to get action for this worthy cause."

From Michigan comes encouraging news. J. C. Ritter, president of the Motion Picture Theatre Owners of Michigan has wired Mr. Hoover: "You may depend upon the motion picture theatre owners of Michigan to extend their fullest co-operation. Arrangements are being completed to put Michigan over the top. The co-operation of the various organizations contained in your wire has been assured. January 26 definitely set as Hoover Day in Michigan and the Michigan Motion Picture Exhibitors' Association assures its whole-hearted support."

James Q. Clemmer of Seattle, Thomas G. Vic Roy of Denver, E. T. Peter of Dallas, Fitzpatrick & McElroy of Chicago, Theodore Jelenk of Schenectady, Louis F. Blumenthal of New Jersey, and a host of others have wired accepting their appointments as chairmen and giving hearty assurances of co-operation. E. H. Bingham of Indianapolis, wired: "Will start campaign immediately and give all there is in me to produce largest fund possible for this worthy cause." And so it goes through the list.

At the headquarters of the Motion Picture Committee of the European Relief Council at 122 West Forty-ninth street, New York, the energetic C. C. Pettijohn and a corps of workers are busy night and day answering letters and wires and keeping the men of the industry thoroughly posted on what is being done. William A. Brady, president of the National Association of the Motion Picture Industry, and Sydney S. Cohen, president of the Motion Picture Theatre Owners of America, are working earnestly and consistently to bring out the industry's best effort and they feel

A broadside to exhibitors throughout the country has been prepared and sent by the Motion Picture Committee to every theatre in the United States. It tells the theatre owners concisely as possible what is expected of them. One side of the sheet is in the form of a poster which is intended to be hung in the theatre lobby. It is a message to the public calling attention to the fact that 3,500,000 babies are starving just across the Atlantic and that no more appropriate place to contribute to their aid can be found than in the motion picture theatre. On the back of the one-sheet is an appeal to the exhibitor to take off his coat and work to make the "save the babies" campaign a credit to the industry.

"Three and a half million children are starving just beyond the Atlantic," reads the broadside. "They are blood relatives of some of the people who support your theatre. Herbert Hoover, humanitarian and international statesman, has asked the motion picture industry to help save these children. The industry has welcomed the opportunity to show its strength.

"You know a score of reasons why we should regard this as 'golden opportunity.' Too much has been said about the cold commercialism of this great business of ours. Too little has been shown of the genuine humanity of the men and women engaged in the motion picture industry. Idle talk that disparages this form of entertainment, so dear to the people's hearts, all too often crystalizes into harmful restraint. Upon our success or failure in this great work of charity a great deal depends."

The broadside message to exhibitors states that while there is no air-tight, driving organization in the movement the National Association of the Motion Picture Industry and the Motion Picture Theatre Owners' of America have given to Herbert Hoover the word of the industry as a whole that 250,000 of the starving children would be saved by the picture men, which, at $10 a life, represents the sum of $2,500,000.

Carl Laemmle Leaves for the West Indies

MR. CARL LAEMMLE, president of the Universal Film Manufacturing Company, has just left for Havana, Cuba, where he will personally supervise work on Eddie Polo's new serial, "The Seal of Satan," now being filmed in Cuba and the West Indies.

Mr. Laemmle was accompanied by his daughter, Miss Rosabelle Laemmle, and by his sister-in-law, Mrs. Anna Spreckles. They first went to Palm Beach and Miami for a short stay before proceeding to Cuba.

The Eddie Polo company has been in Havana for several weeks under the direction of J. P. McGowan, veteran serial director for Universal. Among those with the company are Inez McDonnell and Magda Lane, Polo's two leading women for his current serial.

Mr. Laemmle expects to remain in Cuba for several weeks. It is his intention to be present when the Polo company films important scenes in and around such historic points as Morro Castle and San Juan Hill.

First Nat'l of New Jersey Elects Officers

The policy of offering to the sub-franchise holders direct participation in the operation and conduct of Associated First National Pictures, Inc., was put into action at the first business meeting of the Associated First National Pictures of New Jersey, Inc., at the Robert Treat Hotel, Newark, N. J., on Thursday, January 6.

Between thirty and forty out of a total of ninety-two sub-franchise holders of the state gathered around the luncheon board on the second floor of the hotel, Jacob Fabian, of Paterson and Newark, the franchise holder for the state, and Abraham M. Fabian and S. H. Fabian, his sons, made the sub-franchise holders welcome as they arrived, and upon the conclusion of the luncheon, the business session opened with a bang.

The balloting resulted in the election as director of Irving Rose, Union Hill; William C. Hunt, Haddon Heights, N. J.; Henry Haring, Hackensack; and Benjamin Nussbaum, Newark.

The five directors already elected are Jacob Fabian, President of Associated First National Pictures of New Jersey, Philip Dimond, of Paterson, A. M. Fabian, Simon H. Glass, and S. H. Fabian.

The Exhibitors' Advisory Committee was unanimously agreed upon as follows:

Morris Feldman, of the Grand Palace, Newark; Alexander Oaken, of the Cranford Theatre, Cranford; Benjamin Schindler, of the Victorial Theatre, Camden; Herman Austerman, of the Playhouse, Newark; Louis Belinger, of the Summit Theatre, West Hoboken; Lewin Pizor, of the Leader Theatre, Gloucester; Mrs. Lillian Webbe, of the Park Theatre, Nutley; Philip Bornstein, of the Criterion Theatre, Newark; F. A. Struve, of the Arcade Theatre, Princeton; Adolph Bauernfreund, of the Cortland Theatre, West Hoboken; and A. B. Smith, of the Fenwick Theatre, Salem.

Anthony Gablik to Entertain Screen Men

Anthony Gablik, who has done some wonderfully creative art work for the advertisers of motion pictures will entertain a number of motion picture executives and writers at his new and elaborately furnished studio, 70 West Forty-fifth street, on Friday evening, January 21, which informal function will also serve to introduce in this country three famous musicians, Josef Kardos, pianist; Stanley Deak, celloist, and Adalbert Loblovitz, violin virtuoso.

This evening of art and music for the motion picture people is to be the first of a series that will be given by Mr. Gablik regularly during the winter musical season. Other prominent musical lights will be featured at the future musicales, one of which in the near future will be for New York's music critics and music writers, at which the first public appearance of an eleven-year-old Polish violinist of unusual technical merit will be made.



The Annual Rothacker Dinner, held in Chicago, December 29. Left to right around the table: Walter Mittlacher, Edmund Bertram, G. J. Kilgore, A. L. Parker, George Gibson, Wildred Aldous, A. K. Anderson, J. C. Richardson, Chas. Biglow, J. G. Mammoser, Douglas D. Rothacker, L. C. Boone, C. P. Tobin, H. J. Aldous, J. G. Hahn, Watterson R. Rothacker, Chas. Pain, F. G. Conklin, J. W. Carnrick, W. H. Strafford, E. H. Seifert, A. P. Miller, S. J. Stoughton, Paul Cavagnaro, R. K. Aitken, E. O. Blackburn, J. A. Freese, F. W. Kraemer, Frank Sheridan, Edgar Hopp and Harry Brown

News Photographers Plan Big Time Feb. 5

News photographers representing New York dailies, syndicates and motion picture weeklies will assemble again to make merry at the seventh annual dinner of the News Photographers' Association of New York, which will be held at the Cafe Boulevard, Broadway and Forty-first street, on Saturday evening, February 5, 1921.

The affair is expected to bring together the largest number of news photographers that has ever gathered on such an occasion.

The arrangements committee, which is working energetically to make the dinner a huge success, is composed of Sy Siedman, chairman; Edward Jackson, "Pop" Wortheim, H. Baader and H. Stockhoff.

Henry Ginsberg Visiting Educational Exchanges

Henry Ginsberg, manager of the domestic sales forces of Educational Film Exchanges, Inc., is this week visiting the Boston and New Haven branches. In each city he will hold meetings of the entire sales forces and outline some of the newest plans of the organization.

Harry Owens Back from "Tie-Up" Trip

Harry M. Owens, sales promotion representative of J. Parker Read, Jr., who has been on the road for eleven weeks visiting the W. W. Hodkinson Exchange Managers in the interest of the J. Parker Read, Jr., Productions for the purpose of "tieing up" a sales campaign with the J. Parker Read, Jr., Scenario Test, returned to the Coast last Monday. As a result of Mr. Owens trip over fifty newspapers in the larger cities of the United States and Canada are now running the J. Parker Read Scenario Test, which is creating widespread interest for Louise Glaum.

New Distributing Organization in Canada

W. P. Nichols of Vancouver, B. C., one of the large independent exhibitors of Canada, is the principal behind a move to establish a country-wide moving picture exchange for exhibitors in the Dominion. Mr. Nichols has organized the Canadian Exhibitors' Distributing Company Limited, it is announced, and the capital of this company is $5,000,000, it is stated Mr. Nichols is the proprietor of a chain of fifteen theatres in the West and recently acquired the Majestic theatre of Winnipeg, Manitoba, which was re-opened after additional features and repairs costing $30,000 had been made. Mr. Nichols is also interested in the new Garrick theatre of Winnipeg, a large downtown theatre which will be formally opened in February, and also in the Strand theatre, Brandon, Manitoba. It is announced that he will extend his chain of theatres to Eastern Canada, following a recent visit to Toronto.

Mr. Walter P. Wilson of Winnipeg, is the managing director of both the Garrick and Majestic theatres and, incidentally, the second of these houses is being renamed the Rialto theatre.

Scenic Artists Plan Big Ball on March 9

Scenic artists plan to hold their annual ball and entertainment at the Waldorf-Astoria, in New York, March 9. It is being planned on a big scale by the officials and 400 members of the United Scenic Artists Local Union 829, whose offices are at 161 West 46th street, New York City.

Chairmen of the various committees in charge of the ball are as follows: Walter Percival, advertising; Charles Lessing, ball committee; George H. Williams, decorations; Shirley Braithwaite, entertainment; W. S. Darrell, publicity; M. V. Scott, picket.

Posters to advertise the affair have been printed by many of the artists and will be exhibited at the ball.

No Blue Laws Against Pictures in England

Visiting Executive Says No Sunday-Closing Order Is Expected for Film Houses

THE blue law agitation has not obtained a foothold in England, nor is there any likelihood of its doing so for a long time, according to Arthur Clozenberg, managing director of the Film Booking Office, (1919) Ltd., London, now in New York City to confer with Mr. Carl Leammle, president of the Universal Film Manufacturing Company. Although theatres and cabarets are closed Sunday in England, a number of motion picture theatres are open and play to capacity, giving a percentage of their proceeds to charity.

"Excellent opportunities await the American capitalist eager to invest in the construction of English motion picture theatres," said Mr. Clozenberg in a recent interview. "There are at present very few large motion picture theatres in England. Next to the cost of building, the greatest obstacle in the way of progress along these lines is governmental interference. Such interference by His Majesty's government may be anticipated until the housing crisis has been settled.

"Unrest would result if elaborate theatres were erected while thousands of families remain homeless," he continued. "The film industry is making the best of the situation by remodelling all the available legitimate theatres until business and housing conditions are again normal.

"So pressed were the motion picture exhibitors for theatre space that they were forced to show films for six weeks in the Covent Garden opera house, the only opera house in England," said Mr. Clozenberg. "Considerable annoyance was manifested by the musical interests, who pointed out that the dread menace of the films had finally arrived. The film industry denied the implication of sacrilege and endeavored to prove that the character and quality of the films were of such excellence as to constitute the real competition—not the fact that lower admissions were being asked for entertainment. In any event opera will never fall into disfavor in England," he said.

"I am delighted and amazed at the beauty and artistry evidenced in the presentation of motion pictures at the better class American 'movie houses,' he continued. "One or two exhibitors in England are endeavoring to present films with the same elaborate display, and I hope the time soon will come when we, on the other hand, will have just as gorgeous and sense-satisfying presentations.

"We English like the American-made pictures immensely. The only discordant note is struck by those who do not like the idea of English capital being sent to the United States. They think they can make just as good pictures in England," he said. "This remains to be seen. Our principal difficulty lies with our damp, and frequently sunless climate. Many English film enthusiasts feel as I do, that American-made pictures suit us as well as the English variety.

"As a competitive product, German films are not to be regarded seriously. English exhibitors passed a resolution, during the war, that they would not show any German-made films for a period of five years after the armistice was signed. They declined to book 'Passion' despite the fact that they were confident it would prove a financial success," continued Mr. Clozenberg. "Thus, German films, may be eliminated from competition with American-made films for the next few years at least.

"The present flooded condition of the English film market further precludes any thought of German competition. Almost 95 per cent. of the films now in England awaiting release are of American manufacture. American publicity and exploitation methods are fast gaining ground in England and the people are becoming accustomed to your more sensational methods of advertising films.

"All the exploitation in the world," Mr. Clozenberg concluded, "is of little value when all our theatres already are signed up with bookings for months in advance."

Mr. Clozenberg recently arrived from England. Universal films are distributed throughout Great Britain exclusively by his organization, the Film Booking Offices, Ltd. The F. B. O. as it is called, is controlled by Sir Edward Hulton Bart, one of the most prominent newspaper owners in England. Sir Hulton owns a chain of London newspapers, including the Daily Despatch, Evening Standard, Daily Sketch, Sunday Herald and Evening Chronicle. Closely allied to his newspapers is one of the most successful newsfilms in England, the "Topical Budget."

Industry on the Battle Line

(*Continued from page* 825)

associated itself with the M. P. T. Association.

Dr. Winifred Sackville Stoner, in a short speech, sanctioned the M. P. T. program. Frank Bacon of "Lightnin'," enthusiastically endorsed the M. P. T. movement and Mr. J. A. Quinn, its founder and president.

Rev. Robert Watson, pastor of the Second Presbyterian church of New York City and president of the International Reform Bureau, read and moved the adoption of a resolution providing for the appointment of a committee of five to draft a plan under which will be created a reviewing and information board or commission to operate under the supervision of the M. P. T. Association, said board to be composed of capable representatives appointed and paid by nationally recognized religious, civics, welfare or ethical organizations. The resolution was unanimously adopted.

R. I. Seeks Sunday Opening

A bill to legalize Sunday moving picture performances in Providence R. I., was introduced on the second day of the General Assembly which has just opened. The bill is similar to that introduced last year, which was passed by the House of Representatives, but which was railroaded in the Senate. The bill if it became a law would allow moving picture shows between 3 and 6 p. m. and after 8 o'clock on Sunday. Licensees would be called upon to pay a license fee of $11 for each Sunday performance.

Much discussion was entered into last year in favor of the bill, and it is expected that an early impetus will be given the measure this season, and at the present time its passage seems assured, as it has the backing of the Motion Picture Operators' Union.

Plan Detroit Censorship

A new plan for moving picture censorship, which it is claimed meets the approval of all parties concerned, is expected to be put in operation in Detroit soon. It was originated by Dr. M. C. Pearson, executive secretary of the Detroit Council of Churches, who claims to have received the approval of Mayor Couzens and Police Commissioner Inches and to have been offered the co-operation of exhibitors throughout the city.

A board of three censors will be appointed and maintained under the recreation commission, according to the new plan. At present there is one censor, appointed in the police department. It is planned to retain his services and add one member recommended by women's clubs and one recommended by the churches. It is said that the theater managers have offered to provide a hall in which previews of pictures may be shown to the censors.

Buffalo Exhibs Clear Deck

Buffalo exhibitors and exchangemen are all set to fight any aggressive move on the part of a body of local "reformers" who, it is understood, hope to put through a local censorship ordinance. At a meeting of the Buffalo Theatre Managers' Association in the Hotel Iroquois last week, a committee of exhibitors and exchange men was appointed to represent the association at a meeting between the managers association and the committee behind the censorship movement, which it is planned to hold soon.

PROGRAMS FOR THE WEEK OF JAN. 8TH

With First Run Theatres

WIRE REPORTS FROM CORRESPONDENTS

NEW YORK CITY

The Rialto Theatre—
Overture—"The Sorcerer's Apprentice," by Rialto Orchestra.
Current Events—Rialto Magazine.
Vocal—Aria from "La Juive," by Emanuel List, basso profundo.
Feature—The Frontier of the Stars—Thomas Meighan.
Comedy—All Wrong—Clyde Cook.
Organ Solo—"Toccata," from "Fifth Symphony."

Capitol Theatre—
Overture—"Queen of Sheba," by Capitol Grand Orchestra.
Special—Butterfly Ballet—"Papillons."
Presented by Mlle. Gambarelli, Doris Niles, Gladys Waite, Eugenie Claire, Mercedes Godfrey. Butterfly projection by Prizma.
Current Events—Capitol News.
Prologue—"Italian Fantasy."
Presented by Capital Grand Orchestra, Erik Bye, assisted by Capitol Ensemble. Capitol Ballet Corps, assisted by Mlle. Gambarelli and Alexander Oumansky. The scene is laid in an Italian fishing village among the cliffs bordering on the Mediterranean in Northern Italy. The dances and musical interpolations are original native folk songs and folk dances.
Feature—The Love Light—Mary Pickford.
Organ Solo.
Next Week—Prisoners of Love—Betty Compson.

Strand Theatre—
Overture—"Festival," by Strand Symphony Orchestra.
Current Events—Strand Topical Review.
Scenic—Frivolous Fiji—Chester.
Vocal Prologue—"A Dream," by Walter Vaughan, Tenor.
Feature—The Great Adventure—Lionel Barrymore.
Vocal—"Maria Mari," by Carlo Ferretti, Baritone.
Comedy—All Wrong—Clyde Cook.
Organ Solo—Selections from "Faust."
Next Week—The Devil—George Arliss.

Rivoli Theatre—
Overture—Poet and Peasant by Rivoli Orchestra.
Current Events—Rivoli Pictorial.
Educational—Wild Men of Africa. Pictures taken by Paramount-Vandenbergh expedition. Lecture by Dr. Leonard J. Vandenbergh.
Special—"Herbertiana."
Presented by Grace Foster, Soprano; Ralph Soule, Tenor; Rivoli Chorus; Paul Oscard and Vera Myers, Dancers.
Feature—Polly with a Past—Ina Claire.



The first display to be obtained on "The Love Light," used to advertize this picture for its premiere showing in New York, at the Capitol theatre

Comedy—The Conductor—Bobby Bump.
Organ Solo—"Scottish Fantasy."
Next Week—Paying the Piper—George Fitzmaurice.

Criterion Theatre—
Indefinite engagement of "The Inside of the Cup," a Cosmopolitan-Paramount production. Presented with a prologue as described on another page.

LOS ANGELES

Grauman's Theatre—
Overture—Cavaleria Rusticana.
Current Events—Pathe News and Pathe color subject, "People of Sicily," followed by a Spanish dance by Julia Ruiz.
Novelty—Topics of the Day—Pathe.
Organ—Do You Ever Think of Me. Solo by Henry Murtagh.
Special—Song act showing slums of a city under the title of "Sweet Singers of the Street." A company of twelve singers present four vocal numbers.
Feature—Brewster's Millions—Roscoe Arbuckle.

Kinema Theatre—
Current Events—International News.
Novelty—Screen Snapshots.
Vocal—William O'Mally, tenor, sings two numbers, with an interior drop representing the interior of a club room. On the last number "My Little Grey Home in the West," a window overlooking the city becomes a transparency showing a country scene with a girl silhouetted.
Cartoon—The Skipper's Narrow Escape—Toonerville Trolley First National.
Orchestra—Melodies from the "Firefly."
Feature—Dangerous Business—Constance Talmadge.

Superba Theatre—
Third week of "Outside the Law."

Miller's Theatre—
Third week of "A Connecticut Yankee in King Arthur's Court."

Mission Theatre—
Seventh week of "The Mark of Zorro."
Next attraction—"A Small Town Idol," a Mack Sennett feature.

Broadway Theatre—
Current Events—Selznick, Fox and Gaumont releases.
Comedy—Way Up North—Universal.
Educational—Movie Chats—Kineto.
Vocal—Aimee Torrian in two selections.
Feature—Her Beloved Villain—Wanda Hawley.
Next Week—Blackbirds.

Symphony Theatre—
Overture—Melodies from "Faust."
Curent Events—Fox News.
Cartoon—North Woods—Mutt and Jeff.
Comedy—The Huntsman—Cook-Fox.
Feature—The Riddle: Woman—Geraldine Farrar.
Next Week—Hush.

California Theatre—
Overture—"Way Down Upon the Swanee River."
Current Events—Fox News.
Specialty—Reproductions of famous tapestry paintings.
Ballet—Costume dance by Rose Waterman.
Organ—"The Love Nest." Solo by Milton Charles.
Feature—Blind Wives—Fox Special.
Cartoon—Jerry on the Job—Bray-Goldwyn.
Next Week—Bunty Pulls the Strings.

Grauman's Rialto Theatre—
Opening—Selected violin solo by Herman Seidl, "The Love Nest."
Current Events—Pathe News.
Scenic—Chester Outing Release—Educational.
Musical—Wallace Brothers in instrumental and vocal selections.
Comedy—Some Little Bird.
Feature—Midsummer Madness—De Mille Special.

Tally's Broadway Theatre—
Feature—Kismet—Otis Skinner. Presented with an Oriental prologue with elaborate stage setting. Geraldine Karma who performed for the screen production appears in a ballet number. She is assisted by two Italian singers.

SEATTLE

Clemmer Theatre—
Overture—"Artist's Life" and "My Dreams."
Comedy—Doctor Jeckyl and Mr. Zip.
Scenic—Victory Mountain.
Current Events—Fox News.
Feature—The U. P. Trail—Hodkinson.
Next Week—The Stealers.

Strand Theatre—
Overture—"Valse Espana."
Current Events—Gaumont No. 3.
Comedy—She's a Vamp.
Scenic—Some More Samoa—Educational.
Feature—Idols of Clay—Mae Murray.
Next Week—Isabelle.

SAN FRANCISCO

Strand Theatre—
Special—Walter Krausgrill's Jazz Orchestra in popular numbers.
Current Events—Selznick News.
Feature—Drag Harlan—William Farnum.
Next Week—A Thousand to One.

California Theatre—
Overture—"No Wonder I'm Blue."
Current Events—Selected from all releases.
Orchestra—Selections from "I Pagliacci" and "Bright eyes."
Novelty—Topics of the Day—Pathe.
Organ—"June."
Musical—Novelty singing act in three songs, "Rose," "Rosi" and "Broadway Rose."
Feature—The Charm School—Wallace Reid.
Next Week—Prisoners of Love.

Imperial Theatre—
Overture—Rosie.
Current Events—Imperial Screen News.
Orchestra—Selections from "The Spring Maid" and "Nightingale."
Scenic—Victory Park—Post Paramount.
Vocal—Selections by Frederick De Bruin, baritone.
Feature—To Please One Woman—Lois Weber.
Next Week—Midsummer Madness.

Tivoli Theatre—
Overture—Il Guarany.
Orchestra—"The Whistler and His Dog."
Vocal—Duet from "Il Trovatore." Sung by Constance Reece and Emanuel Proccini.
Comedy—High and Dry—Educational.
Scenic—The Trail to We Don't Care Where—Educational.
Feature—Nomads of the North—First National.
Next Week—My Lady's Latch Key.

Rialto Theatre—
Current Events—Rialto News Review.
Educational—Screen Snap Shots.



Seven inch by three column display for "Heart's Up," sponsored by the Alhambra theatre, Los Angeles

Comedy—Seminary Scandal—Christie—Educational.
Orchestra—Selections from "Tickle Me."
Feature—Bunty Pulls the String—Goldwyn Special.
Presented with a novelty prologue under the title of "A Little Bit of Scotch."
Next Week—The Guile of Women.

Frolic Theatre—
Comedy—Hot Dog—Universal.
Current Events—International News.
Serial—King of the Circus—Eddie Polo.
Feature—Honor Bound—Frank Mayo.
Next Week—The Torrent.

DENVER

America Theatre—
Current Events—International News.
Comedy—Duck Inn—Educational.
Feature—The Guile of Women—Will Rogers.
Next Week—Sportsman.

Rialto Theatre—
Current Events—Pathe News.
Novelty—Topics of the Day—Pathe.
Cartoon—Felix's Fish Story—Paramount.
Feature—Brewster's Millions—Roscoe Arbuckle.
Next Week—The Love Light.

Rivoli Theatre—
Comedy—The Slicker—Fox.
Current Events—Fox News.
Cartoon—North Woods—Mutt and Jeff.
Overture—Tarantella Forosetta.
Feature—Dead Men Tell No Tales—Vitagraph.
Next Week—The County Fair.

MINNEAPOLIS

New Garrick Theatre—
Overture—Melodies of the North and South in 1864.
Comedy—Edgar the Explorer—Goldwyn.
Feature—Held by the Enemy—Paramount.
Scenic—Laqua the Beautiful—Chester——Educational.
Next Week—The Devil's Garden.

New Lyric Theatre—
Overture—"I' Guarany."
Cartoon—Happy Hooligan—Educational.
Current Events—Fox News.
Feature—Heliotrope—Paramount.
Next Week—Kismet.

Blue Mouse Theatre—
Overture—"Pretty Baby Melody" and "I Won't Want to Get Well."
Current Events—Selznick News.
Comedy—You'll Be Surprised.
Feature—The Life of the Party—Roscoe Arbuckle.
Next Week—Mid Channel.

BROOKLYN

Strand Theatre—
Prologue:
Overture—"Robespierre"—Strand Symphony Orchestra, Alois Reiser conductor.
Dance—"Temptation," interpreted by Thalia Zanou, who as "Passion" tempts Du Barry with jewels, etc. Du Barry played by Hazel Drury, danseuse. Music accompaniment was "Passepied" from opera "Le voi D' Amuse."
Vocal—Amanda Brown as "Louis XV." singing "Polannaise" from Mignon.
Vocal—Jackson Kinsey, baritone, singing "La Marseillaise."
Feature—Pola Negri in "Passion."
Note: The usual diversified program eliminated because of extreme length of "Passion."

ST. PAUL

Capitol Theatre—
Overture—"Cortege du Serdare"—Ippolitow-Iwanow.
"Beauty and the Beggar"—1. "Dance of the Arabian Maid"—Mildred Billert, danseuse. 2. "Where My Caravan Has Rested"—Lohr—Walter Pontius, tenor. 3. "Allah's Holiday" from "Katinka"—Friml Lillian Crosman, soprano. prano.
Otis Skinner in "Kismet."
Capitol Grande Organ.
"Andante from Ballet Egyptian"—Luigini.
Organ Recital—E. J. Dunstedter. "Turkish March" from "Ruins of Athens"—Beethoven. 2. "Melodie in G" (op. 46)—Guilmant. 3. Popular Selections, including "Kismet"—Henlere.

BUFFALO

Shea's Hippodrome—
Overture—Selections from "You're in Love."
Vocal—Song hits from "You're in Love," sung by Eldora Standford, with a musical comedy background.
Feature—The Love Light—Mary Pickford.
Comedy—The Morning After—, Vanity Fair.
Current Events—Hippodrome Review, made up of excerpts from the leading news weeklies, Topics of the Day and a hand-colored scenic.
Special—News-Shea Review, a new feature, put on by the Shea Amusement company and the Buffalo *Evening News* and picturing local events of interest.
Next Week—W. S. Hart in The Testing Block, and Mack Sennett's On a Summer's Day.

Shea's Criterion—
Overture—"Mlle. Modiste." Sung by Greek Evans.
Feature—The Devil—George Arliss—Pre-release showing.
Comedy—The Baby—Sunshine.
Current Events—Criterion Pictorial.

Mark-Strand—
Overture—"The Night Boat."
Current Events—Latest Pathe News.
Feature—Dangerous Business—Constance Talmadge.
Comedy—Torchy.
Next Week—Tom Mix in Prairie Trails.

Palace—
Feature—Man's Plaything—Montagu Love.

BOSTON

Park Theatre—
Overture—Park Symphony Orchestra.
Weekly News—Two issues.
Features—Heliotrope—Paramount.
Honor Bound—Frank Mayo.

Beacon Theatre—
Overture—Piano and organ.
Weekly News—Two issues.
Comedy—Get Out and Get Under—Harold Lloyd.
Features—Midsummer Madness—William De Milles.
The Lure of Youth—All-star cast.
Next Week—His First Born—Sessue Hayakawa.
The Marriage of William Ashe—The Sportsman—Larry Semon.

Gordon Scollay Square Olympia—
Overture—Olympia Orchestra.
Weekly News.
Vaudeville—Five acts.
Feature—Dinty—Wesley Barry.

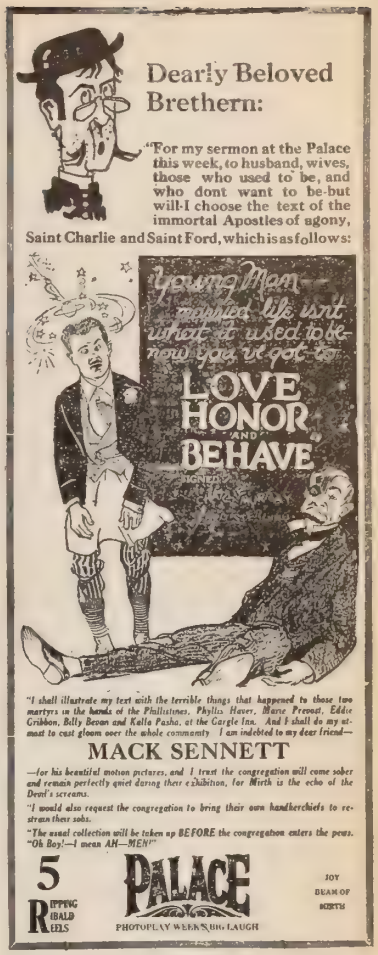
PHILADELPHIA

Stanton Theatre—
Overture—Southern Rhapsody—Stanton Symphony Orchestra, led by Albert F. Wayne.
Feature—The Jucklins—Paramount.
Stanton News—First presentation of interesting events selected from all the weeklies of the world, together with local events, compiled by the Stanton cameraman.
Topics of the Day—Literary Digest.
Cartoon—In North Woods—Mutt and Jeff.
Comedy—The Skipper's Narrow Escape—Toonerville Trolley.
Next Week—The Branded Woman—First National.

Arcadia Theatre—
Feature—Midsummer Madness—Paramount.
Scenic—Burton Holmes Travelogue.
Current Events—Pathe News.
Comedy—Torchy's Double Triumph—Johnny Hines.
Next Week—Same.

Victoria—
Overture—Special arrangement by Leo Dessauer.
Feature—While New York Sleeps—Fox.
Current Events—Pathe News.
Educational—Pathe Review.
Next Week—Same.

Palace—
Feature—The Life of the Party—Paramount.
Current Events—Pathe News.
Topics of the Day—Literary Digest.
Next Week—The Inside of the Cup—Paramount.



This one four columns by a full page in depth, on "Love, Honor and Behave," was used by the Palace theatre of Des Moines, where this picture is playing for the week

Regent—
Feature—The Bait—Paramount.
Comedy—Sandwiches.
Scenic—Indian Summer—Paramount Post Nature Picture.
Next Week—Passion's Playground—First National.

Capitol—
Feature—Conrad in Search of His Youth—Paramount.
Current Events—Select News.
Topics of the Day—Literary Digest.
Comedy—Number, Please—Harold Lloyd.
Next Week—Eyes of the Heart—Realart.

ST. LOUIS

Missouri Theatre—
Overture—"Orpheus."
Current Events and Views—Missouri News.
Vocal—"Will You Remember" from "Maytime" by Doris Kesner and Grant Kimbell.
Comedy—Bungalow Troubles—Mack Sennett.
Prologue from "Pagliacci" sung by Giovanno Petrucci.
Feature—Midsummer Madness.

Delmonte Theatre—
Overture—Selections from "Going Up."
Recent Importances—Delmonte news selections from leading weeklies.
Cartoon Comedy—Mutt and Jeff.
Vocal Solo—Selections from "Going Up."
Feature—Midsummer Madness.
Comedy—Sunshine's "All Wrong."

Criterion Theatre—
Same program as that at Delmonte.
New Grand Central Theatre—
Overture—Gene Rodemich's orchestra "From Italy."
Current Events—Selznick News.
Scenic.
Vocal Solo—Williard Andelin singing "When the Light-House Bell Goes Ding-Dong."
Feature—Mary Pickford in "The Love Light."
Special Comedy.
West End Lyric Theatre—
Same program as that at Grand Central.
William Fox Liberty—
Overture—Hochman's symphony.
Cartoon—Mutt and Jeff.
Recent Happenings—Fox News and paragraphs.
Serial—Fourth episode of Phantomas (not shown Sunday nights).
Feature—Blind Wives.
Comedy—Clyde Cook in "All Wrong."
Strand Theatre—
Bessie Barriscale in "The Broken Gate."

DETROIT

Adams—
Prelude to "Kismet"—Ballet music from "Salambo." "A Harem of Old Bagdad."
Vocal—"An Arabian Love Lyric," Ruth Chase and Ralph Brainerd.
Feature—Kismet—Otis Skinner.
Next Week—James Oliver Curwood's "Isobel."
Broadway Strand—
Overture—"Slavish Rhapsody."
Educational—A Wedding in Brittany — Pathecolor. The Most Crooked Railroad in the World.
Ballet Solo—Dance of the Dervish —Norma Wasser.
Comedy—High and Dry.
Vocal—"Then You'll Remember Me," Sudwarth Frasier.
Feature—The Passionate Pilgrim—Matt Moore and Ruby de Remer.
Next Week—
Madison—
Overture—Selections from "The Bohemian Girl."
Current Events—Madison Topical Review.
Educational—A Setting of the Ages.
Vocal—Emmons and Colvin.
Comedy—Charlie Chaplin in "One A. M."
Feature—The Great Adventure—Lionel Barrymore.
Next Week—Mary Pickford in "The Love Light."
Washington—
Overture—"March Slav."
Current Events—Washington Animated Review.
Educational—The Business of Camping.
Comedies—The Baby — Sunshine. Mutt and Jeff in "The North Woods."
Soloist—Helen B. Fitzgerald.
Feature—The Scuttlers—William Farnum.
Next Week—Blind Wives.

CLEVELAND

Stillman—
Overture—"Carnival."
Theme—The Sun Shines Brighter.
Current Events—Pathe News—Literary Digest.
Comedy—"It's a Boy!"—Mack Sennett.
Feature—"The Misleading Lady"—Bert Lytell.
Next Week—"Oh, Lady, Lady"—Bebe Daniels.
Euclid—
Overture—Selections from "The Fortune Teller," by Victor Herbert.
Theme—"Lakme."
Current Events—Pathe News.
Feature—"Kismet"—third consecutive week.
Next Week—"Midsummer Madness."
Metropolitan—
Overture—Tannhauser.
Theme—Original theme, specially composed by Phil Spitalny as accompaniment to the new feature.
Current Events—Selznick News.
Educational—Bray Pictograph.
Comedy—"The Skipper's Treasure Island—Toonerville Trolley Comedy.
Feature—"Women Men Love"—William Desmond.
Next Week—"My Lady's Latch Key"—Katherine McDonald.
Knickerbocker—
Overture—Faust.
Theme—Selections from "Dear Me."
Current Events—Fox News.
Scenic—Frivolous Fiji—Sultans of the Sea—Chester outings.
Feature—"Officer 666"—Tom Moore.
Next Week—"When We Were Twenty-One"—H. B. Warner.
Alhambra—
Overture—"Irene."
Theme—Selections from "The Pearl Fisher."
Current Events—Loew's Up-to-Date News Events—Literary Digest.
Comedy—"Dixie Madcaps," featuring Jane and Katherine Lee.
Feature—"Idols of Clay."
Next Week—"Conrad in Quest of His Youth"—Thomas Meighan.
Strand—
Overture—Tannhauser.
Theme—Original composition by Phil Spitalny.
Current Events—Ford Educational.
Comedy—"The Skipper's Treasure Island"—Toonerville Trolley Comedy.
Feature—"Women Men Love"—William Desmond.
Next Week—"My Lady's Latch Key"—Katherine McDonald.
Hoffman-Palace—
Overture—Selections from "Mary," introducing a light medley composed of Jolly Fellows Waltz and "Young Man's Fancy."
Theme—"The World Is Waiting for the Sunrise," by Ernest Seitz, rendered by full orchestra, with special organ accompaniment by Anna French.
Current Events—International News.
Comedy—"Doomed at Noon"—Spotlight Comedy.
Feature—"A Beggar in Purple."
Next Week—"Unwilling Husband," with Blanche Sweet.

BALTIMORE

Rivoli Theatre—
Overture—Operatic Selections.
Current Events—Rivoli News.



Three column by twelve inch display for "My Lady's Latch Key," playing a premiere this week at the Circle theatre, Indianapolis, Ind.

Vocal—Fonsia Wilson, Coloratura Soprano.
Comedy—Fontaine Fox's Toonerville Trolley.
Feature—Dangerous Business—Constance Talmadge.
New Theatre—
Current Events—Pathe and Pathe Review.
Vocal—Operatic Selections.
Comedy—Coming Through the Rye.
Feature—Cinderella's Twin.
Parkway Theatre—
Overture—"Old Songs We Love."
Current Events—Parkway Review.
Comedy—Edgar Takes the Cake.
Feature—The Sin That Was His —William Faversham.
Wizard Theatre—
Current Events—Topics of the Day.
Feature—The Furnace.

CINCINNATI

Walnut—
Current Events—Pathe 105.
Comedy—Mr. Fatima—Christie.
Feature—Idols of Clay.
Next Week—The Bait.
Strand—
Current Events—Pathe 106.
Comedy—Shuffle the Queens.—Christie.
Feature—Dangerous Business.
Next Week—The Penalty.
Gifts—
Current Events—Fox 79.
Special Pictures Comedy.
Feature—The Last of the Mohicans.
Next Week—Undecided.
Palace—
Current Events—Kinograms.
Literary Digest 88.
Feature—The Palace of the Darkened Windows—
Next Week—The Great Redeemer.

CHICAGO

Woodlawn Theatre—
Organ offertory—"Good-bye Rag."
Woodlawn's Brighter Side of Life."
Woodlawn News and Views.
Comedy—"Edgar the Explorer.
Overture—Selections from "Cavalleria Rusticana."
Feature Clara Kimball Young in Mid-Channel.
Intermission—"The Hula Blues."
Coming Feature—Wallace Reid in The Charm School.
Ziegfeld Theatre—
Scenic—California.
Comedy—Up In Betty's Room.
Feature—The Greatest Love, featuring Vera Gordon.
Coming Feature—Otis Skinner in Kismet.
Barbee's Loop Theatre—
Universal Weekly.
Comedy—the One Best Pet.
Feature—Madge Kennedy in The Highest Bidder.
Added Attraction—Alla Axiom, the man of mystery and mind reader.
Coming Feature—The Spenders.
Paptheon Theatre—
Paramount Magazine.
Specialty — Jazz Band—"Margie" and "Rose."
Comedy—Bungalow Trouble.
Overture—Scenes from "Il Trovatore."
Feature—The Branding Iron.
Coming Feature—The Furnace.
Randolph Theatre—
Organ Selections.
Comedy—Harold Lloyd in Number, Please."
Feature — Midsummer Madness. Second Week.
Coming Feature—Inside the Cup.

PITTSBURGH

Liberty Theatre—
Current Events—International News.
Feature—The Charm School.
Comedy—Her Dogone Wedding.
Next Week—Kismet.
Regent Theatre—
Current Events—Gaumont News.
Feature—Idols of Clay.
Comedy—Homespun Hero.
Next Week—The Master Mind.
Savoy Theatre—
Current Events—International News.
Feature—The Iron Rider.
Comedy—The Adventurer.
Next Week—Kismet.
Blackstone Theatre—
Overture—Selections from Victor Herbert.
Current Events—Literary Digest.
Feature—The Charm School.
Comedy—A Domestic Knockout.
Grand Theatre—
Current Events—Grand News Weekly.
Feature—Idols of Clay.
Comedy—Home Spun Hero.
Next Week—The Master Mind.
Olympic Theatre—
Current Events—Pictorial Review.
Feature—To Please One Woman.
Comedy—The Sportsman.
Next Week—The Jucklins.
Cameraphone Theatre—
Current Events—Pathe News.
Feature—Something Different.
Organ Selections.
Next Week—A Child For Sale.
Minerva Theatre—
Organ Selections.
Feature—The New York Idea.
Extra Added Attraction—Chinatown, San Francisco with lecture by Capt. H. J. Lewis.

Exhibitors' Service Bureau—Pages 835-847

Best Lobby Display, Everything Considered, of the Week



Lobby display for "The Fortune Teller" originated by J. C. Bradley, manager of the Strand theatre, Nashville, Tenn.



Clever and effective lobby display on "Once to Every Woman" used by the Rivoli theatre, Portland, Ore.

Getting Local "Big Men" to Endorse the Show

That the endorsements of local persons are much to be preferred over those of some national authority in the industry has been proven by Harold Wendt, exploitation and advertising man of the Rivoli theater of Toledo, in his campaign for "The Soul of Youth." Here's the way Wendt worked:

After getting his regular publicity campaign under way, Mr. Wendt arranged a special screening for important city officials, and heads of various civic departments, and after showing, while they were still under the influence of the picture, a stenographer took down their enthusiastic endorsements.

Prints Program on Post Cards

S. O'Hare, manager of the Armory and Swan theatres, Clarinda, Iowa, claims to have found the perfect program for the small-town manager, when everything is considered, especially the matter of expense.

Mr. O'Hare has his week's bill printed on an ordinary post-card, on one end of which has been punched a hole. "Hang me up," explains the why the hole has been placed in the card.

Mr. O'Hare has reduced his program expense from $45 a week to $15 by using the post-cards, and finds the results obtained are quite as satisfactory.

"Mystery Woman" Stunt Goes Over at San Jose

One of the latest stunts sprung by "Pep" (W. W.) Kofeldt, manager of the Pathe exchange, San Francisco, is the tie-up with San Jose merchants and department stores and the local newspaper to exploit Pathe pictures in that town.

Full page advertisements were run Christmas week by the various stores in the tie-up advertising that two season passes to Loew's Hippodrome theatre and $25 in gold to the person who first recognized and accosted "the Pathe Riddle Woman," whose picture was published blindfolded. The woman was to be found in certain of the stores concerned in the tie-up. The little California city became extremely excited over the stunt which had the backing of the town's largest newspaper and the value of the resulting exploitation is very gratifying to the originator of the idea.

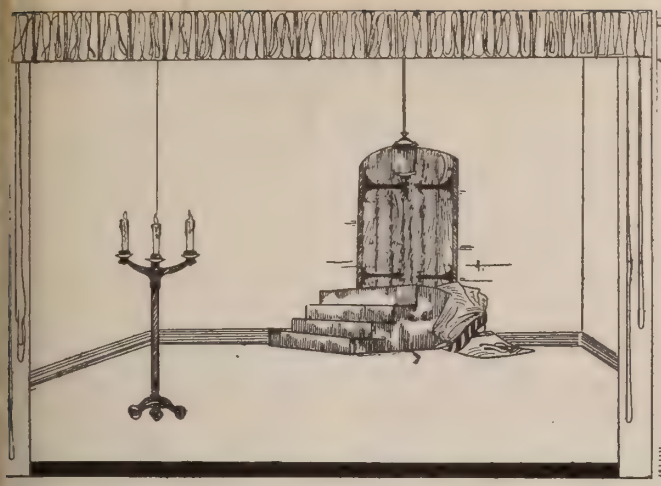
Deardourff to Practice What He Preached

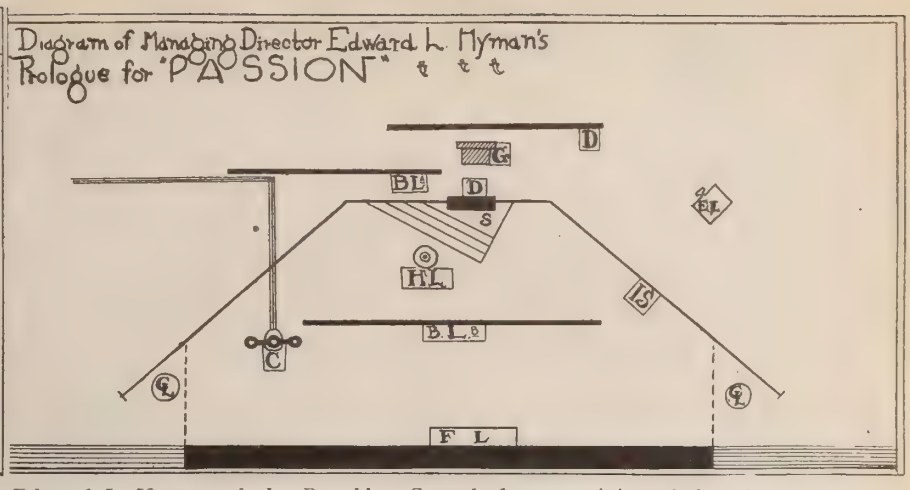
C. C. Deardourff, who recently took over the management of the Sigma theatre at Lima, Ohio, after resigning as special exploitation man for Goldwyn Picture Corporation, gave his patrons a taste of the kind of advertising he has been prescribing for other exhibitors during the past two years when he decorated the lobby of his house with big pasteboard question marks and other display cards bearing questions that would excite interest in his feature, "The Forbidden Thing."

The white question marks danced in the breezes as it hung from the glass panels that form a frame for the roof of the lobby. They could be seen all along the street, and brought people away from their regular destination, to see what the display was all about. In addition, Mr. Deardourff used plenty of newspaper space, teaser ads and billboard advertising, with most satisfactory results. Mr. Deardourff intends to give Canton movie fans a series of novel exploitation, putting into practice for his own profit, the advice he has been successfully handing out to other exhibitors in Ohio, Pennsylvania and Michigan.



Stage setting and the characters which appeared in a special prologue for "The Last of the Mohicans" as presented by the Strand theatre, Brooklyn





Working drawings of the prologue which Managing Director Edward L. Hyman of the Brooklyn Strand theatre originated for the showing of "Passion"

Detailed Plans for "Passion" Prologue

Complete Working Script of Edward L. Hyman's Recent Specialty Creation

THE NEWS is able to give its readers a practical working script for a prologue on "Passion," as staged by Edward L. Hyman, managing director of the Mark Strand theatre, Brooklyn, with personal assurance that Mr. Hyman's creation is highly dramatic and worth copying.

After the "Robespierre" overture, which included an interpolation of the Marseillaise," the curtains part, revealing a dimly lighted French interior. In the center, upstage is flight of four steps, leading to a pair of heavily hinged oak beam effect doors. Immediately over the stairs is suspended a hanging lamp of French design. In the foreground, right stage is a three bracket candelabrum, and from each of the brackets, representing candles, a tiny red bulb is burning. The three walls of the room are tinted a light brown, and under the dim blue lights from the floaters and calciums the room is impressively dark, with lights shining from only the suspended lamp and the candles. "Passion," interpreted by a woman gowned in crimson fluff stuff, barefooted, and with cherry ornaments for head-dress, enters from right stage. "Passion" registers her part by picking up a red scarf which has been thrown across the stairs, and goes through the business of wrapping the red scarf about her semi-bared shoulders.

Jeanne enters several seconds after "Passion's" entrance, and is costumed almost identically with Pola Negri in the picture. "Passion" moves toward Jeanne with sinuous movements, and at the same time removes from her own neck a necklace of jewels, going through the business of tempting Jeanne with the display of gems. The movement of the characters is now bringing them almost center stage, and at this point an interpretative dance goes forward typifying the fight of "Passion" to overcome the God-fearing conscience of Jeanne. As the dance begins, an intense white spot light is thrown on the door, from the booth. The doors are transparent and reveal a singer (coloratura soprano) in the period costume (Louis XV) of royalty, who renders "Polonnaise" from "Mignon."

The line cuts above illustrate the technical part of this prologue script. On the opposite page is a cut showing the characters in and the set for Mr. Hyman's special number.

As the dance moves on and becomes more spirited, the lights begin to come down. With the finale, the white spot is removed from the singer, a candle light goes out, and "Passion" and "Jeanne" conclude their dance by attitudinizing fright, looking in the direction of the door which, lit from behind, reveals a guillotine bathed in red light, with ominous blue flashes across the sky. The second candle goes out, and cannonading is heard from offstage. The lights keep going down until only the hanging lamp over the door and the little red candle are visible. As the cannonading becomes more intense, the light in the hanging lamp goes out, and the lights on the guillotine begin to come down. At this point a very powerful baritone, from off stage, picks up the chorus of the "La Marseillaise" as the orchestra finishes the verse. With the last high note of the French anthem, the remaining candle goes out and "Passion" is shot on the screen.

The following list contains the key to the diagrams:

FOOTLIGHTS: Blue with opening of curtain, and by means of interworking dimmer, come down steadily with development of the scene.

CALCIUM LIGHTS: Light blue. With aperature opened to full size the lights begin coming down. As Jeanne enters, calcium on left stage goes out.

CANDELABRUM: This three-bracket candelabrum as seen in sketch was made especially by the Strand property man, inasmuch as it is very difficult to buy, rent or borrow a three-bracket candelabrum with three distinct lines; enabling the electrician to douse one light at a time. First candle goes out as dance ends. Several seconds after guillotine is seen the second candle goes out, and just before the curtain, candle number three goes out.

BORDER LIGHTS: These lights (marked BLB on diagram) are blue, and come down with the footlights—steadily.

BORDERLIGHTS: These lights are dipped a brilliant crimson, and come up only after white spot has been removed from singer.

HANGING LAMP: Of French period design. Contains cluster of small frosted Mazdas. This light goes out as canonnading begins, and just before the baritone solo of "Marseillaise."

STEPS: Constructed especially for this set. These steps do not run at right angles to the door but run off back wall of set, at a tangent.

DOORS: Painted on transparent cloth. Made to represent the heavy Gothic period doors, with massive bolts and hinges.

GUILLOTINE: This guillotine stands about four feet high, giving the effect of perspective, because of its dimunitive size.

DROP. Small crimson painted drop to help the effect of bathing the guillotine with the border lights.

EFFECT LIGHT: At cue from orchestra leader operator of this lamp takes cap on and off light, and this operation goes on when red border lights are up. Lamp is trained on guillotine and effect is that of blue lightning streaks across crimson sky.

The only other effect employed was a white spot from the booth, and a purple spot from overhead playing on "Passion." The purple spot is slowly irised with ending of the dance.



View of the Clemmer theatre (Seattle, Wash.) lobby showing the umbrellas furnished by the management during the run of "The Mark of Zorro" as told in the story appearing below. The insert shows a picture of Resident Manager Claude H. Odom

Umbrellas, Not Rain Checks, Handed Out

When the Clemmer and Wintergarden theatres of Seattle, Wash., played "The Mark of Zorro" day and date, so unusual a thing that a great deal of stress was laid on the fact, special attention was paid to the house decorations, interior and exterior, doing everything in Spanish colors and giving the theatres a distinctly Spanish atmosphere. The usherettes were garbed in Spanish costumes, with short dresses, while the doormen and outside attaches were dressed in the black bandit garb, similar to that which "Doug" uses in the picture.

It rains the best part of five months in Seattle, and the management utilized their exploitation ideas to make their patrons comfortable while standing in line in the rain, by supplying them with large umbrellas on the top of which was printed "Going to see Douglas Fairbanks in 'The Mark of Zorro.'" Besides the comfort the umbrellas gave, they were extremely attractive to the thousands of people who passed in the trolley cars and in autos. The managers of both theatres have decided to use umbrellas for the comfort of their patrons all during the rainy seasons now.

"Silk Hosiery" Title Cleverly Used

When it came to planning the exploitation for the run of "Silk Hoisery," Palace theatre, Wichita, the usual newspaper and outdoor advertising campaign was supplemented by a small teaser booklet. The front page was a brief outline of "Silk Hosiery" defined as a "Hand-Embroidered Paramount picture," while the back page advertised the Palace theatre and advertised the picture as a "beauty picture, fine as silk."

The display came in the intervening pages, the entire back length of the booklet, which could be unfolded until it stretched in a single sheet, being a study of various kinds of displays. There were shoes, stockings (feminine), sometimes garters and a border. The stockings were, in every instance, tenanted.

It was a complete display of feminine silk hosiery and peculiarly appropriate to the picture, even though it failed to show any stars, or, in fact, a single face in the display.

Original Angle for Exploiting "In Search of a Sinner"

Clifford A. Carroll, manager of the Carroll theatre, Rome, New York, put ov a neat exploitation stunt recently when h called upon all the young men of his cit to evidence their ambitions to become de tectives. Mr. Carroll utilizes this origin idea for the showing of "In Search of Sinner."

About a week previous to the run c "In Search of a Sinner," Mr. Carro caused the following ad to be inserted i the local daily newspaper in the "Mal Help Wanted" column:

"WANTED—Alert, Able-Bodied Ma to act as Private Detective in search of sinner. Phone 808 between 7 and 9 p.m.

According to Mr. Carroll, "the pape hadn't been out on the streets for an hou before the telephone began ringing. I ha to leave the front of the house; wasn' able to watch the projection and, in fact couldn't do anything but attend to tha phone."

Portland, Ore., Stages Elaborate Prologue

Nineteen persons are used in the prologue being put on at the Liberty theatre last week in connection with "Love, Honor and Behave."

Paul E. Noble, manager of the Liberty, planned the entire act, all lines, settings and costumes having originated with him. The prologue is called an "atmospheric setting" for the comedy which follows and reproduces an imaginary scene from a sultan's harem.



The "admissions" to a special tin can show which the Hippodrome theatre, Wolfe City, obtained for the first episode of "Daredevil Jack." According to F. M. Ferguson, manager of the Hippodrome, the stunt gave the serial a big send off



Lobby decorations for "The Mark of Zorro" at the Wintergarden theatre, Seattle, Wash. The inserts above are (left) James Q. Clemmer, general manager of the Clemmer theatres, and (right) Edwin S. James, resident manager of the Wintergarden

Cozy Presents Fashion Revue

"You Never Can Tell" Tie-up at Topeka, Kan., Proves Most Successful

WHEN Bebe Daniels in "You Never Can Tell," appeared at the Cozy theatre, Topeka, Kansas, December 6-11, she had plenty of competition and publicity.

Manager Harriet Ruth Wright provided both. The competition was furnished in a fashion revue, arranged by Lee D. Balsly, of Realart's Kansas City office, as prologue to the picture.

For the fashion show some of the prettiest girls in the city were selected. The most advanced styles in feminine gowns were supplied by a number of the leading stores, which came in for their share of mention in connection with the revue. The local angle of the show was played up thoroughly and aroused wide interest, the newspapers commenting on it at length in their news columns.

Another feature on the programme was a "Get in the Movies" campaign. This was also well advertised in the Topeka papers and received a great deal of space as a news item. The idea was that everybody could get in the movies—if they were the right type. The only way to find out, the advertisement contended, was to appear before the camera. An opportunity to do this was offered, through Miss Wright, when a cameraman went to the State Capitol grounds to take pictures of the girls appearing in the fashion revue. Topeka people were invited to be present and get in the picture, either singly or in groups. Members of the Chamber of Commerce, the Rotary Club and several lodges were specially invited. Scenes were also taken of a number of public buildings and prominent citizens.

The object of the campaign, according to the advertisements, was "to create additional interest in motion pictures; to give Topeka people an idea of how pictures are made and to give talented ones an opportunity to try without any cost or obligations."

Prizes were offered in connection with this, three judges being selected to choose the three people who showed the most marked characteristics. The selection of types was made at the Cozy theatre when the film was shown. The prizes were $10 for the first best type; $10 for the second best and $5 for the third.

When completed this film was added to the programme and announced as "An interesting motion picture of Topeka places and persons." In the newspaper stories of this it seemed that everybody wanted to get into the movies and the cameraman evidently had no difficulty in finding subject matter for his scenes.

In addition to these features, Miss Wright got out a quantity of teaser slips for motorists and a number of cards for street and house to house distribution.

Special arrangements were made for the fashion revue. A runway was built around the orchestra pit, connecting with the stage. On this elevated platform the girls, attired in the smartest and most advanced styles of feminine apparel, came out towards the audience.

Effective Method of Putting Over Song Number

A simple but effective method of putting over a song number was hit upon by Manager Edward Weisfeldt of the Saxe's Strand theatre, Milwaukee. An immense scenic telephone, as shown in the accompanying illustration, was erected on the stage. A woman singer was concealed in the mouth piece and her male partner in the receiver. By means of interior lighting effects the heads of both singers gradually appeared as they sang a telephone love song.



From the giant telephone designed by Manager Weisfeldt of the Strand theatre, Milwaukee, as part of a prologue as described in the accompanying story



This is the way W. R. Rowell, manager of the Gem theatre, El Dorado, Kansas, decorated his lobby for the showing of "The Penalty"

Kunsky Theatre Presentation

Madison and Adams, Detroit, Originate Many New and Novel Specialty Numbers

A UNIQUE and original idea in stage settings has been introduced by Howard O. Pierce, managing director of exploitation and publicity for the John H. Kunsky interests in Detroit and Thomas D. Moule, manager of Mr. Kunsky's Madison and Adams theatres of that city. This idea consists in the presentation of various song numbers from time to time in a cabinet set centre stage. This cabinet, which is about six feet deep and with an opening twelve feet square is sometimes set off with a great gold frame and closed in on the sides with soft pretty draperies, no stiff scenery being apparent on the entire stage. Through a system of the most artistic lighting, soft shades of varied color bathe the entire stage, while in the frame itself is presented a minature setting, with the living figures of the singer or singers, who go through their business, presenting in a way an animated living picture, and all in keeping with the story or the theme of the song number being introduced at the time. With the subdued lighting on all sides and with an entirely different and diffused lighting on the inside of the frame, which in some instances ranges in three colors or more, a picture of the utmost charm is introduced, which when blended with the song invariably charms the audience to the utmost enthusiasm.

This idea has been used for several months at different times by both the Madison and the Adams with the most splendid results.

Recently the Madison introduced a novel setting along these lines with the rendition of the song number, "The Love Nest," from "Mary," George Cohan's new musical piece. The stage was draped on both sides by great, soft blue curtains sprinkled with just the least touch of gold. In centre stage was a quaint, pretty drop of a high green English hedge row, with high sides and dropping towards the centre with a graceful curve. Directly back of the row was shown the red tiled roof of an old English house, chimney and a section of the house itself. In this setting the first part of the song was sung together with the first chorus. Then, as the chorus was still being sung, the stage was darkened, the singers disappearing behind the drapes, but continuing the song, that no break might occur in the presentation of the number. As the chorus progressed the lights slowly came up behind the special hedgerow drop, as described, revealing it to be a transparency which as the lights came up to full behind it brought forth the interior of the same house as shown in exterior on the drop itself, and, in a quaint setting of a breakfast room, with a high double window of old design and which could be seen through, and which was banked off at the sill by an old fashioned window flower box filled with bright flowers, sat the two singers, man and woman, at each side of a small tea table in the act of drinking tea while going through with the action of the chorus sung as a repeat. With artistic lighting as set off with a red glow from a fireplace at one side and a moonlight effect through the window as seen above the heads of the singers, the scene was most effective.



"Humoresque" exploitation stunt by the Lyceum theatre, New Britain, Conn

This Is Surely New ar Novel

A sensation occurred in the municip elections in Toronto, Ontario, when mysterious candidate figured in the ca paign for the mayorality until practica the last moment. The whole city was i state of excitement because of the parti pation of the "dark horse" in the electi drive, but had a good laugh when the a nouncement was made that the disturbi "third party" was none other than a ch acter portrayed by Fatty Arbuckle "The Life of the Party."

Two real candidates were in the ci field for election to the mayor's chair, t a huge surprise occurred when a third m apparently threw his hat into the ring. T name of this candidate was "Algern Leary," and the local newspapers soon b gan publishing election advertisements f the mysterious individual. The Algern Leary displays were grouped right alo with other campaign announcements f more than a week but no Algernon Lea made an appearance in public. His new paper announcements were clever a caustic, however, so that the public beg to give him serious consideration in spi of the name "Algernon."

On Friday, December 31, the day befo the local elections, the Toronto newsp pers carried a paid announcement whi stated that "Algernon Leary, Candida for Mayor, will issue an important stat ment in the week-end papers. Watch f it."

Then came the big surprise. The Satu day evening editions carried big displa which read: "Algernon Leary, candida for Mayor, says, 'Gosh I'm licked,' b I will be the 'Life of the Party' for I a none other than Roscoe (Fatty) A buckle, and I am the candidate that looke like the 'Dark Horse' you have been rea ing about. At that, you'll agree, some o the planks in my platform are worthy o consideration. One thing is sure, you vote me 'the life of the party' in this e cruciatingly funny photoplay in which really do run for Mayor in one of the liv liest campaigns ever waged." Announc ment followed that "The Life of th Party," with Algernon Leary in the lea ing characterization, would be presente at the Pantages theatre, Toronto, durin the week of January 3.

The man responsible for the big stur was N. K. Miller, manager of the Toront Pantages. Without qualification, Toront never before saw such a publicity achieve ment as the phoney election campaign o "Algernon Leary." It had the whole cit talking and there was immense excitemer over the puzzling activities of the unknow third candidate. Mr. Miller took re "slams" at public issues and some of hi statements were really bold—as compare with the advertisements of other candi dates.

One blatant Leary advertisement read "I'll fight the beef trust, the milk trus the leather trust—and any other trust tha abuses the defenseless cow."

Details for "Peaceful Valley" Prologue

With the opening of its third week, the Branford theatre, Newark, N. J., has taken its place among those theatres that have developed prologues to a high point of artistry and efficiency. Beginning on Christmas Day this new theatre presented to its patrons a prologue made up entirely of scenic effects which attracted wide attention.

The prologue was entitled "Evening in Peaceful Valley," and was used in connection with "Peaceful Valley." The effects were gained chiefly through the unusual design of the scenery employed, the clever use of lights, and three simple mechanical devices.

The setting consisted of a back drop and three perspective floor sets. The nearest of the perspective sets, or ground rows, was two feet in height, and contained painted scenery depicting a miniature railroad track and trestle bridge. The second set, four feet in height, showed several houses and general rural suggestions and the third carried views of distant hills and a general fade-away effect into the back drop of clear sky color. Blue lights, dimmed, were used in back of each of the floor sets, and the effect gained was one of nearly immeasurable distance.

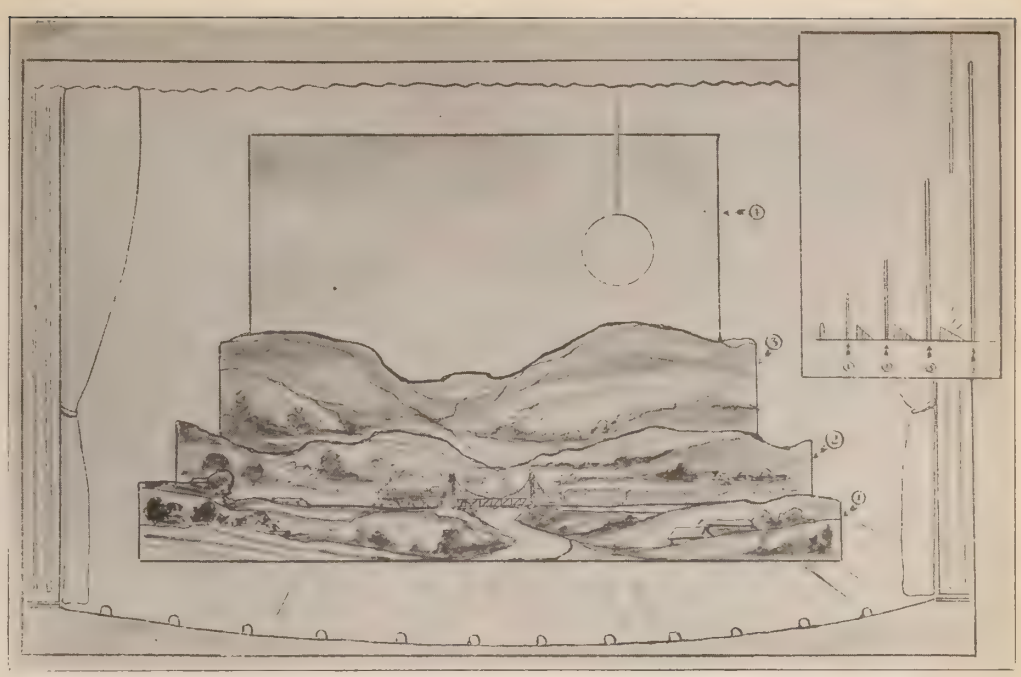
The mechanical devices consisted of a miniature lighted railroad train, a moon set and a shimmering moving river. The river was merely a strip of blue silkalene set on rollers originating in back of the middle ground set and terminating in back of the foreground set. The silk shimmering in the softened glow of the blue lighting, and moving slowly over the rollers, gave a very realistic effect of a lazily flowing stream.

The miniature railroad train was merely a shell with a row of two candle power incandescents affixed to the back. The description of the moon sounds almost ludicrous in connection with the effect gained by it for it was merely an incandescent light, hung in a tin pan with orange tissue paper pasted over the front. A line through a staple pulled it up slowly from behind the back perspective set and in front of the back drop.

The action was merely the passing of the train through the foreground, and the rising of the moon before the curtain was lowered on it.



Girls used on the streets of Boulder, Col., to advertise "Idols of Clay"



Working script for a prologue to "Peaceful Valley" as staged by the Branford theatre, Newark, N. J., and explained by the accompanying story

Prizma Film Given Novel Presentation at Capitol

A NOVELTY ballet number is being staged at the Capitol theatre, New York, for the current week. Mlle. Gambarelli and a quartet from the Capitol ensemble present a dance adapted to Grieg's "Papillons," while a prizma film showing various-hued and shaped butterflies is projected on a net hung in front of the dancers. A black drop is used for a backing. The dancers are attired in the usual robes for esthetic numbers.

This Idea Worked Well at Boulder, Col.

Mae Murray personally invited the inhabitants of Boulder to attend the showing of "Idols of Clay" at the Curran theatre, Boulder, Colo.

A team of four girls had been engaged by the exploitation man to provide the fireworks prior to the picture's run. The girls went around the streets of Boulder distributing calling cards for "Mae Murray." On the reverse of these cards the copy read:

"I will be at the Curran theatre today, Tuesday and Wednesday. Come and see me in 'Idols of Clay.' A Paramount Picture."

Seven hundred cards constituted the first printing order; but so successful was the dodge in arousing interest and causing comment that the manager of the Curran theatre had a repeat order filled and the girls, who had exhausted their supply by noon, were kept busy the remainder of the day.

The girls wore pennants pinned across their shoulders with "Idols of Clay" for the stunt, and this little touch alone aroused sufficient patronage to repay the management.

Mitchell Originates New Exploitation Stunt

In the next column is shown a cut of one of W. Grant Mitchell's exploitation stunts in the interests of "In the Heart of a Fool" when this picture played the Majestic Gardens theatre, Kalamazoo, Mich., of which Mr. Mitchell is manager.

The horses did all manner of tricks, standing on their hind legs and lying down with the riders, and when performing about the Kalamazoo streets attracted great crowds.

Another stunt which Mr. Mitchell used for the "In the Heart of a Fool" engagement was to have fifteen thousand paper bags, furnished by a grocer by the way, printed with an announcement of the showing dates for the feature, with a small ad for the grocer. These bags were distributed by the grocer in the usual way. The merchant was one of the largest in the city, operating several stores.



Ballyhoo used by W. Griffith Mitchell, manager of the Majestic theatre, Kalamazoo, to put over "In the Heart of a Fool"

"The Last of the Mohicans" Exploited in Philadelphia

When "The Last of the Mohicans" opened in Philadelphia, it was given a great deal of exploitation, and made the subject of several tie-ups, notably with the schools. The book is required reading for the eighth grade of the public schools. Therefore it was to the schools that Manager George Gravenstine, of the Carman theater, which ran it for a week, turned for assistance. Altogether eight schools in the neighborhood were visited. Offers were made for benefit performances in connection with the schools, and special matinees were also arranged, whereby pupils of the various schools interested in the tie-up were admitted at a reduced rate on presentation of a special ticket.

Another method of advertising the film was by means of a float, featuring an Indian, a tepee, and characters from the story. This was used the week before the opening and during the run, standing before the theater at night, and traveling through the neighborhood in the daytime. It excited a great deal of favorable comment.

Elaborate colored descriptive sheets were also passed out at each performance the preceding week. They contained scenes from the picture and a small amount of description, and were most attractive in appearance.

In addition to this, cards were placed in store windows, advertising the program.

Impressive Prologue Presented at the Criterion

A CHURCH interior unadorned except for the richness of the stained glass windows and illustrated in the cut appearing below is the stage setting used by Hugo Reisenfeld for his prologue and introduction to "The Inside of the Cup," opening for an indefinite engagement at the New York Criterion, Sunday.

The canvas is by Josef Urban, famous scenic artist, and is rich in its effects of stained glass windows, beautiful columns of the Gothic Church and the medieval statues of saints which are scattered within the nave. The entire symbolism of motion picture and prologue is summed up in the main window which represents Christ driving the money-changers from the temple.

In this unusual frame Gladys Rice, soprano, sings Gounod's "Ave Maria." Her costume is the simple white of the novitiate in orders.

On the same Criterion programme, but offered more as an appetizer than as a prologue, is the overture dansant. The Criterion orchestra carries the theme of the "Blue Danube" waltz. A ballet of nine young and good-looking girls interpret the music.

Noble's "Round-Up" Prologue

Three hobbledy horses navigated by a harmony trio put on an unusually good "atmospheric setting" for "The Round-Up" when it showed at the Liberty theatre in Portland, Ore. Tails, bolt upright and manes flowing the three steeds dashed into the western frontier stage setting heralded by murderous shots from toy pistols. A burlesque show was put on which included sharp shooting, lariat throwing and waltzing by the horses. Their riders sang such songs as "Cowboy Joe" and "Cheyenne."

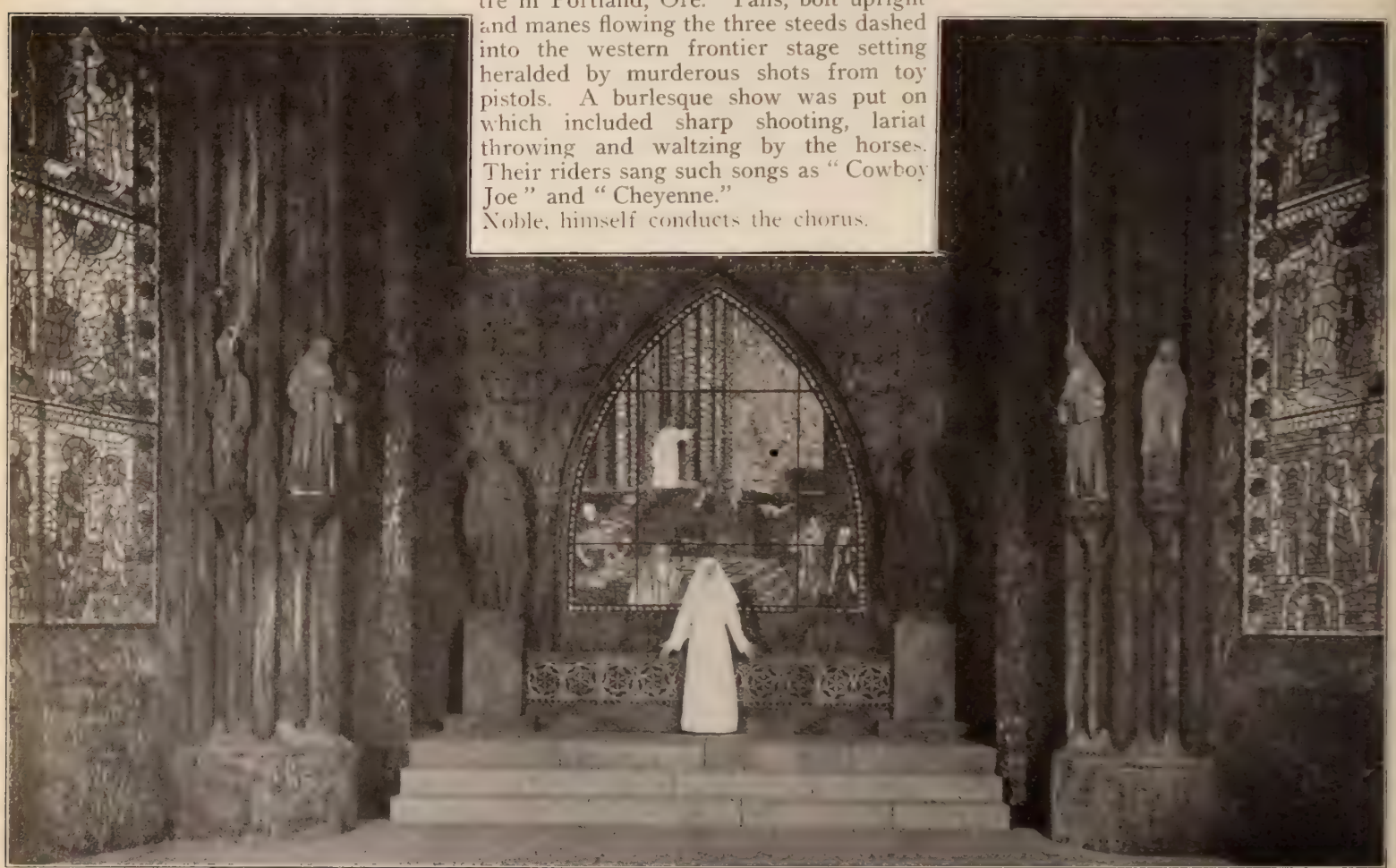
Noble, himself conducts the chorus.

Big Displays for Residential Theatres

The distinctive thing about the full-page, cooperative advertisment which the Broadway-Prospect-Art theatres, of Kansas City, ran in a Sunday issue of the Kansas City Post, was that it marked the first full page ever used by a theatre other than a centrally located house. The theatres belong to the "neighborhood" category, but it was largely upon the suggestion of John P. Goring, exploitation representative for Famous Players-Lasky Corporation, that the managers of the theatres decided to give their patrons "Something to Think About," with their unusual policy of newspaper advertising.

In order to reap the full benefit of their full-page display these three "suburban" houses, which played "Something to Think About" coincidently, had to run their copy several days in advance of the opening. This was done to allow several hundred feet of film to be taken of the advertising spread and these in turn were run in each of the three houses.

Bond's Clothing House was sold on the advertising idea by the exploitation man and came in for part of the page reducing overhead for all three theatres. Such use of advertising space by neighborhood houses establishes a new precedent, shows fields of exploitation still open to exploitation men, brings good will from newspapers and box office returns to theatres of enterprise.



Impressive stage setting for a prologue to "The Inside of the Cup" at the New York Criterion. The setting was painted by Josef Urban



Stage setting and characters appearing in a specialty number which serves as a prologue for "Polly With a Past" at the Rivoli theatre, New York, this week

Sassen Gives Fox Serial Great Send Off

Southern Exhibitor Puts Over "Married on Stage" Stunt for "Bride 13"

HERE is an exploitation stunt for "Bride 13" put over by Phelps Sassen, manager of the Lyric theatre, Easley, S. C., that reads like a press agent's yarn, but it is all truth, even down to part where Mr. Sassen's bride came near being "snatched from the altar." The title, by the way, of the first episode of the Fox serial.

When Mr. Sassen booked "Bride 13" he began cudgeling his brain for a new and novel stunt so far as Easley was concerned to bring the first episode to the attention of his patrons. He finally decided on the "married on the stage" idea and made an offer of prizes of considerable worth to the couple who would consent to be married in the Lyric.

For several days no one appeared to take advantage of Mr. Sassen's offer, although there were a number of "nibles." However, the night before the serial was to start an Easley business man approached the Lyric manager and stated that he represented a couple who would go through with the stunt. A bargain was soon made and Mr. Sassen hustled out to get together as large a list of wedding presents as possible. In this connection he was assisted by the Easley business men and soon had better than $150 worth of useful articles pledged. In the meantime the coming event scheduled for the next day at 4 o'clock was widely advertised.

Long before it was time to tie the knot or start the show, the Lyric was jammed to the doors.

At the conclusion of the first show, the Lyric pianist began playing the wedding march and down the isle came Manager Sassen and a minister, followed by an usher who led the bride in one isle. The groom and an usher marched down another isle.

The party mounted to the stage and took their places in front of the screen. To the accompaniment of "Oh, Promise Me" the minister began the ring ceremony, while Mr. Sassen thinking about the box office receipts and how well his stunt had gone over, smiled like the cat that had eaten the canary. The ceremony had proceeded but a short way when all of Mr. Sassen's carefully laid plans blew up with a bang and "snatched from the altar" in real life threatened to ruin the knot that was being tied and Mr. Sassen's exploitation stunt.

Down the aisle hurried a middle aged woman. Up on the stage she climbed and hurriedly ducked behind the screen, dragging Mr. Sassen after her. From behind the picture curtain came the woman's voice shrieking in the ears of the surprised manager, such expressions as "It cannot be. It cannot be. She is my only daughter. She is too young. Stop it. Please stop it." It was not long before Mr. Sassen came to the conclusion that somebody was making objection to his stage wedding and that the somebody was the bride's mother. Consequently the splicing operation was called off while a consultation was held between bride, groom, mother, sisters, brothers, friends and relatives. After fifteen minutes of argument and pleadings the mother was persuaded to give her consent to the marriage and stood by while the rest of the ceremony was performed. After all due formalities, clear down to kissing the bride had been concluded, Mr. Sassen, his audience and wedding party again gave their attention to "Bride 13."

Mr. Sassen states in telling us of his stunt and the attendant dramatic finish that fate added to it, that he has tried a lot of exploitation ideas but that never has anything gone over like the married on the stage idea. Of course he admits that the "snatched at the altar" part helped put a dramatic finish to his efforts and that everybody in Easley is talking about "Bride 13" as a result of what happened, planned and unplanned.

Rivoli Specialty Real Novelty

"HERBERTIANA" is the title of another unusual stage number presented by Hugo Reisenfeld at the New York Rivoli, this week. Based on the music of Victor Herbert successes, it brings together a group of singers and dancers which rival the productions of the musical comedy stage. The spirit of the production is that of a young people's sociable. Grace Foster, soprano; Ralph Soule, tenor; Paul Oscard and Vera Myers, dancers, and members of the Rivoli ensemble, appear in the number.

The number opens with Oscard and Miss Myers dancing to the strains of the "Nightingale Song" from "Mlle. Modiste"; Soule takes up the refrain and the ensemble sings from the popular tune while the dancers continue. "The Superlative of Love," from Herbert's "Her Regiment," is next sung by Soule, with the refrain sung alternatingly by the tenor and Miss Foster, and the ensemble taking it up while the dancers trip a few steps. There is a soprano recitative which modulates into the chorus of "Kiss Me Again" which the ensemble repeats and which the dancers bring to a close with a charming bit of pantomime expressing the spirit of the song.

"Herbertiana" is a production of the New School of Opera and Ensemble with special choreography by Oscard. Its rich melody and sprightly dance interludes made it one of the most pleasing productions at the Rivoli.



Stage setting for Willard C. Patterson's Christmas show at the Criterian theatre, Atlanta, Ga., as described below

Patterson Puts Over "Dinty"

Exploitation Campaign Extraordinary Gets Atlanta's Attention and Then Some

WILLARD C. PATTERSON has recently put over a most successful exploitation campaign for "Dinty" which began with newspaper stuff six weeks in advance of the showing and continued to the very last day.

On opening day, Mr. Patterson's "pet bet" started the ball rolling. This was a trio of newsboys, dressed as much as possible like the trio in the picture—"Dinty," "Chinkie," "Watermillions." These boys worked the streets of downtown Atlanta, always together, and wearing on their backs, placards which read, "See Dinty—Criterion today." There were an oddly assorted trio—the freckled faced white boy, the lemon-hued "Chinkie" and the shining, coal-black little "Watermillions."

Another tie-up which proved astonishingly successful was that of the newsboys. Since "Dinty" is the story of a newsboy, it was peculiarly appropriate that the newsboys themselves should help to boost it. And they gladly did. On Monday, every newsboy in town and there are more than two hundred of them,—wore a placard similar to those of the trio, reading "See Dinty—Criterion today." And usually the newsboy, making a sale, would conclude it with some such remark as "Sa-a-ay, yu don't want to miss 'Dinty'—he's great!" All of which had its effect.

But perhaps one of the most successful "tie-ups" of the entire campaign was that with the cigar-stores and the cigar-stands in hotels. Twenty-five men who worked at cigar-stands, either in drug-stores, hotels, or cigar-shops, were hired, to finish up a sale by boosting the picture. It was very insidious, and worked with amazingly successful results. For instance, when a man completed the purchase of his favorite brand of smokes, and was picking up his change, the clerk, would say:

"By the way—have you seen the picture at the Criterion this week?" etc.

Every orphan's home, and charitable institution which took care of children, were guests of the management some time during the week, to see the picture. And of course, the newsboys also had a treat.

But the exploitation of "Dinty" did not cease with the outside. In other words, Mr. Patterson not only "Put over" the picture in a new and interesting way—he put it "on" with his usual success and thoroughness.

Inside the theatre, the Christmas spirit was carried out in the decorations, which were great loops of smilax, looping gracefully from the side-lights, from the stage clear back to the main entrance, the loops "starred" here and there by great scarlet poinsettas. The balcony stairs were twined with the vines, and the red blossoms, and great jars of holly and mistletoe stood on the tables in the lounging rooms.

A special stage set that created no little favorable comment, depicted a snow scene—snow covered hills, a wintry blue sky, and, nestled in a valley between the hills, apparently very far away, was a tiny cottage, whose windows glowed with a warm-looking orange light. Down stage, and as if on a lower slope of the hill, the snow-covered roof, and red chimney of another cottage peeped.

The orchestra put over one of the best numbers on the bill, in an overture called "A Toy Symphony." Every member of the orchestra wore little red caps with "streamers" and they seemed to get even more fun out of the overture than the audience itself.

Jackson Gets Out Novelty Herald

Making New York City sit up and take notice with cards that cost $4 a thousand to print, $3 worth of feathers, and a few hours' work on the part of theatre employees is some stunt. It was accomplished by Ben H. Jackson, manager of the William Fox Audubon theatre, and although the cards were issued some weeks ago, they are still in circulation through the city, because of their novelty.

The cards were used as a novelty advertising stunt for a showing of "Twin Beds." They were postcards size and through two holes punched at one end theatre employees thrust a small feather, the significance of which was disclosed by the wording, as follows:

"Here's a tickler. 'Twin Beds' will Tickle You," and other announcements concerning the feature.



Willard D. Patterson's street ballyhoo for "Dinty" when this picture played the Criterian theatre, Atlanta, Ga.



Window display for "Idols of Clay" by the Princess theatre of Colorado Springs, Col.

Hile's Presentation Makes Hit with Audiences

In his presentation of "Once to Every Woman," A. V. Hile, manager of the Antonia theatre, Butte, Mont., has followed out the successful plan inaugurated during the New York showing of using a singer.

She was used in two places in the film, first while the screen heroine was shown singing in the opera. As the shot was ordered the singer stopped, and the trap man duplicated the shot. The effect was intensely realistic. The singer also was used at the sick-bed scene when the heroine recovers her voice in singing "Ben Bolt" for her dying mother. One of the city's leading soloists was engaged for this work.

In exploiting the feature, besides a comprehensive and thorough advertising campaign, Mr. Hile originated an attractive lobby display, using cut-outs from a 24 sheet. This was supplemented by a Magna Vox phonograph attachment to a talking machine that played Oriental operatic airs that could be heard two blocks away.

Strand Has Prologue for "The Great Adventure"

AS a prologue for "The Great Adventure," playing this week at the New York Strand, Manager Joseph L. Plunkett is staging a vocal number, "A Dream," the vocalist being Walter Vaughan, tenor.

The stage setting provided is an artistic studio with a French window looking out on a painted water scene. The setting is dressed with the usual studio furniture and at left center is a large picture in a gilt frame.

The first verse of the song is rendered with the singer sitting at a table at right. Later he rises and sings to the painting. Gradually the painting dissolves and the figure of the woman shown is replaced by a girl, suggestive that the painted form had come to life. Near the close of the number the painting is faded back again, the woman's form disappearing. The illusion is performed with a transparency canvas covering the inside of the picture frame.

Brooklyn Strand Localizes Short Subject

Localizing film short subjects and the incidental prologues that may go with them, calls for thought and effort, as was indicated in the home town exploitation that the Brooklyn Strand theater got out of a travel scenic, "On Board the U. S. S. Idaho," in a recent performance.

Brooklyn having a great navy yard and being continual host to naval officers and sailors, gave opportunity for surrounding the film with local effects. Managing Director Hyman devised a prologue to introduce the subject and had prepared a highly artistic scenic drop showing the Brooklyn Bridge in hazy outline. Before this drop on the bridge of a ship stood Arthur Smith, basso, in the shore attire of a sailor, singing "The Sea Is the Life for Me." Inasmuch as the Brooklyn Strand is only a short distance from the big bridge all in the audience quickly assimilated the home touch idea and applauded the stroke.

That the film had been selected with the local touch idea foremost was revealed by the opening scenes.



Christmas Decorations by C. W. Diebel, manager of the Liberty theatre, Youngstown, O. Left—Rest-room. Right—Stage setting for a special prologue number



Lobby paintings for exploiting "Godless Men" by Frank Lacey, manager of the Majestic theatre, Portland, Ore. A special shadow box with eight lights produced a clever silhouette effect. The lobby was done in green trimmed with red and evergreen ropes were used. A 500 watt spot in blue on the waves of the painting and a baby spot on the skipper gave the canvas a very pretty effect

Hyman's New Year Specialty

Complete Details Concerning Last Week's Brooklyn Strand Overture Number

ONE of the best New Year's overtures that have been seen in this office is the one used by Managing Director Hyman to open the program on which Charles Ray "19 and Phyllis" was featured.

The overture was conceived expressly for the New Year's week program, and the diagrams give a pretty good idea of how it was put over at the Brooklyn Strand theatre.

On a stage that was half curtained, Hyman suspended a silver papered bell from the loft. In the bell was placed a 500-Watt lamp, together with a cardboard trap that worked on a spring. The trap was used to hold ten snow white pigeons which were released during the playing of the overture, by the simple process of pulling a string back stage.

While the Strand Symphony Orchestra was playing "Come All Ye Faithful," the bell was made to swing like a big pendulum. The effect was beautiful and won an enthusiastic round of applause.

Following is the key to the chart on this page:

F—FOOTLIGHTS. In red throughout.

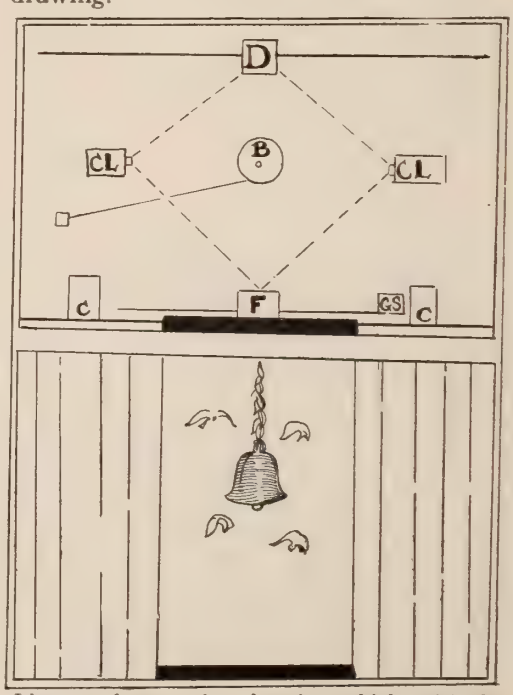
C—CURTAINS. Green plush curtains were half closed over stage.

D—DROP. A plain drop. Solid neutral blue in color.

B—BELL. A silver papered bell. Constructed of wood. Suspended from stage loft on rope. Run conduit for 500-Watt lamp in the inside of bell, on the rope. Place pigeons in bell and close cardboard trap after them. Fasten the trap in such a way that a quick jerk will bring the pigeons down and make them fly.

GS—GAUZE SCREEN. Run this screen across close to the footlights to prevent pigeons from flying over audience.

CL—CALCIUMS. Lamp on right stage to be in red. Left stage light in lemon. Frame this light so that the throw makes rainbow pattern on the neutral drop, as indicated by dotted lines on drawing.



Line cut from artists drawing which, with the accompanying text, will explain how Manager Edward L. Hyman of the Brooklyn staged his New Year's overture specialty

Glove City Showmen Exploit "Restless Sex"

The local advertising tie-up with the various stores in town is by no means a new stunt, but the one engineered by the Schine Brothers up in Gloversville, New York, for the three-day showing at their Hippodrome of "The Restless Sex," is unique in that the entire affair was encompassed into two days' work.

One feature of local interest was the fact that the date of showing also marked the fourth anniversary of the Hippodrome theatre, and incidentally the fourth year of the Schines' arrival into Gloversville theatricals.

The big stunt was the evening paper's spread. The Leader-Republican, always alert, scouted out and with the able help of Louis Schine, obtained two pages of advertising, making a double truck with the theatre ads totalling a page.

A unique sunt was the giving of readers to each advertiser on the double page, thus inducing many who were running additional ads through the run of the paper, to come in on the deal.

A double truck screamer, spreading over the two pages, reading "Schine Brothers Celebrate Fourth Anniversary Here With Week of Many Special Features in All Theatres," greeted the reader.

A special article, dealing in general with the theatres, covering over one and one-half columns, was prepared by Lewis Geffen, the Schine exploitation and publicity man. The regular readers, also consisting of more than a column, were spread on a third page.

Needless to say, every ad mentioned "The Restless Sex" in it. Some of them, prepared by Geffen, laid particular stress on the picture without injuring the effectiveness of the product listed.



"King of the Circus" lobby display by O. L. Meister, manager of the Whitehouse theatre, Milwaukee, prior to the opening of the first episode

Saengers Originate Two "Kiddie" Stunts

For the purpose of motion picture exhibiting the old adage about taking care of the pennies and the dollars will look out for themselves, might be humanized and paraphrased to read "interest the kiddies and the adults will turn out for the show." Appeals to the youngsters have often been made and just as often have resulted in crowded houses for the theatres using them.

The Saenger Amusement Co., New Orleans, have originated two "kiddie" stunts which have been used with great success all over the territory by exhibitors in connection with showing of "Dinty."

One of the novelties is in the shape of a throwaway. Across the top of the sheet is the question:

"Well, Well, Who Have We Here?"

Immediately, below the question is an apparently meaningless spread of 215 dots each one of them numbered. Instructions are given on the sheet to start at dot No. 1, draw a straight line to dot No. 2, and then to dot No. 3, and so on, until the 215th dot has been reached, when the lines drawn take the form of the face of Wesley Barry, grin, cap, and all, as he appears on the one sheet posters on "Dinty." At the bottom of the throwaways is the wording:

"If you have been careful not to miss any of the dots you'll have a nice cheerful smiling picture of Dinty. What? You don't know Dinty? Then you better get acquainted. He will be at ....." and then space for the name of the theatre and the date.

The proper tracing of the 215 dots is a pretty complicated task and usually as amusing to grown-ups as it is to the youngsters to whom the throwaways are distributed. It means that the circulars

Well, Well, Who Have We Here?



Here is the puzzle, Saenger's puzzle, for "Dinty" as explained in the accompanying story

are taken home and the family knows about the attraction.

The second novelty is a tie-up with local merchants in an award offering contest for the boy or girl under fourteen who has the most freckles. The judging takes place either in the theatre or privately, but the bestowal of the awards is always a public event on the stage and consequently a wide attention-attractor. The novelty of the freckles getting a person anything of value has appealed to a number of the newspapers in the southern territory as being interesting reading with the result that many of the contests have been accorded the best sort of publicity.

Some More Good Stuff on "Dinty"

Although there have been scores of novel and clever stunts to exploit "Dinty," great credit must be given Tom H. Boland, manager of the Empress theatre, Oklahoma City, Okla., for the keen showmanship that inspired him to so carefully work out the plans for a "Dinty Day" in connection with the showing of this feature.

By interesting the *Oklahoma News* in a plan whereby the newsboys of the city would be encouraged to increase the street sales of the paper, Mr. Boland secured the co-operation of practically "all newsboys, former newsboys and boys who wanted to be newsboys" so the announcement said.

As a result of Mr. Boland's planning, the great majority of newsboys selling papers on the streets of Oklahoma City wore bright red tags pinned to their coats. The tag was similar to that used by express companies and carried the following reading matter:

"Buy Your
NEWS
From Me.
I Want to Win a
DINTY DAY Prize
By Selling the Most *NEWS* Today.
See 'Dinty' at the Empress Theatre."

As a reward for the newsboys selling the greatest number of papers, the theatre and the paper agreed to give $5 in gold to the best seller, $3 to the second best seller and $2 to the third best seller.

Cutouts mounted as banners and a variety of posters enabled the newsboys to hold several parades boosting "Dinty" and create sufficient local excitement to cause pedestrians who hadn't known of the feature through other advertising methods to inform themselves.

Music and The Picture

Last Call for the Conference

Important Meetings in New York City Next Week—Opens January 24th —Important Film and Musical Interests Represented

By Charles D. Isaacson

WHEN these words are being read, the eve of the long-discussed Musical-Picture Conference will have arrived. And the delegates from the furthermost points will be enroute eastward and northward.

If you have pondered up to now, pack your grip and jump aboard a train to arrive in New York City Sunday evening about seven or Monday morning about eight. Telegraph at once to the Hotel Astor to get you a room somewhere and send a wire to the MOTION PICTURE NEWS music department, so that the newspapers and other publicity channels may be apprised of your coming—also so that we can look for you and shower all the courtesies upon you which will make your visit most pleasant and profitable.

If you come you will be among over a hundred important exhibitors, managers, owners of the biggest, the medium and the little theatres where music is, or is going to be a dominant factor in showmanship and better patronage.

If you come you will be amongst the foremost musicians of America—composers, artists, conductors, grand opera and symphonic men, who are lending their presence and intellects to this historic undertaking.

You will meet face to face with the men who have pioneered the musical idea in theatres—who have made their theatres, headquarters for music—who have used music to create the best patronage in their houses. You will meet the successful impresarios, conductors, composers—the men who are now known as *picture-music experts.*

You will exchange ideas with the publishers of music who are seeking to give the motion picture theatres what is best fitted to the needs of pictures—not only for the better fitting of themes to the pictures, but for special program novelties.

You will meet with the pioneers in film music instruments. You will see what is being done to better organs, pianos, player-pianos, orchestras.

You will come in contact with the great musical artist agencies who are planning routing schemes which will materially simplify and advance the idea of engaging high class singing, dancing and playing soloists and ensembles. You will be first among the likely candidates for preferred position with these agencies.

You will be taken "into the secrets" of the greatest minds in the new art. The big men from all parts of the country for the good of the cause are opening their treasury-chests and favoring forth their riches.

How the Capitol, Rivoli, Rialto, Criterion, Strand and other noted instances of music-pictures do their work will be illustrated, point by point. Not only will you see and hear the best examples of the ideal utilization of music and pictures but you will know why it is done, and it will be explained in the theatres by the directors themselves.

I conceive this phase of the conference to be almost beyond estimate in its value for the industry—and I have no praise broad and loud enough for the bravery and unselfishness which prompts the managers of the theatres which are being turned over for the purposes.

You will have the opportunity of inaugurating the first venture of the kind in history. You will become one of the founders of the Association of Musical and Motion Picture Futurists, which is to be definite channel through which these promising new possibilities can be realized. You will have a hand in settling for all time the music tax question. You will give voice to the growing demand for better cue sheets, special music scores for big feature pictures, consideration of the need for variable scores and cue sheets for varying sizes of theatres. You will make it possible to do more cordial business with *musical union;* to get musicians *more easily* and to get musicians who understand *picture needs.*

You will give impetus to music schools about to train musicians especially for pictures.

You will show the strength of the musical idea in pictures and youu will encourage those who have been afraid to inaugurate the policy in a large way.

THE AMAZING STRENGTH OF THE CONFERENCE

Although the Musical-Picture Conference was only mentioned *three months ago,* it has become the big idea of the year. Among exhibitors it is being watched, and will doubtless set the pace for musical standards as well as indicating pretty definite lines along which the exhibitor can afford to follow.

Producers have listened to what is being planned and the biggest will be at the meetings.

Of course the musical fraternity and art are both in the idea full strength.

The musical union is on the job.

But the most amazing thing of all is the way that the press of the United States has devoted big space to the conference plans. In New York City it is NEWS, and you know how rarely matters of this sort get in the news columns.

Not only are New York newspapers paying attention, *but cities and towns everywhere are devoting articles and articles to it.*

In fact, foreign countries are watching and it is not unlikely that a proposal will be presented to make next year's conference one of *international propositions.*

The periodicals in the allied fields are giving very liberal attention to the meetings.

Although the NEWS has been the original promoter of the affair, there is no reason why the other motion picture trade papers should not join along for the good of the cause.

The NEWS *wishes at this time to announce that the plan is too big to be merely a publication scheme! The* NEWS *will be happy to withdraw from the actual sponsoring of the Picture-Musical Association, as soon as it is well on its feet —although the* NEWS *gives its word that it will be at all times an enthusiastic supporter, lending the value of its space, its columns, its editors and its music department.*

Some of the Leading Lights to Be Present

It is almost an impossibility to single out the leaders among the noted authorities who have pledged their presence at the Motion Picture Musical Conference in New York City, January 24, 25 and 26. But among those who are to make addresses on live topics, lead discussions, present special exhibits, etc., the following ought to be mentioned.

Exhibitors

Barr, Maurice. He is the manager of the great New Orleans theatre of New Orleans, La. This is one of the chain controlled by the Saenger Amusement Company. Mr. Barr is, perhaps, the leading exponent of the fine music in connection with pictures in the Solid South.

(*Continued on page* 905)

NEWSY BRIEFS FROM CENTRAL FILM BELT

Chicago and the Mid-West

L. H. MASON, REPRESENTATIVE, 220 SO. STATE ST.

Paramount's advertising campaign for 1921 started off with a big shot Sunday, January 9, when a full page advertisement appeared in the *Herald-Examiner*. Several hundred theatres, booking Paramount pictures for the week, were listed in the ad which announced the attractions and policy of Paramount for the coming year. It is said Paramount's advertising appropriation for the new year has been made twice as large as last year's.

Watterson R. Rothacker is on another week-end trip to New York. Douglas D. Rothacker has returned from his vacation ten pounds heavier. Edward O. Blackburn went to Kansas City in connection with an industrial film, while J. W. Carnrick headed toward Dayton.

One of the most successful meetings of the Motion Picture Press Club held this year was held at the Stratford Hotel on January 7. After the business of eating was disposed of, Publicity Representative Roche of Paramount, was elected president of the club to serve for two years or until his successor is elected, vice Richard Robertson, who is shortly leaving for the Pacific Coast. Irving Mack was made secretary and the urbane Ralph T. Kettering was put in charge of publicity.

Harry Jones, son of Louie Jones, manager of the Randolph theatre, Chiczago, is the latest one of this family to enter the film business. While his uncle, Aaron Jones, could have landed him a job with Jones, Linick & Schaefer in some capacity, young Mr. Jones desired to start out without any pull and is now selling short features for Reelcraft Pictures of Chicago. It is reported that he is getting away to a good start and indications are that he will climb to the top.

George H. Moore, dean of Chicago moving picture theatre managers, celebrated the tenth anniversary of his appointment as manager of Jones, Linick & Schaefer Orpheum theatre on January 13. Mr. Moore started as assistant manager of this house on September 7, 1907, and continued in that capacity for four years until Aaron Jones put him in charge in January, 1911. Chicago then had less than a dozen picture houses and the Orpheum was the only moving picture house in the Loop. It seated eight hundred people and it was against all advice of friends and showmen that Jones, Linick & Schaefer build what was then considered such a mammoth sized theatre for pictures. Mr. Moore's connection with Jones, Linick & Schaefer goes back eighteen years or more to a time when he was a special policeman in penny arcades operated by this famous trio of showmen. His two sons, Walter and George, Jr., have followed in his footsteps and are engaged in the moving picture industry, Walter having been assistant manager at the Randolph since it was built, being recently transferred to the Orpheum to help his father, and George, Jr., after serving in the U. S. Marines has become connected with Celebrated Film Exchange as a salesman.

George L. Levey has resigned as secretary of the Famous Features Film Company of Indianapolis and has joined Celebrated Players feature department at Chicago. He will cover the South Side. Mr. Levey is well known to Chicago exhibitors. For three years he was with the Anti-Trust Company, of which C. R. Plough is manager. After that he was manager of Fox and up to two months ago was with Unity where he had been for the past three years.

Watterson R. Rothacker's proposal that Americanism films be shown in the steerage of immigrant ships won the instant approval of Chicago business men. Mr. Rothacker has received many assurances of support when it comes to putting the plan into effect. The editor of a national business magazine, which is published in Chicago, was one of the first to endorse the proposal. "Mr. Rothacker is right," said the editor. "It is all right to show the immigrants films while they are at Ellis Island and after they are admitted to the country, but the psychological time is while they are still on the high seas. The time to begin making them into desirable American citizens is before they set foot on American soil."

J. L. Friedman of Celebrated Players Film Corporation, Chicago, who was president of the Federated Film Exchanges of America, will attend the annual meeting of Federated, which is scheduled for February 8 at San Francisco. Special cars are taking care of members of Federated and their families and all members from territory east of Chicago will meet here on February 4 and journey together to the coast. Mr. Friedman states that anyone caring to join the party will be more than welcome and should get in touch with him at once.

C. R. Redlick, district representative of Special Pictures Corporation, and C. S. Smith, service manager of Celebrated, were busy last week moving all the prints and advertising accessories from Special's office to the Celebrated office, which are now releasing all the Special Comedies.

Two beautiful girls, one stationed at the entrance to the foyer and one in the balcony, garbed in bizarre but effective style, form one of the features recently installed at the Riviera. They act as head ushers, merely informing patrons as they enter to which aisle they should go for seats. The costuming is effective. Each girl is dressed in white palm beach trousers; a black velvet sack coat with flaring skirt, black velvet tam, with a white Eton collar, and black velvet tie. Each holds a small bamboo walking stick in her two hands, hanging at arm's length.

"Exhibitors with any showmen's instinct ought to do the best business of their histories this year," declared H. W. Willard, of Realart, after he looked over last week's reports from theatres in which he is interested. That seems to be the general sentiment of Chicago exhibitors, despite the fact that some of them had long faces the week after the holidays, evidently fearing that the holiday week business might continue. "Good pictures will get the business," said one exhibitor who declares that despite the ante-holiday falling off, his business shows an increase over the same period last year. Another who had just returned from Rockford declared that business there was limited in only to the seating capacity of the houses. "The only house in town that was not packed to the doors Wednesday night," he said, "was one that had a picture that had been doing almost capacity business for four days."

The Haymarket theatre in Chicago on Madison near Halstead street which has been a burlesque and vaudeville house for years, recently announced the policy of running high class pictures and vaudeville. The theatre had to be remodelled to insure good projection and fire protection, and the Exhibitors' Supply Company was called on to recommend the correct equipment. The Iron Clad Amusement Company, owner of the Haymarket, appreciating such advice purchased the complete equipment from the Exhibitors' Supply Company which included two Type-S. Simplex Projectors.

E. M. Saunders, sales manager of Metro, was a Chicago visitor this week, and while here conferred with Jack Graumon, local manager, in regard to 1921 sales plans. Abe Fisher, manager of Metro's Minneapolis office, also was in town.

Ed. Hurley, well known director and producer of pictures, is now making Chicago his headquarters and is considering tying up with one of the local film exchanges.

J. Maynard Keyes, of the A. A. A. A., announced in Chicago this week that three thousand motion picture actors in Los Angeles, members of three different local organizations, had associated themselves with the Actors' Equity Association.

H. M. Berman, general manager of Universal, spent two days in the Chicago offices this week.



George Arliss, as he appears in "The Devil," an Associated Exhibitors' picture released by Pathe

Jessen's Studio News by Wire

REALART

Three subjects will be put into production during the last week of January. Wanda Hawley will star in "Sweetie Peach" by Sophie Keer. Mary Miles Minter will begin work on "Jerry," the former stage success, starring Billie Burke. Joseph Henabery will direct the screen version with Mary Miles Minter in the stellar role. Bebe Daniels will start work in "Two Weeks With Pay."

ROBERTSON-COLE

Lewis Gasnier has finished production work on "Good Women" from the story written by C. Gardner Sullivan. Hamilton Revelle and Rosemary Theby have played the leading parts in this production.

The editing of "The Mistress of Shenstone," starring Pauline Frederick, has been completed. "Salvage" an original screen story written by Dann Whitcombe, will serve as Miss Frederick's next vehicle. Members of the supporting cast are now being selected. Henry King will continue as Miss Frederick's director in her new picture.

Colin Campbell is editing Sessue Hayakawa's picture "Black Roses."

Christy Cabanne is expected on the Coast shortly to begin a new subject for Robertson-Cole.

FOX

George Marshall has completed the direction of Tom Mix in "Hands Off." Mix is this week beginning the filming of "Wild Geese," which is a sequel to "Untamed," written by Max Brand. Lynn Reynolds will direct Tom Mix in "Wild Geese."

William Russell starts work this week on "Colorado Pluck," written by George Goodchild. James Hogan will direct.

Shirley Mason begins work this week on a new comedy drama under the direction of Howard Mitchell. The production is as yet untitled.

Buck Jones is starting work on his new subject, which bears the temporary title of "The End of the Trail." Bernard Durning is directing.

Eileen Percy is beginning "Tomboy," under the direction of Carl Harbaugh.

Clyde Cook has finished work on "The Jockey," which is classed as a Sunshine Special.

Three new comedy productions get under way this week with Harry Williams, Del Lord and Al St. John directing the subject.

LASKY

Thompson Buchanan takes up his new duties this week as supervising director with Frank E. Woods.

W. Somerset Maugham, the prominent English writer, arrived in Los Angeles last week.

C. B. DeMille has completed production work on "Anatol." The release title will be "Five Kisses."

William De Mille will start work next week on an original screen play written by Edward Knoblock.

George Melford has begun the production of "Money Master," with James Kirkwood and Alice Hollister in the leading roles. This production was adapted for the screen by Sir Gilbert Parker and George Melford from a story written by Parker.

Thomas Meighan is scheduled to begin work next week on "White and Unmarried," a Munsey magazine serial story. Tom Forman will be the director.

Roscoe Arbuckle will start work next week on "Three Miles Out," an original screen story written by Frank Condon. James Cruze will be the director.

Elinor Glyn's original screen story, "The Great Moment," has been selected as a stellar vehicle for Gloria Swanson. The continuity is now being written by Monte Katterjohn. Sam Woods will be the director. Work on this production is to begin in the near future.

FIRST NATIONAL

Sol Lesser left for Chicago on Friday of last week taking with him two sets of plans for the new First National theatre which has been proposed for Mercantile place on the site of the Broadway theatre between Fifth and Sixth streets, Los Angeles. The plans provide for a seating capacity of 4,000.

Carter DeHaven, Director Lloyd Ingram and Robert McGown are now editing and titling "The Girl in the Taxi."

Charles Ray has begun the production of Charles Hoyt's play, "The Midnight Bell."

The final scenes for "Stranger Than Fiction," starring Katherine McDonald, were taken this week. The supporting cast includes Wesley Barry, David Winter, James Dumont, Tom Maguire, Evelyn Burns and Harry O'Connor.

Louis Mayer gave a pre-review showing on Tuesday evening of this week of the John M. Stahl production "Sowing the Wind," which stars Anita Stewart, in the ballroom of the Hotel Alexandria, Los Angeles.

Irving Lesser has resumed the production of "Peck's Bad Boy" with Jackie Coogan, the child actor. Dorris May, Wheeler Oakman, Raymond Hatton (borrowed from Famous Players-Lasky), James Corrigan, Lillian Leighton, Charles Hatton and Gloria Woods appear in the cast. Sam Woods, the Lasky director, will produce this subject. Mr. Woods has been borrowed from the Lasky staff for the occasion.

UNIVERSAL

Eddie Lyons and Lee Moran are starting a series of two-reel satires this week. The first of this series is titled "Bootlegging," and it shows the art of fooling the Eighteenth Amendment.

Negotiations have just been completed for the purchase of two stellar vehicles, "Christmas Eve at Pilot Butte," a recent magazine story, has been purchased for Harry Carey, and "The Truant," a novel written by Azola Forester and Mann Page, has been bought for Frank Mayo.

Dorothy Devore, who was formerly with Christie Films, has been engaged as the leading woman for Frank Mayo in "Blood Brother to the Pines." Robert Thornby is directing this production. The cast includes Percy Challanger, Albert A. Lee, Charles Edler, Dix Sutherland and others.

The cast supporting Edith Roberts and Casson Ferguson in "Three at the Table," includes William Quinn, Joe Neary, August Phillips, Edith Stayard and others. William Worthington is the director. The story was written by Bennett Cohen and adaptation is by Wallace Clifton.

The cast supporting Gladys Walton in "The Bobbed Squab" includes Edward Hearn, Frederick Malatesta, Ruth Royce, Richard Norton, Helen Bruneau and Frank Norcross. Rollin Sturgeon, is directing the production.

Jack Ford is directing Harry Carey in "Everybody for Himself." Helen Ferguson is playing in the leading feminine role opposite Carey. The supporting cast includes Charles LeMoyne, J. Farrell McDonald, Joe Harris, and Lydia Tytis. The continuity is by George C. Hull.

Fred Granville has just returned from England where he directed Peggy Hyland for the Samuelson Film Company. He has been engaged by Universal to direct Eva Novak in "The Girl and the Goose." The original story is by Emma Bell Clifton, and the continuity by Dorris Schroeder.

Hoot Gibson is at present at work on his two-reel Western, entitled "Rarin' to go." Gibson is directing the picture as well as taking the leading part.



Edward Hemmer presents Margaret Beecher in "Sunshine Harbor"

Edward Laemmle is directing Jack Herrin and Louise Lorraine in "Tiger Trail."

A number of comedies are at present under way at the Universal studios. William Beaudine is directing Dorothea Wolbert in "A Search for Suitors." William Watson is filming "Leaping Rajahs and Dignified Lions" with Zip Monberg, Florence Lee and the Century lions taking prominent parts. Tom Buckingham is directing Harry Sweet in "Superstition." Fred Dischback is completing "The Dog Doctor."

GOLDWYN

Clarence Badger. Will Rodgers and their company are filming "An Unwilling Hero." The company will go to New Orleans to "shoot" exteriors for this O. Henry story.

Victor Schertzinger, Tom Moore and members of their company have returned from New York where scenes were made for "Made in Heaven."

Katherine Newlin Burt, who wrote "Snowblind" and "The Branding Iron," has arrived at the Culver City studios. Rita Weinmann and Alice Duerr Miller are expected to reach here shortly.

METRO

Arthur Ripley has been appointed as assistant to Bayard Veiller, chief of production. Ripley has been with Metro for three years in an editorial and advisory capacity.

May Allison, her director, Dallas Fitzgerald, and other members of the company, who are engaged in the filming of "Big Game," have gone to Truckee for a stay of one week. Snow scenes will be taken on the Truckee location.

Rudolph Valentino has been selected to play the role of Armand in Nazimova's production of "Camille." The cast supporting Nazimova also includes Rex Cheryman, Arthur Hoyt, Zeffie Tilbury and Ruth Miller.

A spectacular stunt was staged by Ora Carewe this week when she rode a horse off a twenty-five foot cliff into a pool of water, in the filming of a scene for "What's the Matter with Marriage?" The player sustained no injury.

VITAGRAPH

Elinor Fair has been assigned to the leading feminine role opposite Earl Williams in "Loot of the Night." Other members of the cast are Jack Carlisle, Jack Matheis, Mary Huntrees, Alfred Aldridge and William McCall. David Smith is the director.

William Duncan and Edith Johnston are making the last exterior scenes for their current serial, "Fighting Fate," at Balboa and Chatsworth Park.

Larry Semon is again at work after two weeks absence due to a wrenched back. He is now engaged on the final scenes for "The Hick."

Director Chester Bennett and Antonio Moreno are completing the editing of "Three Sevens."



Our Motto: All the News, If it's News, When it's News

The Christie Company is putting in a practice green at the Studio for the benefit of Charlie and Al Christie, Fred Porter, Scott Sidney, Pat Dowling, and all the other members of the organization. Yes, they have it bad.

H. H. Van Loan, in response to numerous inquiries from Bob Welsh and Geo. Gould, of ye home office, states he and his company are still here.

Maurice Tourneur is back from the East where he weathered the cold blasts.

Charlie Christie is planning a tour of the South where he will bask in the sunlight of Dallas, New Orleans and Atlanta. (Our idea of a hard winter.)

Vi Dana will be Madge Joy in "Home Stuff" and other characters are Robert, Ma, Pa, and Susan Deep.

Gareth Hughes has come back to our town.

Joe Engle has decreed a Metro star shall wear cotton hose—not for economy but realism.

J. N. Nulty was seen at the National Studio and again affirmed the fact that he was alive and not dead as reported during the recent World war.

Samuel Goldwyn is still in town.

Fred Quimby arrived in our midst Wednesday.

Jack Dempsey is also here.

Oscar Price is adding dignity to the lobby of the L. A. Athletic Club.

Ruth Roland took the "Rattler" for New York this week.

Pauline Stark duly chaperoned by her Mother left to see New York and incidentally to play "Salvation Nell."

The youngest reader of "Hokum" is Mary Jane Moran who was properly taught to read the best motion picture magazine by Papa and Mama Lee Moran.

Edward Cecil, Metro heavy, says it is possible for a mean man to be too mean.

Ruth Anne Baldwin has gone to the desert, not necessary to collect her thoughts, but she wants to spend half her time at writing and half her time at play.

Reg Barker did not get enough zero weather in Canada last month so he has since rumped his troupe to Bear Valley and Truckee.

Harry Meyers has been receiving so many congratulations on the "Connecticut Yankee" part that he scarcely has time to work.

Rollin Sturgeon's next play will have Florence Turner in it and it is the first time the two have been in the same company since years ago, when they both were with Vitagraph.

Tod Browning tells the story of a newsey who saw a title flashed on the screen, "The Mills of the Gods grind slow," who broke out with the statement—"Say, mister, that's all wrong, De Mills grinding slow." Everybody knows DeMille's a director and not a cameraman.

So Charlie Chaplin cantered away with a $500,000 check, eh! That is a sublime way to end a year, for it all happened on December 31st.

Anita Stewart will not be seen in "The Tornado," because they are going to change the title.

John M. Stahl is here from New York.

Dave Hartford, four Malamute dog teams, and players have gone into the wilds for "The Golden Snare."

Benj. B. Hampton has broken into print with an article entitled, "Too Much Sex Stuff in the Movies"—featured by Pictorial Review.

Colin Campbell is in prison for a few days for the making of necessary scenes for a coming Hawakaya picture.

Wallace Worsley while directing a New Year's reception was heard to remark, "This isn't a funeral, put the pep into it that you used to. Gather 'round the punch bowl." Who in this day remembers?

Mason Hopper is having trouble because children grow up while he is making scenes that require two weeks—putgrow the frame, as 'twere.

The public press has been giving a lot of space to the motion picture industry because Master Pictures proved to be an alleged poor investment for some people who bought jobs.

As previously stated the Editor of "Hokum" has called a conference (by mail) to dispose of the syndicate rights of this publication. To date we are considering protecting our readers by not giving our consent for the publication broadcast of these columns. However, a definite decision has not been reached and we would gladly receive suggestions from our many readers. If you wish to be exclusive do not permit this syndicate trust to take away your pleasure.

Bill Hart tells us he is on his last picture and then retirement, to which E. H. Allen adds, they will be able to make the Ghost walk several weeks to come.

Bill Duncan's cellar was robbed the other night.

Louis H. Thompson, who signs all mail as President of Special Pictures Corporation, was in Los Angeles from Hollywood this week.

King Vidor is putting on a movie contest with one of our local contemporaries and getting a lot of page publicity. King is trying to find another Mary Pickford, Doug, or Charlie Chaplin, or Charlie Ray. Whether he finds them or not makes no difference, because you have got to hand it to Ted Leberthom, he's getting the space.

Hunt Stromberg is going to New York to place a lot of advertising for Tom Ince. He is taking a trunk of publicity **matter.**

We hear a noise like Mark Larkin coming West again.

Oliver Morosco is original to say the least. He is going to build a Greenwich Village right here in Los Angeles, which brings up the question, will he move the "Black Cat" out or "Kelly's Place."

Chester Signs with Federated

Big Comedy Deal Is Announced by Federated Film

WHAT is said to be the largest comedy contract ever signed, has just been completed, on behalf of the C. L. Chester Productions, Inc., and the Federated Film Exchanges of America, Inc. Negotiations have been going on for over thirty days and have just been closed.

Mr. Chester, up to the present time, has only been making one two-reel comedy a month. The Federated will not only secure this comedy, but in addition, have contracted with the C. L. Chester Productions to take from them a two-reel comedy of the parlor type, of similar quality to the Chester Comedy. This comedy will be known as the "Federated Chester Special."

The Federated have also contracted for a single-reel comedy each week, which they state promises to be the highest grade single-reel parlor comedy ever offered to exhibitors.

In connection with this deal, J. L. Friedman, president of the Federated, states that he was very much elated over the contract that had just been entered into between the two organizations. Mr. Friedman stated, among other things, that in his opinion, it would stamp for all time the mark of success on the activities of the Federated.

"Both exhibitors and producers are fast learning that the Federated is not only the most logical film distributing organization in America, but, at the same time, has the most logical method of distributing," said Mr. Friedman. "The contract with Chester Corporation, following closely the contract with the Special Pictures Corporation, and the contract with Fitzpatrick & McElroy for their Ford Weeklies, is convincing proof that the largest producers recognize the splendid distributing facilities of the Federated, and by their selection of the Federated for their product, they pay testimonial to the most logical method of buying and distribution ever devised.

"The Chester Comedies are too well known to require any comment, and we believe it is a fair statement to make that when the Federated starts distribution of these comedies, they will be able to honestly say that they offer not only the greatest assortment of one and two-reel comedies on the market, but unquestionably the largest quantity and the best quality of one and two-reel comedies ever offered by any distributing organization in film history.

"While in general, other organizations, both in and out of the film industry, are making every effort to retrench, because of the shrinkage in their business, it must seem striking that the Federated is entering into contracts that involve such large sums.

"THE FIRST-BORN," starring Sessue Hayakawa, and being released as a Robertson-Cole super-special will have its premier showing at the Strand theatre, New York City, during the week of January 30, according to an announcement from Robertson-Cole.

The production is the first of a new series of Hayakawa pictures made under a recent contract with Robertson-Cole, whereby not more than four releases a year of a maximum power are being released. "The First Born" is based on a stage play by Francis Powers, produced in San Francisco by Fred Belasco.

MEN AND EVENTS IN THE FILM CENTRES

With "News" Correspondents

ITEMS OF THE EXCHANGES AND THEATRES

BALTIMORE

The flying start that D. W. Griffith's "Way Down East" got at the Lyceum theatre, Baltimore, received added impetus when Rev. Dr. De Witt M. Benham, pastor of Central Presbyterian Church, denounced it in the newspapers as being "shockingly indecent and unfit for any decent person to see." This was on the second day of the performance, and since that time the theatre has been virtually sold out in advance.

Immediately upon the firing of Dr. Benham's skyrocket came a controversy which filled two columns of the letter-box of the "Evening Sun," while the "News" devoted a half column of space to Dr. Benham's spoutings and the declarations of people who did not agree with him.

Among these latter, strange to say, was the Maryland State Board of Motion Picture Censors.

"We passed it, didn't we?" said the Board in reply to a question about its alleged immorality. "We don't allow shockingly immoral films to be shown. Our board is thought to be too drastic, if anything."

Members of the audiences who were questioned were not of the opinion that the film was either "shocking" or "immoral." A majority expressed the opinion that it was a "thing of art."

RICHMOND

Upon complaint from a Richmond lady who had viewed in Washington the Robertson-Cole production of "Kismet," with Otis Skinner, Mayor George Ainslie appointed Director of Public Safety William H. Myers, Director of Public Works Charles E. Bolling and the Rev. F. T. McFaden, D.D., as a committee to visit Jake Wells' Lyric theatre Monday afternoon and witness a private showing of the feature picture in order that the various scenes, especially the bathing view, may be passed upon before beginning the regular performances.

According to the report given the city's chief executive by the committee, there was found nothing objectionable, and the picture in general was highly praised. After the Annette Kellerman bathing pictures and many others of similar construction, the committee did not feel that any of the scenes should be cut out, and it was unanimous in its findings.

Later in the evening, Mayor Ainslie saw the picture and agreed with the report of the committee. One result of the announcement that the picture might be cut, as a result of a censoring committee's visit, was that the afternoon and night performances Monday played to capacity audiences, long lines waiting for admission throughout the evening.

SAN FRANCISCO

Police were called, sales of tickets stopped and ropes stretched across the sidewalk at the Strand theatre several times Sunday and even Monday afternoon, week of January 2, because of crowds anxious to see the Associated Producers' new release, "The Last of the Mohicans." M. W. Jackson, publicity director of the theatre has arranged some neat newspaper advertising for this production which seems to be drawing the crowds. All box office records at the house were broken Sunday, January 2, by the throngs which came to see the picture. Eddie Horton, famous organist and jazz piano player is doing some stunts at the organ and on the Strand's large Knabe piano.

House records for attendance were also broken Sunday at the Tivoli theatre where the "Peaceful Valley" is showing. Seven shows were packed to capacity with people clamoring for standing room. "It can never be beat," declared I. E. Phelps, manager of the theatre in commenting on "Peaceful Valley."

John D. Howard, for some time publicity director for the San Francisco Famous Players-Lasky exchange, has resigned and gone to Los Angeles where he has been installed as publicity director at Mack Sennett's Mission theatre. Mr. Howard was well known in San Francisco for some lively publicity and exploitation stunts.

The All Star Features Distributors in San Francisco under the management of E. R. Williams has purchased Conway Tearle, Rosemary Theby in "Whispering Devils." The exchange has also bought rights to the latest James Oliver Curwood release, "Kazan," and the new Billy West comedies ready for release. A series of Mary Miles Minter productions has also been taken on.

Business is humming, says H. J. Sheehan, manager of the San Francisco Fox exchange, and the business of the office has warranted hiring an additional booker, J. E. Smith, and another salesman, E. A. Langley, formerly of the Seattle territory. George Colladay, formerly of the Montana sales force, has been made manager of the sales staff at the San Francisco exchange. Lester Sturm, Seattle manager for the Fox company, is in San Francisco and Oakland for a few days visiting.

The San Francisco Pathe exchange men who were winners in that concern's recent "Pearsons Month" competition, have distributed twenty per cent of their awards to the employes of the exchange as a testimonial of the concentrated cooperation of all members of the exchange.

The distribution was made through envelopes hung on a Christmas tree in the exchange. W. W. Kofeldt, manager of the exchange, was presented with a handsome portfolio.

Edward Armstrong, Western division chief of Universal exchanges, has established permanent headquarters in San Francisco. Until now his headquarters have been in Denver, Colo. C. L. Theuerkauf, manager of the Los Angeles Universal exchange, is in San Francisco to confer with Mr. Armstrong for a few days.

Advance publicity on Universal's forthcoming release, "Outside the Law," will be undertaken next week by Ben Westland, director of publicity in the San Francisco exchange, through the key towns of Northern California. Westland has just returned from Los Angeles, where he arranged a campaign of publicity for that picture.

NORTHERN NEW YORK

Henry W. Kahn, Metro exchange manager in Buffalo, has been granted a two-months' leave of absence and will sail February 12 aboard the Ryndam for Holland. He will visit Paris, Berlin, where he has relatives and will make a tour of the Riveria. Someone from the home office will look after the local office during Mr. Kahn's absence. Mr. Kahn has resigned as chairman of the grievance committee of the Buffalo Exchange Managers' Association because of his trip abroad.

C. A. Taylor has taken over the New England rights on Captain Weigle's Chicago Tribune picture, "Ireland in Revolt," and has sent two representatives to cover the territory. They are E. F. Callahan, formerly manager of the Buffalo Special Pictures company branch and J. C. Parmelee, formerly with Nu-Art. Mr. Taylor may take over additional territory if the picture goes over big.

Hugh Rennie, First National manager in Buffalo; E. O. Hayes, city sales manager and Murray Hawkins and Mell Edwards, salesmen, have returned from the New York convention, filled with pep for the 1921 campaign. Mr. Edwards recently resigned from the Goldwyn staff to join First National, succeeding G. E. Dickmon, who has been engaged by Fred M. Zimmerman, as a Nu-Art salesman.

Ben Fitzer, who has an independent office in the Palace theatre building, journeyed to Syracuse last week to aid Emmett Cornell put over "Madonnas and Men," at the Eckel theatre. Mr. Fitzer promised Mr. Cornell that he would crack all box office records with this picture with the result that Mr. Cornell went right out and bought a new Marmon sedan a week in advance of the opening.

The Strand theatre in Ogdensburg has signed up for the Realart franchise, according to an announcement by Harry E. Lotz, Buffalo manager. The Tri-It and Masque theatres in Buffalo have also joined the Realart army. Mr. Lotz hopes to hit the 150 mark in the number of franchises in the district soon.

K. L. Eagon, formerly with the Independent Film Association in Chicago, has joined the Gardiner Pictures staff in the Warner building. He will be in charge of the Albany branch sales department. F. Williams, formerly with the Dooley exchange in Buffalo, has also been engaged by T. R. Gardiner. He will cover the smaller towns. "Ireland in Revolt," the Captain Weigle picture, is breaking all quick booking records. The lyric, Buffalo, has booked the picture for an eight-day run, commencing January 16. The Weiting Opera House in Syracuse and most of the key cities in the territory have been signed up. The Gardiner company will inaugurate a new franchise proposition the first week in February, under which exhibitors will get 13 big productions a year. Each will be sent out as a road show, with advance men and special exploitation equipment.

N. I. Filkins, manager of the Buffalo Merit exchange in the Palace theatre building, is in Albany "putting things in shape." During his absence General Manager George Stockton is looking after the Buffalo office.

Fred M. Zimmerman of Nu-Art announces that the Star theatre, Angola, N. Y., has booked the entire Nu-Art output. The Regent theatres in Elmira and Corning have signed up for the new Clara Kimball Young series. The Amusu theatre in Wayland, N. Y., has also booked the entire output. G. E. Dickmon, formerly with First National, is now representing Nu-Art in the Southern Tier.

Michael Shea of the Shea Amusement company, operating the Shea Hippodrome, Criterion, North Park and Court Street vaudeville houses in Buffalo, has been named Buffalo chairman of the motion picture committee which is co-operating with Herbert Hoover's European Relief council. Pictures showing conditions in Central Europe are to be shown at Shea's Hippodrome and the Strand at all shows until January 26.

C. R. Baird of the Baird Manufacturing company, manufacturer of parts for projection machines, visited Al Becker of the Becker Theatre Supply company last week. Mr. Becker has handled the company's products for a number of years. Mr. Becker has installed two Simplex machines in the Oriole theatre, Buffalo.

The exhibitors' fight with the Buffalo Express continues with both sides sitting tight. The Express, however, has eliminated the midweek notices usually given the theatres, cut down the Monday notices to a few lines and chopped the Tuesday reviews in the case of every house but the Teck, Majestic and Shea's vaudeville, to about five lines each. So thus far, the Express is ahead. The exhibitors on their part are continuing to give the paper the same amount of space in the daily issues, but are keeping the Sunday display down to one inch. The Central Park and Premier have dropped the Express. Others may soon do the same.

The Buffalo Evening News is now reviewing the downtown picture shows on Sunday evening and publishing the reviews on Monday, instead of Tuesday. Harold B. Franklin, managing director of Shea's Hippodrome, Criterion and North Park, has long advocated this move, pointing to the New York papers' policy in this respect.

Louise Fazenda visited Buffalo and Niagara Falls, Wednesday, December 29, and under the guidance of E. F. Callahan, Special Pictures manager in Buffalo, the little comedienne visited the principal theatres of the city.

The Buffalo Evening News and the Shea Amusement Company began the first issue of the News-Shea Review Sunday, January 2, with a film showing scenes of interest in and around Buffalo. The film will be a weekly proposition.

(*Continued on page* 881)

"WE NEVER DISAPPOINT"
TELEPHONE BRYANT 5576
CROMLOW FILM LABORATORIES
INCORPORATED
220 WEST 42ND STREET
NEW YORK
ALLAN A. LOWNES
GEN. MGR.

TERRITORIAL SALES AND PURCHASES

In the Independent Field

STATE RIGHT AND EXPORT NEWS AND VIEWS

"Women Men Love" in Cleveland Houses"

"Women Men Love," the first of a series of feature productions to be made by Bradley Feature Film Company, has been playing this week to big business at the Metropolitan and Strand theatres, the two premier houses of Cleveland, Ohio. The picture stars, William Desmond, who is supported by Marguerite Marsh, Martha Mansfield and Evan Burrows Fontaine. It was made by Samuel R. Bradley, of "House Without Children" fame, from the story by Charles T. and Frank Dazey.

Distribution will be made on the state right basis, with sales in charge of Syd. Rosenthal, formerly a district manager of exchanges and a Cleveland exchange man.

The second picture to be offered by the company is "Dangerous Toys," by Edmund Golding. It already has been completed. William Desmond, Margaret Clayton and Frank Losee are in the cast.

5 Western Star Dramas Are Completed

The first five Western Star Dramas, the series of which were recently announced for distribution on the independent market by Dominant Pictures Corporation, have been assembled, edited and titled, and are now available for release, according to a statement issued to the trade press this week by Jacques Kopfstein, general manager of the Dominant organization.

The first of the series is entitled, "The Call of the West," and features Art Accord, Edythe Sterling and Pete Morrison.

Jans Leaves for Pacific Coast

Herman Jans, president of Jans Pictures, Inc., has left for the Pacific Coast and the inter-mountain states in the interest of his picture, "Madonnas and Men." Mr. Jans expects to report further sales on this picture in the near future. He recently sold Minnesota, North and South Dakota, and Wisconsin to F. J. Cubberley, representing Ruben and Finklestein, of Minneapolis.

Peacock Productions Moves Headquarters

The executive offices of Peacock Productions, Inc., controlling branches in Dallas, Kansas City, St. Louis and Oklahoma City, have been transferred from Tulsa, Okla., to the Film Exchange Building, Kansas City, Mo.

C.B.C. Gets Color Picture

"Heidi," Prizma Dramatic Story, to Be Offered to Independents

"HEIDI," the dramatic story presented in colors, has been secured by the C. B. C. Film Sales Corporation of New York, who will offer it to state rights' buyers.

This Prizma picture, which was shown at the Capitol theatre during Christmas week, received much commendation and notice. Critics in the various newspapers and trade papers have unanimously declared that it is a picture that will set a standard for pictures in the future.

"'Heidi,' which features little Madge Evans, marks an epoch in motion picture production," writes one reviewer, "in that it is the first real indication that the black and white photography with its limited tintings is ultimately to be superseded by colors for dramatic subjects.

"For its first venture into the dramatic field, Prizma has selected the century old fairy story, 'Heidi,' with its locale laid in picturesque Switzerland. This seems a wise choice for the apparel of the various characters of the play, the beautiful exteriors selected and the backgrounds of flowers and red roofed Swiss buildings, permit the use of many of the photographic tints that show best and allow an opportunity of appealing to the senses, both from a dramatic standpoint and from the angle of beauty of shades and colors.

"Some very beautiful effects are achieved by the star and other players that lend naturalness to the images of the faces of the characters. Its exploitation possibilities, from the fact that it is the first picture to combine the dramatic and artistic so successfully, are great."

"The picture is a beautiful one which leads to the hope that there will be more to follow soon," says another critic.

"It is a rarely beautiful specimen of photo-dramatic art, replete with the simplicity and peace of a pastoral poem," states another reviewer.

Eckels Announces Changes

New Duties for Independent Film Officials; Sign for New Comedies

INDEPENDENT FILMS ASSOCIATION announces a change in the duties of its officials. Eddy Eckels, president, is turning over the reins of the business end of the association to Harry Rice, his newest acquisition. Mr. Rice will take full charge of the home office, located in Chicago, and all departments operated there as well as Midwest territory.

Mr. Eckels will make his headquarters in Los Angeles, where he will supervise all productions distributed by the Independent Films Association.

Mr. Eckels' activities on the Coast will consist of securing new units for independent distribution, supervision of production, also sales of the Western territory. Richard Robertson, director of publicity and advertising, will join Mr. Eckels in Los Angeles.

The Independent Films Association will establish a New York office with a representative there to handle the Eastern division and foreign sales, and the purchase of all accessories. Mr. Belford will remain in Chicago as salesmanager.

Independent Films Association also announces the securing of a contract to distribute Pinnacle Comedies, starring Max Roberts. The company has produced four two-reelers thus far, and upon resumption of production will work with a view of delivering one comedy every two weeks. The first four productions show the star in a different character in each picture. This unit replaces the Leo White Company on the Independent program.

The Independent Films Association is planning an extensive advertising and exploitation campaign for the Pinnacle Comedies along the line that has proven so successful to the Neal Hart productions.

The Pinnacle Company is headed by Samuel Klein, well known veteran of the motion picture business, and Julius Heinsius is vice president and treasurer. Contracts were signed in Chicago.

EVERYBODY KNOWS "The HALLROOM BOYS"

Kelwin to State-Right "Ireland To-Day"

"Ireland Today," the single reel being shown in connection with the photodramatic spectacle, "In the Days of Saint Patrick," will be sold on a state rights basis, according to an announcement from Winfield F. Kelley, president of the Kelwin Film Company, who is presenting the all-Irish program at the Lexington theatre for a three weeks' run. "Ireland Today" shows scenes of present day Erin and depicts the sufferings of the unhappy people as a result of the civil strife now existing. It is meeting with enthusiasm at the Lexington theatre.

Mr. Kelley instructed his office force during the week to dispatch night and special delivery letters to every state right buyer in the country offering the picture for sale on a reasonable and profitable basis. The pictures were taken exclusively for the Lexington theatre showing of "In the Days of Saint Patrick." World's rights on this single reeler are controlled by the Kelwin company.

Wm. Desmond Scores in Los Angeles Play

While Herman J. Garfield is launching the picture version of Dan Sully's "The Parish Priest" starring William Desmond, the new Oliver Morosco play, "Slippy McGee," is making its first appearance in Los Angeles with William Desmond the central figure on the stage. According to the California critics the new play, which is by Edward Rose, is proving to be a personal triumph for the popular picture star whose services were enlisted merely for the creation of the leading role. The work William Desmond is doing in the play is said to be the best he has ever done upon the stage which calls attention to the fact that Mr. Garfield is joined by several others in film circles in his opinion that the star's work in "The Parish Priest" is the greatest he has ever done upon the screen.

So much live interest is being shown in "The Parish Priest" by state rights buyers who are familiar with the popularity of the play as a stage offering in their territories that Mr. Garfield is seriously considering selling the production on a state rights basis, it is reported.

New Company Formed

Charles H. Rosenfeld announces the forming of the Tri-Star Pictures Company, in New York City. Associated with Mr. Rosenfeld will be Murray F. Beier.



Alexander Alt and Helen Howell, who are being starred in a series of two-reel comedies for Reelcraft

Free Ad. Material Furnished by Top Notch

The Top Notch Producing and Distributing Company of Cleveland, Ohio, who recently created a sensation with their nation-wide publicity campaign on their "Title Contests," giving away $7,800 in cash prizes direct to the public, now announce that all single sheet, three-colored posters and 11 x 14 photos of any number will be furnished on every release free of charge on each two-reel Top Notch Comedy. There will be no three or six sheets made up on this series, because the officers of the organization state that it is superfluous to have any other advertising matter on comedies, except photos and single sheets, owing to the fact that the feature productions draw more attention with their large displays, and it is seldom that theatre owners ask for large sheets for their comedy bookings.

Sheldon Picture Ready for Premiere

"Is a Mother to Blame?" a new drama from the pen of Andre Van Remoortal, with the scenario by R. A. Wagner, has just been completed and will be launched immediately. "Is a Mother to Blame?" was produced by A. L. Gilbert and staged by Roy Sheldon, with Walter R. Sheridan as assistant director.

Ennis on Sales Tour

Bert Ennis, member of the firm of S. & E. Enterprises, will leave New York this week for a visit to the important exchange centers of the United States in the interests of the various S. & E. productions, among which are included "It Might Happen to You," "Cowboy Jazz," and a series of seven two-reel Midget comedies which the S. & E. organization has recently acquired for state right distribution.

Among the exchange centers which will be visited are the following: Boston, Washington, Philadelphia, Pittsburgh, Buffalo, Toronto, Detroit, Cleveland, Chicago, Milwaukee, Minneapolis, Omaha, St. Louis, Kansas City, Denver, Seattle and Los Angeles.

Reelcraft Has New Series

To Distribute 26 Alt and Howell Comedies Starting Feb. 12

AS a part of its plan to establish Reelcraft as one of the leaders of the independent field in short subjects, and following the announcement of three new series of releases for the market during January, comes word of another two-reel comedy series to be released on February 12, by the Reelcraft Pictures Corporation.

The new series of comedies will feature Alexander Alt and Helen Howell. Alexander Alt and Helen Howell have teamed together for some time in vaudeville, and are well known to screen fans by their clever work in support of prominent screen stars. Alt is justly famous as a juvenile actor and portrayer of "boy" parts, while Miss Howell is equally well known as in ingenue.

Al Martin will direct the series. Martin is well known in the comedy producing field, having started his career as a writer of vehicles for a well known film comedian, later serving as a cutter and co-director with the star of his productions.

The supporting company has been selected with the intention of making a well balanced cast capable of producing a fast and clean comedy.

"Marked Women" is the title of the first release, and it bears out the promise of the producing company, that they can and will make good comedies. The Union Film Company is producing the series at their own studio in Sherman, California. There will be twenty-six comedies in the series, one to be released every other week.

Distribution will be through the Reelcraft and allied independent exchanges throughout the United States.

Guinan Series Is Started

Kremer Star Begins Production of First Picture; Ford Directing

WORK has already started on the series of eight western dramas in which Victor Kremer will present Texas Guinan. Miss Guinan having reached Los Angeles early this week where she at once went into consultation with Francis Ford who will direct the series.

The first picture to be released will be "The Girl Sheriff," from the pen of Eugenie Kremer, with the continuity by Winifred Dunn, and is built upon an actual incident of the great West, one of the chapters that has gone far toward making up the history of the country the other side of the Mississippi.

The role in this picture is said to particularly fit the dramatic personality of Miss Guinan and much is expected of it in the way of public endorsement.

Following "The Girl Sheriff" the other pictures will be "Red Head," "The School M'arm," "I Am the Woman" and "The Wild Flower of the Mountain Range." The titles of the remaining pictures will be announced shortly.

No expense will be spared in making this series, it is announced, and one of the most extensive advertising campaigns as yet undertaken has been planned.

The following territory for the series has already been sold; Greater New York and Northern New Jersey to the N. Y. Independent Masterfilm Co.; Eastern Pennsylvania and Southern New Jersey to the De Luxe Film Co., of Philadelphia; South Carolina, Tennessee, Alabama, Georgia and Florida to the Southern Film Co., of Atlanta, Ga.; Louisiana and Mississippi to the Southern Film Co., of New Orleans and Texas, Arkansas and Oklahoma to the Southern Film Co., of Dallas, Texas.

Bert Lubin Selects Title

"West of the Rio Grande" Chosen as Name by Novel Voting Test

FOLLOWING a selective voting test for the best title for his second release which had tentatively been entitled, "Crossed Trails," and in which test the leading independent exchangemen about the country had been supplied with ballots, Bert Lubin announced today that the winning title selected was "West of the Rio Grande," and under this name his second release will be placed on the independent market immediately.

As noted in last week's trade papers, a list of twelve suggested titles was sent about the country. Lubin reports that "West of the Rio Grande" was selected for first place in ninety per cent of the replies, and ran second in eight per cent.

"West of the Rio Grande," is a five-reel Western and a sequel to "Honeymoon Ranch," Lubin's first release. It is adapted from the story of the same name by Tex O'Reilly, the famous writer and soldier of fortune.

Allene Ray, declared winner of the 1920 Fame and Fortune Beauty Contest is co-starred in this production with Harry McLaughlin who also supported her in her first Lubin picture. Direction is by Robin H. Townley.



A scene from the second Jack Hoxie feature to be released by Arrow Film. The production has not as yet been titled and is now being made on the Coast

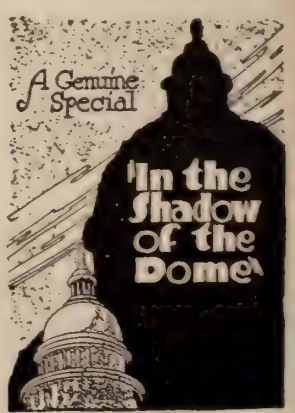
Arrow Representatives Sent on Road

In conformity with the announcement of the policy of the Arrow Film Corporation of increasing their organization in anticipation of an increased volume of business during the coming year, Arrow this week announces from the office of W. Ray Johnston, vice-president and general manager, that Thomas C. Curran and C. M. White, newly appointed special representatives, who have for the past week been attached to the New York office, have this week gone out to their respective territories. Mr. Curran will make his headquarters in Kansas City, while Mr. White has gone to Cleveland.

Before going to Kansas City, Mr. Curran will visit St. Louis, while Mr. White will take in Pittsburgh and Cincinnati while on his way to Cleveland.

Fox-Fischer Production Not for State Rights

Under a photograph from "In the Shadow of the Dome," which appeared in the January 15th issue of the Motion Picture News, the caption erroneously stated that the picture was for state right release. Fox-Fischer Productions, who own the picture, state that it will not be offered to the Independent field.



A David G. Fischer Production

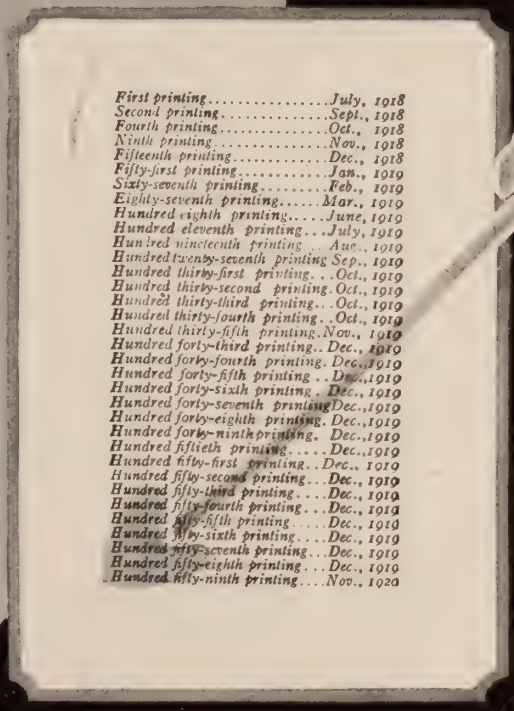
A YEAR AND A HALF AGO



The FLY LEAF *of*

THE FOUR HORSEMEN OF THE APOCALYPSE

indicated the book had reached 87 PRINTINGS or editions.



First printing	*July, 1918*
Second printing	*Sept., 1918*
Fourth printing	*Oct., 1918*
Ninth printing	*Nov., 1918*
Fifteenth printing	*Dec., 1918*
Fifty-first printing	*Jan., 1919*
Sixty-seventh printing	*Feb., 1919*
Eighty-seventh printing	*Mar., 1919*
Hundred eighth printing	*June, 1919*
Hundred eleventh printing	*July, 1919*
Hundred nineteenth printing	*Aug., 1919*
Hundred twenty-seventh printing	*Sep., 1919*
Hundred thirty-first printing	*Oct., 1919*
Hundred thirty-second printing	*Oct., 1919*
Hundred thirty-third printing	*Oct., 1919*
Hundred thirty-fourth printing	*Oct., 1919*
Hundred thirty-fifth printing	*Nov., 1919*
Hundred forty-third printing	*Dec., 1919*
Hundred forty-fourth printing	*Dec., 1919*
Hundred forty-fifth printing	*Dec., 1919*
Hundred forty-sixth printing	*Dec., 1919*
Hundred forty-seventh printing	*Dec., 1919*
Hundred forty-eighth printing	*Dec., 1919*
Hundred forty-ninth printing	*Dec., 1919*
Hundred fiftieth printing	*Dec., 1919*
Hundred fifty-first printing	*Dec., 1919*
Hundred fifty-second printing	*Dec., 1919*
Hundred fifty-third printing	*Dec., 1919*
Hundred fifty-fourth printing	*Dec., 1919*
Hundred fifty-fifth printing	*Dec., 1919*
Hundred fifty-sixth printing	*Dec., 1919*
Hundred fifty-seventh printing	*Dec., 1919*
Hundred fifty-eighth printing	*Dec., 1919*
Hundred fifty-ninth printing	*Nov., 1920*

A FEW DAYS AGO

the publishers, E.P. Dutton & Company, announced this world-masterpiece of fiction by Vicente Blasco Ibanez had achieved 156 printings. A printing is ordinarily 10,000 copies. Roughly then a million and a half people have bought the book. At least three have read every copy, which means FOUR *and a* HALF MILLION *readers.*

METRO PICTURES CORPORATION

MOONLIGHT and VENICE ROMANCE and GLAMOR

Under the searing flames of bitter hatred that rankled in Lady Kitty's breast against her husband's friends who had publicly ignored & slighted her, was a determination to prove that she was capable of humbling the proud members of the aristocracy





METRO ANNOUNCES

MAY ALLISON

in the superb dramatization of Mrs.
HUMPHREY WARD'S *novel*

THE MARRIAGE of WILLIAM ASHE

Adapted for the screen by RUTH ANN BALDWIN
from Margaret Mayo's play of Mrs. Ward's novel
Directed by EDWARD SLOMAN



METRO
PICTURES CORPORATION

Jury Imperial Pictures Ltd., Exclusive Distributors throughout Gt. Britain
Sir William Jury, Managing Dir.

WORTH DOLLARS and CENTS



The renown of the playwright, the skill and distinction of the players & superb excellence of the picture combine to make it a feature of unsurpassed Box-Office Power.

LUTHER REED'S

searchingly human photodrama

LURE OF YOUTH

Directed by

PHILIP E. ROSEN

METRO Pictures Corporation

JURY IMPERIAL PICTURES Ltd., *Exclusive Distributors throughout Gt. Britain. Sir Wm. Jury, Managing Dir.*



The executives of the newly-formed Salient Films, Inc., who are about to enter the independent feature production field. Left to right are J. Charles Davis, 2nd, secretary and supervising director; Frank W. Weeks, vice-president and treasurer; and Max F. C. Goosman, president

New Producing Company

Salient Films, New Company, to Make 10 Five-Reelers a Year

SALIENT FILMS, INC., a New York corporation, announces its entrance into the ranks of producers who will film their pictures in the East.

An announcement issued to the trade this week states that Salient Films has been organized for the purpose of producing a series of ten five-reel features during 1921 and that these pictures will be made in New York. The new firm is composed of Messrs. Max. F. C. Goosmann, Frank W. Weeks and J. Charles Davis, 2nd., respectively president, vice president-treasurer and secretary, the last named also being supervising director with full authority over all productions of the company.

Mr. Goosmann was for several years connected with the Famous Players-Lasky Corporation in an executive capacity, during which time he travelled all over the United States in the interests of his company. He resigned the position of office manager of the New York Exchange of Famous to assume the management of the New York Exchange of the Empire State Film Corporation.

F. W. Weeks, vice president and treasurer, is a new comer to the ranks of motion picture producers. Mr. Weeks has long been interested in photography and has patented several inventions pertaining to the motion picture end of the business. He will devote his entire time to the affairs of the Salient.

J. Charles Davis, 2nd, came to the motion pictures in 1912 from the ranks of the advertising men. He has devoted the intervening time to an exhaustive study of the business having been by turns scenario writer, assistant director, director, film editor, producer and exhibitor. He has devoted the last two years to the advertising and exploitation of pictures. He became director of advertising and publicity for the Arrow Film Corporation, which position he held until last week when he resigned to accept his present responsible one. He will have entire charge of the producing end of the business for Salient and states that work on their first picture will be started at once.

President Goosmann stated that it is the intention of Salient to produce good strong human interest stories, with a well chosen cast and to give them careful production with the best of direction and photography. It is the purpose of the company to make these pictures with a careful attention to cost, which will eliminate the vast sums of money so often wasted in making pictures. A carefully devised system of producing will be followed, which, it is claimed, will permit the turning out of a high grade product far below the usual cost but equal in every respect to the present standard of feature productions.

Farnum Feature Ready

"The Fighting Stangrer" is Announced as a Canyon Pictures Corp. Release

THE latest state right offering to be placed before the independent buyers of the country is Franklyn Farnum in "The Fighting Stranger." This production is the third of a series of six "eastern and western" dramas. The fact that it is a remarkable piece of work is attested by the unanimous words of commendation of all those buyers who have seen it, Canyon Pictures, who are releasing the picture, announce.

Franklyn Farnum, who has the reputation of being among the most strenuous and athletic of screen stars is said to outdo himself in "The Fighting Stranger." Wild riding, death defying leaps, tight rope walking across canyon mouths, are but a few of the stunts in which Mr. Farnum exhibits in the latest offering."

The story is an adaption of the novel "Danger," by William E. Wing.

Equity Feature Goes Big

"Whispering Devils" Scores on Ascher Circuit in Windy City

THIS week proved a banner week for the six-reel Equity state right feature, "Whispering Devils," starring Conway Tearle and Rosemary Theby, announces that company. A. M. Gollos, manager of the Gollos Enterprises of Chicago, who controls the distribution rights of this feature for Illinois and Indiana, communicated the news to the Equity Picture headquarters. He inaugurated his new year's business with the most successful run any of his features have yet had.

A short time ago Gollos purchased the distribution rights of "Whispering Devils" for his territory. A week later he screened this production for the Ascher Brothers circuit, the biggest of the West. Immediately Nate Ascher booked "Whispering Devils" for his entire circuit, beginning with the first of the year. Beginning with Ascher's Commercial theatre of Chicago, "Whispering Devils" moved about the Ascher circuit.

"Those who are familiar with the first-run situation in Chicago know that a picture must be exceptional to secure a full week booking at the Commercial theatre," Equity states, "'Whispering Devils' even excelled this mark. Up to the very last showing of the week the patrons who jammed the streets in order to crowd into the theatre, numbered into the hundreds, and it is only because of previous booking arrangements that 'Whispering Devils' was obliged to move from the Commercial to the Albany Park the following week. The story of the success of 'Whispering Devils' is by no means told, however, for it has the distinction of a simultaneous run at the Plaisance theatre, where Jack Miller, one of the most energetic showmen of the Middle West declared that the showing of 'Whispering Devils' constituted one of the greatest box-office triumphs in his memory."

Planning Kineto Release

Charles Urban Arranging for Distribution of Kineto Review

CHARLES URBAN will be ready to announce within a week or two the arrangements for distributing the Kineto Review on a national basis which takes in all of the United States and Canada. Thus this reel will take its place alongside of his Movie Chats, which have been in distribution for quite some time. That will mean two of the series of the Urban Popular Classics that will be available for motion picture exhibitors.

The Kineto Review has received a thorough testing out as to its drawing power in two high-class theatres. For weeks past it has occupied a prominent place in the programs of the Capitol theatre under S. L. Rothafel's direction in New York and in the Brooklyn Mark Strand theatre under the direction of Edward L. Hyman.

The subjects of the Kineto Reviews are as wide and inclusive as is subject matter for the camera. There is humor and the serious, beauty and study, all of the sciences, all of the arts, scenic and travel subjects of every land; pictudes of the customs and costumes of every people; pictures of work and play; industries, laboratories, military, naval and so on until every conceivable subject has been included.

This is possible because in Charles Urban's library of film there already exists 2,000,000 feet of film. Besides this, Mr. Urban is constantly receiving new negatives from all over the world, not only from his own staff of photographers but from free-lance photographers everywhere. He now has staff men all over Europe and Asia and from representatives in America there flows into his laboratories an unceasing supply of new subject matter.

Sales Manager Mintz Leaves Celebrated

M. J. Mintz, sales manager of Celebrated Players Film Corporation, has resigned to become general sales manager of the Synchronized Scenario Music Company of Chicago, assuming his new duties on January 3rd.

Mr. Mintz has had charge of the state rights department of Celebrated for the past ten months and has made a highly successful canvas of the Eastern and Western state rights field, selling "The Gumps" cartoon series, for which Celebrated Players hold the world rights.

In his new field of endeavor Mr. Mintz will have charge of sales for Synchronized Scenario Music Company, which is supplying complete musical settings for every feature.

Return Engagements for Equity's "Midchannel"

News has arrived to the Equity headquarters that the rum of "Midchannel," Equity's fourth Clara Kimball Young production, has already begun its career of return engagements.

JAWITZ PICTURES CORP.
729 7th AVENUE NEW YORK CITY
IN THE MARKET FOR HIGH CLASS INDEPENDENT PRODUCTIONS



Clara Kimball Young, whose latest picture, "Hush," is now being distributed by Equity Pictures Corp.

Unsell Company an Aid to Independents

The Eve Unsell Photoplay Staff, Inc., which last week made its debut in the trade, will supply a need that has been paramount with independent producing companies, states that company. Unless he wished to shoulder the expense of a scenario department that would mean an overhead of from three to five hundred dollars per week at the minimum, the independent producer had no way of getting the results necessary to the functioning of a successful unit.

The new organization claims to have solved this difficulty by combining into one, a staff of people who understand the angles of the production end, thereby giving the trade a scenario department that will compare with any of the larger companies.

Stills on Sunrise Picture Reach New York

The long awaited set of stills that go with the Sunrise release, "The Price of Silence," starring Peggy Hyland, arrived from California during the week at Sunrise Pictures Corporation, New York, and in the Baltimore exchange. The negatives for stills to this super-independent production had been lost.

The arrival of the stills means that great speed will be the password in the Sunrise office from now on, for the release of the picture and the press books were held up on this account. It is the purpose of the company to issue as novel and original a set of lobby displays and oil paintings for exploitation purposes.

J. F. Lyons Gives Trade a Double Surprise

John F. Lyons, one of the youngest pioneers in the motion picture industry, surprised his friends on December 18th by taking unto himself a wife, and at the same time resigning his position as manager of the Simplex Projection Rooms, at 220 West 42nd Street, to assume an important position with the First National Exhibitors, Inc.

"Hush" Scoring in Detroit

Clara Kimball Young Production Well Liked at Kunsky's Madison

SUCCESS greeted "Hush" the Clara Kimball Young production at the Madison theatre, in Detroit, according to Equity, who is state righting the picture. Two days before "Hush" opened, it was screened before Mr. Kunsky, owner of the Madison, who booked it for the coming week, and although Detroit was in the midst of a snow storm in the early part of the week, picture fans were not prevented from turning out to see the star.

It is estimated that 34,000 patrons saw the picture during the week. An artistic lobby display ornamented the interior of the large Madison lobby.

Mr. Kunsky declared to Herbert Weil, who controls the distribution of the Young features in the Michigan territory that, even considering the popularity of the star, the success of the picture was unexpectedly large.

An additional source of attraction states Equity, that explains the triumph of the fifth Young release, was the teaser-advertising prepared by the Equity staff in advance of the showing of the picture. This advertising campaign is based on repeated use of the phrase "Hush Money" to arouse suspense among the public as to the coming of the picture itself. The series of inexpensive newspaper insertions sent to public officials in strong and crisp language proved extremely effective in awakening general curiosity.

Frothingham's 1921 Plans

Independent Producer to Make Four Specials in Coming Year

ELABORATE production plans for 1921 are planned by J. L. Frothingham, who recently entered the ranks of independent special producers. During a recent trip to New York Mr. Frothingham signed a contract with the W. W. Hodkinson Corporation for a series of four specials all of which are to be directed by Edward Sloman, one of the best known directors in the business. The first of the specials will be a picturization of "The Other Woman" a novel by Norah Davis. The others will be announced later.

In the cast of "The Other Woman" are Helen Jerome Eddy, Jane Novak, Jerome Patrick, Joseph J. Dowling, and Frankie Lee, the boy of "The Miracle Man," William Conklin and Aggie Herring. Tony Gaudio, until recently with the Allan Dwan Company, has charge of the photography and David Howard is Director Sloman's right hand man.

Mr. Frothingham is no newcomer in photoplay production. For nearly three years he has been producing at the Brunton studio, of which he is a member of the board of directors. He produced several series of photoplays starring Bessie Barriscale. Early in the fall he entered into an arrangement with W. W. Hodkinson for the making of two specials in which Miss Barriscale appeared, the first of which "The Broken Gate" a picturization of Emerson Hough's novel of that title, was a December release. The other is an adaptation of a magazine story "The Living Child" by Mary Lerner, the film version of which has been named "The Red Horizon." Mr. Frothingham is regarded as one of the big independent producers of the coming year.

Dominant Gets Comedies

Company Acquires 12 "Newlywed Comedies" with Rosemary Theby

DOMINANT PICTURES CORPORATION announce this week the release of a series of twelve comedies, to be known as "The Newlywed Series," for distribution on the independent market. This is the gist of a statement issued to the trade press the early part of this week by Jacques Kopfstein, general manager of the Dominant Pictures Corporation.

"The Newlywed Series," patterned after the Mr. and Mrs. Sidney Drew Comedies which were so popular a few years ago, will find favor with every kind of an audience, according to Mr. Kopfstein. In this respect, the comedies have been produced with the necessary amount of burlesque to make its appeal to followers of slapstick comedy apparent, and with an equal amount of refined humor to season its appeal to an entirely different audience.

Rosemary Theby, who scored such a sensational triumph in Robertson-Cole's "Kismet," is the star of the new series of comedies.

GREATEST SINGLE REEL IN FILMLAND
'Screen Snapshots'

Western Star Planning Enlarged Production

Western Star Productions announces that after the completion of its present contract for twelve William Fairbanks productions it intends producing a complete program for the independent market consisting of twenty-six features and twenty-six two-reel comedies per year.

These features will be distributed to the exchanges on the same lines that they are now distributing William Fairbanks Productions.

The following is a list of the exchanges handling present releases: Samuel Spitzer, Chicago, Ill.; Tri-State Film Exchange, Minneapolis, Minn.; Spitzer & Ellman, Indianapolis, Ind.; All-Star Features, Dist., San Francisco, Cal.; Specialty Film Corporation, Dallas, Texas; Super-Film Attractions, Washington, D. C.; Quality Film Corporation, Pittsburgh, Pa.; Pioneer Film Co., New York, N. Y.; Sterling Film Corporation, Omaha, Neb.; Big Feature Rights Corporation, Louisville, Ky.; Richards & Flynn Film Co., Kansas City, Mo.; Detroit Film Co., Detroit, Mich.; Central Film Service, St. Louis, Mo.; Savini Films, Atlanta, Ga.; Twentieth Century Film Co., Inc., Philadelphia, Pa.; H. G. Till, New Orleans, La.

W. E. Shallenberger on Chicago Trip

W. E. Shallenberger, president of the Arrow Film Corporation, left for Chicago Saturday on a special mission of great importance, it is announced by Arrow.

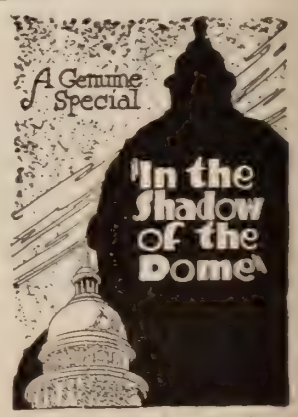
No details of the object of Mr. Shallenberger's visit could be obtained, but it is stated that his trip was in the interests of a very important deal which had been tending for some time, announcement of which would be made upon his return to New York.

First Drascena Picture Nears Completion

The first subject of Drascena Productions, recently formed in Los Angeles, is nearing completion, and the company promises to make their initial announcement shortly.

Charles M. Conant is president, Aeundell P. Watts, secretary; H. C. Matthews, director; Elsie Albert and Hal Stephens, scenario writers, and Stuart Featherstonhaugh, cameraman.

The production was carried on at the Boyle Heights studio in Los Angeles.



A David G. Fischer Production



Scenes from "The Fighting Stranger," third of the Franklyn Farnum series being state righted by Canyon Pictures Corp.

Iaurice Nathan Leaves Fox Organization

Maurice Nathan who, up to last eek was associated with William ox, has left that organization and making his headquarters with the w publicity firm of Cook & Shay. During the past eighteen months, r. Nathan with his battery of meras, has been doing practically l the Fox photographic publicity ork here in the East.

It is understood that Mr. Nathan ill for the present, do some spe- al publicity work for Cook & ay while he is developing a new ocess for the improvement of udio "stills."

Florida as Producing Center

Garsson Describes His New Plant in Jacksonville

FOLLOWING the completion of negotiations for turning Camp Johnston, at Jacksonville, into a new gigantic motion-picture city, to be called Fine Arts City, comprising 700 acres of ground, Murray W. Garsson, president of Fine Arts Pictures, Inc., has returned to New York highly enthusiastic over the successful termination of the plans making Jacksonville one of the big producing centres in the motion picture industry.

"Not only will Fine Arts be interesting as a producing center, 27 hours' ride from New York," said Mr. Garsson, "but it will be an inspiring locale. Architecturally, it will stand out in vivid relief as a gem among motion picture centers. One of the ablest architects in Jacksonville has devoted weeks of study to supervising the designing of the plans for the studios where Fine Arts will make specials and program features.

"A big factor, too, from the monetary viewpoint, is railroad fare. It takes a little over one day or 27 hours to get to Jacksonville from New York. It takes 4½ days or over 108 hours to get to Los Angeles from New York. The railroad fare to Jacksonville is $39.46. That to Los Angeles is $120.59. A difference of $81.13. Quite a considerable sum, when it is necessary to make such a trip several times a year. Aside from money, what a time saver!

"And the time saving is not money wasting, either. Climatic conditions in Jacksonville are excellent; the big electric light plants of the city is ready with the necessary electric facilities; scenery is there that has never been photographed, and not to be equaled anywhere else in the world."

Fine Arts City will boast other novel and splendidly efficient caracteristics. This site embraces a much larger area than any other motion picture center. Each producing company will be given the use of a complete section entirely separate from every other studio; this unit plan of building studios is expected to appeal strongly to producers. Mr. Garsson said that he expects to place orders for equipment and to award building contracts upon his return to Jacksonville, which will probably be in the course of several days.

Motion picture producers who come to Jacksonville to locate will meet with square treatment. The motion picture committee of the Chamber of Commerce and the City Council of that city have pledged their co-operation. Likewise the local newspapers. These have pledged themselves to expose mercilessly any one who profiteers in connection with the industry. Similar pledges have been given by the Retail Dealers' Associations and the Jacksonville Real Estate Board.

W. R. Carter, chairman of the committee, in a recent statement, declared the committee will remain an active body, and that it will work constantly to prevent any mistreatment of motion picture people. Sincere and steadfast co-operation and all motion picture producing facilities are tendered to producers by Jacksonville's business men and municipal executives.

Following the announcement that came on January 1st that Fine Arts Pictures, Inc., would build and operate Fine Arts City of Jacksonville, scores of letters and telegrams came to the local Chamber of Commerce, the Motion Picture Committee, and to Mr. Garsson from producers seeking detailed information concerning Fine Arts City, its new and efficient method of "unit plan of building studios," and other matters of interest.

In connection with its motion picture activities and for the convenience of producers, the Jacksonville Chamber of Commerce is compiling a complete photographic record of thousands of locations available in the immediate vicinity of Fine Arts City, which is seven and one-half miles from the center of Jacksonville, situated near a brick paved highway and electric line conveyances. Experienced motion picture photographers have been engaged in this work for several weeks and are assembling a photographic library that is expected to be of incalculable assistance to producers and directors. Anticipating the inquiries about light and time in taking these pictures, each picture will have a time and a light record and will be indexed. This service will be established for use of motion picture people.

The Following Sales Are Reported on the Independent Market

Star Ranch Westerns (C. B. C. Film Sales) to Unity Photoplays, Inc., of Chicago, for Northern Illinois and Indiana.

"My Enemy's Daughter" (Candler Pictures Corp.) to Popular Film Exchange of Boston, Mass., for New England States.

"Twinkle, Twinkle, Little Star" (Wholesome Film Co.) to Kaufman Specials, of Memphis, Tenn., for Tennessee and Kentucky.

"Cinderella" (Wholesome Film Co.) to Kaufman Specials, for Tennessee and Kentucky.

"Little Red Riding Hood". (Wholesome Film Co.) to Kaufman Specials for Tennessee and Kentucky.

"The Holy Night" (Commonwealth Pictures Co.) to Kaufman Specials for Tennessee and Kentucky.

Sport Pictorials (Arrow Film Co.) to Special Features Co., of Knoxville, Tenn., for Tennessee, Alabama, Georgia, Florida, North and South Carolina.

Top Notch Comedies to Special Features Co., of Knoxville, for Tennessee, Alabama, Georgia, Florida, North and South Carolina.

Western Star Dramas (Dominant Pictures) to Special Features Co., of Knoxville, for Tennessee, Alabama, Georgia, Florida, North and South Carolina.

Mack Swain two-reel comedies to All Star Features Distributors, Inc., for California, Arizona, Nevada and Hawaiian Islands.

"The Western Adventurer" to All Star Features Distributors, Inc., for California, Arizona, Nevada, and Hawaiian Islands.

Two-reel Frazee Comedies to All Star Features Distributors, Inc., for California, Arizona, Nevada, and Hawaiian Islands.

"Cowboy Jazz" (S. and E. Enterprises) to L. C. Baxley Attractions, of Dallas, Texas, for Texas, Oklahoma, and Arkansas.

"Cowboy Jazz" to Maurice Less Attractions, of Terre Haute, Ind., for Indiana.

"It Might Happen to You" (S. and E. Enterprises) to L. C. Baxley Attractions, of Dallas, Texas, for Texas, Oklahoma, and Arkansas.

ADVANCE VIEWS OF COMING ATTRACTION

Live News From Producers

WHAT THE MAKERS SAY ABOUT PICTURES

ASSOCIATED FIRST NATIONAL PICTURES, Inc., announced this week the launching of a new house organ, First National Franchise, to serve as a connecting link between the more than three thousand exhibitor members of the organization.

The first issue of the publication, whose page size will be the same as the standardized trade papers, was scheduled to be put on the presses January 11, dated January 15 The paper is to be circulated monthly, and subsequent issues are to be off the press one week prior to their date of issue.

In announcing the new house organ, First National emphasizes the statement that First National Franchise is to be a service additional to the publicity department, several pages being devoted to the interchange of publicity ideas and exploitation stunts which have proved valuable in different sections of the country in presenting First National attractions.

Lee S. Ferguson, who joined First National December 1, 1920, has been named as editor of First National Franchise.



Ensemble scene from "Out of the Chorus," Alice Brady's latest picture for the Realart program

MORE than three hundred double exposures, a record number in the production of any motion picture, were made in "A Message from Mars," declares a statement from the Metro headquarters. The fantastic order of the theme made necessary the employment of some trick photography that would render it convincing. But after consultation with Bert Lytell, the star, Maxwell Karger, who is personally directing the picture, decided that the double exposure would need to be employed in order to present the Martian messenger, an important character in the story, in a transparent form.

Blaisdell Again an Editor

Resigns From Stoll Film to Become Publisher of a New Film Magazine

GEORGE BLAISDELL, director of advertising of the Stoll Film Corporation of America, has resigned from that post, the resignation having become effective January 8. He becomes editor and publisher of *The Screen*, a new non-theatrical film magazine, according to an announcement just made. Mr. Blaisdell was formerly editor of the *Moving Picture World* for two years.



George Blaisdell

Mr. Blaisdell is already at work in his new activity, which is a weekly publication devoted to the interests of non-theatrical pictures, such as those produced for industry, schools, churches and social organizations like the Y. M. C. A. He will have the assistance and co-operation of an advisory editorial board consisting of men prominent in big business, educational and church affairs. The project has, from its inception, received the heartiest encouragement from men in the non-theatrical motion picture field.

The Screen will be the only weekly of its kind. The first issue of the paper is expected early in March.

Mr. Blaisdell went with the Stoll company as director of advertising when it opened offices in this city three months ago. His achievements there have attracted widely favorable notice. The association has been most happy, he declares, and the severance of his connection has been taken with real regret. That the feeling is mutual on the part of the officials of the Stoll company is attested by General Manager Ralph Proctor.

Exhibitor Celebrates Tenth Anniversary

Gus Peterson of the Strawn Opera House and the Cozy Corner theatre, of Strawn, Texas, recently celebrated his tenth anniversary as a 100% Universal exhibitor. He was the recipient of congratulatory letters and telegrams from officials of the Consolidated Film Company, which distributes Universal pictures in the Southwest, and from officials of the Universal home office in New York.

Author Pays Tribute to Vitagraph Adaptation

E. W. Hornung, author of "Dead Men Tell No Tales," which Vitagraph made into one of the most successful screen productions, recently saw the picture in London. The author of "Raffles" and other widely read stories, paid Vitagraph the compliment of declaring that "Dead Men Tell No Tales" was the first of any of his stories adapted to the screen, and there have been many of them, where he could recognize his own work, as a motion picture.

Ritchey Posters Are Selected by Artists

An array of unusual posters are in preparation for the Roy Sheldon special production, "Is a Mother to Blame?" The question of posters for this picture was submitted to a group of Greenwich Village artists, who at the request of Modre Kovska, an artist and also a member of the Roy Sheldon cast, appeared in several of the Greenwich Village scenes in "Is a Mother to Blame?" These artists conferred on the selection of the posters to be used to advertise the production. Color sketches were prepared and submitted to the judges, and three of the water-colors selected for reproduction by the lithographers were from brushes of staff artists of the Ritchey Lithograph Company. These include a one, three and six-sheet, all of which are declared to be striking illustrations of the very latest developments in poster art.

International Arranges New Poster Designs

International News has arranged for an increased selection of one-sheet posters for lobby and other display. Hitherto, the International News has been heralded by one standard form poster.

Three artistic and colorful designs have been added. One is bordered by clusters of flags of various nations, to indicate the world-wide scope of International News. Another is bordered by designs indicative of wireless stations and radio-news, while the third has scroll moving picture film and camera decoration as a frame for the current news synopsis.

Robertson-Cole Announces First Four Releases for 1921

Hayakawa, Frederick, Max Linder Vehicles and Cabanne Feature on List

ROBERTSON-COLE makes public the specifications of its first four attractions of the new year. "Close inspection of each will prove it to be designed primarily for the purpose of enabling the exhibitor to please his public and increase his earnings," declares Robertson-Cole.

These first four productions are "The First Born," starring Sessue Hayakawa; "The Mistress of Shenstone," starring Pauline Fredrick; "Seven Years Bad Luck" with Max Linder; and "What's A Wife Worth?" directed by William Christy Cabanne.

In the statement from the Robertson-Cole headquarters, these four pictures are described to be especially representative of the entertainment quality which Robertson-Cole insists must characterize its every release."

"Ever since its beginning Robertson-Cole has been working steadily toward an ideal, which is the release of subjects so powerful artistically, dramatically and commercially as to give the exhibitor a maximum return," continues the Robertson-Cole statement. "Many special and super-special productions were released last year, culminating in the presentation of 'Kismet,' the great picture which stars Otis Skinner, and which, by its record-breaking national achievements, has become the box office sensation of the trade.

"Now Robertson-Cole brings the promise that the accomplishments of 'Kismet' are to be continued, even improved upon, by the results which exhibitors will obtain with its first 'Big Four' of the year 1921. These all are pictures greater than anything of their kind released last year, and productions bound by their stars, directors, stories, and general dramatic qualities to win even higher niches in public favor than other pictures to which Robertson-Cole put its name last year.

"Each was made under the conditions which the distributors have emphasized for so many months in the past, that is, with the maximum of time, care and money devoted to their production, and with always in the foreground the needs of the exhibitor and an all-important realization that the only success which can be a complete one is that in which the interest of the exhibitor are as carefully weighed as are those of the producer.

"Robertson-Cole knows that the box office test of these 'Big Four' will prove them to have been made on the theory that the interests of the exhibitor, producer and distributor are identical, the supreme need of all three being to give the public the best.

"Almost ready for release is the first of the four which is 'The First Born,' starring Sessue Hayakawa. This picture is the first made by Hayakawa under a new contract with Robertson-Cole which provides for the building of not more than four productions a year upon each of which is to be lavished greater time, care and money than ever before.

"The story of 'The First Born' begins on the picturesque banks of the Hoang-Ho river in China and weaves its way through the old Chinatown that San Francisco knew before the earthquake. Hayakawa in his role of Chan Wang, the boatman of the Hoang-Ho, wins the love of Loey Tsing, fairest flower of his village, only to lose her when a slave agent buys her from her father and takes her to San Francisco.

"Chang Wang follows his love but does not find her immediately. He meets another girl and marries. Chan Toy, the first born, arrives and in the child he centers all the love that he held for Loey Tsing. In the boy he can see only the image of Loey Tsing. Man Low Yek has purchased Loey Tsing. Her heart and spirit are broken. Chang Wang finds her. He still loves her and she him. Man Low Yek discovers and through his influence and wealth succeeds in getting Chan Wang's wife and the first born Chan Toy, into his clutches. He causes the death of both. Chan Wang revenges their deaths and returns to the Hoang-Ho with Loey Tsing.

"The second of the 'First Four' for this year is 'Seven Years Bad Luck' in which Max Linder, famous screen comedian comes back to a long-waiting public. It is a five-reel super-comedy in which one wave of uproarious fun follows another so closely that there is scarcely a breathing space between. Mr. Linder wrote, directed and acts the leading role in this most humorous production which has many backgrounds, a very large company of supporting actors, including many pretty girls, and which consists of an amazing series of ludicrous situations.

"The story of 'Seven Years Bad Luck' is drawn from one of those simple humanly-fascinating facts which form the basis for most amusing comedies. Superstition in general, and that particular precept which says that if one breaks a mirror he shall suffer ill fortune for the ensuing seven years is the basic idea. Max, who plays the leading role of "Max," himself, has the bad

(*Continued on page* 864)



First view of some of Robertson Cole's forthcoming features. Top—"What's a Life Worth," a William Christy Cabanne production. Left—Ruth Renick in "What's a Life Worth?" Centre—Pauline Frederick in "The Mistress of Shenston." Right—Max Linder in "Seven Years' Bad Luck"

Robertson Cole's Four

(*Continued from page* 863)

luck to smash a big cheval glass. The jinx starts after him.

"Through the most novel and unique scenes this theme is developed in a manner that would convulse the Sphinx itself. From the moment the comedy begins to unfold itself, when Linder is seen as the host of his last bachelor party through the incidents which lead to the breaking of the glass, the many screamingly funny things that befall him after this, to the final fadeout, which by the way contains a surprise finish calculated to keep an audience talking and laughing for many moons, there is not one dull or uninteresting situation.

"In the supporting cast with Mr. Linder appear such well-known screen players as Thelma Percy, sister of Eileen Percy, Alta Allen, Harry Mann, to say nothing of Joe Martin, popular "monk" actor, who gets more than one laugh by his funny antics.

"The third of the first "Big Four' is 'The Mistress of Shenstone,' a Robertson-Cole-super special which is the second of Miss Frederick's new productions for Robertson-Cole. It is for early release, and is expected to make an even deeper impression on the industry than did 'A Slave of Vanity' her first picture.

"'The Mistress of Shenstone' was adapted for the screen from Florence L. Barclay's popular novel and sets forth in telling manner the inner emotions of a woman of noble character who is mentally persecuted to the stage of last endurance. As the wife of an English nobleman, Miss Frederick is a young woman, free from care whose heart and soul are wrapped in the beauties of life, until that happiness is torn from her by an accident that causes her husband's death.

"Plunged into the shifting quicksands of fate she later meets and falls in love with a man, only to find after promising to become his wife, that he was the man whose error had caused her husband's death. Thus trapped between the new love that has come into her life and the feeling that she must avenge the death of her husband, she is brought face to face with a problem that furnishes exceptional opportunity for displaying the marvelous histrionic ability with which she is so peculiarly gifted. Miss Frederick takes advantage of every opportunity afforded her as Lady Ingleby and carries each situation to a higher pinnacle of dramatic portraiture than she has ever reached during her brilliant past.

"Throughout the entire production Miss Frederick invests it with her personality and paints vividly a picture of a fine character battling for happiness in a manner that touches the heartstrings and awakens the sympathies for the woman who struggles so hard to do the thing that is best for all concerned.

"It is confidently predicted that William Christie Cabanne will win greater fame through 'What's A Wife Worth,' which is the last of the first 'Big Four' for 1921 than he did through 'the Stealers' which has proved such a wonderful box office picture. As usual Mr. Cabanne has taken a most interesting human question and given it a most potent production.

(*Concluded in last column*)

A Fast Moving Melodrama

Avers Vitagraph of New Antonio Moreno Vehicle, "Three Sevens"

AS a screen vehicle for Antonio Moreno, "Three Sevens," Perley Poore Sheehan's famous novel, has worked out into a fast moving melodrama, declares a statement from Vitagraph's headquarters, and the first view of the picture just completed at the Western Vitagraph studios is reported to reveal a feature beyond the greatest expectations. The production is now being edited and titled.

To Chester Bennett, one of the best known of the younger directors, goes much of the credit for making Moreno's feature production a meritorious performance. Bennett's series of six pictures with Earle Williams established him as a director of skill and his picturization of this new story gives the screen something out of the ordinary, it is declared. Both star and director are declared to have done their utmost to make this picture exceptionally good.

"Three Sevens" is described to be a psychological melodrama—with a good theme, a strong moral and an absorbing entertaining plot. Two young actresses, each well known as a leading woman in pictures, are seen opposite the star. They are Jean Calhoun and Beatrice Burnham. Emmett King, De Witt C. Jennings, Bull Montana, Edwin J. Brady, Hector V. Sarno, Bobby Mack, Starke Patterson, Jeffery Webb and others of equal prominence complete the cast.

"Three Sevens" includes many spectacular sequences. Governor Campbell, of Arizona, kindly gave the company every privilege at the State prison at Florence. Three hundred convicts were liberated in an escape scene and permitted a mile outside the prison, declares the Vitagraph statement.

New Producer Enters Field

Metropolis Productions, Inc., Are to Make Short Subjects on Coast

THE film industry has a new producing organization just formed under the name of Metropolis Productions, Inc., which was incorporated under the laws of the State of California for $200,000. The officers of the company have been announced as H. S. Somson, president and manager of productions; Joseph Mertz, vice president, and Albert J. Guenther, secretary and treasurer. Mr. Somson has been connected with the film world for over ten years, recently having been manager of the Peerless Film Service, of San Francisco, before leaving for France.

The board of directors have outlined the policy of producing one one-reel comedy each week and two a month of two-reel length—all to be situation type—and six to eight super features per year. Preparations are now under way for the starting of their first big feature, which will be picturized from the English stage success, "Molly be Careful." This production will be under the personal supervision of Mr. Somson and directed by Wilson Welch, who is well known to the profession, having recently been connected with Famous Players-Lasky Corporation, and later with Robertson-Cole.

Some of the best farce comedy material has been contracted for, to appear in the one and two-reel program and the cast for "Molly be Careful," the first big production, includes David Warde, well known to the public in the farce comedy field; George French, Lillian Guenther and Polly Fisher. Preparations for release are being made at the present and future plans will be announced at a later date.

The company has leased studio space in Hollywood, and work was started on first production early in January.

Century Comics in Favor

Plant in Hollywood Enlarged; New Players and Directors Engaged

UNDER its new production schedule, the Century Film Corporation, makers of the Century Comedies, released by Universal, has entered into an era of unusual prosperity and success, it is reported at the Universal home office. Not only has the Century plant at Hollywood, Cal., been enlarged, more feature players and directors engaged, and production stimulated generally, but the recent output of two-reel fun film has met with widespread commendation, it is announced.

The reaction on the part of the exhibitor to the production strides of the Century company is shown in the commendatory letters from theatre owners who have been using Century comedies.

The Century Company of featured players now includes six popular comedians. They are Harry Sweet, Louise Lorraine, Charles Dorety, Florence Lee, Zip Monty and Dixie Lamont. Under a recent and long-term contract, Harry Sweet will henceforth be the leading Century star. Miss Lorraine, who gained great popularity in support of Elmo Lincoln in his two most recent serials, "Elmo the Fearless" and "The Flaming Disk," is the leading female player in the Century constellation.

The Century staff of directors now includes Fred Fishback, William Watson, Chuck Reisner, James Davis and Thomas Buckingham, in addition to Charles Gay, chief animal trainer, whose work with the Century lions has made screen history.

"Something Different" Booked on B'way

"Something Different," a Realart picture with Constance Binney, will have its Broadway premiere at Dr. Riesenfeld's Rialto theatre, where it will be shown during the week of January 16.

Miss Binney's supporting cast includes Ward Crane, Crane Wilbur, Gertrude Hillman, Lucy Fox, Mark Smith, Grace Scudiford, William Riley Hatch and Adolph Millar.

"Calderon's Prisoner," the novel by Alice Duer Miller, furnished the story for "Something Different."

Realart Picture Opens Baltimore Theatre

January 8th was the date chosen by William P. Stumpf for the opening of his new 1,000-seat Apollo theatre, Baltimore, Md. Mr. Stumpf chose for his opening attraction Realart's "Food for Scandal," with Wanda Hawley. Other Realart pictures will be shown at the Apollo since that theatre is a holder of the Realart Star Franchise, under which thirty-six productions are released.

Pictograph Features "Unshod Soldiers"

"The Unshod Soldiers," the first subject in the Goldwyn-Bray Pictograph No. 703, is comprised of scenes clipped from a film record of life in Indo China made by Major Alexander Powell, the famous traveler and author, during his recent tour of the Far East. The soldiers in the picture belong to the Cambodian army and are of Malay, Siamese and Hindu origin.

Robertson Cole's Four

(*Concluded*)

"One of the most impressive things about 'What's a Wife Worth' is the consistent manner in which the story is told. It really starts from the very first scene that is flashed on the screen and goes on straight through to the end without the slightest deviation.

"In 'What's a Wife Worth?' Mr. Cabanne has made a production that will send people away from the theatre feeling better for having seen it. It is a 'human document,' sincere and sympathetic, in which the characters are not puppets bending to a director's will but real flesh and blood people, who in passing through the whirling maelstorm of life, either break or come forth erect, as their power may be.

"The theme about which the story of 'What's A Wife Worth?' is written teaches a moral lesson, but in its teaching never becomes tiresome or wearisome. Neither creeds or beliefs are flaunted, but one feels nevertheless, the influence of a great 'thought,' which prompted and inspired its inception.

"The story is enacted by a cast of great ability, in which are included such favorites as Ruth Renick, Casson Ferguson, Alec B. Francis, Cora Drew, Howard Gaye and Virginia Caldwell."



Two scenes, right and left, from the forthcoming Allen Hullubar production starring Dorothy Phillips (centre), "Man—Woman—Marriage," to be released by Associated First National Exhibitors' Circuit

Select Audience Views Paramount Scenics

Hugo Riesenfeld gave a private showing before an audience, made up of scientists, college instructors, explorers and newspaper representatives, of motion pictures taken by the Vandenbergh-Paramount Expedition at the Rivoli theatre yesterday forenoon, Friday, January 7th. Dr. Leonard J. Vandenbergh, missionary and explorer, who headed the eleven months' expedition into East Africa and Uganda, personally lectured on the pictures.

French Actor Coming to America

Leon Mathot, the French star, who enacts the leading role in Leonce Perret's latest screen success, "The Empire of Diamonds" which Pathe is releasing, is coming to America, it is reported, as soon as he finishes his present picture, "The Emperor of the Poor," which he is now making for the French Pathe Company.

M. Mathot will probably be seen again in a picture produced by Leonce Perret.

"Mamma's Affair" Is Set for Jan. 31st

Constance Talmadge's next release, scheduled for January 31st, will be "Mamma's Affair," Rachel Barton Butler's well known Harvard prize play, a much more serious story than anything Constance has previously appeared in. Victor Flemming directed "Mamma's Affair," and some of those prominent in the cast are: Effie Shannon, Katherine Kaelred, George LeGuere, Kenneth Harlan and Gertrude LeBrandt.

Press-Book Available for "The Spenders"

To aid the exhibitor who plays Benjamin B. Hampton's great picturization of Harry Leon Wilson's novel, "The Spenders," the publicity department of the W. W. Hodkinson Corporation has prepared an elaborate press book embodying practical suggestions for use with this picture.

Anti-Blue Law Fight Growing

16,000,000 Club Will Become 50,000,000 Club is Report

THE 16,000,000 Club, to fight "Blue Sunday" Legislation, started by Fitzpatrick & McElroy of Chicago, representatives of the Ford Motion Picture Laboratories, has developed so rapidly that it threatens to turn into a 50,000,000 Club, according to a statement from the organizers.

Every mail brings a volume of requests for personal petition blanks from all parts of the country, it is declared. Most of the letters say "send immediately;" or "send by return mail;" while many can't wait for Uncle Sam and send wires post haste to hurry the blanks along, according to the report of the Ford representatives.

Fitzpatrick & McElroy were the first to start an organized national campaign against this movement, and the 16,000,000 Club pledges every member to do their utmost to kill the "Blue Sunday" legislation. This firm is in a position to realize from a number of angles just what this "Blue Sunday" would mean to the motion picture industry, because they own and operate a chain of theatres and are also representatives of the Ford Motion Picture Laboratories, so they stand as exhibitors, producers and distributors.

When the agitation first started they wanted to jump in and help, and in an effort to get at least 16,000,000 petitions before Congress they paid for full page advertisements of the 16,000,000 Club in every motion picture trade paper in the country—both national and regional. They offered to furnish free of charge personal petition blanks which could be used by the exhibitors, the distributors and the manufacturers to gather signatures to send to their representatives at Congress protesting against the curtailing of the liberty of the American people, and legislation which threatens the existence of, the future and the stability of the entire motion picture industry. They called it the 16,000,000 Club because they wanted to get that number of petitions to send to Congress. But the way in which the members of the motion picture industry are responding make it look as if the millions will be many more than sixteen, and that Congress will be simply blanketed with these petitions.

The blanks are prepared to accommodate space for 100 signatures. They do not protest only against the closing of the theatres on Sunday but against "the enactment of any Blue Sunday legislation which is intended to curb the happiness, pleasure and innocent pursuits of the American people."

Theatre syndicates are sending in saying "we want five thousand blanks." Distributors are wiring, "we can use two thousand right away and will send for more as soon as these are filled." Producers are writing, "we can use thousands." Many of the theatre men simply say they have three theatres or they have four theatres, and leave it to the discretion of the instigators of the idea to send as many as they think proper. One exhibitor wants to make his town 100 per cent against the Blue Sunday and wrote expressively, "Send me the dope for the fight against Blue Sunday. We have a town of 9,000." And he received a supply which will enable him to enroll every citizen.

Five Metro January Releases

Four Specials and a Roland West Film on Schedule

FOUR special productions from the studios in Hollywood and Jewel Carmen in a Roland West production, comprise Metro's January release schedule. Viola Dana in F. Scott Fitzgerald's "The Offshore Pirate"; May Allison in an adaptation of Margaret Mayo's dramatization of "The Marriage of William Ashe," a novel by Mrs. Humphrey Ward; "Lure of Youth," Luther Reed's original story, presenting an all-star cast; and Jewel Carmen in "The Silver Lining," produced by Roland West, are the pictures.

The last named, written as well as produced by Mr. West, is the first to be released, the date being January 3. The exciting twists in this story that deals with the divergent careers of two girls, one a crook and the other a society belle, insure to exhibitors booking it a certain response from patrons.

Miss Carmen is supported by such screen favorites as Leslie Austen, Coit Albertson, Gladden James, Arthur Donaldson, Virginia Valli, Julia Swayne Gordon, and others.

"Lure of Youth," a Metro special, will be released on January 10. This absorbing picture of the sacrifice of a famous actress for the sake of keeping fresh the illusions of an ambitious youth, was adapted by Luther Reed, from his own original story. The all-star cast that enacts it includes Cleo Madison, Gareth Hughes, Lydia Knott, William Conklin, William Courtwright and Helen Weer. Philip E. Rosen directed "Lure of Youth." The photography is by Robert Kurrle; the art interiors were designed and executed by Sydney Ullman.

May Allison stars in "The Marriage of William Ashe," which Metro releases on January 17. This picture was adapted from Margaret Mayo's dramatization of the novel by Mrs. Humphrey Ward. The supporting cast includes Wyndham Standing, Zeffie Tillbury, Frank Elliott, Robert Boulder, Lydia Yeamans Titus, and Clarissa Selwynne. Edward Sloman directed. The scenario is by Ruth Ann Baldwin. Jackson Rose was responsible for the photographing and John Holden the art interiors and lighting effects.

The fourth release of the month "The Offshore Pirate" is announced for January 31, with magnetic Viola Dana starring. This Metro special was adapted from F. Scott Fitzgerald's Saturday Evening Post story of the same name.

Elmer Pearson Takes "Stock"

Pathe Exchange Director Reviews Product for 1921

WITH the turn into the New Year, and its already encouraging signs for industry in general and motion pictures in particular, Pathe has taken "stock," as it were, and finds itself equipped with what is believed to be the finest assemblage of entertainment in its entire career.

This "inventory," taken by Director of Exchanges Elmer Pearson, indicates that Pathe is prepared for all events, with a series of features that have never been equalled by a Pathe feature output; the most attractive series of short subjects on the motion picture mart, and a schedule of serials that rivals comparison.

In calling the attention of his field forces to this "stock" Mr. Pearson keenly advises that the product is of such high class merit as to be a bulwark against any slump in business.

And further, Mr. Pearson foresees no good reason at this time for any real depression in the motion picture industry, insofar as it affects the exhibitor.

"Conditions generally throughout the country, according to daily reports in the newspapers, giving the opinions of the foremost men of industry and finance, are sounder today than in months," writes Mr. Pearson. In the early fall conditions unquestionably were extremely precarious. Industry was suffering its first and most serious blow from post war conditions and financial inflation. But industry in general stood up well under the shock. Various sections were temporarily demoralized, but even this fact didn't bring any material decrease of patronage to motion picture theatres.

"Now, on any morning, one can pick up a newspaper and read where factories shut down for weeks, are again resuming activities. The buying strike of the public has about ended. The lowering of retail prices in accordance with the drop in the wholesale markets, will further aid this condition.

"In any event, Pathe is prepared to face conditions with a most superior type of productions, serials, short subjects and features. Just a few of the coming features, or current issues, are 'Dice of Destiny,' "Rogues and Romance," the comedy drama, which led George B. Seitz to take an entire company to Spain; 'That Girl Montana,' a play with Miss Sweet; 'When We Were Twenty-one,' also an H. B. Warner offering; 'The Sage Hen,' typical Edgar Lewis production.

"And then there is 'The Devil,' in which Andrew J. Callaghan and Harry Leonhardt will bring George Arliss to the screen, via the Associated Exhibitors.

"In addition to these attractions, there is 'Half a Chance,' 'The Riddle: Woman,' 'One Hour Before Dawn,' 'Passers By,' 'Rio Grande,' 'Other Men's Shoes' and 'The Deadlier Sex.'

"With the adding to our schedule of the Tom Santschi series and the Holman Daystories,Pathe has some of the best outdoor features it has ever issued.

"The short subjects department has been substantially responsible for the record business of our organization in the past few months, The Pathe News continues strong in the topical field. Hal Roach continues to turn out one comedy a week. 'Snub' Pollard gains in popularity with each release, while the Vanity Fair girls captivate and act as beautiful aides to Eddie Boland, comedian, in the 'Vanity Fair Girl' one-reelers. 'Topics of the Day' also have taken such a firm grasp on audiences.

"The success of Harold Lloyd continues to grow apace. With the release of 'Number, Please?' Lloyd completed the second stage of his career in two reelers. There is no episode in motion picture history so full of brilliant achievement as that of Mr. Lloyd's.

"Pathe serials will be 'The Double Adventure,' with Charles Hutchison; 'The Avenging Arrow,' with Ruth Roland; Juanita Hansen in 'The Phantom Foe' and 'Velvet Fingers,' with George B. Seitz, two current releases."

THE second class of the Famous Players-Lasky Corporation's training school for salesmen will open at the home office in New York Monday, January 17. Fred F. Creswell, field sales supervisor, who conducted the first class which terminated in November, will again be in charge, and the sessions of the class will run through a period of four weeks as before.

Thirty-four carefully selected men have been notified to be in attendance at the opening session Monday morning. Of these, the great majority are from within the Paramount organization, although more than 300 applications were received from outside men. The latter, however, were subjected to the most rigid entrance requirements, with the result that only the most exceptionally qualified were accepted.

Five men will attend from the exchanges in the Southern territory, which was unrepresented in the first class, and there will again be four from the Pacific Coast offices as well as representatives from nearly all of the exchanges of the Middle and Far West and East.

Continues First-Run Discussion

Woody Supplements Statement Made Last Week

"THE life period of a really worth-while picture is not to be measured by the time occupied in its first-run showings. A strong production that has made money for a theatre once, will do it again—if it is given a chance." This is the belief of John S. Woody, Realart's general manager, who was discussing the question of first and subsequent run showings.

"In discussing last week the theory of first runs it was possible to touch only on one phase of a broad and very vital subject," explained Mr. Woody. "There is much more to it than the single fact that exhibitors are coming to realize the importance of booking strong productions, whether they have had a first run or not.

"For now there are many exhibitors who are going still further. These men are using pictures that have been shown in their neighborhood before—and at their own theatres. And they are finding that the second visit of the production is as profitable as the first.

"The pictures chosen for a second showing at these houses are, of course, strong ones, otherwise no exhibitor in his right mind would dream of taking them. They are having successful runs all over the country; they are productions of known pulling power.

"Among these pictures are the Mayflower specials, released by Realart under its risk plan. Under this plan, as has been stated, exhibitors play the five specials, and then pay us what they regard as a fair proportion of the box-office receipts.

"At first exhibitors who had already shown the pictures were franky skeptical about repeating at a profit. They argued that because they had made money on them the first time it was not necessarily true that they could do it again. In fact, some of them were mighty certain they'd lose at it.

"Realart, however, had faith in the strength of the Mayflowers, and to convince exhibitors that we were sincere the play-and-pay plan was inaugurated. We said, in effect, 'take these pictures and run them. Then pay us what they are actually worth at your box-office.' Exhibitors investigated the idea, thought it over—and sent in for the pictures.

"We shipped the productions—Allan Dwan's 'Soldiers of Fortune' and 'The Luck of the Irish'! Emile Chautard's 'The Mystery of the Yellow Room'; R. A. Walsh's 'The Deep Purple,' and Charles Miller's 'The Law of the Yukon,' and that's all there was to it. The exhibitors who before had had serious doubt found themselves happily surprised. They discovered they had made money on the productions (as we were certain they would), and in their discovery they didn't forget Realart. The 'honor system' found, and is finding, a splendid response.

"A good example of successful second showing is found in Detroit. Late reports from that section indicate that twenty-nine theatres—a remarkable number for a city of its size—are subscribers to the risk plan. These houses have taken the five Mayflowers for showing—regardless of previous runs. But what is even more noteworthy is the fact that out of these twenty-nine all but four have shown one or more of the pictures before.

"These exhibitors first booked the productions on a straight rental basis. They had faith in the power of the pictures at their box-office. And then they ran them again, under the risk plan, and found them profitable on the second showing. The very fact that they could and did pay Realart on the basis of the production's box-office value is proof, I think, that the pictures were successful."

Tom Moore and Schertzinger in New York

Tom Moore, the popular Goldwyn star, slipped into New York last week with his director, Victor Schertzinger, with the ostensible intention of taking some New York scenes for the next photoplay in which Mr. Moore will appear. At present no title has been decided upon for the picture by the Goldwyn executives.

Metro Photography Is Praised by Exhibs

Appreciative response from exhibitors throughout the country upon the photographic excellence of Metro productions has been received at that company's home office in New York, at exchanges, and at the big studios in Hollywood. Unusual photography and artistic lighting are being sought through the efforts of a corps of experienced cameramen and the most complete electrical equipment and photographic devices procurable.

Broadway Beauties in "Torchy" Comedies

Two of the most beautiful girls in Broadway shows are featured in "Torchy's Night Hood," latest of the pictures from the Sewell Ford stories and starring Johnny Hines. These are Dorothy Mackaill, the young English girl, who scored a pronounced hit on the Century Roof and who is now playing in the Midnight Follies, and Dorothy Leeds, who is now a member of the "Hitchy Koo" company.

Edwin Carewe Finishes Feature for Mayer

With the shooting of some scenes on deserted Santa Rosa Island, Edwin Carewe finished the production of Anita Stewart's latest Louis B. Mayer-Associated First National attraction. The picture was produced under the working title of "The Tornado," but a new title will be announced later. Heading the supporting cast are Walter McGrail and Herbert Rawlinson.

Tom Santschi

A Son of the Great Outdoors

in The
Santschi Series
of Western
Dramas

Pathé Distributors



Two reel pictures of the hard-riding, hard-fighting Western kind which every audience wants and is hard for the exhibitor to find.

Two reel pictures with Tom Santschi himself as the star; with good stories, good production and some of the finest scenic backgrounds you ever saw.

You can't help but be delighted with them.

Produced by Cyrus J. Williams
Directed by
Robert North Bradbury

JESSE D. HAMPTON *presents*

H. B. WARNER *in*

"WHEN WE WERE TWENTY-ONE"

By H. V. Esmond

Adapted from Nat Goodwin's famous Stage Success

Director Henry King

Pathé Distributors





A play
of Youth
and Love and
Laughter with some near-tragedy
thrown in.
Nat Goodwin scored enormously
in it some years ago.
It's Warner's greatest picture
It's a bear!

Pathé
Distributors

Jesse D Hampton *presents*

BLANCHE SWEET
in
"THAT GIRL MONTANA"

From the novel
By Marah Ellis Ryan

Director
Robert Thornby



Is it thrilling to find a timid and beautiful girl made the companion of a desperado?
Is it exciting to find her taken into an Indian tribe as the adopted daughter of the chief?
Is it gripping to find her turned out into the world as the companion of a man she never knew before?
Is it romantic to find that he is the handsomest man in the West and to know that he loves her but won't tell?
Is it entertaining when you see the timid young girl dominating everything and everybody?
It is all of these things and in addition it is Blanche Sweet in the best role she has ever appeared in. It is a sure-fire box office picture, in star, story, and pro-duction.



Pathé Distributors



Showing the eminent actor, George Arliss, star of Associated Exhibitors' forthcoming feature picture, "The Devil," in various poses and registering various expressions

Charles Ray's Feature Shown to Jackies

The officers and men of the United States battleship Idaho, then at anchor off San Pedro, Cal., had a treat recently, when Charles Ray's picture, "Forty-five Minutes from Broadway," was shown aboard the ship by special arrangement with the Los Angeles branch exchange of First National.

Commander C. L. Hussey was so delighted with the entertainment that he wrote in part as follows:

"The picture was very well received by the officers and men. It's a pleasure to indorse a picture of this quality. It is a pity that there are not more photoplays on the market as clean and wholesome as this one."

Boom for Educational in the Northwest

J. F. Cubberly, manager of the Minneapolis exchange of Educational Film Exchanges, Inc., returned this week to his home after a week spent in conference with President E. W. Hammons. He predicted that the next two months would see the greatest gains in the history of his office.

Educational comedies are now playing the principal first-run theatres in Minneapolis, Milwaukee and other key cities in the district. These pictures have been booked solidly by Finkel and Rubenstein and a number of other chains of theatres.



"The Devil" Ready for Release

Pathe to Issue Associated Exhibitors Picture February 6

ACCORDING to an announcement from the offices of the Associated Exhibitors, "The Devil," starring George Arliss, will be released to exhibitors throughout the country on February 6th. Practically every leading theatre in the country has negotiated for the production following its pre-release showing at the Strand theatre, New York, the week beginning January 16th, Pathe announces. Several exceptional presentations are assured, and long runs in important cities are expected.

The entire sales force of the Pathe Exchange, through which the picture will be distributed, report that the exhibitors who have seen the production have spread the word of its merit and they predict phenomenal success in every part of the country.

With the premier of "The Devil" at the Strand theatre, New York City, unique exploitation aid will be utilized for the first time. Associated Exhibitors have contracted for a large quantity of portable electric signs. These signs are 36 x 22, set in a portable box and carrying a celluloid poster in four colors. Eight switch lights of various colors are set in the box and the ever changing color behind the celludoid screen gives a beautiful and striking effect. These signs will be shown first in New York.

The story of "The Devil," briefly, is as follows:

Dr. Muller, played by Mr. Arliss, was everyone's trusted friend. He visited people's homes and was the friend whom women doted upon and husbands trusted. But he was the devil incarnate. Out of the Goodness of others he made Evil.

It was at the Champs Elysees Galleries that Dr. Muller met Marie Matin and her fiance, Georges Roben. She had been admiring the newly hung painting of "The Martyr—Truth Crucified by Evil," and had remarked that the picture was wrong — Evil could never overcome Truth.

Dr. Muller, while he pretended to agree with her contention, diabolically schemed to have her, Truth, overcome by him, Evil. To that end he chose as his puppets Mimi, a beautiful model, and Paul de Veaux, an artist who had always loved Marie and was heartbroken over her betrothal to Georges Roben, who was his friend.

To bring Marie and Paul together, Dr. Muller arranged for Paul to paint a portrait of Marie as the true type of French woman. In Mimi he then aroused an interest in Paul, and a natural feminine jealousy, by insinuating that Marie was merely a heartless society woman who was trifling with Paul's affections and would ruin his wonderful career.

Mimi's interest quickly turned to love, and Paul accepted it because it helped him to forget Marie. When Marie came to have her portrait painted she reproached him for using a woman's heart.

Having caused Mimi to fall in love with Paul; kept flaming Paul's love for Marie; awakened in Marie the knowledge of Paul's love, and roused suspicions in Georges of Marie's constancy, Dr. Muller invited his human toys to a bal masque.

It was amid scenes of mirth and frivolity that he particularly loved to further his evil designs. At the height of the gaiety Dr. Muller told Georges Roben that he was standing in the way of the happiness of two people who loved each other —his fiancee, Marie, and his friend, Paul.

Because his love was great enough for the sacrifice, Georges released Marie from her engagement, but—Dr. Muller's little game had only begun, and accordingly the happiness of Paul and Marie was short lived. He so arranged that Marie found Mimi with Paul in his studio later that night. Believing Paul's love for her less than that of Georges, she went back to Georges, and hastened the wedding.

Their marriage and happiness did not discourage the malevolently mischievous Dr. Muller. Mimi was disconsolate because Paul blamed her as the cause of his losing Marie. So Dr. Muller, in his guise as tender-hearted friend, beseeched Marie to use her influence over Paul to make him forget the past and be happy with Mimi.

Marie went. But, instead of her presence firing anew Paul's love, her goodness made him see the truth. Her visit was quickly followed by Georges, who had been told by Dr. Muller that his wife was with her lover. His anger melted when he found Mimi with Paul and both owing their newfound happiness to Marie.

When the plan failed, Dr. Muller played his highest card. He lured Marie to his house and, behind locked doors, told her that he was Evil and would overcome her —Truth. Marie's Truth and Goodness, however, were steadfast. Evil gave way and fell before her great faith. Truth—Marie—triumphed and fled to the arms of her husband.

Novel Exploitation for Vitagraph Special

Vitagraph's special production, "Dead Men Tell No Tales," has proven one of the best productions for exploitation and special advertising offered within the past two or three years, in the opinion of Vitagraph officials. The unusual title of the novel by E. W. Hornung has offered all sorts of possibilities, and coupled with local movements it has almost become a national catch phrase. Vitagraph paved the way with a nation-wide teaser campaign and exhibitors generally have followed up the lead. A local tie-up with the traffic safety campaign was cleverly worked by the management of the Moon theatre, Omaha, Neb.

Stage Mask Making in Pathe Review

As an illustration of the motion picture screen's high development along the lines of the printed magazines in establishing a close contact between its patrons and the most recent accomplishments in art, industry and science, no more convincing example could be found than that offered in Pathe Review No. 89, which will take this article's usually important place on the Pathe schedule for release February 6.

This issue of the Review contains a group of views showing the designing and molding of stage masks by W. T. Benda, celebrated for his decorative sketches and the masks he has displayed on the stage this season.

The issue also contains a Hy Mayer Capitol Travelaugh, this one entitled, "In the Land of Fancy," a series of scenes in which the famous cartoonist combines his sketches with motion photographs of remarkable cloud effects. The slow-motion pictures show the New York Curb brokers, using their queer sign-language in ordering the sale or purchase of stocks. "The Bamboo Express" is the Pathe Color subject and shows views of the Tenryu River, Japan.

To Seek Screen Stories in Strange Lands

Pauline Bush has been commissioned by Allan Dwan to tour the world for story material. She will go first to China and later to Japan, India, South Africa, Egypt, Persia, France and England. Foreign buyers complain that American-made pictures "are merely variations of the same old central theme," declares Miss Bush. "They are tired of our narrow American viewpoint and treatment of drama." The world, says Miss Bush, is full of picturesque people and dramatic events, and it is to secure such material as will be a departure from the customary American scope and atmosphere that Miss Bush will tour the world in the interest of future Allan Dwan productions.

Bebe Daniels Returns to West Coast

Bebe Daniels, Realartist, is now back at the West Coast studios after a visit to her birthplace, Dallas, Texas, where she spent part of the holidays.

At the Old Mill theatre in Dallas Miss Daniels made four appearances. Each was the occasion of an ovation to which Miss Daniels responded by singing songs and telling her audience how glad she was to be home. The theatre was packed and the streets nearby filled with those unable to gain admission.

Fidelity Pictures Have Comedy Series

Fidelity Pictures Co., of New York, announce that they have secured a series of eight two-reel comedies featuring Jimmy Butts Thompson, which will be handled on the state right market. Announcement will be made shortly as to their release.



May Allison, in "The Marriage of William Ashe," a new Metro production

Spectacular Fire Staged

Three-Story Tenement Set Burned to Secure Realism in Metro Film

WHAT is described by Metro to be one of the most spectacular and thrilling character fire scenes ever done for the screen was staged last Friday morning at 6 o'clock on Recreation Ball Park at Long Island City, when Metro officials, and workmen, directed by Maxwell Karger, burned down a three-story tenement house as part of the action of "A Message from Mars," the forthcoming Maxwell Karger production to be made and released by Metro, starring Bert Lytell. The fire scenes came as a grand final to the Metro production which for two entire months has completely occupied the working time of Maxwell Karger.

The company of players, including Mr. Lytell, the star, had labored all night long in the effort to perfect the final scenes of the enormous production. Scheduled to take place early Thursday evening, numerous delays ensued that postponed the shooting of the final scenes while the building was in flames until day had almost dawned.

The building that was burned in the fire scene at Long Island City was part of a row of brick tenement houses specially constructed by Metro to represent a London street scene in "A Message from Mars." The set was the length of a city block and reproduced a section of the London slums—a narrow dirty street in the Whitechapel district. Here was shown the sweepings of London street life crowded in miserable squalor within the filthy walls of tenement houses.

It was to this human hive of misery that the fire came, driving its occupants out into the streets. Then the lurid glare of the fire showed the arrival of the London fire department and the rescue by Horace Parker, the principal character, portrayed by Bert Lytell, of some of the helpless inmates.

More Hodkinson First-Runs

Increase Reported in Number of First-Run Houses Booking Service

IN his persistent quest of first runs for Hodkinson pictures, General Sales Manager P. N. Brinch is getting a good deal of encouragement from his best men in the field. Reports from the latter are declared to be unanimous as to the very lively interest the first run exhibitors are showing, especially in the newer releases. Many exhibitors declare they find an element of variety in the Hodkinson pictures which in their judgment makes them specially eligible for first run houses.

Speaking on this question, a prominent Boston exhibitor, is quoted as saying that patrons go more in search of variety than ever before.

"Nowadays the public are but little attracted by trade-marks. They go shopping and every shopper loves variety—the women shoppers especially and of course we are bound to please the ladies. Your pictures give this element of variety right off the reel and that's why I am inclined to favor them for my two first run houses."

The statement of this exhibitor has been repeated in one form or another in much of the correspondence that has reached Mr. Brinch from the men in the field, it is declared.

"Before the first quarter of the new year expires," said P. N. Brinch, sales manager of the W. W. Hodkinson Corporation, "Hodkinson will be a name to conjure with in many hundreds of first run theatres.

"The Kid" Brings Heavy Demand for Seats

Announcement that Charlie Chaplin's "The Kid," First National six reels of joy, will be included on the program of the subscription benefit performance to be given at Carnegie Hall on January 21 by the National Board of Review of Motion Pictures for the working fund of the Children's Department, has started a demand for boxes among producers and stars of motion picture companies which indicates that the house will be sold out before the doors are opened for the showing. Many applications for tickets have come from theatre owners and managers in the New York, New Jersey and Philadelphia exchanges territory.

In addition to arranging the presentation of "Passion," Mr. Rothapfel will also arrange for the entire entertainment, including the showing of "The Kid" and the remainder of the program that will be offered.

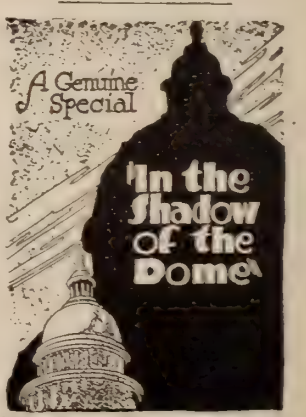
Exhibs Thank Universal for Service in 1920

Officials of the Universal salesforce are proud of a letter recently received from Tracy & Powell, exhibitors of Wellington, Ohio, newcomers in the list of Universal picture exhibitors. After many months of hard work on the part of Universal salesmen, Tracy and Powell consented to book a few Universal pictures, about a year ago.

"As the year 1920 rapidly fades into the past," wrote W. J. Powell of the Ohio Amusement firm, "we consider it eminently fitting that we should express our thanks to your company for the splendid service rendered us and for the consideration and interest you have taken in our business and our success."

"The Sage Hen" to Be Released Jan 23

Pathe Exchange, Inc., in accordance with its plans for bigger productions for the new year, has scheduled the new Edgar Lewis Production, "The Sage Hen," to head its schedule for the week of January 23. Like a majority of Edgar Lewis' Pathe features, "The Sage Hen," is an outdoor drama with a powerful emotional appeal. It is said to contrast the best with the worst; those who have exalted noble ideals with those who are the scum of the earth. Arizona, in the days of the '80s furnishes a background for the story.



A David G. Fischer Production



Charles Miller, well known artist who has been elected Chief Executive of The Motion Picture Directors' Association, New York Lodge

M.P.D.A. Elect New Officers

The annual meeting of the Mo-.on Picture Directors' Association, .s well as the date for election of ›fficers, fell simultaneously on Jan-ıary 4. A large attendance gath-:red to cast their votes for their fa-:ored candidates, with the result hat Charles Miller will succeed ames Vincent as Director; Charles M. Seay will take up the work of scenarist laid down by Travers Vale, and the other officers elected ire as follows: Assistant director, S. E. V. Taylor; technical director, Robert G. Vignola; treasurer, C. Jay Williams; inner guard, Robert Ellis; outer guard, George A. Les-sey; trustee for three years, James Vincent.

Striking Local Color in "Home Stuff"

Time will roll back for many resi-dents of the big cities with their first glimpse of Viola Dana in "Home Stuff," a piquant tale of laughs and tears now being filmed as a special Metro production.

For the picture is being crowded with the all but forgotten home touches that will be recalled by every city dweller. Everything from the pet chicken that followed its mistress about the back yard, to the little opera house down on Main street, will be seen in the pro-duction, declares Metro.

Pioneer Executive to Visit Exchanges

Called away on some very impor-tant deals, Vice President and Gen-eral Manager M. H. Hoffman of the Pioneer Film Corporation has left the city to visit Cleveland, Cin-cinnati and Detroit. In all prob-ability he will also visit Chicago.

While visiting these cities Mr. Hoffman will call on the Pioneer exchanges for conference with managers and their assistants and outline to them the program of activity for Pioneer for the New Year.

Fox Special Scores on Coast

By J. C. Jessen (Special Correspondent)

THE Wm. Fox special production, "A Connecticut Yankee in King Arthur's Court," from the Mark Twain satire of the same name, now showing at Miller's theatre, Los Angeles, at 50 cents, 75 cents and $1, is by many believed to be the most unusual and highly entertaining picture shown in Los Angeles for many months, and local press critics have lauded Director Emmett J. Flynn and the cast in most extravagant terms.

The production is timely, even though the story was written many years ago, for it contains the doctrine that keeps Europe in an upheaval, namely, the divine right of kings.

The story having been brought up to date in every phase creates numerous comedy situations, keeps the big audiences in almost continuous uproar. Perhaps the biggest laughs are caused by King Arthur's knights, clad in armor, going forth to war on motorcycles built in a modern factory under the supervision of the Connecticut Yankee, but the timely use of telephones, the creation of Ford automobiles from discarded armor and the destruction of the Queen's Castle by dynamite are almost equally ludicrous.

The production may be spoken of as a spectacle for the settings, costuming, and effects giving an atmosphere of the time King Arthur's reign add a grandeur and beauty, not surpassed by films of early day atmosphere seen by the writer. There have been pictures made in which more people were used in the mob scenes, but I doubt if in any the people have been used to better advantage and dressed the sets in a more convincing manner than in this Fox film.

The completion of this production brings another director into the limelight for in the making of this Emmett J. Flynn has outdone all previous efforts and produced a real special feature worth higher rentals and box office prices for the production will not only please every one but it will create that desired mouth-to-mouth advertising wherever shown, thus adding inestimably to its value.

Superlative adjectives should be used in speaking of every member of the cast. Harry C. Meyers, whose recent work has been as heavy, is the leading man of this feature, playing the part of the Yankee in a manner most suitable for this debonair semi-light comedian role, while Pauline Stark is a most captivating heroine as Sandy and gives the best performance of her several years on the screen. Rosemary Theby interprets the role of Queen Morgan Le Fay with a vampish hauteur that brings Mark Twain's word pictures to life. Merlin, the magician, is played by Wm. D. Mong, and this well known actor does not lose a single scene. Charles Clary satisfied your imagination in his performance as King Arthur and George Siegmann as Sir Sagramore is again a heavy and gives an exceptional performance. Charles Gordon as the page rounds out a truly all star cast, while Carl Forms gives an impersonation of Mark Twain in the introduction of characters.

Of marked value to the production are the sub-titles, many which are composed of up-to-the-minute slang, which serve to contrast them with ye olde English statements of King Arthur's people. Bernard McConville is accredited with the scenario.

Since the opening of this picture at Miller's theatre, Los Angeles, it has played from three to five capacity houses daily, and it is estimated the picture will continue at this theatre at the present prices for a run of eight or ten weeks.

First Neilan Release for 1921

"Bob Hampton of Placer" Heads Schedule for 1921

MARSHALL NEILAN'S initial release for 1921 will be his spectacular visualization of Randall Farrish's book, "Bob Hampton of Placer," the big production of America's frontier days in 1876, which has been in the course of production since early last summer.

Undoubtedly the most ambitious picture yet staged by this producer, declares a statement from the Neilan headquarters on the Coast, this film will mark the beginning of an active year for the Neilan producing organization. Upon his return to Hollywood from New York Mr. Neilan will finish this production for early release in the New Year. The picturization of Booth Tarkington's famous "Penrod" will then be started by the Neilan company, with Wesley Barry again in the starring role. This film will be staged in the east in order to give the picture its proper setting. Albert Payson Terhune's "The Lotus Eater" is also scheduled for early production. These three subjects indicate that Mr. Neilan will start the new year with the presentation of well known stories, staged in a big way.

For "Bob Hampton of Placer" the producer has used 1500 men and horses of the Tenth Cavalry stationed at Fort Huachuca, Arizona. In the production of these spectacular military effects the entire fort was turned over to Mr. Neilan. A thousand Blackfeet Indians in their picturesque attire are also shown and many night views with novel lighting photographed by David Kesson and Jacques Bizeul at the head of a rorps of cameraman are said to present the most artistic conceptions of Mr. Neilan's career of ten years in the producing branch of the industry.

In picturing this story Mr. Neilan has found it unnecessary to deviate from the original plot. With the exception of the creation of the character portrayed by Wesley Barry, to give comedy relief to the otherwise highly dramatic theme, he has closely followed Mr. Parrish's book, which has had such wide popularity. Marion Fairfax, who has adapted all the Neilan stories for screen presentation during the past year, has worked for months on the script of "Bob Hampton" with the idea of making this her best achievement.

In the part of "Bob," James Kirkwood is given a character that should register some of his best efforts. The mystery surrounding this character makes it a difficult one to portray. Wesley Barry, Marjorie Daw, Pat O'Malley, Noah Beery, Charles West and other popular Neilan players in "Go and Get It," "Dinty" and "The River's End" are assembled in the cast.

Wesley Barry forsakes his newspapers and ragged cap of "Dinty" for the hair chaps and six-shooters in "Bob Hampton of Placer."

In this production Mr. Neilan again entrusts the comedy high lights of the story to the freckle-faced youngster in a part especially written into the plot which is otherwise of great dramatic tensity throughout.

Playing opposite James Kirkwood, who portrays the title role, Wesley is always in the foreground of the action as the pard of the story's hero. "Dinty" has given the public an idea of the dramatic scope of this boy's talents, and while his work will chiefly be along a humorous vein in "Bob Hampton of Placer," there are several incidents of heart appeal in which he figures that are expected to outshine his previous efforts, including such work as he evidenced in the death scene in "Dinty," conceded to be one of the most striking bits of acting disclosed this season on the screen.



A scene from the Cecil B. De Mille's production "Something to Think About," a Paramount picture.



Betty Compson, in her first starring and long heralded "Prisoners of Love," distributed by Goldwyn

Coast Hails Betty Compson

Press Reviewers Shower Praise on Her Work in "Prisoners of Love"

BETTY COMPSON in her first starring vehicle, "Prisoners of Love," released by Goldwyn, has captured the press and public of Los Angeles, declares a statement from the Goldwyn home office. Her performance is hailed as even greater than that which she gave in "The Miracle Man." Given its initial public showing at the California theatre, January 2, "Prisoners of Love" was greeted by a record-breaking audience, including many of the most prominent men and women in California's motion picture colony, who come to see the debut of the young star at the head of her own producing company.

A dispatch from the Coast indicates that Miss Compson scored a personal triumph. Writing in the *Times*, Edwin Schallert said: "Miss Compson of 'Miracle Man' fame has retained every vibrant element of her charm and her presence is as enriching as the gleam of an opal, as glowing, as irresistible. The picture is a real triumph of beauty in settings and composition. Some of the views of Miss Compson are the finest portraiture. Altogether, 'Prisoners of Love' is a picture that appeals strongly."

An extract from Henry E. Dougherty's review in the *Evening Express* reads: "Will say here and now that Betty Compson's interpretative work in 'Prisoners of Love' is better than in 'The Miracle Man.' The sympathetic, lovable, thoroughly human work of Miss Compson cannot be denied."

May Markson wrote in the *Record*: "Miss Compson is superlative as Blanche Davis. The picture is a powerful and graphic exposition of the ancient truth, 'The sins of the father shall be visited upon the children;' yet told with such dramatic sincerity and beauty that even the men in the audience were compelled to stifle their emotions. Betty Compson could hardly have chosen a subject with more appeal to humanity. The picture contains unity, plausibility and suspense in exquisite proportion. It strikes home to every heart that sees it."

Another Hampton Ready

Advance Reports on "The Killer" Foretell Successful Melodrama

FROM advance reports received by Pathe, "The Killer," the Benjamin B. Hampton, which that company will release on January 30, promises to be a worthy successor to previous Hampton melodramas. "The Killer" is a Stewart Edward White story.

"The Killer" illustrated another principle rigidly adhered to by B. B. Hampton since his entrance to the field of motion picture production, it is said. His experience as an associate with another producer convinced Mr. Hampton that first of all melodrama was the one sure type of play for the screen, and with that conviction as the basis of his working policy he determined not to employ the star system. Up to his latest finished work he has stuck to his guns, for in "The Killer" he offers a melodrama with a cast which the producer asserts to be an all-star one.

The players who interpret the characters of the Stewart Edward White play are familiar through their former works on the screen and include many who have been featured and starred in successful photoplays. For the name role Mr. Hampton selected Frank Campeau. Mr. Campeau has done many heavy characterizations in picture with the Triangle Fine Arts forces and with Douglas Fairbanks.

"Doug" Breaking Records

"Mark of Zorro" Held Over for Two Days at Akron, O., Theatre

BECAUSE of the great number of Akron (Ohio) people who had not the opportunity of jamming themselves into the Allen theatre, Akron, Ohio, Manager Simons was compelled to extend the engagement of "The Mark of Zorro," the latest Fairbanks picture to be released by the United Artists, for two days. Packed houses were the rule at the Allen from the very first performance and the picture shattered all previous attendance records at the theatre, it is reported. Critics and the photoplay public were particularly loud in their praise — the people having gone away talking about the picture, and the critics did not hesitate in saying that they thought it was Fairbank's best picture.

The moving picture editor of the *Lima Times* said that there was "no use talking about it." "Doug" Fairbanks is surely the goods in his latest production, "The Mark of Zorro," and that hundreds of people were turned away on the first day, and those who succeeded in getting into the theatre were tremendously enthused about the production.

The editor of the moving picture department of the *North American* speaks of "Doug" Fairbank's latest picture as one of special excellence, while the critic of the *Chicago Herald and Examiner* states in his review that "Douglas Fairbanks always comes back with a bang, and he comes back this time with more of a bang than ever before and a much shrewder actor to boot. In the early reels of "The Mark of Zorro," where he is pretending to be an idling, spineless don — a weak-hipped lollypop who yawns and yawns in the presence of his fiery father and his disgusted fiancee, he challenges the best of the film actors, for his facial play is restrained and effective—and how he does gape; yawn doesn't express it he gapes, even when the beautiful Marguerite de la Motte, in a Spanish mantilla and sad eyes is before him, he gapes; but that is his game and to tell you why he gapes so is to take a big suspense kick out of your life. Mr. Fairbanks is irresistible in this production."

At the Majestic theatre in Springfield, Ohio, "The Mark of Zorro" did capacity business during the entire run of the picture, despite the fact that there were two rainy days. The management wired to Hiram Abrams, president of the United Artists, that all their patrons were well pleased with the production and that it is the best Fairbanks production ever made.

"Time Out" to Build Sets

Elaborate Sets to Be Constructed by Bennett for "Salvation Nell"

ALL productions at the studios of Whitman Bennett, who is producing the Lionel Barrymore and other specials for Associated First National release, will be suspended for a period of the month of February, during which time, the construction of sets adequate to meet the requirements of a super-special production, "Salvation Nell" will be the only activity in the studio in Yonkers. In choosing the play written by Edgar Sheldon and used with great success as the starring vehicle of Mrs. Fiske, Whitman Bennett planned to give it most careful and artistic production for the screen.

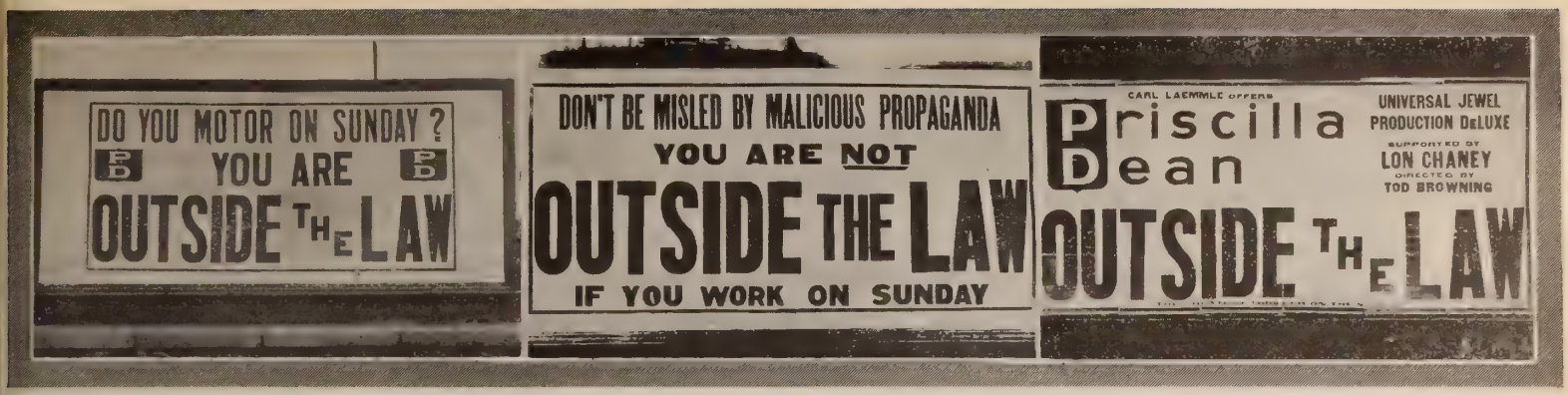
"Salvation Nell" was produced as a play on November 23, 1908, at the Hackett theatre in New York. As it opened late in the season it enjoyed the distinction of playing twenty weeks in New York, and afterward broke all records on tour, having an uninterrupted run of eighty weeks. Charles Darnton, dramatic critic of the *Evening World*, gave to it the unique sentence which afterward became famous in connection with its advertising, "A divine comedy of the slums." Mrs. Fiske chose Holbrooke Blinn as leading man, and it was he who immortalized the character of "Jim." Gilda Varesi who has recently distinguished herself as author and star of "Enter Madame" portrayed a delightful Italian character in the original cast. Mrs. Fiske had previously identified herself with the characters from Ibsen, and the portrayal of Nell, was a broad departure from her usual artistic characterizations.

Pauline Stark has been selected after a search of six months, to portray the screen version of Nell. Although she is young in years she has had a great deal of screen experience. Mr. Bennett and Director Kenneth Webb were unanimous in their enthusiasm over her work after viewing several productions in which she displayed unusual talent. "Her eyes and facial expression tells a story of pathos and humanity," said Mr. Webb, "it is astounding in a girl so young and yet, it is all there, exactly what Nell should be."

Dorothy Farnum, scenarist, has completed the script. Miss Farnum's recent work in adaptations of plays includes, "The Great Adventure" and "Jim the Penman," both Whitman Bennett productions.

"The Spenders" Is Due Early in January

"The Spenders" from the well-known novel of the same name by Harry Leon Wilson, will be released through the W. W. Hodkinson Corporation early in January. This is a Benj. B. Hampton production with an all-star cast including Claire Adams, Joseph J. Dowling, Robert McKim, Niles Welch and others.



Photographs taken of the teaser 24 sheets with which Universal is arousing the curiosity of all New York in connection with Priscilla Dean's new starring vehicle, "Outside the Law"

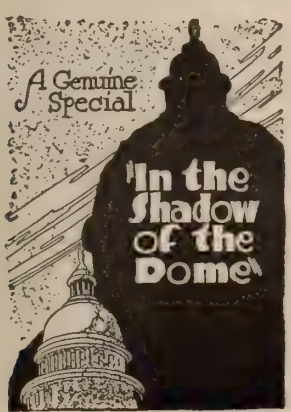
Educational Bookings on the Increase

One of the strong points cited by Educational is that the same theatres which have been showing the two-reel Educationals are contracting for the greater portion of the single reelers, and are employing these when the length of the feature calls for a shorter fun film. Where there are two or three houses under the same ownership, Educational reports that in a greater portion of the cities its entire product, both one and two-reelers, are being booked by the same circuits and given a first showing at one of the houses in competition with the longer pictures.

Production of these pictures is well ahead of schedule, and prints of the various pictures are in all of the exchanges, so that exhibitors can see a number of them before contracting for either of the series, which alternate in weekly release. The Vanitys which are available include "Tea For Two," "Without a Wife," "His Four Fathers," "Mind Your Business" and "Ouija Did It." Among the first Gaietys are "Ain't Love Grand," "Sand Witches," "Rest in Peace" and "Blondes."

"Partners of the Tide" Prints in East

Irvin Willat has shipped to the W. W. Hodkinson Corporation from the West Coast the completed print on "Partners of the Tide," his second independent release. It is claimed that "Behind the Door" and "Below the Surface," two of his greatest successes of the past, have been far outdone in this new production.



A David G. Fischer Production

Effective Stunt by Universal

Links Drive for "Outside the Law" With Blue Sunday Move

UNIVERSAL has scored again with an opportune and effective exploitation stunt. It is being used to exploit "Outside the Law," the big new underworld picture starring Priscilla Dean. It consists of an unusual and timely teaser poster campaign.

One morning, several weeks ago, a short time after the Blue Law Sunday advocates had been heralded in the press and answered by charge and countercharge, New York awoke to find a big smashing twenty-four-sheet staring from every billboard stand.

"Do You Motor on Sunday? You Are Outside the Law!" was the flaring admonition that confronted New Yorkers in letters four feet high. There were four different styles of these posters. On some the caption read: "Do You Work on Sunday?" On others: "Do You Dance on Sunday?" and "Do You Play Cards on Sunday?" On each poster was a black shield, not unlike a policeman's shield, bearing the cryptic initials "P. D." This was taken by many to stand for "Police Department."

New York was astonished. New York was shocked. New York was indignant. "These Blue Law advocates certainly have their crust!" was the wail heard on all sides. Outraged citizens wrote letters to the newspapers, denouncing the Blue Law propagandists for the posters. The Blue Law people alleged the poster campaign was launched by their enemies, to throw the Blue Law movement into disfavor.

Hardly had the Metropolitan district recovered from its first shock, when a new set of posters appeared. The old ones still remained, and in many cases the new ones appeared opposite the former ones. On the new ones was the following advice:

"Do Not Be Misled By Malicious Propaganda—
You Are Not Outside of the Law—
If You Dance on Sunday."

If New Yorkers were interested before, they were enthusiastic now. Even a dog-fight will stop traffic in the metropolis, and here was a new kind of fight—a billboard fight.

More and more attention was paid to the mysterious posters by the daily press. Pictures of the posters were reproduced and various sources attributed to them. Columnists picked up the slogan, "Outside the Law." Some took it seriously. Others treated it humorously. Vaudeville teams used it, cartoonists used it, and soon New York had made it a household phrase.

During the fifth week after the first "You Are Outside the Law" posters appeared, the teaser posters were replaced by a third stand, with the same design and the same block lettering, announcing the picture. The mysterious shield with the P D evolved into a vignette for Priscilla Dean's initials. This was followed by two more stands of the colored 24 sheets advertising the picture.

By this time, exhibitors all over the country had heard of the campaign and inquiries started coming in relative to the stunt, announces Universal. A similar poster campaign was started in Chicago, Milwaukee, Pittsburgh, and in other cities, and many exhibitors started the same campaign six weeks in advance of their play dates.

"Godless Men" for Capitol

Due at Big Theatre Week of Jan. 30; Also Booked in 39 Key Cities

GOLDWYN'S production of "Godless Men," from Ben Ames Williams' sea story of "Black Pawl," a Reginald Barker all-star production, has been booked for early showing in thirty-nine key cities and at the Capitol theatre, New York, where it will be screened the week of January 30. "Godless Men" is the production singled out by the National Board of Review of Motion Pictures for first place in the four photoplays selected from current releases in its first bulletin of critique, exceptional photoplays. It has already been seen in Los Angeles where it attracted such turn-away attendance at the California theatre and aroused so much favorable comment that it was transferred to Miller's theatre for another week.

The cast which interprets this tale of human passions and virtues is considered by Goldwyn officials to be one of the greatest ever assembled for one photoplay by Goldwyn. Russell Simpson has the role of Black Pawl, James Mason that of Red Pawl, his son; Helene Chadwick is the girl, Alec B. Francis the returning missionary, Robert Kortman the tool of Red Pawl, and John Bowers the first mate. The action all takes place on board a schooner in the Pacific Ocean, and there is much beautiful photography in the picture.

"Godless Men" has already been booked at the following theatres in key cities:

Loew's Vendome theatre, Nashville, Tenn.; Republic theatre, Jacksonville, Fla.; Odeon, Savannah, Ga.; Criterion, Chattanooga, Tenn.; New Empire, Montgomery, Ala.; Avon, Utica, N. Y.; Gaiety, Springfield, Ill.; Capitol, Davenport, Ia.; Gifts, Cincinnati, Ohio; Pantheon, Toledo, Ohio; Liberty, Youngstown, Ohio; Alhambra, Canton, Ohio; Old Mill, Dallas, Texas; Empire, San Antonio, Texas; Queen, Houston, Texas; Hippodrome, Ft. Worth, Texas; Empress, Oklahoma City, Okla.; Grecian, El Paso, Texas; Gem, Little Rock, Ark.; Broadway, Muskogee, Okla.; Dixie, Galveston, Tex.; Idle Hour, Kansas City, Kans.; Majestic, Tulsa, Okla.; California, Los Angeles, Cal.; Regent, Paterson, N. J. and Strand, Albany, N. Y.

Tom Gallery Is Engaged for Viola Dana Cast

Tom Gallery has been selected by Metro to play the leading male role in Viola Dana's new special production, "Home Stuff."



WITH the new Pathe serial play announced for exhibition on release date in theatres in all parts of the country, Charles Hutchinson, serial daredevil, will make his bow to countless motion picture fans in an episode romance of stunts, thrills and excitement, when "Double Adventure" is offered on January 23rd. The film in which Hutchinson will star is a fifteen-episode play written by Jack Cunningham and produced by Robert Brunton. W. S. Van Dyke directed the picture.

"Double Adventure" is primarily a "vehicle" for the star. Its plot was contrived so as to permit the famous stunt star all the freedom possible for the performance of his daring acrobatics with motorcycles, automobiles, aeroplanes and horses.

Editorial Lauds "Edgar Series" by Tarkington

Eloquent testimony to the life-likeness, the humor, the insight and artistry of the series of two-reel comedies of American boy nature produced by Goldwyn and written by Booth Tarkington, master delineator of child types in modern American literature, is borne by the motion picture editor of the New York *Times*. Writing editorially on the outstanding screen developments of the year in the issue of the *Times* for Sunday, January 2, he says:

"The writer is inclined to regard as among the most significant works of the year the Edgar comedies from the pen of Booth Tarkington, produced under the direction of E. Mason Hopper and Mason N. Litson, with Johnny Jones as Edgar. More imaginaton has entered into the making of these comedies than may be discerned in any other production seen in 1920."

George Bunny Scoring in Capitol Comics

George Bunny, son of the famous comedian, John Bunny, is starring in the latest Capitol Comedy, "You'd Better Get It," which is being released through the Goldwyn Distributing Corporation. Reports from the Goldwyn exchanges show that George Bunny is being well received. In support of the star appears Estelle Harrison.

The George Bunny series of Capitol Comedies are being directed by Mark Goldaine; and Kingsley Benedict is writing them as well as acting in them.

Roche Pens Complete Comedy in Week

Arthur Somers Roche, the latest acquisition of Metro's colony of prominent writers, set a new record by producing a complete comedy in one week. "Kissed" is the title of the story, which was written especially for May Allison, who will be seen in the production in the near future.



George Beban, in a scene from "One Man in a Million," the George Beban production distributed by Robertson-Cole

To Exploit Beban Picture

Action, Characters and Backgrounds Offer Fine Possibilities is Report

THE week following the signing of the contract between Robertson-Cole and George Beban, whereby the former undertakes the distribution of Mr. Beban's special production, "One Man in a Million," finds the work of preparing an elaborate exploitation and advertising campaign for the picture well under way, announces a statement from Robertson-Cole headquarters.

"One Man in a Million" on January 8, opened a week's engagement at the New Branford theatre, Newark, N. J., this being its national premier. Following this it will continue to play off the $100,000 in contracts which Robertson-Cole secured as part of its agreement with Mr. Beban and Sol Lesser, who was allied with Mr. Beban in making the production, declares the R.-C. statement.

Only two or three of these engagements will have been played before Robertson-Cole will present to the trade its complete campaign for putting over "One Man in a Million," and then first runs everywhere may have the picture. Bookings are now being taken by the Robertson - Cole branches in all parts of the country.

"One Man in a Million" is said to be highly adaptable to exploitation in many forms. It has several human problems mingled with its action. Its actors present such picturesque characters as a city pound master, a post-war group of Belgian waifs, a Belgian mother seeking her lost child; a combination Fagin and bootleeger, a detective who pursues his investigations along sociological angles, dozens of children in appealing roles, and scores of dogs of all sorts, not to speak of a most remarkable educated parrot.

The backgrounds of "One Man in a Million" add further to the exploitation possibilities of the picture. They include a city dog pound, and city streets wherein the dog catcher has amusing and dramatic adventures, a colorful low lunch room, a mysterious den of thievery and a secret still beneath the sidewalk, the home of the humble, big-hearted Italian, who is the picture's central figure, and other interesting scenes.

Film Tester Invented by Metro Cameraman

Jackson Rose, cameraman at the Metro studios in Hollywood, and photographer of May Allison's last three special screen productions, has perfected an apparatus whose application permits film to be printed and exposed to sunlight five minutes after exposure in the camera, declares a statement from Metro's headquarters. Mr. Rose has recorded patents on the device, and it will be used on all Metro productions.

The "cinema film tester," as the invention has been named, consists of a tiny box attached to the camera. It is so arranged that it may be used at any stage of the making of exteriors or interiors, regardless of the strength of sunlight.

All-Animal Cast for Chester Comedy

"Ladies' Pets," a Chester comedy, which is to be released through Educational exchanges early in February, is promised as one of the most unique pictures in all film history in that every important role is taken by animals, with a single exception—that of the dog-catcher.

Bebe Daniels Chosen Most Popular Star

Bebe Daniels, Realart star proved to be the most popular moving picture actress among the picture patrons in the competition recently conducted under the auspices of the *Grand Rapids Herald*. Bebe Daniels and Wallace Reid were chosen the most popular stars.

"Scrambled Wives" Release in January

Filming of "Scrambled Wives" the first production from the studios of Marguerite Clark, the vehicle chosen by the petite star for her return to the screen, has been completed and the finished print will be delivered to Associated First National Pictures, Inc., who will release the picture before the end of January. The cutting and titling will take somewhat longer than that of the usual production of the same length, due to a production theory held by Miss Clark.

In the cast supporting Miss Clark appear Leon P. Gendron, Ralph Bunker, Florence Martin, Virginia Lee, Alice Mann, Frank Badgley, America Cheddister, John Mayer, John Washburn, T. A. Braidon, Harry Fisher, Wesley Jenkins, Ada Neville and Emma Wilcox, Edwin H. Griffith, assisted by A. F. Bernadac, did the directing, and William McCoy and Ray June the photography.

Film Shows How New York Gets Its Food

A motion-picture produced by the Community Productions, Inc., under the auspices of the State Division of Food and Markets, shows how New York City gets its food supply. The views show the transportation of food-stuffs from the New Jersey freight yards to the New York markets in lower Manhattan. The transfer of the food-stuffs through the jobbing sections to the retail store and finally to the family's breakfast table is interestingly visualized. A portion of the production was scheduled for showing at the Rialto, New York, for the week of December 19th. Prints will be loaned without cost to theatres, schools and civic organizations, announces the Division of Food and Markets.

Charles Ray's Picture Released Feb. 7th

A smashing surprise is promised the public when Charles Ray's fourth independently produced picture, an adaptation of James Whitcomb Riley's poem, "The Old Swimmin' Hole," is released by First National February 7. According to Arthur S. Kane, who presents the star, the particular feature that is destined to make exhibitors and fans alike to stop, look and—look again, is something absolutely unique in film production.



ROBERTSON-COLE announces the record of having placed or played all the first runs in the United States on "Kismet," starring Otis Skinner, the super-special production which opened at the Strand theatre, New York City, in the middle of November. This means that the entire country has been sold first run in about six weeks.

Quite a number of first run houses have played "Kismet." Many more will do so in the weeks just ahead. Then the picture will sweep into the second runs. Upper Broadway, New York City, was "Kismet" from end to end last Sunday, as half a dozen of the great houses in the upper hotel and residential district played it day and date.

An attractive window display has been arranged between Robertson-Cole, distributors of "Kismet," and Will Rossiter, the Chicago music publisher, on Rossiter's song called "Kismet."

"Down Home" Breaks House's Records

From Jack Griswold of the Savoy theatre, Syracuse, N. Y., comes the following wire concerning "Down Home," which he played the entire week of January 2:

"'Down Home' broke all house records yesterday. Everybody conceded it to be the best picture ever shown in Syracuse. Even Monday matinee very big. Congratulations."

(Signed) "JACK GRISWOLD."

Elinor Glyn Guest of Honor at Dinner

Elinor Glyn, who is writing original screen stories for Parmount at the Hollywood studio, went last week to San Francisco where she addressed the University Fine Art Society at a gathering attended by social and literary leaders of the Bay City. She was accorded a hearty reception and was guest of honor at a noteworthy dinner party. The topic of her address was "Keeping the Aim in View."

New Christie Finished for Educational

"Man Against Woman" is the expressive title of a two-reel comedy which is just being completed by Christie for release through Educational Exchanges. Dorothy Devore and Neal Burns have the leading parts, while in the cast are Gene Corey, Bessie Delitch, H. Harry Edwards and a group of Christie beauties.

Hugo Ballin Completes "East Lynne"

Huga Ballin has completed "East Lynne," his second independent production for Hodkinson release. This picture has been in course of construction at the Ballin studio for some time past, and has just left the director's hands.

High Mark for News Weeklies

4,000 Houses Set as Mark for Opening Week of Jan. 30

FOUR thousand theatres showing the first release of the super-Kinograms is the mark set this week by Educational Film Exchanges, Inc., following the announcement that with the week of January 30 it is to take over this bi-weekly news service which will absorb Gaumont News and one month later will include a service being handled by a third organization.

Release of Kinograms will mark the completion of Educational's plans to afford exhibitors everywhere full service of everything for their program with the single exception of the feature. It marks the fullest accomplishment of the organization's plans, including the establishment of exchanges through the United States and Canada in less than eight months' time.

Stress is being placed on the fact that the absorption of these three news pictorial is not simply a combination of three different services, but the acquistion of their full resources and their full possibilities. Each of the three will continue its forces in the field and the merged editorial departments will select from everywhere available the cream of the material. These pictures will be released twice weekly under the name of Kinograms.

More than fifty cameramen, placed in the key centers of the world, will be retained and in addition to this numerous special expeditions will be sent out to cover world events. A number of contracts have already been made which will assure exclusive news pictures of important happenings for Kinograms, and the plan announced anticipates considerable expenditures for events of this sort which can be anticipated. In addition each camera post is given liberal advance funds so that advantage can be taken of every sudden happening without the delay incident to communication with the home office and awaiting authorization.

Service on Kinograms will be one of the points emphasized in Educational. Since the company has devoted its entire attention to one and two-reel subjects the various branch managers have been instructed to call attention of exhibitors to the fact that its own record guarantees that each exchange will devote the same attention to the handling of the single news reel as it does with every comedy, scenic and special that it handles. Each exchangeman is instructed to emphasize this specialization in short subjects as an additional guarantee that the exhibitor will get the very news weekly that he has contracted for and on time.

"We are putting our whole guarantee behind Kinograms," commented E. W. Hammons, president of Education. "We take the utmost pride in this service because it now enables us to offer the exhibitor everything for his program fifty-two weeks in the year with the exception of the feature, a field which we have not and will never enter. We are confident that the super Kinograms will prove the greatest news weekly that has ever been put on the market, but in offering these pictures we are not content with merely promises of superior quality, but stress the point of superior service.

"From the beginning of this organization even on its rather conservative basis, we have made the point of requiring quality as the basis of our every release. Our success has been largely based on that point, so we feel confident that exhibitors generally will recognize that we have taken over these three combined news services under the name of Kinograms because we are confident that they will maintain our standards.

"Since we added one and two-reel comedies and the specials to our service, we have realized that we needed one link to complete our chain—a news service that would assure the exhibitor the very cream of the world's happenings and the features of its daily life. During the past few months we have declined a number of offers from various organizations to produce such news reels. We were not content with any one that was being produced. We wanted something more than that. But when we were given the opportunity to acquire the full product of Kinograms, the Gaumont News Weekly and the third service which we will soon announce, and to combine the three producing staffs with all of their possibilities into a single semi-weekly release, we felt that the opportunity had come."

"Wing Toy" Has Fine Settings

Stars Shirley Mason; "Flame of Youth" Going Strong

"WING TOY," which will be released the latter part of this month by Fox Film Corporation, will, according to advices from officials of that company, be one of the most noteworthy productions of the entire Fox output for the year. The settings are particularly impressive, it is stated, and their construction occupied several weeks prior to the filming of the picture.

One of the most sensational interiors ever used in a picture, it is said, is a big Chinese gambling room. This elaborate set, the decorative scheme of which carries out the motif of the Chinese woodcarver, with plenty of dragons and other grotesque figures forming the background for some of the most thrilling scenes of the story. The Chinese gambling paraphernalia used in this scene is the real thing, and represents the total hauls of several picturesque raids in Chinatown, where the instruments of chance fell into alien hands.

Another particularly striking set, declares William Fox, is a Chinese curio store, stocked with Oriental bric-a-brac and oddities.

A set representing the interior of a wealthy Chinese gambler's home represents a great amount of labor and detail in its manufacture; the woodwork being painted to get the effect of cherry wood and being richly stenciled. Above the wainscote are panels of rich Chinese fretwork, gold and vermillion, and set on a black background. The set contains twenty-five colored panels. This set alone took two weeks to build and paint, according to the statement from Fox headquarters.

A Chinese altar used in this set is the same from which Buddha glares fiercely at the Los Angeles Chinese who come to worship, as it was borrowed from the local joss house and promptly returned after the filming, declares the statement from the Fox home office. The exteriors of the picture were taken in Los Angeles' Chinatown.

The story of "Wing Toy," which was written by Pearl Doles Bell, is said to furnish Shirley Mason with the most attractive role of her career.

Despite the fact that "Wing Toy," the new Shirley Mason picture, is already receiving some very lively booking in advance of release, officials of the Fox company state that "Flame of Youth," Miss Mason's latest release, is holding on with such tenacity that it promises to be many months before the demand for this subject shows any marked abatement.

The Fox officials are in receipt of the following communication from John J. Walker, manager of the Barcli theatre, Schenectady, N. Y.:

"Gentlemen—You are to be commended for the type of picture of 'Flame of Youth,' with Shirley Mason. I have had more pleasing comments on it than any other picture I have used in a long time. It goes to show that it is the clean, wholesome thing that pay, after all. My business increased each day for three days with it, and it was very plain to see that it was the pleasant taste it left that did the advertising."

Fox News Covers Sailing of Fleet

When the Atlantic Fleet steamed out of Hampton Roads last week bound for Cuba and later for the Pacific via the Panama Canal, two thousand reels of films made up part of the cargo, announces a statement from the Fox Films Corporation. Every release of the Fox organization was included in the film supply aboard the exchange ship *Prometheus*, according to the statement. These pictures are to be distributed to the various vessels for showing to the crews during the long trip to the Pacific.



Six scenes from "The Oath," the R. A. Walsh production, one of the "Big Five" to be distributed by First National

Chaplin Release Is Due Jan. 23

"THE KID," Charlie Chaplin's six-reeler, will be released by Associated First National Pictures, Inc., on January 23. This will be the second release of the first group of Big Five productions to be distributed by First National this year, "Passion," starring Pola Nigri being the first, with "The Oath," an R. A. Walsh production, "Sowing the Wind," with Anita Stewart, and Allen Holubar's "Man, Woman, Marriage," starring Dorothy Phillips yet to come.

"The Kid" is the comedian's initial adventure into the field of feature comedy and is said to be a revelation in Chaplin humor. It is the projection of a character such as Charlie has made famous into an intense, gripping, heart interest with a genuine plot. The picture proceeds from the start to the finish in the unraveling of the story and the action is fast and snappy, according to reports, right up to the climax.

The comedy is said to excel anything that Chaplin has ever done, and a great part of the effect is gained through the fact that none of the situations are forced to give the comedian opportunity. The logical efforts of the comedian to handle the situations into which he is carried as the story develops scintilates with natural humor.

A synopsis of the story indicates that the production is as unusual as First National found it to be when it was included in the first group of Big Fives. The play had but five characters named as The Man, The Woman, The Kid, The Tramp and The Policeman. Charlie Chaplin, dinky mustache, half sized cane, full-grown trousers, over-sized shoes and everything is the Tramp. He finds an abandoned baby against an ash can in an alley and after several atempts to make someone else take charge of it takes it to his own garret room. When the Kid has reached the age of six they have a full-fledgeed, efficient business organization running—the Kid makes a business of breaking windows, when Charles, as an itinerant glazier, is nearby to make the necessary repairs.

The contrast to make the humor more joyous is furnihsed by the pathos of the mother's search for the Kid. Charlie and the Kid become beneficiaries of her kindness with no suspicion of the actual relationship until one day when the authorities try to separate the Kid and Charlie.

The story was written by Chaplin himself, and the production of it was directed by the comedian. Jackie Coogan, hailed as a genuine discovery of juvenile acting ability plays the part of the Kid. Edna Purviance, well known for her clever work in previous Chaplin productions, has the part of the Woman; Tom Wilson, the Policeman, and Carl Miller, the Man.

The production is in six reels and will be released as a super-special.



"The Kid" Will Be Released by Ass'd First Nat'l

"The Spenders" Pleases Loew Audiences

A statement from the headquarters of the W. W. Hodkinson Corporation declares that the enthusiasm displayed by the audiences of Marcus Loew's New York theatre during the recent showing of "The Spenders" at that theatre "was greater than that which had been accorded any other comedy-drama that ever played there."

Many Reviewers Praise "Little 'Fraid Lady"

Trade paper reviewers of many publications covering the motion picture field are at one in declaring "The Little 'Fraid Lady" in which Mae Marsh returns to the screen to be a production entirely worthy of the event. This picture is based on Marjorie Benton Cooke's "The Girl Who Lived In the Woods" and was directed by John G. Adolfi. It is released as a Robertson-Cole super-special.

In writing their criticisms of "The Little 'Fraid Lady" the reviewers invariably gave full credit to the past performances of Miss Marsh, and acknowledged the enormity of the following which she won by them in all parts of the world. Incidentally they hailed Miss Marsh's return to the screen as an event of more than passing note.

"Film-Osophy" Meeting with Success

Luke McLuke's "Film-Osophy," being served weekly by the Pioneer Film Corporation, is meeting with splendid success and is gaining headway each week in every part of the country, according to a statement from Pioneer.

"Film-Osophy" is made up of a number of "gags" written by the famous column conductor, Luke McLuke, whose quips appear in over 250 newspapers throughout the country.

Stahl to Produce for Mayer on Coast

After a three months' visit to New York, John M. Stahl, director, has returned to Los Angeles to resume production activities under the Louis B. Mayer banner. Mr. Stahl's pictures will hereafter be known as John M. Stahl Productions. They will be famous stories filmed on an elaborate scale, and will have all-star casts.

Mr. Stahl's first Louis B. Mayer-Associated First National attraction, "The Woman in His House," has created much interest in film circles in the East. Arrangements are now being made to put the picture in one of the big Broadway theatres for an extended run.

While in New York Mr. Stahl cut "Sowing the Wind," his latest picture for Louis B. Mayer. It stars Anita Stewart, and, according to the reviews of the Eastern critics, it promises to be one of the big dramatic offerings of 1921. Preparations are now under way for Mr. Stahl to begin work on the first of his signed productions that will be released by Mr. Mayer through Associated First National.

Johnny Hines Extends Tour upon Demand

So successful has been the personal appearance of Johnny Hines, star in Torchy comedies, released through Educational, in several nearby cities, the leading exhibitors in Cincinnati, Cleveland and Pittsburgh have sent urgent requests that the celebrated portrayer of Sewell Ford's red-headed office boy be sent to those cities.

Charles C. Burr, president of Master Films, Inc., has made the arrangements for these visits through President E. W. Hammons of Educational Film Exchanges, Inc. The schedule as arranged provides for Cincinnati the week of January 16th, Cleveland the week of January 23rd, and then Pittsburgh the week of January 30th.

This trip is made possible only because production of Torchy comedies is well ahead of schedule.

Elinor Fair Opposite Earle Williams

Elinor Fair has been engaged to appear as leading woman for Earle Williams in his next Vitagraph production, "Loot of the Night," by Frederick J. Jackson. She has just returned to Los Angeles after finishing a picture in New York as leading woman for Eugene O'Brien. David Smith will direct the star in his production.





Two of W. W. Hodkinson's new pictures: Left—Bessie Barriscale in "The Broken Gate." Right—"The Truant Husband," with Francilia Billington and Mahlon Hamilton

Hodkinson Issues Statement

"Spoils System" vs. "Merit System" His Subject

UNDER the caption of "The Spoils System in Pictures," W. W. Hodkinson, president of the W. W. Hodkinson Pictures Corporation, discusses the reports, finding frequent place in the press of late, to the effect that a lessening of production and a general incisive retrenchment are the predominant features of the prevailing situation in the motion picture industry. Says Mr. Hodkinson:

"Too many of us are trying to repress or defy the natural laws of growth, too many of us are seeking to escape the operation of inescapable laws. Here are the causes of all the 'howling and gnashing of teeth.' There are too many producer-distributor concerns in this industry built on the theory that they are capable single handed of supplying the theatres of the entire world with all the product they may need. Here begins one of the most fatal of all the errors now afflicting the industry. The producer be that their error arises merely from over-weening ambition, though it is hard to resist the belief that greed enters into the situation. Now when we have a definite number of producers, all of them releasing on a definite and fixed schedule, and all of them geared on the belief that they are the best judges of the merits of their own product, there must be an end to all sound and healthy development. One unfailing effect is the instant depreciation of quality. This depreciation will progress steadily until we reach the point where the public, ordinarily the most patient animal in God's great menagerie rebels and there ensues great distress and confusion ending in disaster for those who have set natural laws at defiance.

"Growth in this industry is possible only through the conscientious application of the selective principle. Talent must have free play—ability and genius must be made sure of their reward. How can this be done under a system which seeks to perpetuate arbitrary values and which has no use for talent or ability or genius except as these elements may fit into the rigid and unnatural scheme of producer-controlled organizations.

"I believe that we have reached the point when the public is beginning to rebel. Constructive, conscientious and competent criticism places an arbitrary value upon his product. The fact is that no producer and no group of producers is capable of determining in advance of a public verdict the honest and genuine value of any production. I do not necessarily impugn the good faith of these producers. It may has been a sore need in this industry. If we had had it in sufficient volume we might now now be confronted with the wrath of the public. The subject is tempting, but its further pursuit might lead me too far afield. The definite practical thing which concerns me and ought to concern every constructive and independent force within the industry is the result of this unfavorable verdict of the public on the man who owns the motion picture theatre.

"We are entering on the final stage of the battle between the merit system and the spoils system. The spoils system is the fated method of the producer-controlled organization, the system which lives by despoiling both the exhibitor and the public and which will become extinct within a twelve-month or less. It will be succeeded by the merit system which automatically keeps down any pictures with a taint of inferiority; the system which automatically attracts and encourages talent in the producing field; the system which relying on the play of natural forces regulated by immutable laws will always be able to serve cream instead of skimmed milk."

Pathe Films Night Scenes

New Year's Eve Celebration on B'way Highlight of Pathe News

ONE of the most picturesque features of New York's celebration of the entrance of the New Year was the enthusiasm displayed by vast street crowds in the methods employed by the Pathe News organization in depicting its highlights for issue No. 2. The camera records of these methods form an important part of the reel, and legitimately, for they were hailed by multitudes all along the Great White Way as adding an unique effect to the midnight spectacle. For the first time, Pathe claims, in the history of the News Screen, New York night life upon a great occasion was successfully filmed from a dozen different points of view.

Editor Emanuel Cohen and his staff had prepared for the occasion, in the most thorough and farsighted manner. For purposes of photography at night, powerful illumination of course was necessary, and this is accomplished only by means of heavy and cumbersome apparatus. No single street installation would meet the opportunities of a celebration covering so large an area of the city, so three huge motor trucks were employed. On one of these the illuminating apparatus—including powerful sunlight arc lamps—was placed, while the others carried the cameras with their operators and assistants.

Wherever the Pathe News studio on wheels appeared people gathered and crowds thickened as though by magic. Police officials with whom arrangements for right of way had been made estimated that more than a million persons struggled goodnaturedly to get within focus of the cameras.

Wm. Farnum Wins Popularity Competition

In a competition just concluded under the auspices of the Terre Haute *Tribune*, and conducted in conjunction with the Liberty theatre of that city, William Farnum polled a lead of 3,546 over his nearest competitor, announces William Fox.

From Wid's Review of

"BLACK BEAUTY"

"'Black Beauty' characterized by thrills and extravagant production."

"The story of 'Black Beauty' is so famous in every part of the country that the *title alone* will be sufficient to draw a crowd."

"It is a clean, wholesome picture, a fact which you can make an especial appeal to women and children. The book is so well known that there will naturally be curiosity to see it visualized."

"The success of the picture with most audiences is going to depend on its 'human' theme, for the story of the horse holds interest only in those scenes involving fast action. Among the latter are some very good shots of a fox hunt, and a *thrilling horse race* at the finish which has been admirably done and will be apt to *raise them off their seats.*"

From the New York Sunday Telegraph Review of

"BLACK BEAUTY"

"It is a picture that shines out like a good deed in a naughty world."

"The picture is just about *perfect in its details.*"

"The picture is a high tribute to the artistic ability and the patience of its director, David Smith."

"As for 'Black Beauty' himself, *Man O' War could not have played the role with more finesse.*"

Tribute Paid "Mark of Zorro"

Board of Review Puts Picture in Distinguished Class

THE NATIONAL BOARD OF REVIEWS OF MOTION PICTURES, in its latest issue of their official publication, *Exceptional Photoplays,* include as one of the three most distinguished productions ever given the public, Douglas Fairbanks in "The Mark of Zorro," which was recently released by the United Artists Corporation, and which has been smashing box office records all over the country.

The purpose of the publication is to bring to the notice of the public —the exhibitors and all people concerned—those motion pictures which are considered to be particularly fine as photo-dramatic productions, and which are distinctive for entertainment quality.

In their review of the production they speak of "The Mark of Zorro" in the following manner:

"Escape and disguise have been favorite plot devices ever since the Elizabethan beginners of dramaturgic art. With the development of the cinema plot quite naturally these traditions were translated to the screen, and we find them landing mystery, suspense, romance and clever comedy to 'The Mark of Zorro,' a photodrama in which the daring escapes of the bandit Zorro, savior of Dumas, while the marvelous swordmanship of the hero would accredit Cyrano de Bergerac.

"Southern California of nearly a century ago, when it was still a part of the Mexican State, forms the background for the exploits of the black masked Zorro, who endeavors to counteract the injustice and oppression of a corrupt government by championing the weak and wronged. Wanted, dead or alive, with a price upon his head, he will suddenly appear in the midst of a group of government officials, and, a marvelous swordsman will rescue the miserable recreant of the moment, disappearing again as mysteriously as he came, leaving his mark—a bloody 'Z'—upon the person responsible for the injustice. Who he is, whence came, no one knows. Nor would they believe it if they were told that at home the bold Zorro is none other than the weak, bloodless, almost imbecilic Don Diego Vega, son of a prominent Cabaleros. He finds courtship of the beautiful Senorita Lolita Pulido too fatiguing, in spite of the displeasure of his father who forces him to pay her his addresses. So while Lolita scorns Don Diego's indifferent attentions, she is carried away by the fire and romatic zeal of Zorro, who throws her a rose, though the troopers are almost upon him, or kisses her while he holds his rival at the point of his sword. He rescues the Pulido family from prison, punishes Captain Ramon, who is pursuing Lolita, rounds up the Cabaleros to the cause of 'Justice for All,' and forces Alvarado, the corrupt Governor, to abdicate. All this Zorro accomplishes before his identity is disclosed.

"The Photoplay is unique in type. It is difficult to place it in a definite category. Unquestionably it is comedy drama. Yet there are occasional hasty flights into melodrama, and again, as in the flagellation of the wronged Franciscan priest, there is a stroke of pathos.

"It is not merely the exploitation of the personality of Mr. Fairbanks. It is rather a play, which requires skilful acting since dual role demands the delineation of two types of character diametrically opposed."

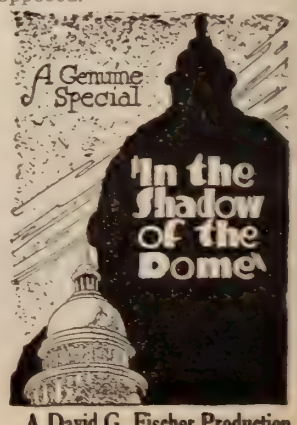
Fine Outlook for Lloyd for New Year

Harold Lloyd, whose rise in the favor of motion-picture fans, stands out as one of the features of the film history of 1920, is giving evidences of winning continued popularity during the new year, if the newspaper reviews and exhibitors' comment on his latest comedy release, "Number, Please?" are to be taken as criteria. During its run at the Capitol and the Strand, New York, the New York dailies were liberal in their praise of the two-reeler. Says the Morning *World*:

"Quite the funniest cinema along Broadway this week is Harold Lloyd's, 'Number, Please.' It is shown at the Capitol. This young man with the horn-rimmed spectacles is a comparatively young comedian of the films and one of the most popular of them all at this time. Situation after situation, each carrying with it a scream of laughter, comes piling out in 'Number, Please?' Charley Chaplin, in his best days, has not appeared in a funnier play."

Roy Blair, manager of Mister Smith's theatre, Indianapolis, writes the Pathe headquarters that his business was vastly improved in a short space of time by the introduction of a Harold Lloyd Comedy into his program, and concludes Mr. Blair:

"Harold Lloyd has proven to me that he has a bigger drawing power than the feature productions that I am running or have run."



A David G. Fischer Production

News From Our Correspondents

ST. LOUIS

The Skouras Brothers Enterprises entertained 170 of their male employes with a midnight banquet at the Hotel Jefferson the night of January 3. This is the first of a series of annual affairs to be given the members of the organization, including everyone from president to doormen. A specially arranged program by leading musicians of the city and a variety of cabaret entertainers featured the festivity. Various prominent citizens of St. Louis made short addresses commending the wonderful achievements of the three brothers who in less than six years rose from the ranks of bus boys in the very hotel in which the affair was held to the heads of one of the city's largest and most prominent motion picture enterprises. As an unusual stunt Publicity Manager Baker engaged the services of a newspaper cartoonist to draw pictures of the speakers while making their addresses.

Manager William Goldman, manager of the Missouri Famous Players Corporation, announced that Wallace Reid in "The Charm School" coupled with a Chaplin revival, "Easy Street," broke all records for attendance during the past week.

The New Grand Central drew capacity crowds during the entire week of the run of Otis Skinner's "Kismet."

A special showing of "Midsummer Madness" for newspaper and trade publication men was held at the Statler Hotel Monday night. A banquet was held by the scribes following which the feature was presented. "Midsummer Madness" will run during the entire of next week at the Missouri, Delmonte and Criterion theatres.

The Missouri Theatre Owners will convene at the Statler Hotel in St. Louis January 20, 21 and 22. The subject of censorship will be the most discussed. A formal ball, preceded by a banquet, will be held on the night of the 22nd., at which the association will entertain all persons in the city who are connected with the film industry.

St. Louis primary and high schools were recently equipped with motion picture projectors as the beginning of a movement to give weekly shows to the students not only of strictly educational features, but of presentations of the higher order.

SAN DIEGO

Erle E. Doherty, for several years associated as auditor, with the Broadway Amusement Company, owning the Bush theatres, has taken the position of manager for the James B. Mason theatres—the California and the Dream.

V. Russo, who recently secured the interests of Mrs. Anna B. McVey in the Casino theatre, has had installed a very elaborate illuminated front and sign, incorporating more than a thousand small bulbs of different colors. The front lights are arranged in the form of two great sun-bursts.

At the Plaza theatre a change has been made in the day of starting the new weekly program from Sunday to Saturday. "Shore Acres," one of the recent features at the Plaza, was shown to big houses for a week. "Buster" Keaton in "The Scarecrow," shared the honors of the seven days' run.

After being a long time dark, the Isis theatre was again opened for a two weeks' showing of "Way Down East," at prices ranging from 50 cents to $2.00. The film production was presented under the direction of Dodge & Hayward, lesees of the Isis, who also operate the Spreckels Hippodrome, showing vaudeville and occasional road shows.

The Kinema, the new motion picture theatre in Escondido, this county, was formally opened on the evening of December 23, the initial picture being "The Mark of Zorro," featuring Douglas Fairbanks. The Kinema occupies a building 50 by 140 feet, constructed of reinforced concrete. The lobby is 11 by 16 and the foyer 16 by 20 feet. The proscenium arch has a width of 28 feet and a height of 16 feet. There is a balcony 30 by 50 feet. Indirect lighting is used for the auditorium. The building is owned by A. H. Nelson and the architect was Walter P. Williams. The Kinema has a seating capacity of 1,000, and on the opening night was filled.

Hobart Bosworth and Mrs. Cecile Kibre Percival came down from Los Angeles and were married here on December 23 by Justice of the Peace Lacy D. Jennings. The event was a surprise to the groom's many friends in the motion picture circles.

CANADA

Changes in policy have been made by two of Ottawa's moving picture theatres to meet new conditions. One change, adopted by Manager MacDonald for the Family theatre, involved the extension of the programme to incorporate musical features and an increase in admission prices. This became effective on Monday, January 3, with an added attraction of a tabloid musical offering headed by Joe Carr, a former favorite of the Canadian capital. Prices were raised five cents, the new evening scale being 20 cents and 30 cents. The film feature for the occasion was Pathe's "Help Wanted, Male."

Manager Harry Pomeroy of the Strand theatre, Ottawa, also instituted a new plan at the Christmas season which consisted of the elimination of the "supper show" so that four performances would be held daily, two in the afternoon and two at night. Prices remained unchanged at the Strand.

The Fox Film Corporation has sued Mayor Moreau of Gatineau Point, Quebec, for $720 to cover the alleged cost of moving pictures which were destroyed by fire when the one and only theatre in the town was wiped out by flames a few weeks ago. Mayor Moreau was the owner and proprietor of the theatre which had the singular distinction of being probably the only theatre in Canada the patrons of which were not required to pay an amusement tax either directly or indirectly. Incidentally the big day for the mayor's show each week was Sunday.

The Fox Film Company demanded payment for the films lost in the disastrous blaze but a dispute arose over the value of the pictures, and the court action resulted.

A burglar with a leaning toward destructiveness secured entry into the Imperial theatre, Ottawa, Ontario, a few nights ago and caused considerable damage to box office and other fixtures without obtaining one cent in cash as a reward for his work. The crook broke up a costly coin-changing machine, smashed the ticket chopper and wreaked other damage. The theatre is owned by Harry Brouse, one of the direct franchise-holders of the First National.

Following the abolishment of the Canadian luxury tax on practically all forms of merchandise by the Federal Department of Finance through an Order-in-Council, a number of exhibitors in the Dominion encountered difficulty because numerous patrons at theatres refused to pay the amusement tax on theatre tickets. It was believed by these people that the amusement tax had been removed along with the Federal luxury tax until it was pointed out that the theatre ticket levy was imposed by the Province or, in the case of Quebec, by the municipalities and not by the Canadian government.

The staff of the head office and of the Montreal branch of the Specialty Film Imported, Limited, Canadian distributors of Pathe and other releases, celebrated the occupation of the firm's new offices in the Albee building, the brand new moving picture exchange structure in Montreal, on December 24, by presenting L. E. Ouimet, president of the company, with a set of handsome office furniture and furnishings in mahogany. All employes of the company from coast to coast contributed for the handsome gift which was also intended to commemorate the fifteenth anniversary of Mr. Ouimet's entry into the moving picture business in Canada.

All employes of the several Allen theatres in Winnipeg, Manitoba, with their families, enjoyed a Christmas party in Manitoba Hall on Sunday evening, December 26. Presents were distributed from a large Christmas tree.

An outstanding event in the moving picture sphere in Toronto, Ontario, was the great banquet in the Walker House, Toronto, on Wednesday evening, December 29, under the auspices of the Famous Players' Canadian Corporation with its subsidiary company, the Eastern Theatres, Ltd. The dinner brought together representatives from every department of the moving picture business.

The guest of the evening was Theda Bara. Mr. H. M. Thomas, formerly of Omaha, Neb., general manager of the Eastern Theatres, Ltd., was the toastmaster.

An outline of all attractions to be presented at the Imperial theatre, Ottawa, Ontario, for the first four months of 1921 has been announced by Mr. Harry Brouse, owner of the theatre, in a newspaper advertisement. The schedule of bookings listed comprises the chief attractions which will be shown during the seventeen weeks, with programs being changed weekly except in one instance when a special feature has been booked for two weeks.

A brand new Board of Moving Picture Censors for Ontario was established and became operative with the start of the New Year as a result of the decision of Hon. Peter Smith, Provincial Treasurer, to reorganize the film censorship branch of the Provincial Government.

A fresh outbreak in the battle over the subject of Sunday shows in Sherbrooke, Quebec, is expected as a result of the decision of several of the local moving picture theatres to resume the holding of Sunday performances. It appears that all but one of the citizens of Sherbrooke are heartily in favor of Sunday presentations in the local theatres. It has been claimed that the "objector" is a representative of the Lord's Day Alliance which is an organization whose apparent purpose is to limit the liberties of the people in Canada.

In reply to various rumors regarding the so-called "war tax" on theatre tickets in Manitoba, Hon. Edward Brown, Provincial Treasurer, has announced that there is no intention on the part of the Province of Manitoba to remove the ticket tax. A rumor that the tax would be abolished spread after the Dominion Government had discontinued the luxury tax on many articles of merchandise.

PROVIDENCE

"Way Down East" is the first moving picture to have ever been shown in this city more than two weeks. It began its third week on January 3, and it is the intention of the management of the house to carry it at least four weeks. The picture has run, now, ahead of what it was expected it would do. Two performances are given daily, and every seat has been sold thus far.

Charles I. Luther, for 27 years financial secretary of the Theatrical Mechanics' Association, has just been installed president of the association. Lieut. Richard H. Gamble, the amusement censor in this city, was made a life member of the organization at the annual installation.

Bert Lytell, the Metro star, will during the week of January 10 appear in person at the Rialto and Emery theatres. Manager William J. Mahoney, of the former, who succeeded in getting Lytell to come here has arranged to have him meet the governor and mayor and will entertain him royally during the short time he is here in the city.

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SPOKANE

O. D. Woodward of the Woodward Theatre Company has announced the organization of a company in Spokane for the production of motion pictures, the operation of a chain of theatres and the direction of theatrical companies. The new company will be known as the Woodward Enterprises, Inc.

The Enwood Motion Picture Company of Denver, an operating concern controlled by Mr. Woodward, and the Orecal Film Company of Portland, of which Mr. Woodward is half owner, will be merged with the new Spokane concern. The object of this new company is to build and operate theatres, both moving picture and legitimate, Mr. Woodward said.

Active motion picture production work will start at the studios of the Playter Film Company in Minnehaha early in January, according to Wellington Playter, director general of the company. The studios were formerly operated by the Washington Motion Picture Company. All indebtedness of the company has been wiped out ,and Mr. Playter has secured financial support of several successful motion picture investors, he stated.

Assistant Manager Walter Fenney of the Casino has just announced five new special pictures to be shown early in the new year. "Small Town Idol" is a Mack Sennett six-reel comedy which includes his foremost stars such as Ben Turpin and Marie Prevost. Maurice Tourneur's "Last of the Mohicans" will follow. Next will be a Ralph Ince production, "Lying Lips," with House Peters. Florence Vidor and Hobart Bosworth will play in "A Thousand to One."

CLEVELAND

The Ohio exchange for Educational Films, under the management of Harry Skirboll, is cashing in big on titles of pictures. Last week Mr. Skirboll said that almost every exhibit in the territory is featuring the Educational comedy, "Dining Room, Kitchen and Sink," in connection with the Metro feature, "Parlor, Bedroom and Bath."

Joseph Skirboll, the big chief of Associated First National Exchange in Pittsburgh, spent the holiday season in Cleveland with his sisters and brothers.

Johnny Hines, the man who made Torchy comedies famous, will spend about two weeks in and around Cleveland during January, making personal appearance at the theatres.

Christmas business was good this year in "movieland." All the exhibitors say that they have equalled the best years they have ever had, and in many instances, the report has come through that they have bettered former years. This is not only local, but includes the entire Northern Ohio territory.

One of the big features of the Christmas programs was the entire absence of any special holiday attractions. All of the theatres booked in good productions, and relied on them alone to draw the crowds. And they did. Several of the first run neighborhood houses added a singing number to the regular program. Others had a special "kiddie" matinee and gave away peanuts, popcorn and candy. The Strand and Metropolitan theatres gave a morning matinee of "Dinty," First National picture, starring Wesley Barry, on Tuesday morning as a Christmas present to the Cleveland newsboys.

ATLANTA

Announcement was made Saturday that Ralph De Bruler has been made manager of the Howard theatre, which will, in the future, be operated independently of the other Southern Enterprise theatres in Atlanta.

According to the announcement, Frank Hammond, former Atlanta publicity agent for the Southern Enterprises, will become general manager of the Rialto, Forsyth, Strand and Vaudette theatres, under N. W. Remond, state supervisor for the corporation. Appointments of managers of the various theatres are annuonced as follows: Rialto, De Sales Harrison; Forsyth, Harold Kestler; Strand, P. R. Whaley; Vaudette, Jack Kaliska.

The Southern Enterprises formerly managed the Rialto, Forsyth, Strand and Vaudette theatres under one head, with Ralph De Bruler as general manager. Later, when the Howard theatre was added to the four houses under the corporation, it was decided to administer the business of the Howard separately, due to the ambitious program scheduled for this theatre.

Mr. De Bruler's long experience and ability won him the assignment of having so'e charge of this theatre.

DETROIT

Standard Film Service takes over the distribution of the Ford Educational weekly on January 9.

Hal Smith, who has been with Special Pictures Corporation, is now manager of the Grand Victory theatre on Grand River avenue. Mr. Smith has been manager of the Ferry Field, Empire and Drury Lane theatres and is a showman of wide experience.

The new Delft theatre, in Marquette, opened Christmas Day.

A state campaign against Blue Sunday is being waged by the Michigan Exhibitors Association.

Royal A. Baker, police censor, has declared war on crime serials. He has banned "Fantomas" in Detroit, and the showing at the first run, Fox's Washington theatre, was cancelled.

INDIANAPOLIS

A new field for the activities of film and projection machine salesmen is being opened up in Indiana. It is in farming communities, far disatnt from towns where motion picture shows are located. The farmers, in several spots in Indiana are banding together to buy projection machines and rent films for exhibitions to be given in their churche and school houses. The farmers are particularly interested in educational film along agricultural and travel lines.

The latest movement of this characte is in Warren township, Clinton County where the farmer members of thre churches are getting together on thi proposition.

The new Capitol at Clinton, Ind., wa opened Dec. 24 to good business.. Th house runs feature pictures and vaude ville.

The Indiana state legislature opens th week of Jan. 3, and the battle for legal ized Sunday motion-picture shows is on

PORTLAND, ORE.

Miss Virginia Norden, representing Louis B. Mayer, prominent Los Angele producer and motion picture exhibitor spent several days in Portland. She wa the guest of Mr. and Mrs. C. S. Jenser who entertained her with a highway trip as well as with other holiday festivities.

Miss Norden has been given the direct handling of the latest picture made by Mildred Harris, "A Woman in His House." While in Portland the picture was viewed by each of the manager's six first run houses.

Business and advertising interests of "Screenland," the official house organ, distributed in the Liberty, Columbia, Majestic, Peoples and Star theatres, has been sold by Jensen and Von Herberg to David H. Rosenburg of Portland.

Mr Rosenburg owns extensive orchard tracts in Oregon and will continue to devote his major interest to them. He will be represented on Screenland by F. E. March, a local attorney. William Lofland who conducts a printing establishment in this city, has directed Screenland advertising up to the present time.

The present circulation of Screenland, which is 16 pages in size, in 15,000 weekly.

From Wid's Review of

"BLACK BEAUTY"

"'Black Beauty' characterized by thrills and extravagant production."

"The story of 'Black Beauty' is so famous in every part of the country that the *title alone* will be sufficient to draw a crowd."

"It is a clean, wholesome picture, a fact which you can make an especial appeal to women and children. The book is so well known that there will naturally be curiosity to see it visualized."

"The success of the picture with most audiences is going to depend on its 'human' theme, for the story of the horse holds interest only in those scenes involving fast action. Among the latter are some very good shots of a fox hunt, and a *thrilling horse race* at the finish which has been admirably done and will be apt to *raise them off their seats.*"

From the New York Sunday Telegraph Review of

"BLACK BEAUTY"

"It is a picture that shines out like a good deed in a naughty world."

"The picture is just about *perfect in its details.*"

"The picture is a high tribute to the artistic ability and the patience of its director, David Smith."

"As for 'Black Beauty' himself, *Man O' War could not have played the role with more finesse.*"

FOR NEWSPAPER USE—FOR THEATER PROGRAMS

Live Notes from the Studios

CONDUCTED BY LILLIAN R. GALE

ABOUT DIRECTORS

GEORGE D. BAKER has some interesting things to say about 'the inevitable future."

"In attempting to peer into the motion picture future," declares the director, "we are apt to be misguided by the precedents of the past. As a matter of fact, true progress in any art is never attained until the ironbound precedents of the past are finally overthrown. Last year was a record breaker for overthrowing our ancient film idols. It marked the decline of the star and the rise of the stellar stock company. It saw the author rightly placed upon his throne, and the director's glory enhanced by the acquisiton of real story material. Heretofore the gentle art of striking out upon new paths has been frowned upon We directors have been informed that costume plays were taboo, until 'Passion' and 'Kismet' came along and proved otherwise. We have been instructed never to produce a story in which a member of the cloth was the principal character, or else the theatre patrons would leave the theatre in disgust. However, 'The Sin that was His' proved this to be a fallacy. In other words, the recent past has been fruitful in proving that even an orignal production thought, could be successful, in spite of the fact that it had never been done before. The growth of an entire industry has been stunted by the use of the oblivious and stereotyped, instead of seeking more distinctive thought-trends. This state of affairs is now happily changing for the better and the creative minds of the industry are now engaged in building a new technique, which is now being molded by the old precedents, but is being shaped by the light of pregnant originality. The future promises pictures of more than two dimensions. It will work off the banal, the sexual and the inane. It will produce optical poems as lasting as any masterpiece of Corot's. It will express beauty in terms of human reality and not as now, in terms of unreal humans. It will express life, not plots. For instance, 'Conrad in Quest of His Youth,' is the first great step forward in this respect. In the future, our actors will not act their plays—they will live them. In the directorial department, there will be less of guessing' and more of knowing. I believe the form of the motion picture will be more or less changed. There will be fewer titles and longer scenes. Drama will come more from the heart, and less from the heaving chest. It seems to me that a great many of these faults result from mediocre continuity. It is for that reason that I write my own continuity for each of the productions I direct. In the feature, 'Temple Dusk,' which I have recently completed for the Sawyer-Lubin organization, I believe I have produced a story which contains a promise of what the future presages for motion picture production."



Karla Schramm, beautiful and talented ingenue, featured in "The Return of Tarzan" and in "The Son of Tarzan," and in "The Son of Tarzan"

Webster Campbell started to shoot film for his first directorial adventure, "The Co-respondent," starring Corinne Griffith for Vitagraph, with Percy Marmont as leading man.

With the prospect of finishing the equipment of his London studios by the end of winter and beginning active producing early in the spring, J. Stuart Blackton has now nearly completed the plans for his English screen activities.

Conferences have been in progress daily at the Blackton office since the commodore's return from England, while similar conferences have taken place in London with his representatives in attendance. By the frequent exchange of cablegrams many plans begun in London have developed, and the enterprise may now be said to have been fully launched.

An announcement just received from Commodore Blackton states that his English company will be made up of many prominent players of the London stage; there will also be a number of eminent representatives of London's social and artistic life in the Blackton organization. While in London and since returning to America, the pioneer producer has been deluged with applications from prominent English actors, and from artists, decorators, costumers, etc., who are anxious to identify thmselves with the screen art.

The Brooklyn studios of Commodore Blackton have been stripped of all their lighting, fixtures and equipment, and huge cases now are ready to transport them to the new Blackton studios in London. Many of these lighting devices are either inventions of Commodore Blackton or were changed or developed by him during the years that he has worked steadily at improving lighting effects for the screen.

The Blackton party has had to postpone its sailing, and now will not leave for two weeks or more. In the meantime, several unusually strong dramatic stories for Lady Diana Manners are being worked on in the Blackton offices.

"I have done many things in the motion picture field for almost a quarter of a century," said Commodore Blackton yesterday, "but never have I looked forward to anything with such pleasure as to this work in England, doing big stories with great historical and romantic backgrounds."

Edward Dillon, who has been responsible for such notable productions as "The Amateur Wife," with Irene Castle, "The Frisky Mrs. Johnson" and "The Education of Elizabeth," the latter two in which Billie Burke was feasted, will in future direct only special features for Famous.

That serial chapter-play suffers less than other forms of motion pictures from deletion by the censors is the belief of William Duncan, Vitagraph serial star and director,' who bases his statement on reports gathered from numerous censorship bodies throughout the country.

"It is significant to note," says Duncan, "that every type of motion picture which continues to find favor with picture-goers follows closely the lines laid down for the chapter-play, namely, clean, strong love interest and a gripping, fast moving plot. Producers of feature length offerings would do well to consider these elements which contribute to the ever-growing demand for this type of production, indicating that the fans as well as the censors have stamped them with their approval."

Gordon Cooper, who has been responsible for the direction of the "Chief Flynn" series and the "Bennie Leonard" serial, under supervision of Wally Van, has completed his contract for the direction of three features for the West Art Film Company.

In the filming of Metro's special production of "The Woman Who Went Away," one of the players is called upon to devour a sandwich of respectable proportions and a glass of milk with a great show of gusto.



Edith Johnson, now co-starring with William Duncan in Vitagraph serials

The scene was set for shooting shortly after noon.

"But—but I've just had a hearty lunch," mildly protested James Quinn, the possessor of the alleged appetite.

Director Wesley Ruggles nevertheless insisted and Quinn became a martyr to the extent of consuming the generous sandwich and milk for a "long shot."

"Now we'll have to repeat it for a close-up," coolly announced the director.

Quinn permitted his protest to become more vigorous this time. But, after much argument, submitted, crammed one more of the hateful orders of bread and meat, washing it down with milk.

Then it was decided that Alice Lake, who is starring in the production, should participate in the scene to the extent of watching the food being consumed. Quinn, pleading for mercy and tugging at a rapidly tightening belt, held out for some time, but finally submitted. To his credit as an actor it may be said that he gave all the appearances of a hungry man—and a sick one.

"Now, for another shot—" began the director.

But there was no other shot.

It seems particularly appropriate just now that "Wedding Bells" should have been chosen as the next Chet Withey production for Constance Talmadge, for whom wedding bells have just tolled in real life.

It was at first announced that the Hatton picture, "A Buterfly in Harness," would be the next First National feature for Constance, following "The Man from Toronto," which has just been completed, but as Mr. Withey found it necessary to take many summer scenes for this picture, it has been decided to postpone this production

for a later date.

Constance Talmadge will start work on "Wedding Bells," which is a screen adaptation of Salisbury Field's play of that name, on January 12. Edgar Selwyn, under whose management the play was produced last season, has offered many interesting suggestions for the scenario

ABOUT PLAYERS

WINIFRED WESTOVER'S work in "The Fighter," opposite Conway Tearle has won the admiration of the habitues of Universal studio, as well as the star to the extent that she has been re-engaged for his next starring vehicle, "Bucking the Tiger," through her manager, Arthur H. Jacobs.

Arthur Rankin, of the famous Rankin-Drew-Barrymore association, who did such admirable work in "The Copperhead," and more recently in "The Truth About Husbands" and "The Great Adventure," will next be seen in "Jim, the Penman," a Whitman Bennett production.

Gladys Leslie, who has been associated with all-star cast productions since the completion of her contract with Vitagraph, has completed her work in "Street is the Right Road," a Cosmopolitan production under the direction of Robert G. Vignola.

Amanda Hen, who has been selected to enact an important role in Metro's special production of "Home Stuff," is one of the most attractive chickens in Hollywood.

In explanation of this broad statement, it may be said, however, that she is of the feathered and not the blonde variety, lives in a coop instead of a gilded cage, and arises rather than retires at runrise.

Amanda, who has shown rare ability in her work before the camera, owes not only her present position, but her very life to Viola Dana, who is starring in this picture. For Miss Dana carefully selected the egg from which she was set, thus making it possible for Amanda to become a screen player instead of the basic ingredient of an omelette.

On the morning that Amanda cracked her shell and peeped out into the big Metro stage that is the only world she ever has known, she was greeted by the fascinated Viola, who offered her her first meal of warm gruel. Because of the kindly ministrations of the star, Amanda has associated Viola so intimately with her three square meals a day, that the two are inseparable.

As a result of this life long relationship—as far as Amanda is concerned, at least—the cameraman and Director Al Kelley have no difficulty in finding this player whenever necessary. Moreover, Amanda has a greater value than any other member of Metro's highly paid staff.

For Amanda has provided her mistress with a fresh egg a day for nearly three weeks.





We have here the production force of the Allan Dwan studio. Mr. Dwan is centre. At his left is W. W. Kerrigan. Bert Adler, eastern representative, is at the right of Mr. Dwan

Helene Montrose, who scored so heavily with Elsie Ferguson in "The Counterfeit," and other Famous Player offerings, has been added to the cast of "Bucking the Tiger," under the direction of Henry Kolker.

James Neill, veteran stage and screen actor, now a member of the Goldwyn stock company, was arguing the other day for a "five-foot shelf" of books about the theatre, so that young and ambitious students could learn the history of their art.

"They know nothing—absolutely nothing of the traditions of the theatre," he complained bitterly. One of the group hastened to the defense, of the younger generation, but Mr. Neill was unconvinced.

"Say," he called to a young actor standing nearby, "who was Edwin Booth?"

"Why, he used to run a big oyster-packing plant in Baltimore," was the prompt reply.

Whereupon Mr. Neill smiled a small, sad, but triumphant smile.

A few years ago Polly Van scored tremendously in comedies, and then disappeared from the screen. It is of interest to know that she will return, and appear in the cast selected to support Constance Talmadge, in "Wedding Bells."

Katharine Stewart, who is portraying one of the roles at the Strand in "The Great Adventure" with Lionel Barrymore, relates a very interesting incident of how she secured her engagement in this production. Miss Stewart was having luncheon at the Beaux Arts at the same time Whitman Bennett was enjoying a repast, and he was so attracted by her type and personality, that he sent a message to her table and business was negotiated with the aforementioned result.

When "Dangerous Curve Ahead!", the Rupert Hughes comedy which is being filmed now at the Goldwyn studio, is released, anyone wishing pointers as to the correct way for a butler to deport himself, should see it. For Charles Green who is the over-servant in the picture, was not only once upon a time a butler—he was one for the royal family of England!

It was when the present king was Prince of Wales that Mr. Green served in the royal household. E. Mason Hopper, who is directing the production of "Dangerous Curve Ahead!", says it is a great relief to him not to have to tell the butler how to act—he is willing to concede that a man who was butler to a Prince of Wales knows all about what he should do in a picture.

Sylvia Breamer will remain in California for the balance of the winter, and within the next week will announce her proposed affiliation, her contract with Sydney Franklyn being concluded.

Jack Salter, the property man with the George Bunny Company, making Capitol Comedies, says that "It's a great life." Recently a call was made for roaches of the variety found around water sinks and kitchens. Poor Jack, with honesty in his eye, went to the nearest restaurant and asked the buxom lady, who is proprietress there to go into the rear and catch some roaches. It was several days later that Jack returned to the studio. He asked Mr. Goldaine, the director, in the future, please not to send him out on any such errands. He finally had to go to the beach and get sand crabs and paint them black.

"Props" also says that making dummies smoke, and trying to look like a June day on a December night, also has its tough ends.

Second Vignola Special Scores!

Robert G. Vignola's second special Vignola production for Cosmopolitan-Paramount, "The Passionate Pilgrim," by Samuel Mermin, made an unqualified hit at Dr. Hugo Riesenfeld's Rivoli theatre, New York, during the theatre's anniversary week, indicated by record crowds at every performance.

Chosen by Dr. Riesenfeld as the ultra attraction for the Rivoli's third anniversary, "The Passionate Pilgrim" was widely heralded and advertised a week before the showing, with the result that it drew tremendous business to the box-office Hundreds were turned away nightly.

Samuel Merwin's "The Passionate Pilgrim," is known as one of the most widely read novels in contemporary American literature. It created a sensation when it came out a few years ago and even today it is still rated among the six best sellers. Following the excerpts from the newspaper criticisms:

New York World: "'The Passionate Pilgrim,' a story by Samuel Merwin, is featured. A mixture of love and big business, through which Robert G. Vignola as director, has woven a gripping thread of interest, this photoplay ranks with the finest presented in recent weeks."

New York News: "In 'The Passionate Pilgrim' the newspaper scenes are the real thing. For the first time in my experience I have seen a— — — — — — — — —"

New York Times: "Mr. Vignola's treatment of the story is cinematographically good. Particularly his use of the cut-back is effective. The settings are excellent."

New York Globe: "Samuel Merwin's story of 'The Passionate Pilgrim' has one remarkable feature. The newspaper scenes are real. This announcement deserves to be labeled 'Wuxtry, Wuxtry,' for these are the first film shots we have seen that look like a newspaper office."

Day Picture Has Booze Smuggling Theme

More of interest than appears on the surface is contained in the announcement that Pathe, on January 30th, will release the first picture of the Holman Day Canadian Border series made from the widely read stories of that author by the Edgar Jones Productions, Inc. This first release is called "Lochinvar of the Line." While it is a love story on rather novel lines set in the midst of a forest wilderness, incidentally it presents with manifest realism one of the most vexing of current problems connected with the enforcement of the Prohibition Law, Pathe announces.

The critical scenes of the love drama are laid in a "Line House," a general goods and liquor store and residence erected on the border line of the two countries, which visible line on the floor and walls in fact locates half the building in the United States and the other half in Canada. The stock of liquors, of course, is kept on the Canadian side of the line—which is near enough the bar, however, to be handily "reached over" by thirsty persons "in the States."

ig Settings and Fine Gowns Aid Feature

Criticisms on "A Slave of Van-y," the Robertson-Cole super-ecial starring Pauline Frederick, now that no small part of the pop-arity of this remarkably success-il picture is due to the beautiful owns worn by Miss Frederick and the richness of settings through-ut the production, declares a state-ent from the Robertson-Cole eadquarters.

Newspaper clippings from the any cities and towns in which the cture has been shown remark on ese two subjects and give un-inted praise to the quality of the m in these respects, it is stated. he consensus of opinion seems to that in "A Slave of Vanity" a od story has been doubled in alue because of gorgeous settings, nd the screen star has enhanced e effect of her work by the use f a most beautiful wardrobe.

Villiam McGrath with Stoll Film Corp.

William J. McGrath, for the past vo years assistant publicity and dvertising director at Vitagraph, as resigned to join the advertis-g and publicity staff of the Stoll ilm Corporation of America, hose offices are at 130 West orty-sixth street. Mr. McGrath's esignation at Vitagraph is effec-ive January 1, and he will assume s new duties with the Stoll organ-ation on January 3. His efforts ere will be confined to the crea-on of press books and other ex-oitation material.

atest Mermaid Comic Named "Moonshine"

"Moonshine" is the un-Volsted-n name given the latest Mermaid omedy featuring Lloyd Hamilton hich will be released through Ed-cational Exchanges in January. n this picture "Ham" is seen as youthful mountaineer who is not simple as he seems. Beatrice Ionson is his leading woman.

lew Head for Pioneer Offices at Cleveland

Gill Penn, one of the best known lm salesmen in Ohio is now in harge of the Cleveland exchange f the Pioneer Film Corporation. Ir. Fenn takes the place of Mr. D. . Davidson who was compelled, hrough ill health, to leave for the acific Coast.



Albert A. Kaufmam Says

A SHORT talk with Albert A. Kaufman—a safe narcotic for the pessimist. For Mr. Kaufman, it is a warranted conjecture, is an optimist, personified. His success, the youthful executive attributes, in the main, to that of which he says the ambitious idealist has great need—encouragement.

In search of a theme which would offer opportunity to include some of the ideas gradually worked into what, to him, seemed almost a living thing, Mr. Kaufman hit upon a story. It developed into what will soon be known to motion picture enthusiasts as "Man, Woman and Marriage." Under the acknowledged skillful direction of Allen Holubar, will appear the popular star, Dorothy Phillips, in the leading role. It is no wonder, then, that Mr. Kaufman is highly enthusiastic over his "castle in the air" in the more concrete form of film.

But to return to "encouragement," of which Mr. Kaufman speaks glowingly, and states was the major incentive for his efforts.

"Pessimists, people who unconsciously, perhaps continually dash cold water upon hopes and ambitions, do the world an incalculable amount of harm. Sometimes plans or ideas sound most unethical, yet when put into work develop into the greatest things the world has ever known. It is so with inventions, compilations, productions, Yet, with an encouraging help along the road, one may accomplish great things.

"I have been most fortunate. My ideas have never been discounted, and I have always been able to command an audience, at least, for the presentation of a plan. However, had I not always had the encouraging knowledge that in my ability to accomplish that which I proposed, was in the minds of those approached, I presume I might not have been—well, at least the instigator of what is bound to be a marvellous photoplay. I believe, however, in having ideals and building foundations to support them, day by day. Encouragement is the one great factor needed to uphold one's efforts, so that whenever it becomes possible for me to encourage anyone in an artistic effort, no matter how fragile the plans may appear, I try to extend an encouraging hand, for encouragement was the incentive which has prompted me since the old days of my affiliation with Famous Players, to form ideas and back them up."

Mr. Kaufman, while of youthful appearance, bears the unmistakable stamp of an experienced showman. His years with Famous Players, not forgetting his activities in the institution of a Famous Players studio in England, of course stood him in good stead when the time arrived for him to gratify his pet ambition of having something so worth while that instead of having to proceed in any other than his own way of securing proper support, he could exercise his own ability to visualize.

A most congenial young man is Mr. Kaufman, alert, alive and always busy.

"The entire histrionic field could not have afforded a better star than Dorothy Phillips for this great story, had it been under military surveillance," said Mr. Kaufman. "And with Miss Phillips as his inspiration, knowing his previous work, there is nothing too much to expect of Allen Holubar. He has gone straight to the heart of the situation and has dealt with sex antagonism instead of sex attraction, and the result of his work has fulfilled the prediction made years ago when he was directing for Universal, that he would one day be among the greatest of film play directors.

"'Man, Woman and Marriage' is really something to see, rather than to talk about," concluded Mr. Kaufman. "Wait and see if I am right!"

Ray Makes No Personal Appearances

CHARLES RAY, popular star, despite the report started recently, has not yielded to the plea of theatre managers for "personal appearance," but will continue to let his pictures speak for him.

From Los Angeles came the word that after years of persistent refusal, Mr. Ray had succumbed to the "personal appearance" vogue. It was an interesting story and MOTION PICTURE NEWS was among the publications that printed it. Soon came definite information from authoritative source that the report was without foundation, in fact, that Mr. Ray, far from having been presented, personally, in any theatre, has not swerved an inch from his iron-clad non-appearance rule. He is as firmly opposed as ever.

The popular First National star, however, does not decry the personal appearance by players who have sufficient time, opportunity and inclination; his attitude is said to be that any benefit that might result to him or to the public from seeing him in a few theatres in one territory would be so small compared with the millions he is trying to reach, that he feels he must devote all his time, energy and attention to making his appeal through his pictures.

There is no one in New York so well qualified to voice Mr. Ray's opinion as Arthur S. Kane, who presents Ray productions, via First National. Mr. Kane, upon his return from Los Angeles recently, was asked to discuss Mr. Ray's attitude for MOTION PICTURE NEWS.

"I am certain," said Mr. Kane, "that Mr. Ray would like to meet his countless friends face to face. He is deeply touched by the words of praise he is constantly hearing, and would be more than pleased to make personal acknowledgment to every admirer. But the physical impossibility of touching even a small part of them while he is engaged in picture making, is obvious. Should he appear at night in a theatre before as many as two thousand persons, and even do this quite often, the effect would be merely local to one territory out of twenty-five in the United States. The number thus reached would be infinitesimal compared with the twenty million American picture fans, to say nothing of the additional numbers in other countries. Manifestly, he cannot travel from territory to territory and continue to make pictures. His popularity is universal; his is a universal appeal. This must be catered to in preference to local boosting.

"It is a feeling that he should dedicate to his art, time, talents, energies and thoughts to the photoplay fan at large, outside of his hours of recreation, which every normal person and worker must have, that causes Mr. Ray to look with disfavor upon anything of a business nature that takes his attention from his great task and pleasure, that of giving of his best to the great world-wide public. Should the time ever come when he feels he has accomplished the objects he has set for himself, I know he would be glad to undertake more personal relations with the photoplay devotees the country over. Until that time, however, managers can rest assured that this star is showing no partiality and that he is not doing for one or a few what he would not do for all. Time, physical limitations, devotion to his art and to the public at large, all protest against any deviation from his rule against "personal appearance."



Scene from "Movie Mad," a Christie comedy released through Educational

Barker Production at the Capitol

Reginald Barker's production of "Bunty Pulls the Strings," from Graham Moffatt's famous comedy of Scotch village life, was screened this week at the Capitol theatre, New York. It marked the first presentation in the East of this photoplay which scored a tremendous success on its initial showing at the California theatre, Los Angeles.

Its West Coast reception was duplicated at its Capitol theatre screening. S. L. Rothapfel gave it a charming presentation of which the music, mostly Scotch in inspiration, was an important feature. "Bunty Pulls the Strings" is one of the series of "high" comedies which Goldwyn has recently screened.

No Appearances

Advance Information on All Film Releases

All forthcoming film, also current and earlier releases, made by both the independent and the regular producers, in short subjects as well as features, are arranged alphabetically with all the later releases at the top of each respective list instead of at the bottom

AMERICAN FILM CO., INC.

FLYING "A" SPECIALS

Their Mutual Child (Margarita Fisher—Nagel Barrie) 6
The Blue Moon (Special Cast) .....
The Gamesters (Margarita Fisher) 6
A Light Woman (Helen Jerome Eddy-Chas. Clary) .. 6
Peggy Rebels (Mary Miles Minter) 5

ARROW FILM CORPORATION

Penny Philanthropist (Peggy O'Neill-Ralph Morgan) . 5
gan) 5
Wolves of the Street (Edmund Cobb-Vida Johnston) . 6
Desert Scorpion (Edmund Cobb-Vida Johnston) 6
Chamber Mystery (Claire Whitney-Earl Metcalf) 5
Circumstantial Evidence (Glenn White) 5
Wall Street Mystery (Glenn White) 5
Unseen Witness (Glenn White) 5
Trail of the Cigarette (Glenn White) 5
Bromley Case (Glenn White) 5
Sacred Ruby (Glenn White) 5
House of Mystery (Glenn White) 5
Triple Clue (Glenn White) 5
Woman's Man (Romaine Fielding) 5
Love's Protege (Ora Carew) 5
Bitter Fruit (Special Cast) 5
The Golden Trail (Jane Novak-Jack Livingston) 5
Bachelor Apartments (Georgia Hopkins) 5
A Man from Nowhere (Jack Hoxie) 5
The Way Women Love (Rubye De Remer) 5
Luxury (Rubye De Remer) 6
The Deceiver (Carol Holloway-Joan Hersholt) 5
The Tame Cat (Special Cast) 5
The Man Who Trifled (Special Cast) 5
Before the White Man Came (Indian Cast) 5
Daughter of the Don (Special Cast) 5

HANK MANN COMEDIES

One Two-Reeler every other week starring Hank Mann .....

MURIEL OSTRICHE COMEDIES

Stage Struck 2
Betty the Vamp 2
Meet Betty's Husband 2
Betty's' Romeo 2
Betty's Green Eyed Monster 2
Betty Sets the Pace 2

BLAZED TRAIL PRODUCTIONS

One every other week 2

NORTHWOOD DRAMAS

The Man of Brawn 2
A Knight of the Pines 2
Looking Up Jim 2
Raiders of the North 2
Three and a Girl 2
In the River 2
Border River 2
Quicksands 2
Beloved Brute 2
A Fight for a Soul 2
Breed of the North 2
The Strangers 2

SPORT PICTORIALS

How Do You Get Your Exercise 1
Making Man Handlers 1
Girls Will Be Boys 1
The Happy Duffer 1
How Will You Have Your Bath 1
Thrill of the Thorobreds 1

SPOTLIGHT COMEDIES

Featuring Billy Fletcher and Violet Joy.

Father's Hero 1
A Cabaret Touchdown 1
Scandal A La Carte 1
All Over Overalls 1
Splash Me 1
Doomed at Noon 1
Imported Trouble 1
A Domestic Knockout 1
Wanted an Alibi 1

ARDATH-XLNT COMEDIES

His Wife Jimmy 2
Her Husband's Flat 2
Kink of Kawakki 2
Soap Bubbles 2
Champion by Chance 2
Homer Joins the Force 2
The Village Grocer 2
Wild Women and Tame Men 2

SERIALS

Thunderbolt Jack (Jack Hoxie) ..... 15 episodes

ASSOCIATED PRODUCERS, INC.

THOMAS H. INCE PRODS.

Lying Lips (Peters-Vidor) 6
Homespun Folks (Lloyd Hughes) 6

J. PARKER READ, JR., PRODS.

Love (Louise Glaum) 6
A Thousand to One (Hobart Bosworth) 6
The Leopard Woman (Louise Glaum) 7

ALAN DWAN PRODUCTIONS

The Forbidden Thing (James Kirkwood) 6

MAURICE TOURNEUR PRODS.

The Last of the Mohicans (Barbara Bedford) 6

MACK SENNETT PRODS.

A Small Town Idol (Ben Turpin) 5

AYWON FILM CORP.

Up in Mary's Attic (Novak-Gribbon) 6
Woman Above Reproach (Florence Chase) 6
Evolution of Man (Special Cast) 6
Woman of Mystery (Cunard-Ford) 5
When Quackel Did Hyde (Charlie Joy) 5
Thirty Years Between (Vera Stewart) 5

HARRY CAREY TWO REELERS

Wanderer 2
Sheriff's Dilemma 2
Brothers 2
His Desperate Deed 2

JOY COMEDIES

The Hoodoo Watch 2
Three of a Kind 2
Stone Quarry Romance 2
Too Much Garlic 2

C. B. C. FILM SALES CORP.

State Rights

Dangerous Love 6
The Victim 6

HALL ROOM BOYS COMEDIES

Dec. 15—This is the Life 2
Dec. 1—A Close Shave 2
Nov. 15—Hired and Fired 2
Sept. 2—All Balled Up 2
Aug. 19—Clever Clubs 2
Aug. 5—Some Champs 2
July 22—Wild, Wild Women 2
July 8—Stung Again 2
June 24—Back on the Farm 2

SCREEN SNAPSHOTS

BI-MONTHLY NEWS REEL

Dec. 24 ..... No. 16
Dec. 15 ..... No. 15
Nov. 30— ..... No. 14

STAR RANCH WESTERNS

One two-reeler every two weeks.

Dec. 24—A Desperate Tenderfoot (John Halladay) .. 2
Dec. 10—The Man Hater (Grace Cunard) 2
Nov. 25—The Mormon Trail (C. Edward Hatten) .. 2

CAPITAL FILM COMPANY

FRITZI RIDGEWAY PRODUCTIONS

Bandit of Hell's Gap 2
A Traitor's Vengeance 2
Shadows of the West 2
Almost an Outlaw 2
The Avenging Trail 2
Western Rays 2
Shadows of the West 2
A Fight to a Finish 2
Trail of the Buzzard 2
A Fugitive from Justice 2

LESTER CUNEO PRODUCTIONS

Lone Hand Wilson 5
The Ranger and the Law 5

NEAL HART SERIES

Knight of the Western Land 2
Bareknuckle Gallagher 2

AL JENNINGS SERIES

Fate's Frame Up 2
Seeds of Dishonor 2

HELEN GIBSON SERIES

Trail of the Rails 2
Overland Express 2

CELEBRATED PLAYERS CORP.

(At State Right Exchanges)

THE GUMPS

Andy the Hero 1
Andy's Picnic 1
Andy the Chicken Fancier 1
Andy the Actor 1
Andy on the Beach 1
Pleasure Bent 1
At Shady Rest 1
Howdy, Partner 1
There's a Reason 1
Ship Ahoy 1
The Toreador 1
The Broilers 1
Flicker, Flicker, Little Star 1
Mixing Business with Pleasure 1
Up She Goes 1
Westward Ho 1
A Hunting We Will Go 1
Get to Work 1
Best of Luck 1
The Promoters 1

COMMONWEALTH FILM CORP.

The Hidden Light (Dolores Cassinelli) 6

COMMONWEALTH PICTS. (Chgo.)

SPANUTH'S VOD A VIL MOVIES

Billy Whiskers (Comedy) .....
La Farre Sisters (Dancers) .....
The Dying Swan (Skating) .....
Free Hand and Love (Acrobatics) .....
The Flying De Armands .....
Reynolds and Geraldine (Aesthetic Dancers) .....
Hundeller (Balancing) .....
Three Whipple Sisters (Boxing and Wrestling) .....

EDUCATIONAL FILMS CORP.

(Released Through Educational Film Exchanges)

Mermaid Comedies—2 Reels

"A Fresh Start." — "The Simp."
"Duck In." — "April Fool."
"Dynamite." — "High and Dry."
"Nonsense."

Chester Comedies—2 Reels

"Four Times Foiled." — "A Tray Full of Trouble."
"An Overall Hero." — "The One Best Pet."
"The Big Show." — "You'll Be S'prised."

Torchy Comedies—2 Reels

"Torchy." — "Torchy's Millions."
"Torchy Comes Through." — "Torchy Turns Cupid."
"Torchy in High." — "Torchy's Double Triumph."

Christie Comedies—2 Reels

"Kiss Me Caroline." — "Shuffle Queens."
"A Seaside Siren." — "Going Through the Rye."
"Out for the Night." — "Mr. Fatima."
"Seven Bald Pates." — "Wedding Blues."
"Don't Blame the Stork." — "Back from the Front."
"Striking Models." — "Dining Room, Kitchen and Sink."
"A Homespun Hero."

Education Specials

"The Race of the Age" (Man o' War) (2 reels). — "Art of Diving" (Kellerman)—1 reel
"Babe Ruth—How He Knocks His Home Runs"—1 reel. — "Valley of Ten Thousand Smokes"—1 reel
"Modern Centaurs"—1 reel

Bruce Scenics Beautiful—1 Reel

"Hope of Adventure." — "Song of the Paddle."
"The Great Mirror." — "Wanderlust."
"Log of the Laviajere."

Bruce Scenics Beautiful—1 Reel

"Solitude." — "The Banana Special."
"The Castaway." — "The Explorers."
"By Schooner to Skagway." — "The Isle of Desire."
"Tropical Nights." — "The Business of Camping."

Chester-Outings—1 Reel

"The Tamer the Wilder." — "Frozen Thunder."
"Trail to Wedontcare." — "Iguazu the Exquisite."
"Too Much Overhead." — "Getting a Polish."
"Seven League Booters." — "Swat the Landlord."
"Halling the Hunk." — "There Is No Santa Claus."
"Collectors of Craniums." — "Rookeries and Squawkeries."
"Pipe the Penguin." — "Crowning King Blizzard."
"Mad Hatters." — "Frivolous Fijis."
"Lovely Maoriland."

Chester Scenics—1 Reel

"Chosen Waters—South Sea Naiads." — "Sea Planets — Apartments for Rent."
"They All Turned Turtle—Family Trees." — "Fine Feathers—They Forgot the Town."
"Through Winding Wall—Climbing Cataracts." — "Out of the Past."
"Mules and Gobtalk." — "Then Company Came—Art Is Everything."
"No Hope for the Dry—Silver Silences."

EQUITY PICTURES CORP.

Whispering Devils (Conway Tearle) .....
Keep to the Right (Edith Taliaferro) .....
For the Soul of Rafael (Clara Kimball Young) .....
The Forbidden Woman (Clara Kimball Young) .....
Silk Husbands and Calico Wives (House Peters) ...
Eyes of Youth (Clara Kimball Young) .....

FAMOUS PLAYERS-LASKY EXCH.

PARAMOUNT-ARTCRAFT

Jan 30—The Frontier of the Stars (Thomas Meighan) .....
Jan. 30—Paying the Piper (Geo. Fitzmaurice Prod.) .....
Jan. 23—Midsummer Madness (Wm. DeMille Prod.) 5900
Jan. 23—The Rookie's Return (Douglas MacLean-Ince Prod.) 4122
Jan. 16—The Inside of the Cup (Cosmopolitan Prod.) .....

Release Information Continued on Page 914

Projection — Camera — Music Hints and Ideas About

"New Theatres"

Pages 887-908



Sketch of Erber theatre to be erected in East St. Louis

Equipment Requirements for the Up-to-date Theatre

One of a Series of Articles by an Experienced Equipment Dealer

This is one of the series of instructive articles by Charles Felix Butte of the Butte Electrical Equipment Company on the subject of theatre equipment

The projection room, as stated heretofore, is really the main portion of the electrical equipment within the theatre, particularly those displaying motion pictures entirely. This room should be provided with two sources of energy independent of one another in each and every case wherever possible to obtain two such independent sources. The source of supply for the projection room machines should at all times preferably be a motor generator set operating from the primary source. In many houses two motor generator sets are provided, using the sets intermittently. The reasons for the intermittent use of the motor generator sets is to keep a set always in operating condition to safeguard the continuity of the projection room service. The arrangement of the apparatus in the projection room should receive considerable thought and should be so arranged as to give the most efficient service for the purpose to which the room will be applied. In many installations the apparatus is arranged as shown in the print herewith the dissolvers are located to the extreme left of the room with the spot and flood lights and projection machines respectively to the right. The port and lookout openings on the face of the operating room are now made a portion of the original construction. The practice in the past has been to make an opening the full length of the room and fill in this opening either with sheet iron work or ebony board, cutting in the ports and lookout openings after the machines are set. No reason exists why these openings cannot be definitely and accurately located during the construction, which makes a much neater appearing and substantial installation. The installation of these openings at the time of constructing the projection room walls overcomes the possibility of a noisy projection room, as in many cases in the past the filling in of the long opening particularly with iron construction has created a vibrating wall which carries the sound out into the auditorium. The use of exposed shutters within the projection room is fast becoming a past practice. Many of the projection rooms equipped by the writer are provided with concealed shutters similar to the shutters shown on the print herewith. The types of projection machines is a matter that should be determined in each individual case, and the writer has no desire to recommend any particular make of machine. The promiscuous installation of wires and exposed conduits within the projection room is a practice of the past and should not be tolerated in any present day equipment. The unsightliness of dangling wires should condemn this practice in itself, beside the fact that hanging wires are always a possible source of trouble and causes of interruption in service.

There are now three types of projection room arrangements in existence; namely, the individual manual operating machine —that is, the projection machine is started and stopped by means of pressing individual switches; the semimanual automatic control—that is, the first machine is stopped and the second machine started by throwing one switch; and the full automatic, which automatically stops the first machine and starts the second or third, etc. The manual needs no further description, as this type of installation has been in use for many years past. The semi-manual automatic is of recent development and primarily consists of a double-throw transfer switch, which by throwing from one side to the other starts the motor, throws in the contractor and operates the automatic dowsers. With this type of installation a perfect control is rendered and the change of machines from one to the other is hardly noticeable on the screen. The full automatic control which is of recent development and has been installed in several projection rooms, automatically stops the machine in operation and starts the next machine as soon as the film in the first machine is run through. This system is so arranged to give a perfect change from one machine to the other, and dissolves the picture on the screen, with the result that it appears as one continuous film. New developments are now taking place along these lines, with the possible result that all future installations will be provided with this type of equipment.

The recent developments along the lines of the safety act of California have called upon a new method of installation of the stage switchboard controls and the usual exposed live parts of switches and fuses on the face of the stage switchboard is now fast disappearing. The type of stage switchboard known as the "dead front panel" will soon be the standard type of installation provided in all modern theatres.



An artistic spot on the mezzanine floor of the Strand theatre, Seattle

How and When the Isolated Power Plant Should Be Used

Twelve Questions and Answers That Will Help You Decide

By A. G. Cruikshank

(Continued from last issue)

11th Question—How does the current cost of the isolated plant compare with the cost of Central Station Service.

Answer—It will be necessary to show the several ways that arc machines may be operated on Central Station Lines in order not to make any unjust comparisons. In order to simplify calculations we will assume that you can purchase Central Station current at 10c per unit. (1 kilowatt hour or 1,000 watts.) We will use the figure of 9c per unit in figuring portable-plant current, as this figure will cover the cost of a 900 watt Mazda Lamp. When any of the smaller lamps are used the current cost will be correspondingly less. In the following example we have used the 600 watt Mazda Lamp on the slant, as this will take care of the average Motion Picture theatres, but in the "Recapitulation of costs" we have used our maximum current costs. In the comparison with the arc plant used on the Central Station Lines, it should be remembered that in the calculations on the 600 watt Mazda Lamp used in connection with the plant that only 2/3 of the output of plant is used, leaving the balance of the current output available for other illumination, or if it is not used the actual cost of lamp operation will be correspondingly less.

The following seven examples cover:

(1) A.C. 125 volt Central Station Line Resistance Method.
(2) A.C. 125 volt Central Station Line Transformer Service.
(3) A.C. 125 volt Central Station Line Rectifier Service.
(4) D.C. 125 volt Central Station Line Resistance Method.
(5) D.C. 125 volt Central Station Line Motor-Generator Set.
(6) D.C. 125 volt Central Station Line Mazda 30 volt Lamp.
(7) D.C. 125 volt Isolated Plant Service Mazda 28-30 volt Lamp.

(1) *A.C. Arc Resistance Method.*
Line 120 volts x 60 amperes; 7200 watts per hour.
Lamp 35 volts x 60 amperes; 2100 watts per hour.
Loss; 5100 watts per hour..
7.2 K.W. x 10c; 72c current paid for
2.1 K.W. x 10c; 21c current actually used.
5.1 K.W. x 10c; 51c current dissipated.

(2) *A.C. Arc Transformer Service.*
Primary Line 120 volts x 25 amperes; 2700 watts.
Secondary Lamp 35 volts x 60 amperes, 2100 watts.
Loss; 600 watts.
2.7 K.W. x 10c; current paid for.
2.1 K.W. x 10c; current actually used.
.6 K.W. x 10c; current dissipated.

(3) *A.C. Line with rectifier; A.C. Arc.*
Line 120 volts x 30 amperes; 3600 watts.
Lamp 60 volts x 45 amperes; 2700 watts.
Loss; 900 watts.
3.6 K.W. x 10c; 36c current paid for.
2.7 K.W. x 10c; 27c current actually used.
.9 K.W. x 10c; 9c current dissipated.

(4) *D.C. Arc Resistance Method.*
Line 120 volts x 45 amperes; 5400 watts per hour.
Lamp 60 volts x 45 amperes; 2700 watts per hour.
Loss; 2700 watts per hour.
5.4 K.W. x 10c; 54c current paid for.
2.7 K.W. x 10c; 27c current actually used.
2.7 K.W. x 10c; 27c current dissipated.

(5) *D.C. Arc Motor Generator Set.*
Line 120 volts x 30 amperes; 3600 watts per hour.
Lamp 30 volts x 45 amperes; 2700 watts per hour.
Loss; 900 watts per hour.

(6) *Mazda 28-30 Volt Lamp on D.C. Line Resistance Method.*
Line 120 volts x 20 amperes; 2400 watts per hour.
Lamp 30 volts x 20 amperes; 600 watts per hour.
Loss; 1800 watts per hour.
2.4 K.W. x 10c; 24c current paid for.
.6 K.W. x 10c; 6c current actually used.
1.8 K.W. x 10c; 18c current dissipated.

(7) *Mazda 28-30 Volt Lamp on Isolated Plant Service.*
Line 32 volts x 20 amperes; 640 watts per hour.
Lamp 30 volts x 20 amperes; 640 watts per hour.
Loss; 40 watts per hour.
.64 K.W. x 10c; .064 current paid for.
.6 K.W. x 10c; .060 current actually used
.04 K.W. x 10c; .004 current dissipated.

RECAPITULATION OF COSTS

Central Station 125 Volt Lines.

(1) A.C. Arc Resistance Method Current Cost, 72c.
(2) A.C. Arc Transformer Service Current Cost, 27c.
(3) A.C. Line Rectifier; D.C. Arc Current Cost, 36c.
(4) D.C. Line Resistance Method Current Cost, 54c.
(5) D.C. Line Motor-Generator, Current Cost, 36c.
(6) D.C. Resistance Method vs Mazda 30 volt lamp Current Cost, 24c.

Isolated Plant Service 32 Volt Line.

(7) Mazda 30 volt lamp maximum current cost, 9c.

The securing of the above results are dependent upon the following five items:

1st—Density of film.
2nd—Condition and kind of screen (co-efficient of reflection, diffusion and dust.)
3rd—Condition of lamp (efficiency—hours burned.)
4th—Focus, lens, condensers, reflector.
5th—Cleanliness lens, condensers, reflector.

Motion Picture Machine Manufacturers claim that average carbon Arc for Picture Projection consumes 2000 to 4000 watts per hour. Taking the manufacturers figures and comparing them with portable plants we have:

AVERAGE ARC

2000 watts per hour
4000 watts per hour
2 K.W. x 10c; 20c
4 K.W. x 10c; 40c

Average Arc cost 30c per hour.

Average Mazda Isolated Plant cost 9c per hour.

The probable cause of the difference in figures by the manufacturers and those taken by actual observation and calculation is due to the fact that the average Motion Picture Projection Operator does not study his machine and learn to operate it economically. He is satisfied if he gets a good picture, but he does not know why or how and cares less. He does not know that he is wasting current which means a money loss.

With the Mazda Lamp and the isolated plant this loss is eliminated.

(Note—In the foregoing article very little has been said of the 400 watt Mazda 28-32 volt Projection Lamp. The reason for this is, that the 400 watt lamp is used exclusively for suit-case protable Motion Picture Projection Machines. The 600 watt lamp compares favorably with the A.C. 25 ampere carbon Arc and the 900 watt lamp with the D.C. 40 ampere carbon Arc machines.)

The facts and figures presented in the above article were gathered from the manufacturers of the various isolated 32-volt light lighting plants. In addition to these costs and requirements, if the motion picture house desires to operate house lights, fans and other devices about the theatre, they should fully explain these to the man figuring the requirements for their plant. This will require a large storage battery system and in many cases a slightly larger plant.

Intends to Install Portable Lighting Plant

M. E. Y., Cherokee, Okla.: We are going to install a lighting plant soon. I have a throw of ninety feet and a picture eleven feet three inches by fourteen feet eight inches. How many amperes should I use and what carbon combination?

I just read a letter in your department where a man was having trouble with one of his machines giving him a hazy picture. I had the same trouble and on removing my lens found a big spot on it that was almost invisible to the naked eye. I polished it and the trouble disappeared.

Reply: Assuming that you would use direct current you would need about 45 amperes to illuminate the screen you have. You should have a carbon combination consisting of a 5-8" cored upper and a 5-16" lower.

Mezzanine and Foyer of Capitol Wilkes-Barre, Pa.



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One of New Yorks recently completed theatres, the Valentine

Park Theatre, Waukesha, Wis., near Completion

WORK is rapidly being completed on the Park theatre, Waukesha, Wisconsin, which is expected to cost in the neighborhood of $70,000. The theatre was designed by Brust and Phillips, Milwaukee architects, and is expected to be the last word in small town amusement places. The architects, who became especially well known in theatrical circles when they designed the Merrill theatre, Milwaukee, have combined practicability and art in the Waukesha house.

The Park, which has been leased by the Saxe Amusement Enterprise of Milwaukee, is one of the many houses that the Saxe Brothers are acquiring throughout Wisconsin. It will seat 870 persons on one floor, the theatre itself covering 60x100 feet and being situated in an office building 85x100 feet.

The theatre entrance will have an outer lobby 6 ft. 10 in. deep with swinging doors and a ticket office separating it from the inner lobby, which will be nearly 27 feet wide. From the inner lobby the theatre patrons will pass through another set of swinging doors into a long foyer running across the entire back of the auditorium and being 13 feet wide. From this foyer stairways will lead down to the basement where ladies' and gentlemen's retiring rooms are located. Fresh air, warmed in the winter time, will be poured into the theatre through fifteen 30-inch registers placed in the aisles of the theatre, while foul air will be drawn off near the ceiling. All of the registers are hooked up with a series of air ducts which connect with a large fan as shown in the accompanying plan. A stage 6 feet deep with a rest room for the musicians is included in the plans. A Wagnerian-Weickerherdt organ will be installed.

The decorative effect of the theatre will be of the Renaissance period. Large panels will be used on the walls, some of them containing bright painted canvasses of flowers. Other panels will form backgrounds for modeled clay figures. The general color scheme of the theatre will be blue. Most of the lighting will be from hidden groups of lights divided into series of three colors for producing various effects. Brackets with square silk shades are also being used on the walls. Every part of the theatre is being constructed with a view to promoting an efficient handling of crowds and thorough cleanliness at all times without sacrificing the artistic effects of the decorations.

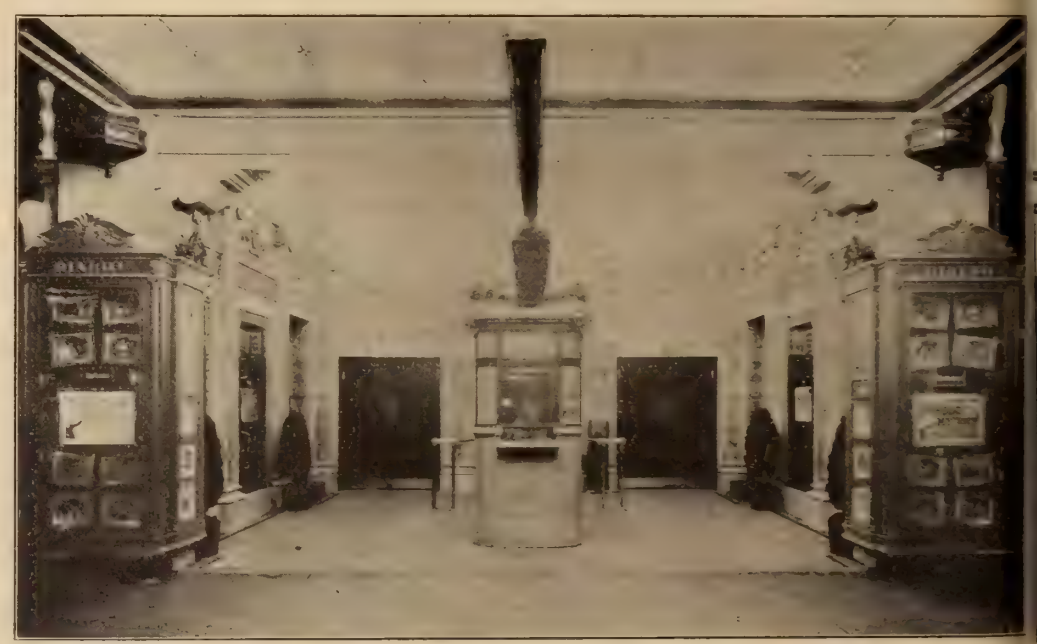
The Park theatre it is expected will b opened December 1 and will be under th direction of L. F. Thurwachter, Milwau kee branch manager of the Triangle Di tributing corporation.

Crandall Extends Chai to Roanoke, Va.

CRANDALL'S new Rialto theatre i Roanoke, Va., open to the public o December 20th, is one of the most beauti ful, most comfortable and most commodi ous theatres in the state. Situated in th heart of the business section of the city the Rialto occupies a position of com manding strategic importance. It will b the aim of Harry M. Crandall, owner o the Crandall theatres in Washington D. C., and surrounding territory, to mak this, the twelfth addition to his chain, pre eminent among the photoplay houses bear ing his name.

The Rialto will be notable among Ro anoke theatres for a specially built, deco rative box-office occupying the center o a spacious lobby 28 feet wide by 15 fee deep. This will open through three pair of large double doors into a foyer with Caenstone walls and ceiling in ivory grays and gold, 28 feet square. The lighting in the foyer is multiple color or a system of dimmers permitting any de sired degree of brilliance in illumination

The auditorium proper measures 3 feet 4 inches by 118 feet and, with a bal cony which projects over only a third o the orchestra floor, has a total seating ca pacity of approximately 1,000. The colo scheme of the auditorium is dominated by old ivory, gray and gold, modified by a multiple-color lighting system operated on a flood principle semi-direct to the audience. The permanent house lighting for use during the projection of the pictured subjects is provided by old ivory decorative wall fixtures equipped with small-



Lobby of Rialto theatre, Des Moines, Iowa

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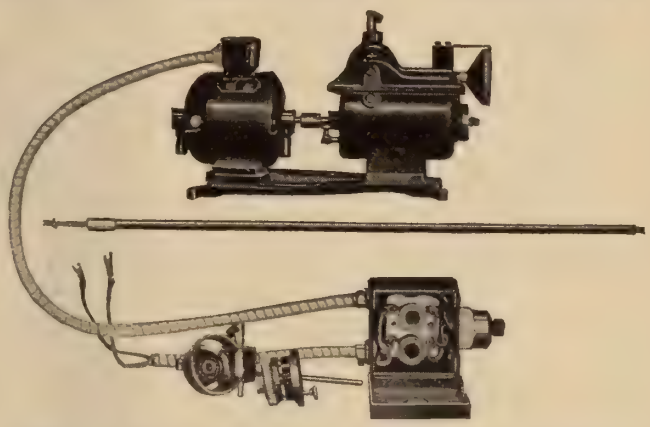
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voltage lamps with delicately tinted bulbs. The auditorium is seated with leather orchestra chairs of ample size, with more than usual free space between rows.

The Rialto, in addition to presenting the finest special productions released, will afford the theatregoers of Roanoke a quality of orchestral accompaniment for the pictures that heretofore has been unknown in the city. A full orchestra has been engaged and will play as conspicuous a part in the Rialto's entertainments as the symphonies play in the Crandall houses in Washington, which are famous the country over for their music.

The Rialto was designed by E. G. Frye, a prominent architect of Roanoke, and the interior decorations were executed by J. W. Riley. The house will be operated under the general supervision of the Crandall executive staff with headquarters in the Metropolitan theatre building, Washington, and the resident managership of Allen Jenkins, whose experience in the conduct of Roanoke theatres has been comprehensive and successful.

Realistic Assistance Given to Screen by Complete Assembly of Accessories

C. C. Dahl, Formerly of N. Y. Capitol Has Developed Several New Stunts for St. Louis' Missouri Theatre

A STAGE which ranks second to none in the motion picture exhibition field is the boast of the Missouri theatre, St. Louis, the latest addition to the string of local picture houses controlled by the Famous Players-Lasky Missouri Corporation. Descriptions of various other features of St. Louis' monumental theatre have been given in the NEWS but none have dealt with the unusual stage and its equipment.

The Missouri was completed less than eight weeks ago at a cost of $1,500,000 and has a seating capacity of 4,000, which is the largest in this city and one of the largest in the entire country. The stage, which has every possible convenience and accommodation for large theatrical productions, measures 98 feet in length, 31 feet in width, and is 70 feet high. The length is several feet greater than that of the Shubert-Jefferson theatre, St. Louis' largest auditorium of the spoken drama. Its curtain length is 49½ feet. This, too, is larger than that of any theatre in the Mississippi valley.

The equipments and features of the stage were purchased at a cost of $25,000 and include everything which is necessary not only for the realistic assistance of the screen productions, but for the presentation of elaborate prologues and scenes, and even four and five-act dramatics should the circumstance warrant it.

Besides the regulation switchboards, the stage is equipped with two portable ones used for a unique signaling system. Stage Director Charles C. Dahl, who was brought to St. Louis by the Missouri Corporation from New York, has installed many advantageous features which make the Missouri picture offerings decidedly different. Dahl, who received much of his training at the Capitol theatre in New York, with various picture houses in South America, and lately with Mack Sennett, has evolved a system of adding realism to the comedies, scenics and features that is gaining much favorable comment. Seated in the wing of the stage before a large portable switchboard, Dahl can regulate drums, shot-pits, broken glass containers, and various other noise makers that lend realism to the screen. There are seven stage hands employed at the Missouri, which includes three electricians. During the pictures two men are stationed at the other end of the signal boards and their actions are controlled by Dahl, who watches the picture.

"There is nothing in the world which will add interest to a silent screen and the realism which drums and the like will. The boom of a gun coming from behind the stage and not from the drummer (and by the way the Missouri has an orchestra of 22 pieces) makes the scene appear truer. The sound of water or brok dishes, the slam of a door or the fall o victim creates more interest in comed and actually makes them funnier," D said. "I have watched during vario performances when I have omitted t realism and found that the laughs are r as continuous and hearty."

One of the outstanding features of Missouri offering is the continuity exp rienced by the audience from the risi of the curtain until the lowering. The are no breaks which come from the shi ing from a picture to a prologue, or fro one picture to another. The transition made perfect by the lighting effects and done in this way: When the end of a pi ture comes there is no break. Instead, illuminating two silken columns whi stand to either side of the screen, whi in turn is on the miniature stage at t rear of the major stage, the eye of t audience is taken away from the sce momentarily. Thus, when the next pi ture or presentation is ready for appea ance the eye wanders back slowly a does not suffer a delay in interest.

All scenic painting and art work f the presentations is made in the Art D partment of the theatre and under the d rections of Mr. Dahl. No show has le than an overture, four presentations an a prologue. Each program is planne weeks ahead of time and usually requir the services of from ten to twenty pe formers. These are not obtained throug regular bookings but are selected from th various dancing and dramatic schools b Mr. Dahl and then trained for a week u der his personal direction. In this wa the offerings are made perfect and ofte reach the classic level.



On the left is Grover M. Sholem, secretary and treasurer of the Ambassador Hotel Corporation, and on the right, Vernon Goodwin, vice-president

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Recent developments in border lighting apply larger single units in preference to the smaller distributing units used in the past. Color screens are provided with these larger units, and in several recent installations an automatic color changing device has been attached to the border to change the color scheme automatically similar to the method used for color floodlighting. Automatic curtain controls which can be operated in many instances from the projection room, as well as from the stage have been installed. These automatic curtain devices provide for lifting the curtain, as well as drawing the draped curtain horizontally. Effective results are obtained particularly in strictly motion picture theatres by providing a velour or similar drape to be drawn over the screen while the orchestra is rendering an overture or during the intermission. These drapes are generally operated by means of an automatic curtain mechanism and controlled from the operating room. In several installations the same effect has been obtained by the use of a third dissolver, although the effectiveness of this means of curtaining the screen is not as pleasing as the draped velour effect.

In addition to the usual dimmers on the stage for the foots and borders, provision has been made in many installations to dim the house lighting system. Beautiful effects are obtained by the use of these dimmers from the fact that the house is never instantaneously and brilliantly illuminated. Changing effects from one color to the other is harmoniously accomplished by dimming the color lit and bringing up the color to be lit. In several installations the house dimmers are automatically operated and controlled from the projection room as well as from the stage. In other cases the house dimmers are located in the projection room and are manually operated from this point. In these cases the theatre is primarily used for motion pictures and not vaudeville.

The increased demand made upon theatres displaying motion pictures for musical numbers has necessitated the employment of more musicians than in the past. The music provided for many of the pictures required a great number of changes and many changes that must be made without previous arrangement. In order to successfully conduct the orchestra the leader must have some means of advising the various musicians of a change without the old habit of striking the music stand with his baton or bow. This result is obtained by the use of small signal lamps located at each musician's stand with foot switches at the leader's platform. Further signalling apparatus is required between the various points in the theatre, some of which are taken care of by the house phone system, with instruments usually located on the stage, orchestra pit, box office, projection room and manager's office. Additional signals are provided between the stage and orchestra, stage and projection room, stage and dressing rooms, stage and musicians' room, orchestra and projection room, with return signals between these points. Buzzers have been used in many instances, but the fact that the house is quiet during the running of the picture, silent signals are now provided by means of colored lamps.

The attractiveness of the exterior illumination of the theatre, particularly in relation to the marquee and sign illumination, now receives more attention than heretofore. Floodlighting of the exterior of the theatre during the night performances individualizes the location of the building, and with the attractive signs and brilliantly illuminated marque, the results obtained are very satisfactory.

The mechanical equipment, namely, the heating and ventilating, will be described in a later article.

You Can't Have too Many Brass Rails

PLUSH-COVERED seats have joined the dodo in Oblivion; velvet hangings in boxes have gone the way of all flesh. The purely decorative has given way to the highly practical, and the comfort and the safety of patrons are now uppermost in the minds of exhibitors.

Styles in theatre furnishings and equipment change to suit conditions, but brass railings have always held and always will hold their place in the sun. No substitute has been devised for these effective barriers of polished metal.

In a recent issue we reproduced a photograph of the marble and gold lobby of the new Rialto in Newark. From entrance door to inner door stretched a single brass railing. It serves to separate the ingoing from the out-coming crowds. Not all railings of this type are stationary, however. Some are equipped with removable posts or standards. When the posts are removed from the brass-lined sockets plugs of the same materials are inserted to prevent patrons from tripping.

To admit of easy ingress and egress these long railings are often provided with telescoping gates or slide-bars, invisible to the uninitiated.

Velour-covered ropes are a recent development in lobby rails. They are furnished by their manufacturer in sections, with end caps and hooks complete, ready for attaching to ornamental brass posts with heavy cast bases. Rope rails are especially valuable when the size of the enclosed space must be varied occasionally. They are less expensive than one would imagine.

Immediately in front of the box-office or ticket-booth of every ultra-modern theatre we find a double brass railing. Why is it double? Partly to prevent folks from "ducking under," mostly to strengthen the rail. It is subjected many times a day to a terrific strain, because it is designed to prevent congestion. It forms a single line automatically.

The ticket-taker should be partitioned off by a similar railing, to guard him against rushes and enable him to properly check up the audience.

If the stairway leading to the balcony or mezzanine floor is unusually wide it should be provided with a brass railing down the center to separate the crowds. Hand-rails should also be installed to assist the aged, the fat and the weary.

The orchestra pit also has its railing; the boxes are always finished off with low brass railings from which curtains are suspended. Railings form the loge boxes in many theatres. And they are used to subdivide the various orchestra and balcony sections.

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and beautiful. Whenever you need a transparent partition, a strong, cleanly barrier, follow your architect's superior judgment in such matters and install a brass railing.

Polished brass harmonizes with any color-scheme, but it is not the only finish obtainable. The Newman Manufacturing Co., of Cincinnati, is now installing statuary bronze railings in the new Stanley theatre of Philadelphia. All other fixtures in the Stanley are in perfect accord with the railings, including the poster and photograph frames being made by the same company. Any standard finish can be had.

Ascher Bros.' Auditorium theatre (Dayton, Ohio) has been beautified with plush-covered railings. Other houses prefer oxidized brass or copper.

You can't install too many brass railings if you have an eye to the comfort and safety of your patrons.

Bijou in Fond du Lac to Be Remodelled

PLANS just announced for the re-decoration of the Bijou theatre, Fond du Lac, Wis., will make that popular amusement place one of the handsomest in Wisconsin. Manager F. R. Smith has worked out his plans with a view of adding to the pleasure and comfort of his patrons, and when the work is completed the Bijou will not only be beautiful but it will have an improved ventilating and lighting system.

The Bijou will close on January 9 in order that these changes may be made, and it is estimated that from three weeks to four weeks' time will be required for the transformation. In the event it seems desirable to speed up the work, night crews will be employed to put the job over.

The decorative scheme is to be worked out in a three-tone grey—a light grey, a medium and a dark grey being used. Both ceiling and walls are to be done in stucco. All light wires are to be placed in conduits buried in the walls, while the steam pipes are to be hidden from view in the base boards.

The ceiling effect is to be worked out in the form of three great domes, each of which will have lights of four different colors, to be blended or used separately as occasion may require. The walls and ceilings are to be paneled and the high lights brought out in silver.

A new plush curtain worked by automatic machinery will be installed. The curtain will be under control of the operator and will part in the center, the stage lights being turned out as the curtain opens and turned on as it closes at the end of the performance.

The lobby will be redecorated and beautified to correspond with the handsome interior.

The ventilation of the Bijou will be improved by the installation of a ventilator in the roof from which a ventilating flue will project ten feet above the roof. Both blower and suction fans will be installed. These with these two large fans now in operation in the rear of the theatre will give a complete ventilating system.

The stucco work will be done by the Decorating Supply Co. of Chicago and the decorations by the Thomsen Decorating Co. of this city. The wiring will be done by Frank Dufrane, Fond du Lac.



A photo of the Lucas Theatre Supply Co. exhibit at the Southern Textile Exposition held in Greenville, S. C. Projectors were unknown to most of those attending and they thought the Simplex shown was a mysterious device of some sort

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Equipment Operating— Projection Questions Answered

The Incandescent Lamp for Stereopticon Service

Describing the Theory and Principles of Silde Projection

(Continued)

Several months ago we published a series of articles on the subject of Incandescent projection. The author was Mr. H. F. Barnes, who is also the author of the present series, which originally appeared in one of the Bulletins of the Edison Lamp Works.

Mr. Barnes has the happy faculty of combining technical knowledge to practical application, and what is of even greater importance, of stating it in simple, easily understandable language.

Perhaps the most simple example and most familiar to us all concerning controlled projected light, is that found in the use of an ordinary reading or burning glass. When Uncle John lights his pipe with this glass, he is taking a large number of the sun rays and concentrating them, bending them, condensing them, to a small point. Such a lens or glass is known as a condensing lens and receives its name from the fact that it condenses light rays.

A condenser is somewhat analogous to a tin funnel. If we had an electric fan and placed a funnel in front of it so as to catch a portion of the breeze, the air would probably strike the sides of the funnel and be condensed and pushed out through the small end as a concentrated stream of air, or, if we were to place the funnel in the stream of water issuing from a hose nozzle the spray of water would be caught by the sides of the funnel, condensed and squirted out through the small end in a concentrated stream.

Now with our burning glass we are doing just this. It is a poor rule, however, that will not work both ways, and in practically all projection we do the opposite from what Uncle John did when he lit his pipe. In *his* case he was concentrating a large number of rays to a point—in projection we reverse the process, take a concentrated source of light (as near a point as we can get it), place a condensing lens in front of the light source, and then all the rays falling upon the lens are sent out in a given direction and can be accurately controlled.

Let us take a further example: when a phonograph record is made, the performer or artist sings, talks, or plays, so that a majority of the sound will enter the mouth of a large horn and be so condensed, concentrated that it will actuate a diaphragm—which in turn records the vibrations, by the aid of a sharp needle, upon a record.

Now, in reversing this—a horn must be used to direct the sounds—without a horn, the vibrations received upon the diaphragm can barely be heard. The horn, however, takes these vibrations— coming as they do from a small concentrated source—and collects as many as possible, and *directs* them in the manner wished.

So with a lamp. It gives off light in all directions, but with the aid of a condensing or directing lens placed in front of it a large number of rays of light are collected, and directed in the manner wished. The condensing lens serves the same purpose with light as the horn does with the phonograph.

Let us consider briefly, the action of a simple lens—how does it work? An ordinary piece of window glass does not serve as a lens—and why? Because the light passes through it in a straight line. When we look at an object through the window, we see that object exactly as it is. However, we have oftentimes noticed that at certain places in the window—which we call flaws in the glass—objects may appear distorted—longer, shorter than they really are. What has happened in this case? Evidently, the rays in this case do not pass in straight lines —they have been bent—and bent by a change in the surface of the glass—from two parallel surfaces to perhaps one parallel, the other slightly curved.

This is lens action, pure and simple. Any piece of glass which does not have parallel surfaces will bend a ray of light.

Why, even then, is a lens used? Why not place a lamp directly behind the slide and do away with the condensing lens?

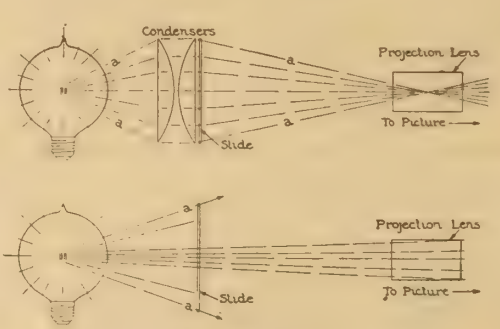
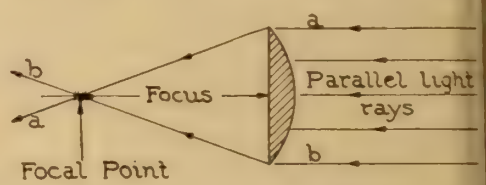
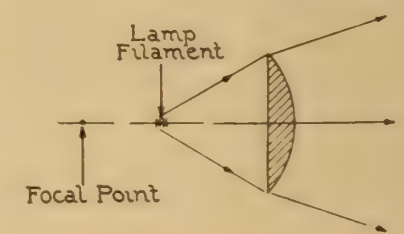


Fig. 4

In the Upper Diagram Where the Condensers Are Shown as Used in Normal Practice, the Rays a-a Coming from Lamp, Are Bent, Pass through the Slide and subsequently through the Projection Lens. When, however, the condensers are removed, the rays a-a, while passing through the slide, are not bent and consequently do not pass through the projection lens, and are not put upon the screen. In the latter case, the projection lens will put only the central section of the slide on the screen, since only rays from the center of the slide pass through the lens

With no condenser (see illustration) only a very small percentage of the rays from the lamp would enter the projection lens; and as they come from the center of the picture, that alone would show on the screen. With a condensing lens in place those rays (a-a) are *bent* so that they *do* enter the projection lens—the amount of light picked up is thereby increased, and if the condensing lens is large enough, the whole slide is illuminated, and shown on the screen. Without the condenser the whole slide is illuminated of course, but as explained, only a small portion of these rays enter the pro-





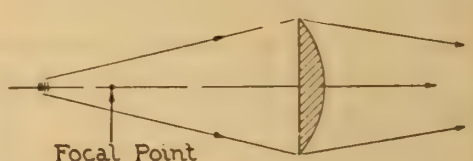


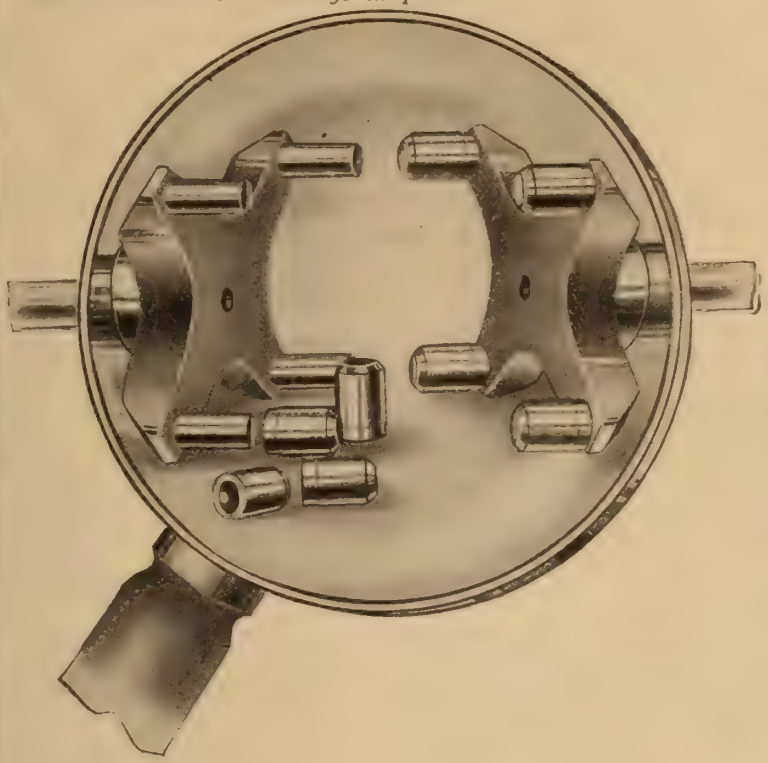
Fig. 5

As Shown in the Upper Diagram, When Parallel Light Rays Fall upon the Surface of a Convex Condenser, They Will Converge at a Point on the Opposite Side, Known as the Focal Point. The distance from this point to the condenser is known as the focus of the condenser. When a filament is placed at the focal point, the rays of light falling upon the condenser, will be sent out in parallel lines. When, however, as shown in the middle diagram, the lamp filament is placed ahead of the focal point, the light rays coming through the condenser, will diverge; while on the other hand, if it is placed behind the focal point, the lamp rays coming through the condenser will converge

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MOTION PICTURE NEWS

The device first in importance, it seems to us, is the Roller Pin Movement. This is different from the former Power's cam-and-pin movement in that the pin bearings rotate upon the pins. That is, sleeves of highly polished steel are slipped over the pins of the pin-cross—the latter having been made smaller in diameter than those now used—and held in place by a disc of steel on the cam. The oil reaching under these rotatable sleeves forms a cushion, and in so doing reduces much of the noise and wear that might otherwise be caused by the impact of the cam on the pins. Naturally in a movement of this kind, where much depends on the film of oil between the bearing surfaces, it is highly important that the projectionist keep the mechanism well oiled at all times.

MOVING PICTURE WORLD

An extremely important change has been made in the intermittent movement itself. This change does not alter the form of the movement, but makes for greater efficiency. The steel cross pins which engage with the cam have been reduced in diameter, and the difference has been made up by placing over each of them an oil tempered steel roller. In order to secure absolute accuracy of movement these little rollers are, after being tempered, ground both inside and out. In order to retain these rollers on the pins of the cross, a thin steel flange has been added to the actuating cam, the same being secured to its outer surface by means of four screws.

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jection lens. Putting in the proper condenser bends all the rays so that they pass through the slide and enter the projection lens.

When parallel rays strike the surface of a simple lens that point on the opposite side of the lens at which the rays meet, is known as the "focal point." The "focus" of a lens is the distance from the focal point to the lens itself. In reality, it is the distance from the focal point to the *optical center* of the lens, which is a point within the glass itself.

(To be continued)

Wants Data on Projection Room

L. E., Shelbyville, Indiana, writes: Please answer the following questions. We are building a theatre, the distance from booth to curtain is 140 feet. What size picture would be best to show and how much larger should the screen be than the picture?

We are wiring the booth with a threewire system. What size wire should we use? We expect to use No. 4. Is this sufficient or should we use No. 2?

We expect to use a generator. Please advise us whether it would be best to use a single or three phase and what amperage and voltage would you recommend?

Reply: Although you give us no floor plan to indicate the shape of your theatre and the seating arrangements we would judge that a 13 x 15½ ft. screen would be plenty large enough. Whatever size you decide on don't select one too large. There is a certain clique of theatre managers who believe in a super-large screen sometimes running to 24 ft. In a house like the Capitol in New York City with its balcony 200 feet away from the screen it is necessary to have a monster screen but otherwise there is every reason why they should be discountenanced. The screen should be 10 inches wider than the picture.

No. 4 wire is large enough to handle anything you would be called on to use in the projection room.

If you have three phase current available then use it by all means. Motor generator sets are supplied with motors of one, two or three phases but the three phase is preferable to the single phase because of its lower cost, its higher efficiency and the fact that the power company prefers to keep the regulation of its system as good as possible. With a motor operating on one side of a three phase system there is apt to be trouble from unbalancing.

You would want to get the 70 ampere motor generator set. This will allow you to draw that current if you need it. Whether you will or not will depend on several things; amongst them being the skill of your projectionist, the film itself and the condition of the screen. Don't worry about the voltage of the generator. Leave that to the manufacturers. The motor generator set you want is the one made for motion picture work and the voltage characteristic is such that when you adjust the set for the right current the voltage will take care of itself.

Splicing Films with Odd Frame Lines

From S. B., Crete, Neb., comes this query: I am enclosing two pieces of film which I am positive cannot be patched in such a way as to absolutely prevent a misframe. However, our other projectionist says that in a former issue of the News there was explained a method by which it may be done. If so will you please advise me. We have a Baird machine and by framing one piece of film I find it impossible to frame the other without moving the framer.

Answer: One of your pieces of film has its frame line come in the center of the perforation and the other has its line come between two perforations. It is an absolute impossibility to patch these two pieces so that the strip will remain in frame without adjustment. A few cameras still have the old non-standard frame line but they are gradually being replaced by standard instruments.

Name Plate on Generator Bothers Him

J. A., Hawaii, writes: In your Projection Department there has been running a series of lessons on Elementary Electricity. I have taken great pleasure in reading and studying them. I would like to have you explain a few questions regarding my generator. I have an Allis Chalmers direct-current generator on which is attached a plate which reads as follows:

D. C. Generator Continuous Duty.
Serial No. 3K6089.2
K. W—4. R.P.M.—1800. Volts. No Load —116
Amperes 33.3. Volts full load—120
Temp-rise, full load continuous winding—40°C. Comm.—45°C.
25% Overload—2 hrs.—Windings—55°C Comm. 60°C.

I do not understand the last two lines having to do with temperatures.

I have also noticed that there are three wires leading from the generator. I am quite sure they are positive, negative, and neutral, but as there are no marks to indicate which is positive and negative how am I to know? After finding this out to which lead should the field rheostat be connected to regulate the voltage? I have looked over the wiring diagram for a 35 amp. outfit manufactured by the G-E Co., and I noticed that the field rheostat is always connected to the positive wire. Does this apply to all makes of generators.

Reply: The name plate of your generator states that when you run the machine at full load for a long time (continuously) the temperature rise in the windings should not rise more than 40°C above room temperature and that the commutator should not get warmer than 45°C above the same standard. With a 25% overload for 2 hours the machine will naturally run still warmer but this, according to the name plate, should not become more than 55°C and 60°C respectively for windings and commutators. If these figures are exceeded something is wrong.

As you know a d. c. generator will rotate in either direction according to the disposition of the connecting wires. As received from the factory these machines are connected to rotate counter-clockwise when viewed from the pulley-end. To accomplish this the field connection is usually carried to the positive wire. If it is changed to the negative the rotation will be changed about.

If the field terminals are reversed the direction of rotation will be reversed, but otherwise there will be no difference in the general operation.

Get a direct current ammeter. The terminals will be marked plus and minus. Put the wires on either way, just touching one terminal with one wire. If the ammeter registers the wire on the plus terminal is plus, but if the needle on the meter tends to go backwards you have the polarity reversed.

Exchange of United Artists Is Simplexized

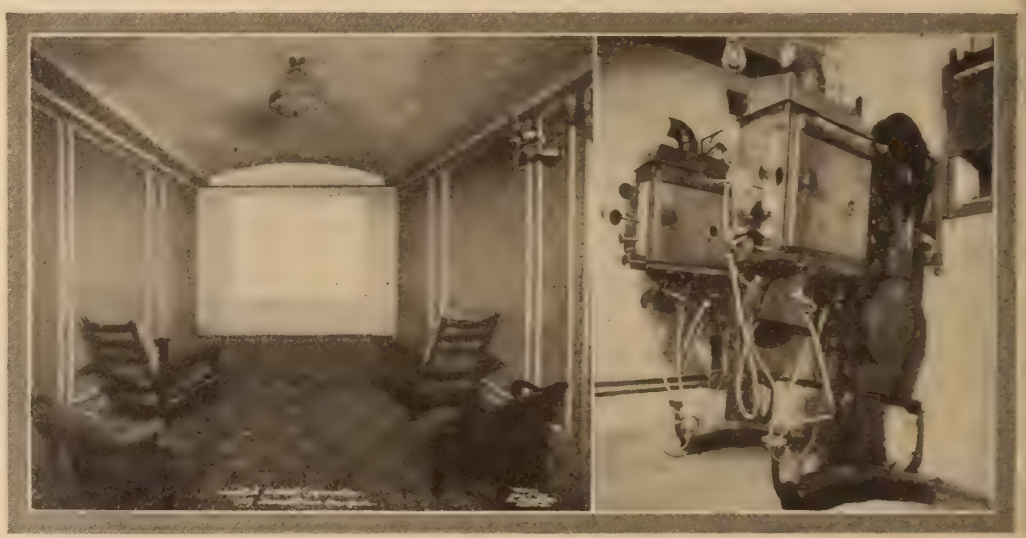
Among the prominent distributing companies' exchanges, located in the Godfrey Building at 729 Seventh Avenue, is that of the United Artists CCorporation. This exchange, located on the ninth floor of the world's busiest film building, is that through which Mary Pickford's, Charlie Chaplin's, Douglas Fairbank's and D. W. Griffith's productions are released and distributed.

One of the features connected with this establishment is the reviewing room. This room, which is 12 feet wide by 25 feet long, is finished in old rose with artistic panelling on the walls, while the concave ceiling, lighted with indirect domes.

A group of comfortable chairs are included in the furnishings of this splendid little reviewing room, which boasts of perfect projection upon a 6 x 8 white plaster screen which is located at the extreme end of the room.

A most artistic border surrounds the picture screen, giving the exhibition a real theatrical atmosphere. It is here that private screenings are staged of all United Artists' products, for the personal attention of Mr. Hiram Abrams, the president of the organization.

The projection room connected with this reviewing room is operated under the direction of Mr. Al Kaufman, a well-known New York City projectionist, whose activities during three years' service with D. W. Griffith are well known in projection circles. In this projection room are installed two Type "S" Simplex Projectors with motor-driven attachments.



Two views of the projection room of United Artists with the Simplexes on the right

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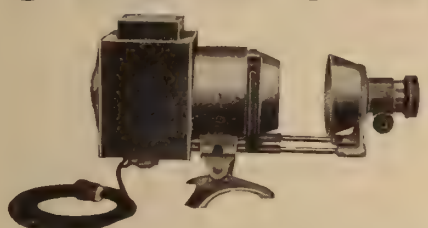
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What the Cameraman Needs to Advance in His Profession

A Frank Discussion of the Subject by a Veteran Cinematographer

BY ALVIN WYCKOFF

I have often been asked why it is that seemingly very few cameramen ever rise any higher in the film profession than their position as cameramen—why they, like many in other departments, do not more often advance to a directorship.

The principal reason, which I can give, based on my observation during my term of experience in the profession, is that cameramen as a rule are apt to be too easily satisfied with themselves and are probably too prone to rest upon their laurels. Another great fault of which a cameraman must beware and which will greatly hamper his progress, is a seeming lack of desire on his part to cooperate with the directors and others in the company. This has had a great deal to do with keeping cameramen down, and is one of the principal reasons why many cameramen have not gone to the front as fast as men in other departments.

When a film corporation looks around for a new director, the most logical man to fill that position should be a cameraman, because, if he is a successful cameraman, he has already mastered many of the essentials of good directorship. For instance, if he is a good cameraman, his advice is sought by the scenario writer before the latter will attempt to write into his story some pet effect which he is not certain can be done, and whether or not this effect will be used generally rests upon the cameraman's advice and the manner in which he illustrates the effect.

Again, the technical director often calls the cameraman into a conference to get his ideas on certain problems in the construction of settings or certain color effects to be used in those settings. The electrical department confers with him regarding the necessary and special lightings for a setting and the wardrobe department gets his opinion concerning the photographic value of certain colors in costumes and fabrics. Conscientious actors are continually asking the cameraman to advise them regarding make-up, the colors they should use and in what way they will appear to the best advantage on the screen with regard to composition, lightings, etc. The director will invariably send him out to look up locations that will be suitable for certain periods or locales of the story, and will depend, in many cases, absolutely upon his ideas as to composition. Very often he is called upon to correct certain matters in the laboratory and to make suggestions regarding the printing and developing of films, etc., in order to insure the best results.

Thus, it will be readily seen how extensive is the cameraman's knowledge of the various branches of film production and why he is, of all men, one of the most logical choices for the position of director.

EDITOR'S NOTE: Alvin Wyckoff, member of the American Society of Cinematographers, director of photography at the Lasky Studio and who has photographed every Cecil B. deMille production from the earliest to the latest, contributes this article on a subject of extraordinary interest to the cameraman.



Alvin Wyckoff, supervisor of cinematography of the Lasky studio

In a great many instances, however, the successful cameraman has allowed himself to become somewhat of an egotist because of the value and constant need of his advice on the part of other departments in order to make for the betterment of the picture and has become inflated, as it were, with the idea of his own importance and thus has built around him with his own hands, the fence that has kept him shut in and prevented him from advancing. This kind of a cameraman will perhaps be responsible for splendid photography in a production and will receive praise for it, but will then lie back on his laurels, puff out his chest and dream of how great he is and how necessary he is and how the world cannot get along without him. That is the sort of stuff that stunts ambition and spoils his chances of advancement. The wise cameraman will, on the other hand, look at the finished production from a critical standpoint, finding the faults in his work, disregarding the praise that comes to him and by studying and remembering the faults, try to correct them in his succeeding pictures.

Logically, a good cameraman should be promoted and should be able to advance, either to the position of assistant to a very successful director or producer, or to the position of director, when he could first be entrusted with a small picture until he is able to build himself higher. A good cameraman who has become a director could thus be in a position to supervise the work of a cameraman who is not so successful and through his knowledge and cooperation, build up the latter until he, in turn, is ready to advance.

The cameraman should bear in mind at all times that cooperation with his director is one of the greatest requisites to the success of a production. There are, among some of the present-day directors, a few very temperamental, nervous individuals. In some instances this is entirely justified for there are actors who are exceedingly exasperating, and also many people in other departments, all of whose shortcomings the director must tolerate and bear with. But because there are so many things to upset a director, it is all the more imperative that the cameraman should cause him no worry, trouble or grief whatsoever. There are cases, however, where the cameraman has failed to cooperate properly and has even taken a false stand and thus added greatly to the director's worries. I have known of actual instances where the director was on location with a large number of extra people, when the cameraman refused to attempt to photograph a scene, because, in his judgment, he thought the light was too poor. This is an instance where cooperation is positively necessary. Even if he does think the light is too poor, he should make a try for the shot, if only to cooperate with the director and comply with his wishes. In any event he can do no harm by such a course, and can spoil nothing but a few feet of film, which represents a very, very small cost, whereas, if he should chance to be successful in getting something, he will have saved the company a great many dollars.

It is the paramount duty of every cameraman to endeavor in every possible manner to give a director anything that he asks for, without argument and with the greatest show of enthusiasm that he is capable of displaying. He must remember that although he is a very important and necessary agent in the work of film production, that there are others. The presentation or direction of the story or picture is of course most important and photography, though important, is secondary. It will perhaps sound strange, but it is nevertheless a fact that the

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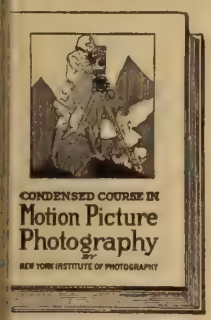
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acid test of good photography is photography which is so excellent and so good that the audience in watching the story on the screen do not even think of the photography. Everything must be secondary to the actual presentation and the photography, if too prominent or too unusual, will attract too much attention and thus divert the minds of the audience from the story and will cause an interruption or break in the thread of plot and theme. After the story has been viewed and enjoyed by the audience, then, if the photography has been excellent, this fact will come naturally to their minds.

The director depends a great deal upon the cameraman's advice and the latter should give this freely and faithfully and without allowing such dependence to give him a false sense of his own importance. In the projection room at the end of the day, while viewing the daily takes, the director will often depend absolutely upon the cameraman to tell him when the film is at fault. Some directors do not know when the scene is out of focus, some cannot tell whether the film is over or underexposed and whether the fault lies in the laboratory work or in some other stage of the work. There have been unscrupulous cameramen, who in such cases have led the director to believe that the fault lay with the laboratory or some other department, when the fault was really their own. Such a cameraman as that is a hypocrite who is too proud or too vain ever to see or admit his own faults, and will never advance to a directorship, inasmuch, as explained before, a cameraman, to advance, instead of disregarding his faults, must study them and strive to prevent the recurrence of mistakes.

Before he can advance to a directorship, a cameraman must first become a good cameraman, and so extensive is the scope of this art that he must devote a great deal of his time to study, experimental work, etc. The midnight oil is one of the greatest assets of any cameraman, if diligently burned, and joy rides and other ultra-human joys which prevent him from devoting the proper time to a study of an interest in his work may be his ruination, or at least may form a bar to his progress and advancement to a high position.

When a cameraman has reached the point where he thinks he has learned all there is to be learned about his profession and that no one can teach him anything or tell him anything to his advantage, or offer a good suggestion, then it is time that he resign his position and ask for a job as rack boy in some laboratory and start all over again, for he can never master the entire knowledge of his profession, and such self-satisfaction is dangerous. What he must learn is endless and so deep that no bottom can be found.

The cameraman, if he heeds and carefully considers these points, can advance. In fact, there are already a few cameramen who have become directors and all are making evcellent pictures and have a viewpoint that the other directors may not possess. One of our present screen directors, who has the reputation of being one of the best in the profession, made his start as a cameraman and advanced from that position to a directorship. What one can do many can do!



Redecorated stage of Liberty theatre, St. Louis

According to Joseph Duff, Chicago branch manager of the Exhibitors' Supply Company, the Princess and Phœnix theatres at La Porte, Ind., recently installed Simplex Type S Projection Machines.

Jack Rose Headline Again

Jackson Rose, who has served as camer for May Allison's last three productions perfected an apparatus known as the "c film tester," by use of which film may be pu and exposed in the sunlight five minutes it has been taken. The printing and dev ment are accomplished by use of a tiny attached to the camera, and may be us any stage of the making of exteriors c teriors, regardless of the sunlight.

The advantage of the device is that it is unnecessary to wait until an entire day's has been completed before making a t test to learn whether light, sets or players' ups have been satisfactory. This test c made on location, many miles from stud laboratory, at any time the director t necessary.

Mr. Rose, who is responsible for the grade of photography that has marked s Metro's special productions starring Miss son, has patented numerous camera devices are being used by cinematographers genera



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LAST CALL FOR THE CONFERENCE

(*Continued from page* 848)

rnell, B. E., manager of Eckle theatre, Sye, N. Y. Prominent pioneer in New York art-picture affairs.

nklin, Harold B., of Shea's Hippodrome, lo, N. Y. Mr. Franklin was the very first itor to join the plan. He caught the spirit e undertaking and instantly headed the ithout waiting to see what anybody else o say.

man, Edward L., is the enterprising man- director of the Strand theatre, Brook- which is the outstanding picture palace of klyn Borough—and has no rival in a com- y of three million people. It is always ded, and Hyman prides himself on the fact the music has given an atmosphere to his , which is unmistakable. He is young and of admirable ideas.

senfeld, Hugo, is the managing director e Rialto, Rivoli, and Criterion theatres of York, and is therefore the reigning king notion picture impresarios. He is not a showman, but he is a musician of the st training, a violinist, composer, con- r.

thafel, Samuel, the producing director of Capitol theatre, will go down in history e first man to make the musical-picture ination. Although he is not a professional ian, he has the keenest appreciation for rt, and was the first to catch the psycho- of music in its relation to meanings. He self-made man, and a genius of the high- nk.

rk, Fred, of the Superba theatre, Raleigh, , etc.

Musical Figures

ams, A. F., is the head of the Wolfsohn au and Music League, which controls the ities of the foremost musical artists of rica, such as Josef Hofmann, Jascha etz, Albert Spalding, Reinald Werrenrath, l Garrison, etc.

iel, Carl Joseph, the first composer of the musical picture score. He wrote "The of a Nation" and other film scores. He e writer of the "Song of the Soul," his , "The Legend," has been produced at the opolitan Opera House.

hrman, Scott, is the editor of the *Ameri- Organist.*

sler, Paul, a noted orchestral conductor, assistant conductor of the National Sym- y Orchestra, Metropolitan Opera House,

enud, John C., owner and editor of *Mu- America, Music Trades,* etc. The dean merican musical journalists, who has done, aps, more than any other single man in history to arouse the country to the possi- es of music in everyday life. An eloquent ker.

nston, Nat, formerly conductor of the itol Orchestra, Rivoli Orchestra, founder he Ensemble Symphonique, and one of the ers of the younger picture conductors. He e type of man who is prepared to entirely e and produce any picture theatre's musical ram.

ordon, Phillip, though the name of a noted ist, in this instance is the cognomen of director of music in Newark (N. J.) ols, and a very great believer in pictures.

Kahn, Otto H. Foremost art patron in America; chairman of the Board of Directors of the Metropolitan Opera Company, author, financier, collector, musician, member of Kuhn, Loeb & Co.

Liebling, Leonard, is the editor of the *Musical Courier,* one of the world's foremost musical journals. Mr. Liebling's editorials are trenchant, terse and conservative. He is a thinker, a doer and a worthy co-operator in this conference.

Marshall, Winifred, a gifted soprano, will be the only artist to appear during the conference proper, but in the prelude on Sunday night, there will be a "Movie Concert" dedicated by the New York *Globe* to the Conference, consisting of the Oumansky Ballet (one of the world's greatest dancing organizations, including Alexander Oumansky, Maria Gambarelli, Doris Niles and Eugenie Claire).

List, Emmanuel, probably the foremost motion picture baritone of the world.

Brown, Amanda, soprano; Erna Pielka, contralto.

Parker, Albert. Although this gentleman is known as one of the screen's foremost producing directors, in this instance he will appear as a musical authority.

Rappe, Erno, now the conductor of the Capitol theatre, formerly of the Rivoli theatre, a noted Hungarian symphonic writer and musician, and recognized as one of the leaders in motion picture music.

Reed, Florence, a famous musician. She is really known best for her acting abilities, on stage and screen. She has been the star of the "Yellow Ticket," "Prodigal Son," "Roads of Destiny," "Chu Chin Chow," and is now heading the hit, "The Mirage." Her screen work is noted for its high artistry. She is, however, a musician of high attainments, and indeed in "The Mirage" plays the piano to the delight of her audience.

Stewart, W. F., formerly famous opera singer, and later manager and stage manager and producer of light opera; more recently noted for his opera performances at the Capitol theatre, and then the California theatre, San Francisco.

Tremaine, C. M., head of the National Bureau for the Advancement of Music.

Warren, Richard Henry, one of the world's greatest organists.

Weber, Joseph, president of the Union of Musicians of America (National Federation of Musicians), and many others.

In other fields, for instance, leading producers including: J. R. Bray, of Bray Pictures; E. W. Hamons, of Educational Film; J. B. Kelly, of World Motion Picture Company; Oscar Price, of Associated Producers; J. B. Schnitzer, Equity Pictures.

Many others like the following:

Steinway Piano Company (Herman Irrion), American Photoplayer Company; Brambach Piano Company, Marr and Colton, Ernest R. Voigt (Boston Music Company); Charles K. Harris (who wrote "After the Ball is Over"), Nanine Joseph (of Witmar and Sons), the Association of Music Publishers (headed by Mr. Mills), Mrs. F. N. Oberndorfer, representing 2,000,000 Club Women of America; Mrs. Winifred Stoner, Harry Prince, acoustician expert; M. Winkler, cut sheet maker; Hyman Kraft, head of the New York Concert League; Jules Daiber, manager of Rosa Raisa; Charles Wagner (manager of John McCormack), and many, many others.

News Special Plans

During the conference, the NEWS will appear with some special articles of interest, and will be given to the delegates at the Hotel Astor.

Immediately following the conference, the full news, addresses, etc., will be published in the MOTION PICTURE NEWS. It will be a *special musical issue.* It will be dated February 7, and will be in the mails February 3. It will close on January 25 for all articles, advertising, etc. Watch for it.

"The Music Trades" Says

One of the leading publications of the musical instrument and publishers—*The Music Trades*—in its issue of January 1 devotes its entire front page to an article about the Picture Musical Conference. Signed by its editor, the article is a call to the musical trades to co-operate with the motion picture industry for the good of the new art.

This article is read by practically every manufacturer of pianos, playerpianos, phonographs, records, string instruments, accessories, and by practically every publisher of music, etc. Also it is read by the foremost dealers in music across the country.

In part, the *Music Trades* says:

"A National movement has been started to enlarge the scope and improve the character of music in the movie houses. This movement has taken concrete form in the shape of a convention which is to be held on Monday, Tuesday and Wednesday, January 24, 25, 26, at the Astor Hotel, New York, under the auspices of the MOTION PICTURE NEWS, one of the most able and important publications in the moving picture industry. The convention will be attended by managers, musicians, composers, directors of films. A number of leading members of the musical industries have already intimated their intention of being present."

"It is not alone the importance of music in the movie business, but the great opportunity which will be offered to the manufacturers and dealers in musical instruments of all kinds, when those engaged in the production and diserto in most of the houses, and which will naturally necessitate enlarged orchestras and a

---

That the campaign for better music in motion-picture theatres, conducted by Charles D. Isaacson through the columns of the Motion Picture News, has struck a responsive chord not only in the United States but also abroad is evinced in the following letter to Mr. Isaacson from Albert Albon Hess, manager of the Hollandasche Handelsonderneming Cinematographie, the Hague, Holland. Mr. Hess writes:

"With the greatest interest I am reading your excellent lines about Movie Music in the MOTION PICTURE NEWS. You may be sure that your fine articles draw much attention not only in the U. S. A.

"Experiment Tchaikowski in Strand theatre, Brooklyn, N. Y., is a document of your work, and I only wish to remark of the influence of your articles in due time on European 'Music in Bioscopes.' But we are conservative. It shall be a long way of work to go.

play of films realize that the time has come when the intelligence of the public demands a better class of music than has been given hith-

"Am sorry not to be present at the Music Conference in January.

"Wishing you a successful 1921, I am,

"Sincerely,

"ALBERT ALBON HESS, Manager."

Musical Picture Conference

During the week of the first Musical Picture Conference the

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LAST CALL TO THE

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CONFERENCE OF MUSICAL AND MOTION PICTURE INTERESTS

Hotel Astor Headquarters
New York City
January 24-25-26

(Prelude to Conference, Evening of Sunday, January 23rd, De Witt Clinton Hall, 59th Street at 10th Avenue, with Big N. Y. Globe Movie Concert)

Special Features

SHOWS IN THE BIGGEST MUSIC-PICTURE THEATRES WITH DETAILED ANALYSIS OF REASONS FOR EACH PHASE OF PROGRAM

(Rialto, Capitol and Brooklyn Strand Theatres)

far better type of musical instrument than has been generally employed.

"Here is a splendid opportunity. We would suggest that those who are interested should communicate with Mr. Charles D. Isaacson, who is the editor of the Music Department in the MOTION PICTURE NEWS, whose editorial offices are at 729 Seventh Avenue, New York, and express their willingness to be present at the various sessions of the convention, where they will meet not only those whom we have already mentioned, but many of the grand opera and symphonic musicians, composers, conductors, members of the musical unions, also members of the various musical organizations. They will also have an opportunity, during the discussions, to express their own views and thus aid the movement, which cannot but result in great benefit to those who publish music or sell it, to those who manufacture pianos, playerpianos, organs, band instruments—in fact, this national movement opens up a field to all those engaged in the musical industries, of vast proportions. Consequently, co-operation with the moving picture people should be wholehearted.

"There are to-day, at a modest calculation, at least fourteen thousand movie houses, of which over 90 per cent are as yet not properly supplied with musical instruments and with music, which would greatly enhance the value of the films they show, and so bring in a greater revenue than they now have. The best proof of what good music means is afforded by the leading houses in this city and other cities, which are crowded daily during the entire period of the performances. Most of these houses, where they give us a higher class of films, are enabled to charge higher prices than they otherwise could, because they have found it positively paid to employ symphony orchestras.

"Among the pioneers in this regard in New York are Mr. Rothafel, of the Capitol theatre, and Mr. Hugo Riesenfeld, of the Rivoli and Rialto. These enterprising men, fully appreciating the value of music, have seen their endeavors in this direction, which were at first almost ridiculed, bring them a clientele which is surprising both in quality and quantity. Their houses are always crowded.

"For these various reasons we sincerely trust that our principal houses will be at least represented at the coming convention of the moving picture men this month, and that they will aid the enterprising publishers of the MOTION PICTURE NEWS, who have been active in bringing the convention about and which already promises to be one of the most successful meeting of the kind for the furtherance of a great cause ever held in this country."

(Under this heading the new ideas, queries and suggestions are gathered. This is where the motion picture fraternity gets together on music.)

Dear Editor:

I have been advised by Mr. M. Winkler to see you in reference to the Convention of Movie Theatre Musicians in which I am interested. If you have seen any copies of The Observer within the last two years, you will have seen that I have been making propaganda for community opera. As the movie theatres will in time to come be inclined to introduce one act operas of a practical nature, I feel that I may get much information for an article in The Observer from the matter coming up at this convention.

J. VAN BROEKHOVEN,
New York.

Dear Mr. Isaacson:

I quite appreciate the desirability and importance of cooperation between the motion picture industry and musicians, and in accordance with your request, shall be pleased to say a few words, a very few, at the conference to be held in New York on January 24-26.

OTTO H. KAHN,
New York City.

My Dear Mr. Isaacson:

I would like to enroll in the new Music Exchange of the MOTION PICTURE NEWS. I think your new department is very interesting, and what you say will do a great deal of good. I have studied organ a long time and would like to take up picture work. I am a graduate of the Rochester Conservatory of Music under George B. Penny, and am an associate member of The American Guild of Organists. I studied nearly two years with the late Mr. Edward Johnston when he was in Cornell. Last winter I did some special work under Mr. Sidney Steinheimer in New York preparing to play for moving pictures. I took about fifty lessons and worked up quite a repertoire of suitable music. If you know of any position that would be suitable for me I would appreciate it very much if you would let me know. I would prefer a small theatre in a residential suburb of some city where I could go on studying.

MISS EDNA STEBBINS,
Ithaca, N. Y.

What About the Local Union?

Dear Mr. Isaacson:

I am very much interested in the work you have done for motion pictures. We are running or attempting to run a metropolitan presentation of the best pictures, but we have our troubles with the music. There are no very competent musicians in Lawrence, and the local union refuses to allow any local musicians from any other town or city to come in here. The consequence is that we have to put up with whatever we can get locally. In spite of this we are going fairly well, but I want to do better. Our orchestra consists of seven pieces, drum, cornet, trombone, clarinet, two violins and a piano. The reason for the assortment is that these are the best players I can pick up, but I intend to enlarge the orchestra shortly if competent players can be obtained.

With best wishes for your success,

ANDREW COBE,
Manager,
Lawrence Rialto Theatre Co.

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A. L. Morton, P. O. Box 389, Burlington, Iowa.—A musician, pianist and composer of over fifteen years' experience.

J. C. Crippen, Box 118, Ottumwa, Iowa.—Has had 12 years' picture experience, and three years of that was on Style K Wurlitzer, and two years on a two-manual Kimball organ. Can also handle all newspaper work for theatre. Would like to make a change. Have large library of music.

Read

Page 848

for the

Plans

of the

Motion Picture News

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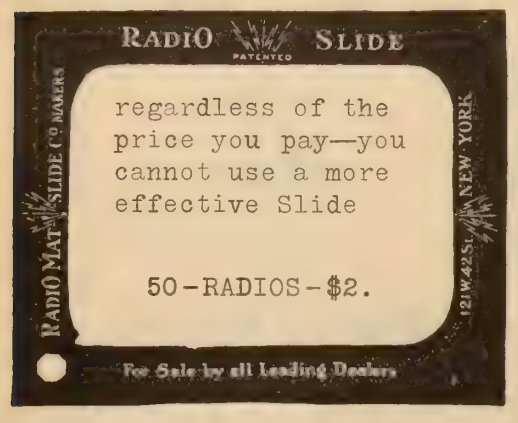
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West Englewood Theatre Chicago, Ill.

Ascher's beautiful West Englewood theatre on 63d street and Ashland ave., was to be formally opened to the public on the night of December 30th.

The West Englewood theatre, which is the newest link to Ascher's new large chain of motion picture theatres will present Ascher's unified program, comprising of photo-play master pictures, novelty features, five high class vaudeville acts culled from the best of European and American varieties, gorgeous scenic and lighting effects designed to give a color harmony to all settings and last but not least, superb musical interpretations.

Representing a total expenditure of one million dollars, the West Englewood theatre stands out, as one of the leading theatres on the south side.

Everything in the West Englewood theatre is elegant. The main lobby, upon entering, impresses one with its dignified simplicity. The entire width of the theatre, 150 feet, is uninterrupted. To the right and left of the main floor foyer are beautiful staircases leading to a large foyer on the mezzanine floor, staircases lead from the mezzanine floor to the balcony to another large lobby. The lobbies on the mezzanine and balcony floors are in the nature of lounges. Large easy chairs with tall reading lamps next to them, inviting davenports, appeal to the eye as well as to the physical comforts of the patrons. The standing lamps with their silk shades and the side bracket lamps of parchment, hand painted with color and design blend in harmony with the theatre decoration.

The West Englewood theatre has three thousand seats, 1700 on the main floor and 1300 on the mezzanine and balcony. All of them are upholstered in heavy leather. The floors are heavily carpeted with carpet that feel inches thick when one treads upon it.

A $50,000 heating and ventilating system has been installed in the theatre, insuring a constant flow of pure and tempered air. The air is washed, cooled and dried, and distributed throughout the theatre at the rate of 60,000 cubic feet per minute.

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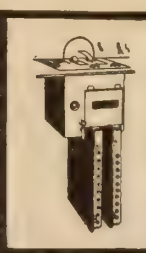
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The Complete Plan Book

Everything the Showman Needs on Every Picture Released

An All American Film Line-up.

IN a resume of the year's best pictures it is our privilege to take a leaf from Walter Camp, Yale's celebrated football mentor, and present an All American team after the manner of his annual selection from the various colleges. While Dr. Camp does not hold himself in the highest authority yet his judgment of picking the star football players is held supreme by his contemporaries and the college world in general. We do not claim to be the highest authority in the selection of the year's best pictures. We only claim that our judgment is in keeping with public opinion. We take pride in the fact that our selections are supported by many of our contemporaries, picturegoers and exhibitors.

It is not our intention to list the best box-office attractions to the exclusion of those which haven't turned over a penny. In doing so we would be compelled to name offerings of average caliber which depend for their patronage upon the personality of the stars. We shall give credit to those pictures which in our judgment have enough artistic values to stand out conspicuously. In other words they must have full and complete values such as good plot material, clearly defined characterization and containing elements which appeal to every type of patron.

They must be MOVING pictures which captivate an audience for spontaneity of action and forceful interpretation. In a word they must have everything—excellent story, direction and genuine picture ingredients.

That the screen is moving FORWARD cannot be disputed in the thirty-three attractions which compose the three teams. While some of these are proving great box-office magnets, others have not been genuinely appreciated, which may be due to the fact that they are far advanced of their time. It is our privilege to give credit where credit is due. We are not looking through a glass darkly. This test is conducted through an elimination process. Comparisons and retrospections have provided the sole means of sitting in high judgment. We have endeavored to keep from showing favoritism toward any one company's products. Fair Play is the keynote of this article. We take great pleasure in presenting

First Team

"Humoresque"—(Cosmopolitan-Paramount)
"Way Down East"—(D. W. Griffith—United Artists)
"The River's End"—(Neilan-First National)
"Over the Hill"—(Fox)
"The Mark of Zorro"—(United Artists)
"Earthbound"—(Goldwyn)
"Midsummer Madness"—(Paramount)
"Passion"—(First National)
"The Last of the Mohicans"—(Tourneur-Asso. Producers)
"Kismet"—(Robertson-Cole)
"The Devil's Pass Key"—(Universal)

Second Team

"Scratch My Back"—(Goldwyn)
"Dr. Jekyll and Mr. Hyde"—(Paramount-Artcraft)
"The Forbidden Thing"—(Dwan-Asso. Producers)
"The Great Redeemer"—(Metro)
"The Jack-Knife Man"—(Vidor-First National)
"Why Change Your Wife"—(Paramount)
"The Mollycoddle"—(United Artists)
"Madame X"—(Goldwyn)
"The U. P. Trail"—(Hampton-Hodkinson)
"The Servant in the House"—(Film Booking Office)
"Behind the Door"—(Ince-Paramount)

Third Team

"The Mutiny of the Elsinore"—(Metro)
"Go and Get It"—(Neilan-First National)
"The Sin That Was His"—(Selznick)
"Dead Men Tell No Tales"—(Vitagraph)
"On With the Dance"—(Paramount-Artcraft)
"The Right of Way"—(Metro)
"While New York Sleeps"—(Fox)
"The Devil's Garden"—(First National)
"The Copperhead"—(Paramount-Artcraft)
"It's a Great Life"—(Goldwyn)
"Passers By"—(Blackton-Pathe)

These teams are not presented in the order of their excellence. They have been shuffled like the cards in a deck. The reader may notice that each team is splendidly balanced—that a note of variety is well emphasized in the first team. It carries spiritual, spectacular, homespun, melodramatic, human, humorous, romantic qualities which should appeal to everyone. Those in search of tremendous heart interest can find it in "Humoresque;" those who are partial to exhilarating comedy can turn to "The Mark of Zorro;" those who cater to thrills will certainly find it in Griffith's great climax in "Way Down East," or in Tourneur's massacre in "The Last of the Mohicans." The domestic drama is represented in "Midsummer Madness;" the spiritual drama is found in "Earthbound"; the human, heart-throb has its place in "Over the Hill." We could continue giving emphasis to this note of variety.

With "Way Down East" holding down the pivotal position, bulwarked by such spectacles as "Passion" and "Kismet," with "Humoresque" and "Midsummer Madness" providing strong support—these pictures can sweep down all opposition, so that William Fox would score a touchdown with "Over the Hill" and plant his product squarely on the hearth. Or Marshall Neilan with a vigorous drive would be able to distance his rivals with "The River's End" under his arm. "The Devil's Pass Key" cannot be caught in a clear field and "Earthbound" is like a shadow on offense. "The Last of the Mohicans" resembles the Carlisle Indians, so perfect is the team play.

It is perfectly proper to endow these pictures with personalities. All possess sound hearts, red corpuscles and some have spirits. One of them, "Earthbound," has departed this life but its soul goes marching on.

There is scarcely a shade's difference between the first team and the others in point of artistic virtues. The spiritual quality of the second team is exceptionally prominent. "The Great Redeemer," "The Jack-Knife Man" (considered by many as far advanced of its time), "The Forbidden Thing," and "The Servant in the House," these vibrate with a strong spiritual force. Sex magnetism is discovered in "Why Change Your Wife." 'Behind the Door," "Dr. Jeykll and Mr. Hyde," and "The Mollycoddle" are thoroughly alive—keen for the chase and the pleasure of being alive.

The third team may be said to be the healthiest of all. The pictures which compose it have rugged constitutions. Most of them are able to take punishment from rival attractions without losing an ounce of energy. And they can administer some vital shocks in self-defense. Such vigorous personalities as "While New York Sleeps," "The Mutiny of the Elsinore," "The Devil's Garden," and "Dead Men Tell No Tales," unquestionably inspire respect. What an admirable battle any one of these teams could offer! Coached by such names as Griffith, Ince, Neilan, Dwan, Fitzmaurice, Tourneur, Stroheim, Vidor, Hunter, De Mille, Millard, Borzage, Robertson, Hampton, Olcott, and others of sound ability, they outclass anything presented on the film gridiron.

Honorable mention must be given to a representative class, some of which are conspicuous for their box-office values, others for noteworthy performances, while all possess qualities which spell entertainment. Included in this number are "Behold My Wife"—(Paramount); "In the Heart of a Fool"—(First National); "The Fortune Teller"—(Robertson-Cole); "Sex"—(Read-Hodkinson); "The Sage Brusher" — (Hodkinson); "Pollyanna" — (United Artists); "In Old Kentucky"—(First National); "Heliotrope"—(Cosmopolitan-Paramount); "The Life of the Party"—(Para-

mount); "Dinty"—(Neilan-First National); "Smilin' All the Way"—(Schwab); "Honest Hutch"—(Goldwyn); "Jes Call Me Jim"—(Goldwyn); "The Untamed"—(Fox); "The Woman In the Suitcase"—(Ince-Paramount); "The Courage of Marge O'Doone"—(Vitagraph); "The Cradle of Courage"—(Paramount); "The Toll Gate"—(Paramount); "The Broadway Bubble" — (Vitagraph); "Alias Jimmy Valentine"—(Metro); "Nomads of the North"—(First National); "Isobel, or the Trail's End"—(Geo. Davis-Carewe); "Once to Every Woman" (Universal);" "Trumpet Island"—(Vitagraph); "The Man Who Lost Homself"—(Selznick); "You Never Can Tell"—(Realart); "Out of the Dust"—(Apex); "39 East"—(Realart); "Hairpins"—(Ince-Paramount); "Love Madness"—(Read-Hodkinson); "A Chorus Girl's Romance"—(Metro); "Whispering Devils"—(Equity); "If I Were King"—(Fox); "Sick Abed"—(Paramount); "Homer Comes Home"—(Ince-Paramount); "A Broadway Cowboy"—(Hampton-Pathe); "The Love Expert"—(First National); "In Search of a Sinner"—(First National); "The Virgin of Stamboul"—(Universal); "Excuse My Dust"—(Paramount); "Always Audacious"—(Paramount); "Overland Red"—(Universal); "The Luck of the Irish"—(Mayflower-Realart); "The Woman in Room 13"—(Goldwyn); "The Deep Purple"—(Realart); "The City of Masks"—(Paramount); "The White Moll"—(Fox); "The Greatest Question"—(Griffith-First National); "One Hour Before Dawn" — (Hampton-Pathe); "Half a Chance"—(Hampton-Pathe); "Old Lady 31"—(Metro); "Honeymoon Ranch"—(Lubin); "Something to Think About"—(De Mille-Paramount); "Treasure Island"—(Paramount); "Below the Surface" — (Ince-Paramount); "Romance" — (United Artists); "When the Clouds Roll By"—(United Artists); "The Great Air Robbery"—(Universal); "The Devil to Pay"—(Brunton-Pathe); "The Testing Block"—(Paramount); "Dice of Destiny"—(Hampton-Pathe); "The Penalty"—(Goldwyn); "Her Elephant Man"—(Fox); "Peaceful Valley"—(First National); "Alarm Clock Andy"—(Ince-Paramount); "The Love Flower"—(Griffith-United Artists); "The White Circle"—(Paramount); "The Right to Love"—(Paramount); "Huckleberry Finn"—(Paramount); "A Man There Was"—(Swedish Biograph); "The Sporting Duchess"—(Vitagraph); "Haunting Shadows"—(Robertson-Cole); "Fighting Cressy"—(Hampton-Pathe); and "Madonnas and Men"—(Jans).

In making a classification of the best westerns, rurals, farce-comedies, adventures, romances and human interest attractions we would list them as follows: Western: "The U. P. Trail"—(Hodkinson); "Out of the Dust"—(Apex); "Honeymoon Ranch"—(Lupin); "The Testing Block"—(Paramount); "The Untamed"—(Fox); "Overland Red"—(Universal); "The Cradle of Courage"—(Paramount); "The Toll Gate"—(Paramount); "The Sage Brusher"—(Hodkinson); "3 Gold Coins"—(Fox).

The "rurals" include "Peaceful Valley"—(First National); "Way Down East"—(Griffith); "Down Home"—(Hodkinson); "Homer Comes Home"—(Ince-Paramount); and "The Jucklins"—(Paramount).

The outstanding farce comedies are "Scratch My Back"—(Goldwyn); "It's a Great Life"—(Goldwyn); "A Chorus Girl's Romance"—(Metro); "The Life of the Party"—(Paramount); "When the Clouds Roll By"—(United Artists); "In Search of a Sinner"—(First National); "Don't Ever Marry"—(Neilan-First National); "You Never Can Tell"—(Realart); "Sick Abed"—(Paramount); and "The Love Expert"—(First National).

The leading human interest pictures are "Over the Hill"—(Fox); "Humoresque"—(Cosmopolitan-Paramount); "The Jack-Knife Man"—(Vidor-First National); "The Right of Way" (Metro); "Passers By"—(Blackton-Pathe); "The Great Redeemer"—(Metro); "Heliotrope" — (Cosmopolitan - Paramount); "The Forbidden Thing"—(Dwan-Asso. Producers); and "Pollyanna"—(United Artists).

The best sea pictures would include "The Mutiny of the Elsinore"—(Metro); "The Shark"—(Fox); "Below the Surface"—(Ince-Paramount); and "The Sea Wolf"—(Paramount).

The best "snows" are "Nomads of the North"—(First National); "Isabel"—(Geo. Davis-Carewe); "The River's End"—(Neilan-First National); "The Courage of Marge O'Doone"—(Vitagraph).

Conspicuous among the leading "adventures" are "The Mark of Zorro"—(United Artists); "The Mollycoddle"—(United Artists); "The City of Masks"—(Paramount); "Trumpet Island"—(Vitagraph); "Dead Men Tell No Tales"—(Vitagraph); "Behold My Wife"—(Paramount); and "The Right to Love"—(Paramount).

Deserving of mention among the "domestics" are "Why Change Your Wife"—(Paramount); "Midsummer Madness"—(Paramount); "Hairpins"—(Ince-Paramount); "The Devil's Pass Key"—(Universal); "On With the Dance"—(Paramount); and "Sex"—(Read-Hodkinson).

Character studies must include "The Penalty"—(Goldwyn); "The Copperhead"—(Paramount); "Huckleberry Finn"—(Paramount); "Honest Hutch"—(Goldwyn); "Alarm Clock Andy"—(Paramount); and "Dr. Jeykll and Mr. Hyde"—(Paramount).

The best "mysteries" are "My Lady's Garter"—(Paramount); "One Hour Before Dawn"—(Hampton-Pathe); "The Woman in Room 13"—(Goldwyn); "The Deep Purple"—(Realart); "While New York Sleeps"—(Fox); "The White Moll"—(Fox); "Someone in the House"—(Metro); "Partners of the Night"—Goldwyn); and "Dice of Destiny"—(Hampton-Pathe).

The conspicuous romances are "39 East"—(Realart); "Romance"—(United Artists); and "Conrad in Quest of His Youth"—(Paramount).

In conclusion we will present the best performances which have been selected after careful consideration. A number of the portrayals are so exceptional that they uplift the stories. The players are not chosen in the order of their excellence but as they appear to us in the résumé. Thus we introduce Emma Dunn in "Old Lady 31," Wesley Barry in "Dinty," Fred Burton in "Heliotrope," Mary Pickford in "Suds," Douglas Fairbanks in "The Mark of Zorro," Doris Keane in "Romance," Bert Lytell in "The Right of Way," Pauline Frederick in "Madame X," Henry Walthall in "A Splendid Hazard," Charles Ray in "Homer Comes Home," William S. Hart in "The Toll Gate," Marc MacDermott in "While New York Sleeps," Lewis Stone in "The River's End," Victor Seastrom in "A Man There Was," Will Rogers in "Honest Hutch," Fred Turner in "The Jack Knife Man," House Peters in "The Great Redeemer," Marjorie Rambeau in "The Fortune Teller," Wyndham Standing in "Earthbound," Conway Tearle in "Whispering Devils," Robert McKim in "The U. P. Trail," Wallace Beery in "The Last of the Mohicans," Theodore Roberts in "Something to Think About," Nazimova in "The Heart of a Child," William Farnum in "If I Were King," Blanche Sweet in "Fighting Cressy," Fritz Lieber in "If I Were King," Norma Talmadge in "Yes or No."

Elaborating further we discover George Fawcett in "Bab's Candidate," Noah Beery in "The Mutiny of the Elsinore," Enid Bennett in "Hairpins," William Welch in "Over the Hill," Mary Carr in "Over the Hill," Lionel Barrymore in "The Devil's Garden" and "The Copperhead," John Barrymore in "Dr. Jekyll and Mr. Hyde," Vera Gordon in "Humoresque," Lillian Gish in "Way Down East," Pola Negri in "Passion," Lon Chaney in "The Penalty," Hobart Bosworth in "Behind the Door," James Kirkwood in "The Forbidden Thing," Ina Claire in "Polly With a Past," Sessue Hayakawa in "An Arabian Knight," Gareth Hughes in "A Chorus Girl's Romance," Viola Dana in "A Chorus Girl's Romance," Otis Skinner in "Kismet," Frank Keenan in "Dollar for Dollar," William Faversham in "The Sin That Was His," Jack Curtis in "The Servant in the House," and W. J. Ferguson in "Deep Purple."
—*LAURENCE REID.*

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A NATIONAL educational institution to train photoplaywrights by correspondence during spare time at home has been established in Los Angeles to meet the needs of the motion picture industry.

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"THE INSIDE OF THE CUP"
(Cosmopolitan-Paramount)

Conventional Melodrama Effectively Staged

THE picturization of Winston Churchill's vital story, "The Inside of the Cup," does not assume the magnitude expected, when one considers the message, the spiritual flavor of the theme. The author's idea based upon the biblical text that the body should be cleansed inside as well as out stands only as a thin skeleton in the screen version. Director Capellani has become old-fashioned here and has constructed a picture which bears all the earmarks of stereotyped melodrama. It strikes us that he missed an opportunity to score a ten-strike with a simple yet spiritual story which might transport the spectator and make him truly wonder. What is revealed is a series of highly melodramatic scenes which defy logic, even though they have value in sustaining interest through moving with adequate tempo.

"The Inside of the Cup" as picturized is not Winston Churchill's story of the indictment of the modern church. It is Albert Capellani's melodrama which contains stock tricks and time-worn details—a melodrama of such quick-changing scenes that realities are missing. The offering is presented on a lavish scale. It is not big in any other way. A powerful pillar of the church sends his son and daughter from his house. He causes the dismissal of a faithful cashier from his bank; he resorts to hypocritical practises which are within the law. He is bound in his conduct through pride and respectability. The depicting of these scenes are extremely hectic. The son sinks to the gutter; the working girl takes up a life of easy virtue; the cashier is ejected from his house and becomes a derelict, although being an experienced man it should have been no trouble for him to find another position; the weak minister is discharged; another is engaged in his place, who learns of the dregs inside the ecclesiastical cup of his church.

A counter conflict is given up to the age-old problem of Capital versus Labor, with the representatives of the latter class storming the church and demanding privilege. A false touch is the whispered and talkative agitation that occurs when the rector calls a spade a spade. They would have the presence of mind to carry inscrutable expressions so as not to give themselves away. In the twinkling of an eye, the weak find redemption, and Labor triumphs over Capital. But the chief pharisee remains unyielding until a bullet from the cashier's revolver brings him to his death-bed and thus does he see the light. There is so much to be told, so many characters to be represented that "The Inside of the Cup" makes difficult material to be condensed into terms of simplicity. Mr. Capellani has utilized some pretentious sets, the church scene being impressive and artistic. The interpretation is taken care of by a capable cast with Richard Carlyle contributing the most effective performance as the cashier. The various extras are thoroughly in character. The picture will be well patronized because of its exploitation possibilities and certainly possesses interesting moments.—Length, 7 reels.—*Laurence Reid.*

THE CAST

John Hodder, a Rector ..... William P. Carleton
Eldon Parr, a Banker ..... David Torrence
Alison Parr, his Daughter ..... Edith Hallor
Preston Parr, his Son ..... Jack Bohn
Kate Marcy, a Salesgirl ..... Marguerite Clayton
Richard Garvin, a Bank Teller ..... Richard Carlyle
Mrs. Garvin, his Wife ..... Margaret Sedden
Wallis Plympton, a Vestryman ..... Albert Roccardi
Ferguson, a Merchant ..... Frank A. Lyon
"Beatty," a Butler ..... Henry Morey
Kate Marcy's friend ..... Irene Delroy
Garvin's child ..... George Storey

By Winston Churchill.
Scenario by George DuBois Proctor.
Directed by Albert Capellani.
Photographed by Al. Siegler.

PRESS NOTICE—STORY

What is considered to be one of the most powerful pictures of the season will be shown at the ———— theatre next ———— when Albert Capellani's production of Winston Churchill's celebrated story, "The Inside of the Cup," is presented. This indictment of the modern church, its expose of hypocrisy among wealthy churchgoers caused wide discussion with readers in both England and America. The picture is said to be powerful and artistic enough to cause discussion. It will undoubtedly be pronounced one of the artistic treats of the year.

The story deals with the Rector of a fashionable church who turns upon his wealthy parishioners when he discovers them parading under a mask of hypocrisy and invites the common people to the church. Eldon Parr, a vestryman, unscrupulous and tyrranical, alienates his son and daughter through his stubborn pride and smug respectability and is finally killed by a man whom he has ruined. The picture is remarkably strong in its message and the force of its logic is brought home through scenes wonderfully well acted.

PROGRAM READER

A photoplay of tremendous force and sweeping action is "The Inside of the Cup," a Paramount picture which comes to the ———— theatre next ———— for an extended run. It is a picturization of Winston Churchill's famous and widely discussed novel of the same name, the publication of which provoked a world-wide controversy. The story is dramatic, the action thrilling, and the love interest exceedingly appealing. The picture is directed by Albert Capellani, a man of artistic appreciation and is finely acted by a cast that includes William P. Carleton, Edith Hallor and many others.

CATCH LINES

See "The Inside of the Cup," a powerful picture from a tremendous novel.

"THE LOVE LIGHT"
(United Artists)

Production Overshadows the Star Who Is Not Any Too Well Cast

TO criticize a picture that is going to be played by every exhibitor who can get it and which most people who go to the theatre will see is heresy, but all the same "The Love Light" viewed as a Mary Pickford production presents some opportunities for fault finding as well as praise, and perhaps no feature which this star has sponsored under a United Artists banner is going to call forth such a wide diversity of individual opinion. It wll please some people who seldom find much entertainment in a Pickford picture. It will get a panning at the hands of some more who usually call Mary's offerings entirely satisfactory.

"The Love Light," or some four or five reels of it which has to do with the actual plot, is frankly melodrama—melodrama that is not especially original either in story or in the incident used in developing it. Miss Pickford is not any too well cast in the role of "Angela," nor is her part of sufficient importance to make her the dominating character. In fact the picture impresses as a production and would be just as pleasing with any capable actress who can "emote" in the leading role. There are many scenes in which the star does not appear. There are many more where other characters have the best end of the opportunities. In the shipwreck sequences Miss Marion falls short of what audiences have been educated to expect, and consequently this technical climax is comparatively tame.

Against this array of criticism, all more or less valueless for the reasons given, is to be found quite as much that is worthy of enthusiastic praise. The first reel or so of the offering is replete with highly original incident and carefully planned scenes that carry most excellent atmosphere. Throughout the picture a cast so good that it could be termed all star, gives Miss Pickford perfect support. The star herself has never shown a wider range of real histrionic talent. All the interiors are rare bits of stage craft and the exteriors are unusually beautiful. The photography is faultless. The direction, except for the shipwreck scenes, is first class. There is considerable comedy in the first few reels and a cute baby earns some laughs.—Length, 8 reels.—*J. S. Dickerson.*

THE CAST

Angela ..... Mary Pickford
Maria ..... Evelyn Dumo
Joseph ..... Fred Thompson
Mario ..... Edward Phillips
Pietro ..... Albert Frisco
Giovanni ..... Raymond Bloomer
Tony ..... Georges Rigas
Antonio ..... Jean De Briac

Written and directed by Frances Marion.
Photographed by Charles Roscher and Henry Cronjager.

PRESS NOTICE—STORY

Mary Pickford, "America's Sweetheart," in her latest United Artist production, "The Love Light," will be the attraction at the ———— theatre for a ———— days' engagement beginning ————.

"The Love Light" presents Miss Pickford in an entirely new part, and in an entirely different sort of a vehicle than she has had recently. The star plays the part of an Italian girl residing on the coast of sunny Italy, who after having given two brothers to the war, found that her supposedly American husband is a German spy and who later jumps from a cliff to his death rather than be taken prisoner, has her baby taken from her because people think she is crazy, at last finds happiness with the faithful village lover.

It is an extremely dramatic role and in it Miss Pickford demonstrates once again that she is America's great screen actress. In support of the star is a cast so perfect that the production might well be termed all star. There is plenty of good comedy provided, especially in the early reels, and a thrilling shipwreck scene. The story was written by Frances Marion, Miss Pickford's director for the production. The costuming and atmosphere provided are revelations in the art of picture making. It is scarcely believable that such a picture so perfect in every detail could have been made in America.

The engagement at the ———— is limited and patrons are advised to plan their visit well in advance of the last day of the showing.

PROGRAM READER

Once more the ———— is able to present America's greatest screen star, Mary Pickford, in her latest production, "The Love Light," a melodramatic story of sunny Italy, for a ———— days' engagement beginning ————.

"The Love Light" has been hailed by critics as one of Miss Pickford's most notable achievements. Although she is still the Mary of the curls and the pretty sweet ways, her role calls for a wide range of dramatic expression. She must portray light comedy as she romps with her brothers, and tragedy as she weeps over her loss in the world war, the knowledge that her husband was a German spy and that her baby is to be taken from her.

"The Love Light" is also a picture that recommends itself as a production. It has a strong dramatic story with a thrilling shipwreck staged in the last reels. It also has plenty of comedy, especially in the early sequences. Much entirely new "business" has been provided. All in all it is a picture that even Mary Pickford may be proud. You will like "The Love Light." Come and see it.

SUGGESTIONS

An especially attractive press book for "The Love Light" has been prepared by the United Artists' publicity department. We cannot improve on these exploitation suggestions. Get this press book and read it carefully.

CATCH LINES

America's sweetheart in a new kind of a picture and in a new role. "The Love Light" presents Miss Pickford as an Italian girl in a melodramatic story of peasant life in Italy.

Feature Subjects of Short Length

"The Ranger and the Law"

(Capital Film Company, Inc.)

HERE we have a Western with a plausible story, good acting and fast and furious action, enough action in fact to be the basis for a serial in fifteen episodes, and action is what the lovers of Westerns want.

Lester Cuneo in the role of Dick Dawson, a rich man's son, who prefers the life of the great outdoors to a prosaic business career and luxury backed by his parent's millions, gets a job as a forest ranger and reports for duty at a mountain camp located in a district infested by whisky runners.

The story is one constant whirl of vigorous action and thrilling incidents until having subdued the whisky smuggling gang, he is shown proposing marriage to the little mountain girl in the closing fadeout.

Cuneo in this picture proves his right to be classed as one of the leading portrayers of western roles and the fights he indulges in during the unfolding of the plot are some of the most spectacular and realistic seen on the screen and his portrayal of the ranger throughout is marked by good touches of comedy as well as strength in serious situations.

Francelia Billington, as Ann Hobbs, the daughter of the leader of the whisky runners, is appealing and pretty and does some very good acting. The other characters are well drawn.

Locations were evidently chosen with more than usual care and the woodland and mountain backgrounds are worthy of especially favorable comment. Cameramen also did their work in first-class shape and the photography is excellent. Well-worded art titles are used and aid materially the development of the story.

This is an excellent western which we predict should appeal strongly to the admirers of this class of entertainments; 5 reels.—*L. H. MASON.*

"In the Days of St. Patrick"

(Kelwin Film Company—Six Reels)

THIS production was made in Ireland with an all-Irish cast, and is not intended for consumption in the American theatre. It is a historical and religious picture which should find an appreciative audience in Catholic and Irish societies. It has, however, no reference to the present political struggle in the Emerald Isle. In other words, it is not anti-British, but it will interest only those interested in Ireland or Ireland's history.

From a production standpoint, it is far below American standards. Mr. Kelly, owner of the film, announces that most of the cast served without pay. They are certainly decidedly amateurish in the acting, but they are evidently sincere in their efforts to put on the screen the life history of their patron. The photography, considering the difficulties which must have arisen because of the varying climatic conditions in Ireland, is quite good. No interior scenes are noticeable, and the director gives only a few close-ups throughout the entire picture.

Despite its crude production, the audience at the Lexington theatre, a typical Irish gathering, burst forth into applause at the scene where St. Patrick first sets foot on Irish soil, and other places as well. So it will probably please the people it is expected to reach.

The story simply pictures the traditions and legends which surround the life of the Irish patron. It shows him sold as a slave and brought from Gaul to Ireland; his escape, and eventual return as a bishop to convert his former captives. Other familiar incidents of his life are shown on the screen.—*MATTHEW A. TAYLOR.*

"Ireland in Revolt"

(Five Reels of Scenes Taken Recently in Ireland by Captain Edwin F. Weigle. Sponsored by the Chicago Tribune. Released on States Rights Basis)

"IRELAND IN REVOLT" is a remarkable camera story of the conditions that exist in Ireland, especially in the districts where the disorder is the most extreme, presented without bias, by a photographer who was able to get many interesting shots and who has evidently gone to great pains to make his pictures not only a mere box office attraction for the time being but a historic document that has a strong educational and scenic appeal to people who have no particular interest in the political or industrial fate of the Emerald Isle.

Captain Edwin F. Weigle, under assignment for the Chicago Tribune, is responsible for the series of views that have been taken. What he has obtained would illustrate the head lines of the newspapers for the months of August, September and October, in relation to the Irish question. He has "faked" nothing. What he shows is authentic, ruins of shops, factories, homes, and public buildings, barbed wire entanglements, "Black and Tan" troops, mobs of both factions, machine gun squads, armored motor cars and all the other things that the papers have described in print but which the imagination can not paint so vividly as does Captain Weigle's camera. All this however after a sort of a scenic prologue that shows some of peaceful and historic Ireland as yet untouched by the hand of either faction.

Some of the scenes shown have been given some attention in the current events releases, for instance, MacSwinney's funeral, but Captain Weigle has been able to obtain a better camera record in each instance and usually his scenes are more intimate and better from a technical angle. Another feature of the picture is that for the most of its fire reels, the photography is very good. Some of the scenic shots are truly beautiful and probably will some day find their way into a one reeler.

As a box office attraction there can be no question of the fact that this will draw. Stress should be laid on the self evident fact that it is not propoganda for either side. It is a "take a trip to Ireland to see for yourself what has happened," picture. It will not incite a pro-Irish audience to throwing stones through your screen. It has an appeal for all classes and should be found suitable for all theatres. Length, 5 reels.—*J. S. DICKERSON.*

"The Price of Silence"

(Sunrise Pictures—State Rights)

Re-editing and titling gives a different aspect to this Peggy Hyland feature, the first which this star has offered to exhibitors in some time. Realizing, evidently, that the mystery element is the feature's greatest appeal. Sunrise has injected into this picture suspense of the very best kind. Anyone can build up a murder st and make it apparent that a sympathetic ch acter has committed the crime. The art o is the unraveling of the mystery and clea the supposed criminal in a novel, and sufficie logical fashion. "The Price of Silence" d this. The old man was killed by a stroke lightning, and, although the sympathetic ch acter attempted to rob him, he was not murderer. A sketch of the combat has b etched upon the plate glass door when lightning struck. This is certainly novel, is also scientifically possible, as anyone v understands the tricks that lightning plays realize. "The Price of Silence" is a likea mystery story, with a likeable star, which v hold the interest of all except the most bl type of picture fan. Length, 6 reels.—*MA THEW A. TAYLOR.*

"The North Woods"

(Mutt and Jeff Cartoon—Fox)

THE old trick of leaving Mutt and Jeff h drawn, and therefore crippled, is used this half-reel comic. Jeff is minus a leg, a Mutt finds himself without an arm. So the fellow draws himself an arm, and with his p furnishes Jeff with a leg entirely out of prop tion with his body. This is cleverly drawn, a furnishes the funniest spot in the subject.

The two pals then decide to draw themsel the North woods, and become trappers. J draws a bear, who becomes unruly and tu upon his maker. The perspective drawing, the bear chases the two over mountain and t tops, is well done. The human artist fina comes to the rescue of the two by putting l hand on the screen and erasing the hungry be —*MATTHEW. A. TAYLOR.*

Twenty-Seventh Series Movie Chats

(Urban)

This one starts with the news that herdsm have disappeared in the high Alpine mountai which necessitates a rescue party being form immediately, armed with ropes and other hel ful hints when a rescue is desired. The sear covers many interesting points, includes sor hazardous stunts which are natural happenin and holds the interest to the second part of t short subject which tells the tale of the "Pra ing Mantis." This is a saintly looking inse which like all hypocritical species, represen himself as harmless and proves most deadly, b in the case of the mantis, the "female of t species is more deadly than the male" is illu trated. Mr. Mantis has no difficulty handli his prey until he starts looking about for cor pany. If the female resents his advances, sl simply kills and eats him. Therefore, there not a deal of affection wasted among the grasshopper resembling creatures. While sm comparatively, their strength is enormous. large caterpiller has no chance and a cham leon's fight is a short one. This is one of t most interesting of the series devoted to scie tific research and is decidedly informative. Th the shots of the actual "killings" are obtaine and the stealthy preparation for striking, is in deed out of the ordinary.—*LILLIAN GALE.*

"BLACK BEAUTY"
(Vitagraph)

Entertaining Picture Made from Famous Classic

IN picturizing Anna Sewall's famous classic, "Black Beauty," Vitagraph is deserving of unbounded praise. The lovable story, which has been translated into many languages and read by millions all over the globe, has been visualized with genuine artistic appreciation and should meet with popular approval everywhere. Certain liberties have been taken with the tale which were absolutely necessary, but one cannot say that it is a false representation. On the contrary it approaches the original with remarkable fidelity. It has been necessary for Mr. and Mrs. George Randolph Chester to incorporate an "inside" story which would strengthen the "outside" story and give it dramatic expression.

One would never guess in remembering the contents that it contained picture material. In fact the story of the horse itself would have proved a bit of sentimental propaganda. So the "outside" incident—the career of the noble steed—has been fortified with what might have taken place inside the house of his owner. The tale the Chesters have written is a simple one of heart interest and romance and harmonizes perfectly with the life of the horse. The dovetailing of these stories shows splendid workmanship—a difficult task at best. Yet William Courtney's continuity is marked for an even line of action which develops with a correct tempo. Appreciating the fact that "Black Beauty" is remembered even to this day, it is a credit to Vitagraph that it has been able to command and hold the attention by emphasizing the pathos, stressing the sympathy and incorporating a requisite amount of melodramatic incident.

Special attention has been paid to giving it proper atmosphere which is brought out in effective details and artistic backgrounds. Indeed, the camera work and photography are excellent. Only the pleasant side of Black Beauty's life is told, the sad side being eliminated except for a subtitle or two. Such a course is entirely proper. Depicting actualities would have been unnecessarily cruel. The sponsors have united the two stories in an artistic and novel manner—a method which keeps the continuity even and progressive. The human sequences are revealed through lifting a curtain which is dropped when the animal scenes are shown. The action here develops through inserts across the printed page. Director Smith has treated the animal episodes like a born trainer. And his handling of the players calls for a word of praise. Jean Paige, who is featured, seemingly steps from an old miniature, and her performance is graceful and charming. John Steppling, James Morrison, Bobby Mack and others are thorough in character and costume. The picture carries a thrill in the burning barn episode and another in the horse race across country. "Black Beauty" certainly possesses exploitation possibilities. Those who haven't read it have surely heard of it. And the exhibitor should have no trouble in playing to capacity.—Length, 7 reels.—*Laurence Reid.*

THE CAST

Jessie Gordon.....Jean Paige
Harry Blomefield.....James Morrison
Jack Beckett.....George Webb
Derby Ghost.....Bobby Mack
Squire Gordon.....John Steppling
Lady Wynwaring.....Adele Farrington
John Manly.....Charles Morrison
Mrs. Gordon.....Mollie McConnell
George Gordon.....Colin Kenny
Flora Gordon.....Georgia French
Lord Wynwaring.....Leslie T. Peacocke
Vicar Blomefield.....Robert Bolder
Mrs. Blomefield.....Margaret Mann
Farmer Grey.....George Pierce
Fat Bailiff.....James Donnelly
Lean Bailiff.....Robert Milasch
Black Beauty.....Himself

By Anna Sewell.
Scenario by Lillian and George Randolph Chester.
Directed by David Smith.

PRESS NOTICE—STORY

A screen version of Anna Sewell's famous classic, "Black Beauty," has been offered by Vitagraph and will be the feature attraction at the ———— theatre next ————. Mr. and Mrs. George Randolph Chester who adapted the story, have kept faith with the original although for the purposes of giving it a romantic substance they have introduced a story not found in "Black Beauty." The episodes of the horse could not very well be shown to the exclusion of dramatic ingredients. The owner's life is depicted.

Vitagraph has provided a capable cast that is headed by Jean Paige and contains such well known players as James Morrison, George Webb, John Steppling, Adele Farrington and Mollie McConnell. The two stories are wonderfully blended and the pathos, charm and sentiment are vividly brought forth. The picture carries exceptional atmosphere.

PROGRAM READER

The memorable and lovable tale of the horse, "Black Beauty," has been visualized upon the screen and will be the feature attraction at the ———— theatre next ————. Nearly every man, woman and child is familiar with this book. It has been translated in many languages and is considered a classic. Vitagraph has done wonders in transferring the lovable book to the silversheet. Indeed, Black Beauty lives again. A romance accompanies the story of the horse—a romance quite in keeping with the life of the animal. A cast that includes Jean Paige and James Morrison renders perfect support. Come early to the ———— and see one of the season's treats.

"THE GREAT ADVENTURE"
(Bennett-First National)

More Interesting Via the Printed Page

THE most hasn't been made from Arnold Bennett's quaintly humorous study of a sensitive soul, "Buried Alive," a study which captivated through its quiet fun, its subtle charm, and novelty of characterization. As a picture the quaint highlights are missing. Bennett, being a master of detail and description, it must be rather difficult to translate him effectively for the screen. The director here has resorted to various samples of slapstick which are not found in the original. The idea might have been enlarged upon and more emphasis given to the romantic phase.

It is a fairly true adaptation at that, but somehow misses fire as clever entertainment. The gentle comedy of the book is replaced by broad and not very effective farce. The picture is likely to cause some discussion as to whether Lionel Barrymore is equipped by nature to play broad comedy. After the memorable portrayal in "The Devil's Garden" it would seem that his forte lies in powerful dramatic roles. As an exponent of such parts he could dominate the screen. But in "The Great Adventure" he shows plainly that he is out of his element in attempting to draw a slapstick characterization. The shy, bashful artist who retires within himself—who shrinks from public gaze and adulation is never brought out in the screen version. Perhaps Mr. Barrymore is artist enough to play comedy as well as drama, but we know he CAN STAND SUPREME in character roles similar to that of "The Devil's Garden," or "The Copperhead."

There is one clever scene in the present offering. It is found in the funeral of the "deceased" artist who submerges his identity, becomes his own valet while the latter is the dead body. Westminster is filled with hero-worshippers and the shy hero takes his place among the mourners. He suddenly spies a persistent admirer and beats a hasty retreat to the organ loft. His ejection from the church is slapstick to the finish, but it has its compensation in being the big highlight of the offering. The church scene is as fine as anything which has been contributed to the screen in this direction. It is a very excellent reproduction and appears to be genuine. The latter reels are given over to a romance which is exceedingly quiet in action and humor. In fact it never reaches out and conquers because it lacks spontaneity and charm. A subtle story of whimsicalties, its picturization is too sharp.—Length, 5 reels.—*Laurence Reid.*

THE CAST

Priam Farll.....Lionel Barrymore
Henry Leek.....Thomas Braidon
Lady Sophia Entwistle.....Octavia Broske
Alice Challice.....Doris Rankin
Duncan Farll.....Ivo Dawson
Mr. Oxford.....Charles Lane
Mr. Witt.....Jed Prouty
Lord Leonard Alcar.....E. J. Ratcliffe
Dorothy.....Maybeth Carr
Mrs. Leek.....Katherine Stewart
The Two Young Leeks.....Arthur Rankin and Paul Kelly

By Arnold Bennett.
Directed by Kenneth Webb.

PRESS NOTICE—STORY

Arnold Bennett's famous story which captivated readers with its charm and humor, "Buried Alive," has reached the screen and will appear as a picture at the ———— theatre next ———— with Lionel Barrymore as the star. Certain events which enter one's life are sometimes stranger than fiction. The tale here NEVER could happen, but it DID, according to Arnold Bennett. Mr. Barrymore has an opportunity to show his comedy skill in the part of the illustrious artist of England who shuns publicity and love.

When he returns to his native home after years of absence, his valet is taken ill and dies and the artist sees an opportunity to pose as the servant while the latter is supposed to be the great Farll. The painter attends his own funeral and is ejected for creating a disturbance. But though he can avoid publicity he can't avoid love and indulges in a romance wtth the valet's sweetheart whom he had won through a matrimonial agency. Naturally he has to paint to keep the wolves from the door and in due time his masquerade is discovered. The picture carries acceptable humor and is well staged and acted. Kenneth Webb directed.

PROGRAM READER

How would you like to be buried alive, or rather, how would you like to think that your friends feel that you are under the earth? That is the sensation that comes to Lionel Barrymore in "The Great Adventure," the First National picture which will be the feature attraction at the ———— theatre next ————. Adapted from Arnold Bennett's interesting story, "Buried Alive," it furnishes an hour of solid entertainment. The part played by the star draws upon his comedy skill and he reveals without a doubt that he is as talented in this direction as in the depiction of dramatic figures. He had himself "buried" for a reason. What this reason is will be left for you next ————. Don't miss it. A rare treat.

SUGGESTIONS

With the name of one of the greatest of present day authors—with the name of one of the greatest actors on the American stage and screen—with a corking title—you have some groundwork for exploitation. You can use fac-similes of the book for newspaper space and can dwell upon the fact that as a stage play, "The Great Adventure" scored a big success. Tell something of Arnold Bennett. Tell of his versatility. Treat your copy in a humorous fashion. You can stage a prologue much after the fashion of the Strand, New York, which presented an artist singing before an easel or rather a frame of a full length portrait of a girl and have that girl come to life. She can be shaded effectively with proper lighting. Make use of catch lines and a teaser campaign.

CATCH LINES

He attended his own funeral and mourned the loss of himself. He would rather be dead than enjoy publicity and romance. See "The Great Adventure."

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Jan. 9—Dabbling in Art 2
Nov. 28—A Fireside Brewer....
Nov. 14—Fickle Fancy ....

PARAMOUNT-BRIGGS COMEDIES

Dec. 28—Housecleaning ....
Dec. 21—Those Distant Cousins ....
Dec. 7—After the Circus....

PARAMOUNT-DE HAVEN COMEDIES

Oct. 10—Spirits ....
Sept. 12—Kids Is Kids....2
Aug. 29—Never Again ....

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Jan. 30—Under Cuban Skies....
Jan. 23—Old Malacca ....
Jan. 16—Beautiful Bermuda ....
Jan. 9—Catching Up in Canton ....
Jan. 2—Bordeaux to Lourdes ....
Dec. 26—Quaint Kuala Lumpur....
Dec. 19—The Snowbound Pyrenees....
Dec. 12—Malayan Motor Roads....
Dec. 5—In Finisterre ....
Nov. 28—Land of the Tin Millionaires....
Nov. 21—Around About Manila....
Nov. 14—Pyrenean Perspectives ....
Nov. 7—The Port of Penang....

PARAMOUNT-BURLINGHAM

Jan. 23—Wildest Wales ....
Dec. 19—The Jungfrau Railway....
Nov. 21—Kilawea Volcano Eruption....
Oct. 17—Winter Sports at St. Moritz....

PARAMOUNT-POST NATURE PICTURES

Jan. 9—Victory Mountain ....
Dec. 5—Indian Summer ....
Nov. 7—A Setting of Ages....
Oct. 10—The Cloud ....
Sept. 5—From a Piscatorial Angle....

PARAMOUNT MAGAZINE

Jan. 30—Pictionary-Comedy-Cartoon by Moser....
Jan. 23—Pictionary-Comedy-Cartoon by Sullivan....
Jan. 16—Pictionary-Comedy-Cartoon by Hurd....
Jan. 9—Pictionary-Comedy-Cartoon by Bailey....
Jan. 2—Pictionary-Comedy-Cartoon by Moser....
Dec. 26—Twentieth Century Pictionary-Comedy-Cartoon by Pat Sullivan....
Dec. 19—Twentieth Century Pictionary-Comedy-Cartoon by Earl Hurd....
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Dec. 5—Twentieth Century Pictionary-Comedy-Cartoon by Frank Moser....
Nov. 28—Magazine Items—Frank Moser Cartoon....
Nov. 21—Magazine Items—Pat Sullivan Cartoon....
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It's a Live One....1
Powder Puff Pirates....1
Harem Scarem 1
Lolly-Pop's Daughter 1
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The Thief....6
The Mountain Woman....6

TOM MIX SERIES

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SHIRLEY MASON SERIES

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Hold Me Tight....2
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CLYDE COOK COMEDIES

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All Wrong ....
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MUTT AND JEFF CARTOONS

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The Hypnotist ....
The Papoose ....
On the Hip....
Northwoods ....
Sherlock Hawkshaw & Co....
All Stuck Up....
A Hard Luck Santa Claus....
Gum Shoe Work....
Home Brew ....
The Medicine Man....

GAUMONT COMPANY

(At State Right Exchanges)

Fall of a Saint (Josephine Earle)....
Out of the Darkness (Gertrude McCoy)....
Infatuation of Youth (Paul Capellani)....
Branded (Josephine Earle)....
The Sinker (Special Cast)....
The Edge of Youth (Josephine Earle)....
Husbands and Wives (Vivian Martin)....

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Get Rich Quick Edgar....
Edgar's Little Saw....
Edgar Camps Out....
Edgar's Sunday Courtship....

CAPITOL COMEDIES

Jan. 30—Indigo Sunday (George Bunny)....
Jan. 16—You'd Better Get It (Geo. Bunny)....
Jan. 2—Ged 'Ap, Napeoleon (Geo. Bunny)....
Dec. 19—When Martin Gets Here (Geo. Bunny)....
Dec. 5—Professional Ethics (Geo. Bunny)....
Nov. 21—At It Again (Geo. Bunny)....
Nov. 7—Love on Rollers (Flanigan and Edwards)....
Oct. 24—Fingers and Pockets (Flanigan and Edwards) ....
Oct. 6—Artistic Enemies (Flanigan and Edwards)....
Sept. 22—Hearts and Hammers (Flanigan and Edwards) ....
Sept. 8—Knocking 'Em Cold (Flanigan and Edwards) ....

GOLDWYN-BRAY PICTOGRAPHS

Gypsy Scientists ....
Seein' Things on the Orinoco....
The Human Voice....
The Riveter ....
Action of the Heart....
Venice of the Orient....

GOLDWYN-BRAY COMICS

Jan. 30—The Chicken Thief....
Jan. 23—Fatherly Love ....
Jan. 16—Too Much Pep....
Jan. 9—Oil ....
Jan. 2—Yes, Dear ....

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"OUTSIDE THE LAW"
(Universal)

Best Straight Melodrama in Many a Day

JANUARY 6 is rather early to make predictions for twelve months, but if "Outside the Law" doesn't prove to be the best straight melodrama of the year then 1921 will see the release of more great pictures than any preceding period of equal length.

Beginning with some carefully planned scenes that succeed in giving the production atmosphere and establishing sympathy for the leading characters, especially Miss Dean and Wheeler Oakman, the picture builds from sequence to sequence with perfect suspense, good incident and excellent action until its dramatic and thrilling climax almost at the tag of the eighth and last reel, a free for all fight in which Lon Chaney, Mr. Oakman and a dozen others, including Miss Dean, mix it in a way that carries the spectator off his feet and makes him forget that he is looking at a picture and view the melee as the real thing.

The star has a good role, one eminently suited to her talents, but the picture is in no sense a vehicle. In fact Wheeler Oakman and Lon Chaney both have parts that present equal opportunities for acting and both deliver in a way that gives them a real right to billing honors. From a story angle "Outside the Law" is one of the most logical productions of all time. There are no tricks in the matter of construction and each sequence carries its full measure of suspense and dramatic interest. The continuity except for one rather abrupt jump is perfect. Tod Browning's direction maintains a highly dramatic tempo. There is scarcely a scene in the whole picture that could be eliminated without hurting the story. Elaborate sets, especially those showing scenes in San Francisco's Chinatown, have been provided. The titles are faultless, although some of them are rather long. Through the dramatic action of the story is interwoven a theme that can be summed up in the oft quoted "And a little child shall lead them," for it is through a child—by the way one of the cleverest baby actors ever presented—that Miss Dean as the crook heroine comes to decide that the straight road is the best road.

The plot of "Outside the Law" is rather too complicated for a synopsis in the space allowed for reviews. Suffice to state that it concerns the reformation of a trio of crooks, with dramatic situations enough for a half dozen ordinary pictures. If they like action and real drama and thrills they will like this. It is there from every angle.—Length, 8 reels.—*J. S. Dickerson.*

THE CAST

Molly Madden (Silky Moll)	Priscilla Dean
Silent Madden	Ralph Lewis
Black Mike Silva	Lon Chaney
Dapper Bill Ballard	Wheeler Oakman
Chang Lo	E. A. Warren
Joe Wang	Guess Who?
"That Kid"	Stanley Goethals
Morgan Spencer	Melbourne MacDowell
Inspector	Wilton Taylor

Directed by Tod Browning.
Story by Tod Browning.
Scenario by Lucien Hubbard.

PRESS NOTICE—STORY

What has been termed one of the greatest screen melodramas of all time, "Outside the Law," with Priscilla Dean starred and Lon Chaney and Wheeler Oakman in exceptionally strong roles comes to the ———— for a ———— day engagement beginning ————.

"Outside the Law" is a perfectly builded story of the reformation of three crooks with much that is dramatic and interesting provided as incident in the unfolding of the plot.

The locale of the picture is in San Francisco's Chinatown with Miss Dean as a criminal, who finally finds that the straight road is best. The drama is provided by the machinations of Lon Chaney as another crook who plans to "frame" the girl and scenes showing how a jewel robbery was pulled off, the hunt of the police to bring the guilty to justice and how paying the penalty of the crime was avoided.

"Outside the Law" has a fight that surpasses even that long remembered battle of "The Spoilers." It has all the other things too that go to make a great picture, especially a great melodrama—action, suspense, heart interest and a theme—a theme that never grows old, the love of a woman for a child and the wonders it performs in changing her character.

PROGRAM READER

Once in the while a picture is produced that to use a theatrical term has everything. Such a feature is "Outside the Law," a melodrama starring Priscilla Dean with Lon Chaney and Wheeler Oakman playing parts equal in importance, which will be the major attraction at this theatre for a ———— days' run beginning ————.

"Outside the Law" is one picture that the management feels certain every one will praise. It has more thrills than the best serial ever made, as unique and fascinating a story as any O. Henry ever wrote, the action of "The Barrier" or another great Universal picture that many of you will remember "Hell Morgan's Girl," a theme as vital as that of "The Miracle Man" and a love story as sweet as that of "Romance."

"Outside the Law" is a picture big enough to stand on its own feet as a production, to be viewed with no thought of who is playing in it, but all the same the fact that such popular stars as Miss Dean, Lon Chaney and Wheeler Oakman, to say nothing of others equally as prominent in the film world, have fine parts will be found interesting. The story of "Outside the Law" concerns the reformation of three crooks, burglars to be exact, through the teachings of a Chinese follower of Confucius and the influence of a little child and the drama is provided by relating what happened when a super crook framed one of his pals for a prison sentence and attempted to railroad "Silky Moll" for a jewel robbery.

"813"
(Robertson-Cole)

Interesting Moments in Mystery Story

THERE is no question about this feature carrying entertaining qualities since it possesses the elements of mystery, suspense, surprise and picturesque characterization. Adapted from one of Maurice Leblanc's Arsene Lupin stories which revolve around the colorful personality of a master criminal, it furnishes the spectator opportunity to show his deductive processes of mind as well as enlivening his imagination. The role of Arsene Lupin has been intrusted to Wedgewood Nowell, who, because of his resemblance to a Latin type and the fact that he can adapt himself to polite roles, gives an effective study. Sympathy is his from the start.

The suspense is achieved in his efforts to hoodwink his enemies. One wonders if he will be captured by the police or his plans outwitted by equal resourceful criminals. The offering takes on the form of a serial at times. There is the usual representation of secret doors and panels and mysterious figures and all have been given the necessary emphasis. The keen-witted Lupin, of course, succeeds in eluding his pursuers by "doubling or even tripling in brass." He resorts to various disguises, one of which is so easy to penetrate, that the stupidity of the gendarmes assumes a colossal aspect. He even tells them that he is their prefect and they are none the wiser. There is a note of stark melodrama in a murder scene or two. Since Lupin makes it plain that he never commits such a crime and since the evidence points to him as the assassin it is his task to prove his innocence. How he establishes it provides the mystery, the meat and sauce of this picture.

There is humor in the scene which shows a small army determined to capture him. The house is surrounded, but the work of investigation is left to a small number. At the psychological moment Lupin proves his identity and shows that he is really co-operating with them to save the honor of France against German spies. The murderer is discovered, but Lupin covers his tracks by escaping through a secret panel. The final shot shows the master crook of Paris in his country's uniform—in the Colonial army of Algeria. The picture is told principally against interiors and these are effective in building the sequences. The incident, the mysterious movements of Lupin, the action and suspesse, and capable acting by the star and a well-balanced cast—these provide the entertaining qualities. "813" is a first rate crook melodrama.—Length, 5 reels.—*Laurence Reid.*

THE CAST

Arsene Lupin, LeNormand, Prince Sernine	Wedgewood Nowell
Major Parbury, Ribiera	Wallace Beery
Dolores Castleback	Kathryn Adams
Formerie	J. P. Lockney
Prefect of Police	Frederick Vroom
Gourel	H. Milton Ross
Doudeville	Thornton Edwards
Chapman	William V. Mong
Castleback	Ralph Lewis
Baupre, Leduc	Colin Kenny
Suzanne	Vera Steadman
Genevieve	Laura La Plant
Marco	Mark Fenton

By Maurice Leblanc.
Scenario by W. Scott Darling.
Directed by Scott Sidney.

PRESS NOTICE—STORY

A picture characterized as an exceedingly clever mystery story is "813," founded upon Maurice Leblanc's Arsene Lupin novels in which Wedgewood Nowell appears in the stellar role and it will be the feature attraction at the ———— theatre next ————. The story of the play is steeped in mystery and action. Arsene Lupin, an attractive gentleman burglar who also poses as a detective, steals only from those who can afford to lose. He had never been known to kill.

In "813" a wealthy and influential man is found dead, and Lupin is accused. He determines to aid the police in finding the real murderer, at the same time keeping out of reach himself. His adventures and escapades from this point are said to be extremely rich in suspense. Four criminals are on the same mission bent as Lupin and for once he finds that he has met a wit as great as his own. Mr. Nowell, in the part of Lupin, adds to his record as a clever portrayer of foreign types. He gives a polished performance. A finely balanced cast which contains such well known players as Wallace Beery, Ralph Lewis, Kathryn Adams and J. P. Lockney, renders capable assistance. Scott Sidney directed.

PROGRAM READER

Do you remember the famous Arsene Lupin stories? Written by Maurice Leblanc? Well, one of them has been adapted to the screen and affords a most interesting and exciting hour in the theatre. "813" comes to the ———— theatre next ———— featuring Wedgewood Nowell as Arsene Lupin, the master criminal of Paris. Mr. Nowell possesses an enviable record as a delineator of foreign types and his impersonation of the French gentleman burglar is a study in rich expression. The picture is one of the most entertaining mystery melodramas which has ever been offered at the ————. Thrills and suspense, action and romance are contained in full measure. Don't miss it.

CATCH LINES

Is there honor among thieves? See the exciting melodrama of the famous Paris criminal. See the Arsene Lupin story, "813."

Advance Information on All Film Release

(Continued from page 914)

HODKINSON CORP., W. W.

(Releasing through Pathe Exchanges)

BENJ. B. HAMPTON GREAT AUTHORS PICTURES, INC.

The Dwelling-Place of Light (Winston Churchill)...7
The Sagebrusher (Emerson Hough's).....7
The Westerners (Stewart Edward White's).....9

ZANE GREY PICTURES, INC.

(Benj. B. Hampton and Eltinge F. Warner)

The U. P. Trail (Zane Grey's).....7
Riders of the Dawn (Zane Grey's).....6
Desert Gold (Zane Grey's).....7

J. PARKER READ, JR., PRODUCTIONS

The Brute Master (Hobart Bosworth).....5
Love Madness (Louise Glaum).....7
Sex (Louise Glaum).....7
The Lone Wolf's Daughter (Louise Glaum).....7
Sahara (Louise Glaum).....7

DEITRICH-BECK, INC.

The Harvest Moon (Doris Kenyon).....6
The Bandbox (Doris Kenyon).....6

ARTCO PRODUCTIONS

The Capitol (Leah Baird).....6
Cynthia of the Minute (Leah Baird).....6

ROBERT BRUNTON PRODS.

The House of Whispers (J. Warren Kerrigan).....5
The Green Flame (J. Warren Kerrigan).....5
No. 99 (J. Warren Kerrigan).....5
The Dream Cheater (J. Warren Kerrigan).....5

NATIONAL PRODUCTIONS

The Kentucky Colonel (Joseph Dowling).....6
The Blue Bonnet (Billie Rhodes).....6

JOSEPH LEVERING PRODUCTIONS

His Temporary Wife (Special Cast).....6

DIAL FILM CO. PRODUCTIONS

The Tiger's Coat (Stedman-Butt-Modotti).....5
King Spruce (Mitchell Lewis).....7

LOUIS TRACY PRODUCTIONS

The Silent Barrier (Sheldon Lewis).....6

IRVIN V. WILLAT PRODUCTIONS

Down Home (Special Cast).....6

INDEPENDENT FILMS ASS'N.

NEAL HART SERIES

Jan. 1—Danger Valley 5
Nov. 15—Skyfire 5
Oct. 2—Hell's Oasis 5

LEO WHITE COMEDIES

Jan. 1—Restless Rummies .....
Dec. 15—Back to Earth.....
Dec. 1—Razzin the Jack.....

INTER-OCEAN FILM CORP.

The Silent Barrier.....5
Bearcat 6
Seeds of Vengeance.....6
The Gift Supreme.....6
Whispering Devils.....5
The Victim.....9
The Transgressor.....5
The Burning Question.....5
Luring Shadows.....7
Below the Deadline.....5

HALL ROOM BOYS COMEDIES

Cads and Caddies.....2
Stung Again.....2
Wild Wild Woman.....2
Back on the Farm.....2
Mis Fortune Hunters.....2

MAJOR DAWLEY RELEASES

Ghost of Slumber Mountain.....1
Along the Moonbeam Trail.....2

BURLINGHAM ADVENTURE PICTURES

Ride Under the Alps.....1
Vacation Days in Switzerland.....1
From Montreux to Berness Alps.....1
Through Switzerland in 10 Minutes.....1

JANS PICTURES CORP.

Madonnas and Men.....6
Wings of Pride.....5
A Woman's Business.....5
Love Without Question (Olive Tell).....7

KINETO CO., OF AMERICA

Urban Popular Classics.....
Chas. Urban's Movie Chats.....
Kineto Reviews .....

KREMER FILM FEATURES, VICT.

(Released on States Rights Basis)

Mad Love (Lina Cavalieri).....5
Voices (Special Cast).....6
Skinner's Dress Suit (Reissue-Bryant Washburn)....5
The Land of Long Shadows (Jack Gardner).....5
Efficiency Edgar's Courtship (Taylor Holmes).....5
The Misleading Lady (Henry B. Walthall).....5
Open Places (Jack Gardner).....5
The Little Shepherd of Bargain Row (R. Traverse)..5
The Range Boss (Jack Gardner).....5
The Alster Case (Bryant Washburn).....5
The Man Trail (Richard Traverse).....5
Men of the Desert (Jack Gardner).....5
Little Shoes (Henry B. Walthall).....5
Broncho Billy Dramas .....
Snakeville Comedies .....
Fables in Slang (George Ade).....1
Stripped for a Million (Crane Wilbur).....5
Strife (George Le Guere).....5

CHAPLIN REISSUES

A Burlesque on Carmen.....
The Champion 2
Jitney Elopement 2
Work 2
By the Sea.....

LUBIN (BERT)

STATE RIGHTS

Honeymoon Ranch 5

METRO EXCHANGES

SCREEN CLASSICS, INC., SPECIALS

Dec. 27—Cinderella's Twin (Viola Dana).....6
Dec. 20—The Misleading Lady (Bert Lytell).....6
Dec. 13—Hearts Are Trumps (Special Cast).....6
Nov. 29—Polly With a Past (Ina Claire).....6
Nov. 15—Someone in the House (Special Cast).....6
Nov. 8—Are All Men Alike (May Allison).....6
Nov. 1—The Fatal Hour (Special Cast).....6
Oct. 25—Body and Soul (Alice Lake).....6
Oct. 18—The Saphead (Crane-Keaton).....6
Oct. 4—Blackmail (Viola Dana).....6
Sept. 20—Clothes (Special Cast).....6
Sept. 13—The Price of Redemption (Bert Lytell)....6
Sept. 1—The Hope (Special Cast).....6
Aug. 16—The Chorus Girl's Romance (Viola Dana)..6
Aug. 2—Held in Trust (May Allison).....6

C. E. SHURTLEFF PRODUCTIONS

Feb. 21—The Little Lady of the Big House (Special Cast) 6
Jan. 10—The God of His Fathers (Special Cast)....6
Nov. 22—The Star Rover (Special Cast).....6
Aug. 23—The Mutiny of the Elsinore (Special Cast).6

BUSTER KEATON COMEDIES

(Produced by Joseph M. Schenck)

Feb. 16—Neighbors 2
Dec. 22—The Scarecrow 2
Oct. 27—Convict 13 2
Sept. 1—One Week 2

HOPE HAMPTON PRODUCTIONS

Mar.—A Modern Salome (Hope Hampton).....6

NAZIMOVA PRODUCTIONS

Dec. 6—Billions (Nazimova) 6
Oct. 11—Madam Peacock (Nazimova).....7
Apr. —The Heart of a Child (Nazimova).....7
Jan. —Stronger Than Death (Nazimova).....7

TAYLOR HOLMES PRODUCTIONS

Apr. —Nothing But Lies (Taylor Holmes).....6
Mar. —The Very Idea (Taylor Holmes).....6
Jan. —Nothing But the Truth (Taylor Holmes)....6

ROBERT HARRON PRODUCTIONS

Oct. 25—Coincidence (Robert Harron).....6

S. L. PRODUCTIONS

Sept. 6—Love, Honor and Obey (Special Cast)....6

MAURICE TOURNEUR PRODUCTIONS

Oct. 18—The Great Redeemer (Special Cast).....6

MISCELLANEOUS

The Foreigner (Special Cast) Ernest Shipman.....
The Wrong Woman (Ivan Abramson).....
The Crimson Cross (Fanark).....
Man and Woman (Special Cast) Sherman Prods. Corp. .....
The Devil's Angel (Helen Gardner-Templer Saxe) Clark Cornelius Corp.....
Birthright (Special Cast) Allied Ind. Attractions....
The Japanese Question in California (Pantex).....
The Fighting Kentuckians (Special Cast) Sterling Features .....
Out of the Dust (Apex Film Co.).....
Why Leave Your Husband (Austin-Shepard) Equality Photoplay Corp.....
Uncle Sam of Freedom Ridge (Special Cast) Harry Levey Prods.....
The White Rider (Joe Moore-Eileen Sedgwick)
Hell's Oasis (Neal Hart) Independent Films Assn..
Peerless Feature Producing Co.....
The Hidden Light (Dolores Cassinelli) Commonwealth Film Corp.....

COMEDIES

Top Notch Comedies (Plymouth Pro. Dist. Syndicate—Cleveland) .....
After Bed Time (Frazee Film Prods.).....
Billy Ruge Comedies (Funful Films).....
Mack Swain Comedies (C. B. Price).....
Flora Finch Comedies (Film Frolics Pictures Corp.,
Two-Reel Comedies (Edna Shipman-John Junior)..
Legend Film Prods.

NATIONAL FILM CORP.

(At State Right Exchanges)

Nobody's Girl (Billie Rhodes).....
Kentucky Colonel (Special Cast).....
Captivating Mary Carstairs (Norma Talmadge) Reissue .....

PATHE EXCHANGES

Jan. 16—When We Were Twenty-one (H. B. Warner) .....
Jan. 2—That Girl Montana (Blanche Sweet).....
Dec. 26—Rogues and Romance (Seitz-Caprice)....
Dec. 19—The Empire of Diamonds.....
Dec. 5—Dice of Destiny (H. B. Warner).....
Nov. 28—The Devil to Pay (Brunette-Stewart).....
Nov. 21—The Unwilling Husband (Blanche Sweet).
Nov. 7—A Beggar in Purple (Edgar Lewis').....
Oct. 31—The Money Changers (Claire Adams-Ra Stewart) .....
Oct. 24—Half a Chance (Mahlon Hamilton).....
Oct. 10—Forbidden Valley (Gordon-McAvoy).....
Oct. 3—The Riddle: Woman (Geraldine Farrar)...
Sept. 26—Help Wanted—Male (Blanche Sweet Henry King) .....
Sept. 12—Felix O'Day (H. B. Warner).....
Sept. 5—The House of the Tolling Bell (Bruce Gordon-May McAvoy).....
Aug. 29—Lahoma (Edgar Lewis).....

VELVET FINGERS

(Fifteen Two-Reel Episodes Starring Geo. B. Seitz and Marguerite Courtot.)

Jan. 16—Seventh, The House of a Thousand Veils.
Jan. 9—Unmasked .....
Jan. 2—Fifth, The Desert Pavilion.....
Dec. 26—The Man in the Blue Spectacles.....
Dec. 19—Third, The Hand from Behind the Door....
Dec. 12—Second, The Face Behind the Curtain.....
Dec. 5—First, To Catch a Thief.....

THE PHANTOM FOE

(Fifteen Two-Reel Episodes Starring Juanita Hansen and Warner Orland)

Jan. 16—Fourteenth, Confession .....
Jan. 9—Thirteenth, The Attack at the Inn.....
Jan. 2—Twelfth, Behind the Veil.....
Dec. 26—Through Prison Walls.....
Dec. 19—Tenth, The Foe Unmasked.....
Dec. 12—Ninth, The Mystic Summons.....
Dec. 5—Eighth, The Man Trap.....
Nov. 28—Seventh, Gun Fire.....
Nov. 21—The Crystal Bail.....
Nov. 14—Fifth, The Tower Room.....
Nov. 7—Fourth, The Open Window.....
Oct. 31—Third, The Trail of the Wolf.....
Oct. 24—Second, The Disappearance of Janet Dale...
Oct. 17—First, Doom .....

RUTH OF THE ROCKIES

(Fifteen Two-Reel Episodes Starring Ruth Roland)

Dec. 5—Fifteenth, The Hidden Treasure.....
Nov. 28—Fourteenth, Regina Island.....
Nov. 21—Thirteenth, The Surprise Attack.....
Nov. 14—Twelfth, The Secret Order.....
Nov. 7—Eleventh, The Fatal Diamond.....
Oct. 31—Tenth, The Secret of the Trunk.....
Oct. 9—Ninth, The Perilous Path.....
Oct. 17—Eighth, Danger Trails.....
Oct. 10—Seventh, Troubled Waters.....
Oct. 3—Sixth, The Eagle's Nest.....
Sept. 26—Fifth, Double Crossed.....
Sept. 19—Fourth, Between Two Fires.....
Sept. 12—Third, The Tower of Danger.....

PIRATE GOLD

(Ten Two-Reel Episodes Starring Geo. B. Seitz and Marguerite Courtot)

Oct. 17—Tenth, Defeat—And Victory.....
Oct. 10—Ninth, The Double Cross.....
Sept. 26—Seventh, Under Suspicion.....
Sept. 19—Sixth, Kidnapped.....
Sept. 12—Fifth, Drugged.....
Sept. 5—Fourth, Treasure—At Last.....
Aug. 29—Third, The Dead Man's Story.....

THE THIRD EYE

(Fifteen Two-Reel Episodes Starring Warner Oland and Eileen Percy)

Aug. 29—Fifteenth, The Triumph of Justice.....
Aug. 22—Fourteenth, At Bay.....
Aug. 15—Thirteenth, The Blind Trails of Justice....
Aug. 8—Twelfth, Man Against Man.....
Aug. 1—Eleventh, The Long Arm of Vengeance....
July 25—Tenth, The House of Terrors.....

Release Information Continued on Page 918

"THE FRONTIER OF THE STARS"
(Paramount)

Interesting Story of a Crook's Redemption

IT is a very effective picture which Thomas Meighan has in "The Frontier of the Stars"—effective in its sure-fire incident and manner of creating sympathy and holding the attention. Besides it offers the star with a role which is not unlike his "Miracle Man" study. He can do the crook characterization a trifle better than his contemporaries. His poise and repression and knack of keeping himself within emotional bounds—these traits make such a character as he depicts genuinely fascinating.

The story itself is just another version of the crook who finds redemption through love. The setting is novel which naturally keeps it from becoming stereotyped. But despite the obviousness or the fact that the conclusion is foreseen one is kept interested. Charles Maigne has seen to that. Also Thomas Meighan. The protagonist of the Albert Payson Terhune story is a leader of an East Side gang. It happens that he is very much wanted by Headquarters, and if not captured in a certain length of time a certain detective's job is in jeopardy. Now this detective has a crippled sister whose power of locomotion is destroyed. Hence she ekes out a rocking chair existence on the roof-tops of the tenement. In fleeing from the police the hero runs to the roof and his encounter with the girl is the spark which causes his redemption.

The fact that he frequents her society for months does not speak well for the detective force who might easily have covered his tracks. And it isn't likely that being an intelligent crook that he wouldn't know anything about the explosive power of chemicals. He is caught but escapes through using a good fist—escapes to the roof where the girl, in her eagerness to help him, discovers that she can walk. This is the only flaw in the pattern. Screen cures are effected too miraculously through love. A thrill is sent out when the tenement catches fire—a fire which looks like the real thing and the hero saves his little sweetheart. He is rewarded with his freedom, although his act takes him to the hospital. Mr. Maigne has constructed a good continuity from which the scenes progress in an even manner with no padding discernible. The picture has its humorous side, too, which is shown in the Coney Island talk which appeals to the girl's imagination. The night scenes on the rooftops are effective. A backdrop of Brooklyn Bridge provides good atmosphere and the lighting is highly effective. Faire Binney presents a charming study of the heroine. The picture should be a winner everywhere.—Length, 5 reels.—*Laurence Reid.*

THE CAST

Buck Leslie.....Thomas Meighan
Hilda Shea.....Faire Binney
Phil Hoyt.....Alphonz Ethier
Gregory.....Edward Ellis
Ganz.....Gus Weinberg
Mary Hoyt.....Florence Johns

By Albert Payson Terhune.
Directed by Charles Maigne.
Photographed by Faxon M. Dean.

PRESS NOTICE—STORY

Thomas Meighan, Paramount's popular star, will be seen at the ———— theatre in "The Frontier of the Stars," written by Albert Payson Terhune. The picture is said to be ideal for the expression of Mr. Meighan's talent and affords him opportunities to show his skill at crook characterization. The star has the role of Buck Leslie, gangster and gunman, who is the leader of his gang through his cleverness, utter disregard of danger and two fists. He tries to stop a fight between Gregory, a chemist and a Bowery tough, with the result that Hoyt, a detective, catches Buck with Gregory's gun, making a clear case of circumstantial evidence against him.

The crook escapes to the rooftops, and there runs upon Hilda Shea, sister-in-law of the detective, a cripple, who has spent most of her life in a wheel chair. From then on is unfolded an interesting study in two entirely different personalities. The girl, with her sweet philosophy of life and her belief in the inherent goodness of mankind, and Buck with just as firm a conviction that everything is evil. Faire Binney, the sister of Constance Binney, plays opposite the star and contributes a performance marked for its charm and wistfulness. There are numerous thrilling scenes in the development of the story which have been admirably handled by director and players.

PROGRAM READER

He was a gangster who had never known what it was to live straight. A certain detective was determined to "frame" him, but when Buck, in escaping from him stumbled upon his crippled sister—well, fate took a hand and his redemption was certain. How Buck painted life to her—how he decided to go straight—how he was caught in the clutches of the law—how he saved himself and found happiness is told in an exceedingly interesting way in "The Frontier of the Stars," the newest Paramount picture to star Thomas Meighan. The star has a role similar to his part in "The Miracle Man" and he gives a fine performance. The picture has great heart interest and romance, as well as exciting moments. At this theatre next ————.

CATCH LINES

He was a dangerous criminal and the despair of the police. But he escaped detection by fleeing to the roof. How he finds redemption is told in a most appealing manner. See "The Frontier of the Stars."

See Thomas Meighan in his greatest picture. See "The Frontier of the Stars." A picture of wonderful heart interest and sentiment.

"LURE OF YOUTH"
(Metro)

Acting Is Better Than the Story

"REHASHED and warmed over drama very nicely served," is the way this could be labeled on the menu you hand your patrons. For Luther Reed's story is a familiar story of an innocent little country lad, who, at the age of twenty-two is writing plays, and a very worldly-wise actress who grows to love him. It ends with the young man a successful playwright, returning to his small town sweetheart, and the actress going to the arms of her lover, a suave man of the world. In between is mildly interesting drama which will make it an acceptable audience picture.

In the cast are Gareth Hughes, who gives a splendid characterization of the idealistic, enthusiastic youth of the small town; Cleo Madison, entirely satisfactory as the idol of the stage; and William Conklin, pleasing as a wealthy broker. There is an elaborate production as a background for the story. Interior theatre scenes, cabaret scenes, and midnight suppers grace its six reels.

The story concerns Florentire Fair, an actress, who goes to a small town for a rest after a theatrical season. She meets and falls in love with the embryonic young author, and takes him to New York in order that he may be more successful in writing his plays. The actress' lover, becoming jealous, tries to convince the boy's parents that their son is in the hands of an adventuress. The boy, however, refuses to leave her. Then the jealous lover insinuates that the actress is a shady character. The small town playwright goes back to his home and "having loved and suffered," produces a dramatic masterpiece, which is an instant success. The actress, however, having helped him to realize his ambitions, gives him up, and demands that he serve none other but success. So she marries her first lover. Just whether the actress is a reformed adventuress or not is at times in doubt, although the impression given is that she is not. It appears that the film editor found it necessary to slightly alter the original version. Gareth Hughes' work is the best thing in the picture. It will satisfy the majority who see it.—Length, 6 reels.—*Matthew A. Taylor.*

THE CAST

Florentine Fair.....Cleo Madison
Morton Mortimer.....William Conklin
Roger Dent.....Gareth Hughes
"Ma" Dent.....Lydia Knott
"Pa" Dent.....William Courtwright
Marjorie Farnol.....Helen Weer

From an original story by Luther Reed.
Scenario by Mr. Reed.
Directed by Philip Rosen.
Motion Photography by Robert Kurrie.
Art interiors by Sydney Ullman.

PRESS NOTICE—STORY

"Lure of Youth," the Metro special production, which will be the attraction at the ———— theatre on ————, is a picture which combines the atmosphere of the New York stage with the quiet peace of a small up-State village. It is a drama that faithfully touches all the springs of human emotion, and enacted by a very capable cast, it is a motion picture of the highest class, which will win the favor of every type of picture lover.

"Lure of Youth" stars no particular player, but in its cast are Cleo Madison, Gareth Hughes and William Conklin, each of whom is well enough known and sufficiently capable to be the featured player in any production.

The story is from the pen of Luther Reed, one of the best known of screen writers. It will be shown at the ———— theatre for ———— days.

PROGRAM READER

Engrossing drama is the keynote of "The Lure of Youth;" which will be the attraction at the ———— theatre on ————. This picture was produced by Metro from the story by Luther Reed, well known newspaperman and author. No player is featured, but the production is one of all-star calibre. The drama is laid in a small New York state village and in the Metropolis itself. The heroine, played by the celebrated beauty, Cleo Madison, is the idol of the New York stage. Gareth Hughes, one of the rising stars of picturedom, plays the hero—an ambitious young playwright who lives in a small town with dreams of the New York stage. The story is a thrilling one of a woman's sacrifice for the sake of helping youth cherish its illusions, and of a jaded man of the world who is purified and uplifted by her example. It works up to a thrilling climax which will not soon fade from the memory.

SUGGESTIONS

Dramas of the stage are usually filled with a certain appeal to a picture audience. As the heroine of this picture is a great actress you can play up the stage idea in your copy. Luther Reed is a writer with a reputation and his name will be known to the close followers of the screen. In the cast Gareth Hughes and Cleo Madison and William Conklin will be remembered by some. Hughes should be remembered by those who saw "A Chorus Girl's Romance."

CATCH LINES

A story of three people—a celebrated actress, weary of the shallow flattery and pretty nonsense that engulfs her; a jaded man of the world, and an unsophisticated country youth seeking the realization of his ideals.

A stirring drama of the New York stage, with a cast which includes Gareth Hughes, Cleo Madison and William Conklin.

Music Picture Conference
Jan. 24-25-26

Advance Information on All Film Releases

(Continued from page 916)

July 18—Ninth, The Race for Life....2
July 11—Eighth, Dangerous Trails....2
July 4—Seventh, The Double Trap....2
June 27—Sixth, The Death Spark....2

YOUNG BUFFALO SERIES

Aug. 8—The Hold-up Man....2
Aug. 1—The Hobo of Pizen City....2
July 25—The Law of the Border....2
July 18—His Pal's Gal....2
July 11—Tex of the Timberlands....2

TRAILED BY THREE

July 11—Fifteenth, The Reckoning....2
July 4—Fourteenth, The Hidden Crime....2
June 27—Thirteenth, The Door of Death....2
June 20—Twelfth, The Burning Fuse....2
June 13—Eleventh, The Torture Trap....2

VANITY FAIR MAIDS COMEDIES

Dec. 26—The Sleepy Head....1
Dec. 12—Greek Meets Greek....1
Nov. 14—The Sandman....1
Oct. 31—Mamma's Boy....1
Oct. 3—June Madness....1

BRINGING UP FATHER

June 27—Third, Jiggs and the Social Lion....2
May 16—Second, Father's Close Shave....2
Apr. 4—First, Jiggs in Society....2

AFTER THIRTY

(Six two-reel comedy dramas featuring Mrs. Sydney Drew and John Cumberland)
July 15—Fourth, The Unconventional Maida Greenwood....2
May 30—Third, The Emotional Miss Vaughn....2
Apr. 16—Second, The Stimulating Mrs. Barton....2

ROLIN COMEDIES

Jan. 9—The Morning After (Snub Pollard)....1
Dec. 19—Park Your Car (Snub Pollard)....1
Dec. 5—Cash Customers (Harry Pollard)....1
Nov. 7—Insulting the Sultan....1
Oct. 24—When the Wind Blows (Snub Pollard)....1
Oct. 10—Fellow Citizens (Snub Pollard)....1
Sept. 26—Doing Time (Snub Pollard)....1
Sept. 12—Go As You Please (Snub Pollard)....1
Sept. 12—Rock a Bye Baby (Snub Pollard)....1
Sept. 5—A Regular Pal....1
Aug. 29—Money to Burn (Snub Pollard)....1

ROLIN TWO REELERS

Dec. 26—Number Please (Harold Lloyd)....2
Sept. 26—Get Out and Get Under (Harold Lloyd)....2
July 11—High and Dizzy (Harold Lloyd)....2
May 2—An Eastern Westerner (Harold Lloyd)....2

BLACKTON PRODUCTIONS

Oct. 10—Forbidden Valley (Bruce Gordon-May McAvoy)....6
July 18—Man and His Woman (Herbert Rawlinson)....6
June 20—Passers-By (Herbert Rawlinson)....6

NEWS REELS

Sundays—Topics of the Day....
Wednesdays—Pathe News....
Saturdays—Pathe News....1

PEERLESS PICTURES COMPANY

The Heart of a Woman....5

PHOTO PRODUCTS EXPORT CO.

SHIRLEY MASON REVIVALS

Apple Tree Girl....5
Law of the North....5
Cy Whittaker's Ward....5
The Awakening of Ruth....5
Light in Darkness....5
The Tell Tale Step....5
Lady of the Photograph....5

FLAGG COMEDY REVIVALS

The Bride....1
The Screen Fan....1
The Matinee Girl....1
The Man Eater....1
The Superstitious Girl....1
The Artist's Model....1
The Art Bug....1
The Starter....1
The Spoiled Girl....1

PIONEER FILM CORPORATION

Thoughtless Women (Alma Rubens)....6
Place of Honeymoons (Emily Stevens-Montagu Love)....6
Midnight Gambols (Marie Doro)....6
What Women Want (Louise Huff)....5
Where Is My Husband? (Jose Collins)....6
Out of the Depths (Violet Mersereau-Edmund Cobb)....5
Empty Arms (Gail Kane-Thurston Hall)....5
Finders Keepers (Violet Mersereau-Edmund Cobb)....5
His Brother's Keeper (Mansfield-Lytton-James)....6
The Inner Voice (E. K. Lincoln)....6
Bubbles (Mary Anderson)....5
A Moment's Madness (Marguerite Namara)....6
Idle Hands (Gail Kane-J. Herbert Frank)....5
A Good Woman (Gail Kane-J. Herbert Frank)....5
Luke McLuke's Film-osophy....½
Sonny Series....2

THE FACTS AND FOLLIES SERIES

Babes in Bearskin....1
Two's Company....1
Call Me Daddy....1
Knockout Maggie....1
Down Beside the Seaside....1
Professor Was Right....1

PRICE (C. B. CO.)

INDIAN DRAMAS

Fifteen Single reelers starring Princess Mona Darkfeather.
His Pajama Girl (Billie Rhodes)....5
Power (Holbrook Blinn)....5
Your Daughter and Mine (Special Cast)....5

RADIOSOUL FILMS, INC.

A Man There Was (Victor Seastrom)....5

REALART PICTURES CORP.

SPECIAL FEATURES

The Furnace (Wm. D. Taylor's)....6882
The Soul of Youth (Taylor)....5995
The Deep Purple (Raoul A. Walsh's)....6705
The Law of the Yukon (Charles Miller's)....5614
The Luck of the Irish (Dwan's)....6607
Soldiers of Fortune (Allan Dwan's)....5911

STAR PRODUCTIONS

Blackbirds (Justine Johnstone)....4979
The New York Idea (Alice Brady)....6181
Oh Lady, Lady (Bebe Daniels)....4214
You Never Can Tell (Bebe Daniels)....5302
Her First Elopement (Wanda Hawley)....4212
Her Beloved Villain (Wanda Hawley)....4646
Food for Scandal (Wanda Hawley)....4648
Eyes of the Heart (Mary Miles Minter)....5084
Sweet Lavender (Mary Miles Minter)....5134

REELCRAFT PICTURES CORP.

ROYAL COMEDIES

Dec. 10—I'll Say He Forgot (Otis Harlan)....2
Nov. 28—He Looks Like Him (Tucker Twins)....2
Nov. 12—Oh, Buoy (Sammy Burns)....2
Oct. 30—Married to Order (Rosemary Theby)....2
Oct. 15—When the Cat's Away (Special Cast)....2
Sept. 30—Where Are Your Husbands? (Billy B. Van)....2
Sept. 1—The Plucky Hoodoo (Billy B. Van)....2
Aug. 30—Snakes (Billy B. Van)....2
Aug. 15—Buggins (Leon Errol)....2

MATTY ROUBERT (ROMANCES OF YOUTH)

Bold Bad Pirate....2
Summer Days....2
Sunshine....2
She's a Vamp....2
Circus Days....2

BILLY WEST COMEDIES

The Dreamer....2
Hands Up....2

TEXAS GUINAN WESTERNS

The Desert Vulture....2
Girl of the Rancho....2

ALICE HOWELL COMEDIES

Lunatics in Politics....2
Good Night Nurse....2

WILLIAM FRANEY COMEDIES

Snitch....1
Moonshiner....1
No. 13....1
Pest....1
Pile Driver....1
Undressed Kid....1
Live Wire....1
Dummy....1
Rye and Wry....1
Referee....1
In and Out....1
The Landlady....1
The Moocher....1
The Bull Fighter....1
Professor....1
Getting His Goat....1
Fixing Lizzie....1
Dry Cleaned....1
Kidnapper....1

BURRUD (SUNSET) SCENICS

The Mountain That Was God....1
Wind Goddess....1

MILBURN MORANTI COMEDIES

Double Trouble....2
Lazy Lem....2
Bungalow Bungle....2

NAPOLEON & SALLY COMEDIES

The Deserter....1
Dreamy Chinatown....1

GALE HENRY COMEDIES

Heirlooms....2
Help....2
The Movies....

ROBERTSON-COLE PRODS.

SUPERIOR PICTURES

Moon Madness (Special Cast)....
Li Ting Lang (Sessue Hayakawa)....
Heart of Twenty (Zasu Pitts)....
Bright Skies (Brentwood)....
The Devil's Claim (Sessue Hayakawa)....
The Notorious Mrs. Sands (Bessie Barriscale)....
The Brand of Lopez (Sessue Hayakawa)....
A Woman Who Understood (Bessie Barriscale)....

SUPER SPECIALS

Little 'Fraid Lady (Mae Marsh)....
Kismet (Otis Skinner)....
813 (Arsene Lupin Story)....
A Slave of Vanity (Pauline Frederick)....
So Long Letty (Christie Comedy Drama)....
The Stealers (Wm. Christy Cabanne)....
Occasionally Yours (Lew Cody)....
Big Happiness (Dustin Farnum)....

SPECIALS

Aug. 15—Arabian Knight (Sessue Hayakawa)....
Aug. 1—Life's Twist (Bessie Barriscale)....

SUPREME COMEDIES

June 6—Becky Strikes Out....1
May 30—Letty's Lost Legacy....1
Mixed Husbands....1
The Taylor Made Wife....1
Downstairs and Up....1
Why Be Jealous?....1
Her Beloved Burglar....1

MARTIN JOHNSON PICTURES

Marooned in the South Seas....1
The City of Broken Old Men....1
Recruiting in the Solomons....1
Lonely South Pacific Missions....1
Domesticating Wild Men....1
Cruising in the Solomons....1
Saving Savages in the South Seas....1

ADVENTURE SCENICS

The Lone Trapper....1
Outlaw of the Wilderness....1
The Tempest....1
Waters of Destiny....1
Tree Magic....1
Ghosts of Romance....1
Sons of Salooskin....1

RUSSELL-GREIVER-RUSSELL

TUSUN COMEDIES

Jan. 17—Wild Women....1
Jan. 10—From Kitchen to Throne....1
Jan. 3—Buried Alive....1
Dec. 27—A Slick Detective....1
Dec. 20—New Ralgia....1

SCHWAB D. N. PRODUCTIONS

Girls, Don't Gamble....5
Fickle Women....5

S-E ENTERPRISES

It Might Happen to You (Billy Mason)....5
Cowboy Jazz....2

TWO REEL COMEDIES

Beach Birds and Bombs....2
Hashers and Mashers....2
Waffles and Wallops....2

SELZNICK (LEWIS J.) ENT.

SELZNICK PICTURES

(Distributed by Select Exchanges)

Darling Mine (Olive Thomas)....5,000
Panthea (Norma Talmadge)....5,000
The Desperate Hero (Owen Moore)....5,000
The Figurehead (Eugene O'Brien)....5,000
The Flapper (Olive Thomas)....5,000
The Man Who Lost Himself (Wm. Faversham)....5,000
The Point of View (Elaine Hammerstein)....5,000
The Poor Simp (Owen Moore)....5,000
The Wonderful Chance (Eugene O'Brien)....5,000
Whispers (Elaine Hammerstein)....5,000
Dangerous Paradise (Special)....
Red Foam (Ralph Ince Special)....
The Daughter Pays (Elaine Hammerstein)....

SELECT PICTURES

(Distributed by Select Exchanges)

The Adventuress (Julian Eltinge)....5,000
Children Not Wanted (Edith Day)....6,000
Man's Plaything (Grace Davison)....5,000
Mountain Madness....6,000
Mothers of Men (Claire Whitney)....5,000
The Great Shadow....6,000
The One-Way Trail (Edythe Sterling)....5,000
Faith of the Strong (Mitchell Lewis)....5,000
Just Outside the Door (Edith Hallor)....5,000
Seeds of Vengeance (Bernard Dunning)....5,000
Taking the Count (William Collier)....5,000
The Servant Question (William Collier)....5,000
The Valley of Doubt (Special Cast)....5,000
Seeds of Vengeance (Bernard Dunning)....5,000

Release Information Continued on Page 920

"ROMANTIC ADVENTURESS"
(Paramount)

This One Looks Like a Vehicle

SO orthodox is the story furnished Dorothy Dalton, and so uninspired the direction that "A Romantic Adventuress" takes on the appearance of a vehicle. Every incident is cut and dried and anticipated far in advance. But the chief fault of the offering is the moss-covered plot which has performed its duty too often on the screen. The idea is presented in the character of an innocent girl who is offered in the marriage market to the highest bidder by a scheming mother. The action travels over a period of twenty years and takes in New Orleans, New York, and some watering place in Europe.

This lapse of time apparently means nothing to mother and daughter who greet each other and ask no questions. The girl has been brought up in ignorance of the world by her father, who was deserted by his wife, when a show troupe stranded in New Orleans. She has been educated for the stage—particularly as a dancer, and upon the death of the father is permitted to join her mother in New York. This woman commands no sympathy since she is depicted as lacking any motherly feeling. This is an unnatural touch, and painting the girl in an innocent color doesn't tend to improve the theatrical story. The picture offers episodes which have nothing much in common with the main idea. A flash of a street carnival is apparently taken from a news weekly. The same may be said of a big football game. This last scene is necessary to introduce the hero, the captain of the Yale team.

The action then jumps to the Europeon watering place after mother has discouraged daughter from developing her stage career. And coincidence or convenience has it that the romancers meet, although for the purposes of the story the scheming dowager is led to believe that the football player is wealthy. The girl has a galaxy of suitors, one of whom is blackmailed by the plotters. But the romance enables the lovers to have their own way and mother is forced to acknowledge her defeat. The story is false in characterization and moves slowly and has little excuse as entertainment. It also presents Dorothy Dalton in a wrong light since her personality is not adaptable for the expression of unsophisticated girlhood. Twenty years doesn't count much in the mother's life. Augusta Anderson, who plays the part, hasn't added one line of age to her face. There are numerous characters who are unnecessary to the development of the plot. Their introduction shows up the slow moving action. The only twist to the ancient plot is giving a slap at a certain type of stage mother.—Length, 5 reels.—*Laurence Reid.*

THE CAST

Alice	Dorothy Dalton
Professor Vanni, her father	Howard Lang
Marietta Vanni, her mother	Augusta Anderson
Louie Fitch	Ivo Dawson
Tom Maxwell	Charles Meredith
Charles Robertson	Robert Schable
Signor Castelli	John Ardizoni
James Cortright	Lewis Broughton

By Charles Belmont Davis.
Scenario by Rosina Henley.
Directed by Harley Knoles.

PRESS NOTICE—STORY

Dorothy Dalton, the talented Paramount star, will appear at the ———— theatre next ———— in "A Romantic Adventuress." This is a contribution by Charles Belmont Davis, which has been directed by Harley Knoles, and it affords the star with plentiful opportunity to display her effective pantomime. This picture places her in the role of a young woman educated for the stage, who upon the death of her father is placed on the marriage market to be sold to the highest bidder.

Alice, as she is called, has never known much of romance. Consequently when she goes out into the world her imagination paints her pleasant fancies. Her mother and a certain parasite are determined to make themselves wealthy at her expense. She doesn't realize the net of intrigue which involves her, but she does fall in love with a dashing athlete who is pictured as having considerable wealth. When he reveals himself as a man of ordinary circumstances, this fact is a terrific blow to the mother. But Alice, loving him, has no worries about his income. The picture unfolds an appealing vein of romance as well as dramatic conflict and is capably acted by the star and a competent cast.

PROGRAM READER

She had been brought up in a life of seclusion, although educated for the stage. Her father realized that he would not always be around to care for her and he wanted to make her independent. But being ignorant of the ways of the world she found herself in a net of intrigue, woven by an unscrupulous mother. In other words she was to be bartered off to the highest bidder. How she saves herself—how she realizes that romance can destroy selfishness—how the tables are turned on the scheming mother, these are sequences which build up a fascinating picture. "A Romantic Adventuress" comes to the ———— theatre next ———— with the popular and talented Dorothy Dalton as the star.

SUGGESTIONS

Since this plot has been done often it would be well to use the soft pedal on detailing it. Simply concentrate upon the star and use her name in all your exploitations. Make mention that Dorothy Dalton has a recognized following. Tell that she created a sensation on the speaking stage in "Aphrodite." Play up the title. It should appeal to those who delight in romance. Bill it as an entertaining romance, which is certain in its appeal. For a prologue you might present a ballet group or a single ballet dancer. This would be in harmony with the scenes of the picture. Mention the other players.

"THE MAN WHO HAD EVERYTHING"
(Goldwyn)

Story and Generally Good Production Will Get It By

EXCEPT that Jack Pickford is always a lot more convincing in a role of the homespun hero type than the gay young blade sowing his wild oats, this possesses excellent audience qualifications and as a program offering should prove satisfactory.

The fault that we find with the star, is that he does not bring much that is likeable in personality to his part, nor does he play with sufficient finesse to counteract the effect of the unsympathetic bits of business necessary to get over the theme of the story, which by the way is only another version of the oft told tale of the rich, but wild young man, loved by the sweet and winsome maid to whom he pays no attention until the last hundred feet of the final reel.

Our reason for claiming that the picture will get by is that this well known but ever popular plot has been given rather unusual development, with many excellent bits of business, some good for laughs, the acting of a very excellent supporting cast and a generally meritorious production from all angles. In fact to get down to brass tacks this is a good picture in spite of the star, for he is very badly cast and delivers little that entitles him to praise.

In acting honors, Alec B. Francis, who plays a genteel blind beggar, with a penchant for handing out good advice as to how to reform wayward youths, Shannon Day as a "vamp," and Lionel Belmore as a self made man who can make a success of everything but his own son's life, are entitled to praise for their characterizations. Priscilla Bonner is a pretty heroine but doesn't have much to do except register that with all his faults she loves Jack. All the technical part of the picture is up to standard.—Length, 5 reels.—*J. S. Dickerson.*

THE CAST

Harry Bullway	Jack Pickford
Prue Winn	Priscilla Bonner
Mark Bullway	Lionel Belmore
Matt Sills	Alec Francis
Lenore Pennell	Shannon Day
Joel	William Machin
Bill	Carl Girard

From the story by Ben Ames Williams.
Directed by Al Green.
Assistant Director, Billy Reiter.
Continuity by Arthur F. Stratter.
Photography by Clyde Cook.

PRESS NOTICE—STORY

Jack Pickford, one of the youngest and most popular of screen stars, will play the leading role in "The Man Who Had Everything," which will be the feature attraction at the ———— theatre on ————. This is a Goldwyn production which gives the youthful star one of the best roles of his screen career. As Harry Bullway, son of a multi-millionaire, he runs riot with his father's fortune and lays at the feet of Lionel Penell, the baby vamp, gifts of fabulous price.

To carry out this idea the property rooms of the Goldwyn studios were made to yield their most precious treasures. The paintings hanging on the walls of the Bullway mansion are genuine antiques costing thousands of dollars.

The story of "The Man Who Had Everything" is by Ben Ames Williams, one of the most popular authors in America today. In the screen version the star is supported by a capable cast, including Priscilla Bonner, Lionel Belmore and Alec B. Francis and Shannon Day. The production was directed by Al Green.

PROGRAM READER

"This is my curse," said the old blind man, "may you always have everything you want." Not much of a curse, say you? But Harry Bullway, with his father's millions all for himself, had everything he wanted, found it more of a curse than a blessing. Harry Bullway is Jack Pickford and the picture is "The Man Who Had Everything," which will be the feature attraction at the ———— theatre on ————. It is a Goldwyn production and is announced as "Jack Pickford's king-pin picture." This youthful star has had one of the most brilliant careers of any actor in picturedom. In this story by Ben Ames Williams, Pickford has a role which suits him to perfection. He is supported by a most capable cast, which includes such players as Priscilla Bonner, Lionel Belmore, Alec Francis and Shannon Day. It will be shown at the ———— theatre for ———— days.

SUGGESTIONS

Profitable tie-ups should be possible with this picture. The title suggests one with a men's furnishing store. They could use such a sign as "The man who had everything bought his goods here. We have everything, too." A separate card should announce the picture at the theatre. Play up Pickford liberally in your copy and do not neglect the author, Ben Ames Williams. This blind man incident could be made use of by having a man, posing as a beggar, giving away throw-aways at the theatre door. Mention also Shannon Day, as the baby vamp.

CATCH LINES

Could anyone sicken of money? Old Mr. Bullway thought so, and he gave his son millions to spend. Whereupon young Harry bought motors and bulldogs for himself, and diamond earrings and shoe buckles for the baby vamp. It was a blind man made him see the light. This is Pickford's best picture.

CATCH LINES

She was brought up for a career upon the stage. She scored a success that was offered to the highest bidder. See Dorothy Dalton in "A Romantic Adventuress."

See Dorothy Dalton in "A Romantic Adventuress." A picture of charm and romance. A picture with a vital theme and wonderfully acted.

Advance Information on All Film Releases

(Continued from page 918)

NATIONAL PICTURES

(Distributed by Select Exchanges)

Marooned Hearts (Conway Tearle)..... 5,000
Out of the Snows (Ralph Ince)..... 5,000
The Palace of Darkened Windows (Special Cast) 5,000
Who Am I? (Special Cast)..... 5,000

SPECIAL PICTURES CORP.

COMEDYART

Open the Bars.....1
Hay Fever.....1
Sweet Dynamite.....1

COMICLASSIC

Nov. 14—Watch Your Husband (Merriam-Edwards).2
Oct. 31—A Seminary Scandal (Charlotte-Merriam)...2
Oct. 17—A Pajama Marriage (Neely Edwards).....2

SUNSET BURRUD SCENICS

Nov. 7—Totem Land.....1
Oct. 31—Dawnland.....1
Oct. 24—Going North.....1
Oct. 17—The Highway of Wonderland.....1

CLAYPLAY COMEDIES

Oct. 10—Bubbles.....1
Oct. 3—Dreams.....1
Sept. 26—Up on the Farm.....1

MORANTI COMEDIES

Oct. 31—Kids.....1
Oct. 17—Guilty.....1

CHESTER CONKLIN COMEDIES

Nov. 14—Who Am I.....2
Oct. 7—Home Rule.....2

STOLL FILM CORPORATION

Jan.—The Hundredth Chance (Special Cast).....6
Jan.—Mr. Wu (Matheson Lang).....4650
Jan.—The Lure of Crooning Water (Ivy Duke-Guy Newell).....6
Jan.—Squandered Lives (Ivy Duke-Guy Newall).....6
The Tavern Knight.....

TYRAD PICTURES, INC.

Broken Hearts (Lucille de Tar-Florence Hackett)..5
It Happened in Paris (Mme. Yorska).....5
Human Passions (Lottie Tilford).....5
Man and Woman (Betty Mason).....5
The Red Viper (Gareth Hughes).....6
Your Wife and Mine (Eve Dorington).....5
And the Children Pay (Gareth Hughes).....7
Dr. Brind's Wonders of Nature (One every week)..
Johnny Dooley Comedies (Johnny Dooley—one every month).....2

RADIN PICTURES

Skinning Skinners (Johnny Dooley).....5
Through Eyes of Men (Frank Mayo).....5
Weekly Indigestion (one every week).....1

UNITED ARTISTS CORPORATION

Jan. 9—The Love Light (Mary Pickford).....8,000
Dec. 5—The Mark of Zarro (Douglas Fairbanks)..8
Sept. 5—The Love Flower (D. W. Griffith's).....7
June 27—Suds (Mary Pickford).....5
June 13—The Mollycoddle (Douglas Fairbanks).....6
May 30—Romance (Doris Keane).....8
Apr. 5—Down on the Farm (Mack Sennett's).....5
Jan. 18—Pollyanna (Mary Pickford).....6
Dec. 29—When the Clouds Roll By (Douglas Fairbanks).....6
Oct. 20—Broken Blossoms (D. W. Griffith's).....6
Sept. 1—His Majesty the American (Douglas Fairbanks).....8

UNIVERSAL EXCHANGES

SPECIAL ATTRACTIONS

The Mad Marriage (Carmel Myers).....5
Tiger True (Frank Mayo).....5
The Torrent (Eva Novak).....5
Hearts Up (Harry Carey).....5
Two Kinds of Love (Special Cast).....5
White Youth (Edith Roberts).....5
Beautifully Trimmed (Carmel Myers).....5
Risky Business (Gladys Walton).....5
West is West (Harry Carey).....5
Honor Bound (Frank Mayo).....5
Fixed by George (Lyons-Moran).....5
The Gilded Dream (Carmel Myers).....5
Wanted at Headquarters (Eva Novak).....5
The Marriage Pit (Frank Mayo).....5
Sundown Slim (Harry Carey).....5
Pink Tights (Gladys Walton).....5

JEWEL PRODUCTIONS, INC.

Outside the Law (Priscilla Dean).....
Once to Every Woman (Dorothy Phillips).....6
The Devil's Pass Key (Special Cast).....7
Shipwrecked Among Cannibals.....6
The Breath of the Gods (Aoki-Carew).....6
Under Crimson Skies (Elmo Lincoln).....6

JEWEL COMEDIES

A Wild Night (Joe Martin).....2
A Prohibition Monkey.....2

THE DIAMOND QUEEN

First, The Vow of Vengeance.....2

KING OF THE CIRCUS

(Eighteen Two-Reel Episodes Featuring Eddie Polo)

Eleventh, Man and Beast.....2
Ninth, Dynamite.....2
Seventh, Over the City.....2
Sixth, Lion's Claws.....2
Fifth, The Black Wallet.....2
Fourth, Facing Death.....2
Third, Stolen Evidence.....2
Second, The Mushroom Bullet.....2
First, Blood Money.....2

RED RIDER SERIES

(Six Two-Reel Specials Featuring Leonard Clapham)

Sixth, The Timber Wolf.....2
Fifth, The Forest Runners.....2
Fourth, When the Devil Laughed.....2
Third, Big Stakes.....2
Second, The Girl and the Law.....2
First, A Son of the North.....2

THE FLAMING DISK

(Eighteen Two-Reel Episodes Featuring Elmo Lincoln)

Eighteenth, The End of the Trail.....2
Sixteenth, Running Wild.....2
Fourteenth, The Purple Rays.....2
Thirteenth, Caged In.....2
Twelfth, The Tunnel of Flame.....2
Eleventh, The Dynamite Trail.....2
Tenth, Spiked Death.....2
Ninth, The Floating Mine.....2
Eighth, Through Walls of Steel.....2
Seventh, The Circle of Fire.....2
Sixth, The Pool of Mystery.....2
Fifth, On the Great Wall of China.....2
Fourth, The Flaming Disk.....2
Third, The Perilous Leap.....2
Second, The Span of Life.....2
First, The Rails of Dearth.....2

THE DRAGON'S NET

(Eighteen Two-Reel Episodes Featuring Marie Walcamp)

Twelfth, Unmasked.....2
Eleventh, The Shanghai Peril.....2
Ninth, The Train of Death.....2
Eighth, Trailed to Peking.....2
Seventh, The Unseen Foe.....2
Sixth, Captured in China.....2
Fifth, A Jump for Life.....2
Fourth, Into the Chasm.....2
Third, A Watery Grave.....2

CENTURY COMEDIES

The Spirit of Twenty-One.....2
Fire Bugs (Harry Sweet).....2
Happy Daze (Century Lions).....2
Their First Tintype (Armstrong-Jackson).....2
Trails Win (Sweet-Monty).....2
Laughing Gas (Dorety-Jamisen).....2
Hot Dog (Brownie).....2
A Fishy Story (Monty-Jackson).....2

STAR COMEDIES

Hearts and Flour.....1
His Lady Friend (Joe Martin).....1
Chicken, Country Style.....1
Fresh from the Country (Dorothy Wolbert).....1
Nearly Wed (Dorothy Wolbert).....1
Way Down North (Dorothy Wolbert).....1
Forbidden Brew (Dorothy Wolbert).....1
A Movie Bug (Dorothy Wolbert).....1
Shapes and Scraps (Dorothy Wolbert).....1
Romeo and Juliet (Dorothy Wolbert).....1
Maids A-Courting.....1
My Lady's Ankle.....1

RAINBOW COMEDIES

An Oil Can Romeo (Dorety-Byron).....2
Won by a Nose (Dorety-Keating-Henley).....2
Off His Trolly (Engle-Dickerson).....2
Should Waiters Marry (Geo. Ovey).....2
A Villain's Broken Heart (Engle-Zemlick).....2
A He Male Vamp (Monty-Sweet).....2

WESTERN AND RAILROAD DRAMAS

The Grip of the Law (Jack Perrin).....2
The Kickaroo (Hoot Gibson).....2
The Saddle King (Hoot Gibson).....2
The Trail of the Hound (Hoot Gibson).....2
The Man With the Punch (Hoot Gibson).....2
Fight It Out (Hoot Gibson).....2

NEWS AND MAGAZINE REELS

Tuesdays—International News.....1
Fridays —International News.....1
Fridays —New Screen Magazine (Universal)....1

VITAGRAPH EXCHANGES

ALICE JOYCE PRODUCTIONS

Cousin Kate.....5
The Voice of Fools.....5
The Prey.....6
Dollars and the Woman.....6
The Sporting Duchess.....7

EARLE WILLIAMS PRODUCTIONS

Diamonds Adrift.....5
The Romance Promoters.....5
The Purple Cipher.....5
A Master Stroke.....5
Captain Swift.....5
The Fortune Hunter.....7

CORINNE GRIFFITH PRODUCTIONS

It Isn't Being Done This Season.....5
The Broadway Bubble.....5
The Whisper Market.....5
Bab's Candidate.....5
The Garter Girl.....5
Deadline at Eleven.....5
Human Collateral.....5

ALICE CALHOUN PRODUCTIONS

Princess Jones.....5

ANTONIO MORENO PRODUCTIONS

Three Sevens.....5

JIMMY AUBREY COMEDIES

The Mysterious Stranger.....2
The Nuisance.....2
The Back Yard.....2

VITAGRAPH SPECIALS

Black Beauty (Jean Paige).....
Dead Men Tell No Tales (Tom Terress') Special Cast.....7
Trumpet Island (Tom Terriss) Special Cast.....7
The Courage of Marge O'Doone (James Oliver Curwood's) Special Cast.....7

LARRY SEMON COMEDIES

The Sportsman.....2
The Suitor.....2
The Stage Hand.....2
Solid Concrete.....2
School Days.....2
The Fly Cop.....2
The Grocery Clerk.....2

THE PURPLE RIDERS

(Fifteen Episode Serial Starring Joe Ryan and Elinor Field)

Fifteenth, Buried Alive.....2
Fourteenth, The Frame-Up.....2
Thirteenth, A Devil Fish Foe.....2
Twelfth, The Infernal Machine.....2
Eleventh, The Stolen Millions.....2
Tenth, The Fire Curtain.....2
Ninth, The Betrayal.....2
Eighth, The Camouflage Trap.....2
Seventh, Red Feather's Secret.....2
Sixth, Double Destruction.....2
Fifth, The Fatal Pursuit.....2
Fourth, The Fiery Trail.....2
Third, The Decoy.....2
First, Love or Duty.....2

FIGHTING FATE

(Fifteen Episode Chapter Play Starring William Duncan and Edith Johnson)

Fifteenth, Cleaning the Blot.....2
Fourteenth, Thieves Fall Out.....2
Thirteenth, Mystery Mountain.....2
Twelfth, Indian Vengeance.....2
Eleventh, A Choice of Death.....2
Tenth, The Stolen Bride.....2
Ninth, The Air Avenger.....2
Eighth, The Treasure Hunt.....2
Seventh, A Demon's Bluff.....2
Sixth, The Crown Jewel Clue.....2
Fifth, Double Crossed.....2
Fourth, A Desperate Dilemma.....2
Third, A Modern Daniel.....2
Second, Playing the Game.....2
First, A Borrowed Life.....2

THE SILENT AVENGER

(Fifteen Episode Serial Starring William Duncan)

Fifteenth, The Final Triumph.....2
Fourteenth, The Lake of Fire.....2
Thirteenth, A Human Pendulum.....2
Twelfth, Facing Eternity.....2
Eleventh, Shot Into Space.....2
Tenth, Blades of Horror.....2
Ninth, Into the Jaws.....2

WILK (JACOB) FEATURES

(At State Right Exchanges)

Ashes of Desire (Mrs. Sessue Hayakawa).....8

ALICE BRADY FEATURES

Maternity.....5
The Trap.....5
A Woman Alone.....5
Darkest Russia.....5

ROBERT WARWICK FEATURES

Man of the Hour.....5
Stolen Voice.....5
Friday the 13th.....5
Human Driftwood.....5

"TIGER TRUE"
(Universal)

Rather Crude, But Carries a Punch

UNIVERSAL has given Frank Mayo a picture which tests his pugilistic ability in "Tiger True." The star plays one of those virile characters who craves excitement and who is resourceful enough to take care of himself in times of danger. There is not much logic to this offering of a hero who has hunted big game in Africa and who journeys to the lower East Side of Manhattan to satisfy his love for adventure. It seems to us that an Alaskan "honky-tonk" would be more fitting than to represent a New York tough saloon presided over by a girl—a saloon frequented by gangsters and cut-throats. The scene which shows the star's introduction to the district is a study in brutality. For that matter the entire picture is given over to showing the violent side of life.

The hero is attracted to the girl and wanders into her "dive" for the purpose of encouraging trouble. And he doesn't have to wait for it. There is a "knock-'em down and drag 'em out" fight on the sawdust floor. The hero wins naturally, but shows punishment in his face. A subsequent scene reveals his wounds entirely healed, although Nature couldn't have gotten in his work in such short time. For his reward he is given the job of bouncer and is called "The Tiger" by the girl and the denizens of the saloon. The action becomes rather quiet while the development of the story takes up the introduction of divers characters and the romantic phase.

However, when "The Baboon" is introduced, violence is resorted to again. This vicious gangster dominates the district and browbeats the girl into submission. It is "The Tiger's" duty to show him his place. So another battle royal is flashed, this time on the cold pavement. And the hero emerges with no sign of punishment. If the director had allowed some realism to creep in, or if Mr. Mayo had allowed himself to get mussed up a bit, the picture would have carried truer characterization. There is no reason for presenting the concluding scene unless it is to give Fritzi Brunette a chance to wear evening clothes. A title states that whatever the hero does is accepted in society. So his wife is taken into the smart set. The story finds its idea in the fact that once a man has engaged in the strenuous life he must continue to do so. The star plays with his customary vigor. He doesn't have much chance to appear romantic. Walter Long makes a good "heavy" and Fritzi Brunette is an acceptable heroine. This picture will not score with the ladies, but will probably please the workingman.—Length, 5 reels.—*Laurence Reid.*

THE CAST

Jack Lodge	Frank Mayo
Mary Dover	Fritzi Brunette
Mrs. Lodge	Eleanor Hancock
Larry Boynton	Al Kaufman
Whitey / The Baboon	Walter Long
McGuire	Chas. Brinley
Sanford	Herbert Bethew
Mr. Lodge	Henry A. Barrows

By Max Brand.
Scenario by George C. Hull.
Directed by J. P. McGowan.

PRESS NOTICE—STORY

It is a generally acknowledged fact that a man who has lived the strenuous life and returns to a life of quietude is never satisfied until he takes up the strenuosities again. This is the idea behind "Tiger True," the Frank Mayo picture which comes to the ———— theatre on ———— of ———— week. The popular Universal star plays the part of a society man who has hunted wild game in Africa. After his return to civilization he finds time rather heavy on his hands and is determined to find excitement. Consequently he journeys to the lower East Side in his craving for adventure.

Jack Lodge, as he is called, hasn't forgotten how to take care of himself and he administers punishment to the bouncer of a cheap cafe. He had entered this place to be near a girl who had attracted him by her ability to defend herself. Thus she rewards him with the defeated man's position. A time comes when he is advised to go away or be killed, but he stands his ground and succeeds in defending himself. The picture carries a deal of stirring action which builds good suspense and offers interesting moments of romance. The offering contains effective backgrounds which suggest appropriate atmosphere and is capably acted by a cast that includes Walter Long and Fritzi Brunette.

PROGRAM READER

He had hunted big game in Africa and longed to hunt it again. When a man has killed a tiger he reverts to the primitive and longs to match his strength again with the beasts of the jungle. Now Jack Lodge didn't return to Africa. Instead he went to a notorious dive on the East Side of New York under the impression that human tigers might be encountered. He had his wish. How he defended himself against overwhelming odds—how he discovered romance—how he cleaned up the place and his opponents at the same time is told in five reels of stirring action in "Tiger True" which comes to the ———— theatre next ———— with Frank Mayo as the star.

SUGGESTIONS

Exploit this picture as of the "he-man" brand. Tell them it offers five reels of stirring action—the kind of action which makes the pulse beat faster and makes the skin tingle. Tell them it is founded upon a genuine idea—that once a man has hunted big game he never gets over his desire to be in the thick of the chase. Dwell upon the fact that Frank Mayo has his work cut out for him here and succeeds in giving a rich performance. Dwell upon the popularity and drawing power of the star and state that it is his most virile picture since "The Brute Breaker." Tell that it is a story of the manly art—the art of self-defense with one's two fists.

CATCH LINES

See "Tiger True" and learn how a man can defend himself through his knowledge of the manly art. See Frank Mayo at his best.

"THE SAGE HEN"
(Edgar Lewis-Pathe)

A Well-Produced Dramatic Story of the West

IT would not be quite fair to call this Edgar Lewis merely "a western." That name implies a certain type of picture which is below "The Sage Hen" in point of drama and artistry. So, while Mr. Lewis has produced a feature, the story of which is laid in Arizona in the 80's, he has given the screen something more than a thriller. There is not a startling big idea behind "The Sage Hen," and basically the story of the woman, wronged by gossiping tongues, whose son is taken from her in the first reel and restored to her in the last, twenty years later, could have been used by a less capable producer with disastrous effects. But "The Sage Hen" is well acted, and great attention has been given to perfection of detail, so that it reaches the screen a highly likeable audience picture which should please the majority of picturegoers. One of its best points is its even continuity, which prevents the interest from taking any lapses.

It is not the familiar boozing, gambling Western town which opens the picture. Instead it is a more or less peaceful village of the early settlers. "The Sage Hen," a strange woman who has come with her baby boy from some unknown place to live, is the object of the wrath of the Home Purity League of the town. So she is stoned out of town and starts across the desert in a borrowed horse and buggy. Indians attack her and in desperation she straps her little boy across the horse's back, sending the animal back to the town. When she is rescued she is unable to locate her son. The story skips twenty years, with Gladys Brockwell, the "sage hen," doing the best acting we have ever seen from her as the middle aged woman hiding her past. A romance develops between her adopted daughter and her real son, whom Fate and Mr. Solter bring back into the story. There is a villainous gambler, excellently played by James Mason.

Do not think there is no physical action in the picture. There is a shot of a man going through the rapids of a river in a canoe which is a wonder. Lillian Rich and Wallace MacDonald have not much chance to impress.—Length, 6 reels.—*Matthew A. Taylor.*

THE CAST

The Sage Hen	Gladys Brockwell
Her son (as a man)	Wallace MacDonald
Her son (as a baby)	Richard Headrick
Stella Sanson	Lillian Rich
John Rudd	Alfred Allen
Mrs. Rudd	Helen Case
Craney	James Mason
Grote	Arthur Morrison

Produced and directed by Edgar Lewis.
Photography by Ben Bail.
From the story by Harry Solter.

PRESS NOTICE—STORY

An Edgar Lewis production, "The Sage Hen," will be the attraction at the ———— theatre on ————, when it will open for a ———— day run. Mr. Lewis, one of the best known producers in the motion picture field today, has here turned out another masterful drama which will add to his laurels. Reality is its keynote. It faithfully depicts life in Arizona in the eighties, with stirring drama as well as thrilling scenes, from beginning to end.

Mr. Lewis is a producer who does not believe in starring any particular player. Instead of selecting a story to fit one actress, he selects an all-star cast to fit a story which he realizes will please the vast majority of picture audiences in America. This he has done in "The Sage Hen," and it is this that makes the picture a worthy successor of "Lahoma" and "The Beggar in Purple," two of Mr. Lewis' latest screen hits.

The peculiar title of this picture is derived from the name which it was customary to give women of doubtful character back in the days when the gold fever hit one Arizona town after another. In this all-star cast are Gladys Brockwell, formerly a star in her own right, Wallace MacDonald, Lillian Rich, Arthur Morrison and James Mason.

PROGRAM READER

Did you ever hear of "a sage hen?" This is the name of the new Edgar Lewis production which will be the feature attraction at the ———— theatre on ————. "Sage hen" was the term applied to certain women of doubtful character back in the days of the last century when Arizona was in the midst of its gold fever. This production is clean, straightforward drama—the kind of a play that will find favor with the majority of picture goers in America. It stars no particular player, for Mr. Lewis, who produced the feature, believes that the story is the most important thing in any picture. So he has selected a sterling story and secured for it a cast of the same standard. Gladys Brockwell plays the title role. She will be well remembered for her work as a star in numerous Fox features, which won for her a host of followers. Others in the cast are Wallace MacDonald, Lillian Rich, James Mason and Arthur Morrison, all of whom will be well known to picturegoers. Few pictures combine the appeal of the great outdoors with the soul stirring drama, as is done in "The Sage Hen." It is a production you cannot afford to miss.

SUGGESTIONS

You have a picture here, the story of which is laid in the West, but which should not be advertised as a "Western thriller." For it is above that type of picture. You can promise your patrons a stirring drama laid in the West and they will not be disappointed. In the cast there is Gladys Brockwell, the last of whose starring pictures have not been released so long ago that an audience will have forgotten her. So play up her name in your copy. Lillian Rich and Wallace MacDonald will also be recognized. If you have shown "Lahoma" or "The Beggar in Purple," two other Lewis productions, it would be well to recall them. It is also possible to create a whole lot of interest from the title—"The Sage Hen." Few, if any, will know what it means, but it will attract them by its very strangeness. A teaser campaign would heighten the suspense.

Index to Complete Plan Book and EXHIBITORS' BOX OFFICE REPORTS

EDITOR'S NOTE—Exhibitors will find here a complete list of all feature pictures for the last sixteen weeks arranged alphabetically as an index to The Complete Plan Book for this period, naming the picture, the producer, the star, the release date, and designating the issue of Motion Picture News which contained the original review.

The following also contains our reviewer's opinion encompassed in a brief single line and gives the comments of exhibitors who have shown the picture and forwarded their opinions. And we also publish a final line fairly summarizing a consensus of all opinions received on each picture. As many of the exhibitors do not comment on every picture (merely checking it Big, Average or Poor), we arrive at the consensus not only by the actual comments made and published, but are also guided by the reports from exhibitors who have made no actual comments, but have merely checked the box office value of the picture.

All the pictures mentioned are five-reel features, unless marked otherwise. Serials are reviewed also. At the conclusion of this department will be found the "Flash-Backs," being comments on films released prior to October 1, 1920.

ALWAYS AUDACIOUS (PARAMOUNT-ARTCRAFT) WALLACE REID ..... NOV. 20
"Clever twists make interesting crook story."—M. P. News.
Exhibitor Comment—"This is a sure-fire box office attraction. Audiences seemed well pleased." "Story little impossible but business was big. Some fine double exposures in this and picture one of his best." "An entertaining feature which drew well." "Great in story and in production. Wally Reid always has good following and great stories. Went over big." "Better than average business." "An unusually pleasing picture which ran to exceptionally big houses all week. Star an excellent drawing card. Everybody pleased. Good story, well done." "Wallace Reid is very popular with our patrons and 'Always Audacious' pleased our audiences. Did good business for the week." "Entertaining picture. Business was very good during run." "Drew large crowds and met with the favor of home-going audiences." "A good production having entertaining story. Box-office receipts good."
Consensus—"Good picture, good puller."

ARE ALL MEN ALIKE? (METRO) MAY ALLISON ..... NOV. 6
"Rather inconsequental for feature length."—M. P. News.
Exhibitor Comment—"Fair business with a picture that was hard to tell what it was about."

BAIT, THE (PARAMOUNT-ARTCRAFT) HOPE HAMPTON ..... JAN. 15
"Rather hectic but fairly interesting."—M. P. News.

BEAUTIFULLY TRIMMED (UNIVERSAL) CARMEL MYERS ..... DEC. 11
"Mediocre picture on a hackneyed theme."—M. P. News.

BEGGAR IN PURPLE, A (EDGAR LEWIS-PATHE) SPECIAL CAST ..... NOV. 13
"Good production given average story."—M. P. News.

BEHOLD MY WIFE (PARAMOUNT-ARTCRAFT) SPECIAL CAST .. OCT. 23
"Novel story given rich production."—M. P. News.
Exhibitor Comment—"One theatre considered it such a success that it held it over for a second week." "Splendid production which was well liked by my patrons. Sure-fire box-office attraction." "Very good picture playing to good business. Held for second week." "Undoubtedly one of the best and most successful pictures of the year. Played to exceptionally big business for seven days." "Interesting picture and well put on which appealed to both men and women patrons. Did more than average business for a week." "Doing good business second week. Everyone agrees it's the kind of picture to hold the attention spellbound." "One of the best pictures of the year. Went big all week." "A good picture and box-office attraction which has been held for a second week at the highest class theatre in the city." "With the aid of exploitation, including a prologue, this picture went over big and brought good business." "Held over for a two weeks' run, and did big business throughout. Critics pronounce it one of the best of the year."
Consensus—"Good picture, good puller."

BEWARE OF THE BRIDE (FOX) EILEEN PERCY ..... OCT. 30
"This would look better as a two-reel slapstick."—M. P. News.
Exhibitor Comment—"Favorably received and good program picture. Average business three days."

BILLIONS (NAZIMOVA-METRO) NAZIMOVA ..... DEC. 11
"Very weak picture material in Nazimova's latest."—M. P. News.
Exhibitor Comment—"Nazimova shows a decided improvement in this picture over 'Madame Peacock.' Well taken by big audiences for the entire week." "Picture proved a frost here. It is 'not much' and my audiences were below normal. Many thought it the poorest film Nazimova has ever played in." "Opened to big business, but didn't hold up so well." "Picture heartily criticized and Nazimova's very stagy and unnatural acting has killed her in this city."
Consensus—"Average picture, average puller."

BLACKBIRDS (REALART) JUSTINE JOHNSTONE ..... DEC. 25
"Justine Johnstone is a welcome screen figure in crook melodrama."—M. P. News.
Exhibitor Comment—"A mediocre picture. Star not particularly attractive, but played to good business for reasons unknown."

BLACKMAIL (METRO) VIOLA DANA ..... OCT. 16
"Viola Dana gives color to familiar story."—M. P. News.
Exhibitor Comment—"Interesting. Instructive as well. Favorably commented upon. Average business." "Above average business with a very poor picture. Viola Dana the only redeeming feature in whole picture which was bad as to story, cast and photography." "A weak story that fitted its star beautifully and gave her a chance to do her best. Obvious plot. Business fairly good." "Fine picture which brought good business." "Picture played to two of the best days business in weeks—an average offering, but production first class."
Consensus—"Average picture, average puller."

BLIND WIVES (FOX) SPECIAL CAST ..... JAN. 15
"Another episode picture of certain appeal."—P. P. News.

BODY AND SOUL (METRO) ALICE LAKE ..... OCT. 23
"Story of dual personality fairly interesting."—M. P. News.

BRANDING IRON, THE (GOLDWYN) SPECIAL CAST ..... OCT. 23
"Story of primitive passions is rather overdone."—M. P. News.
Exhibitor Comment—"An average picture. Fair box-office results." "Brought a normal business, something unusual for pre-Christmas days."

BROADWAY BUBBLE, THE (VITAGRAPH) CORINNE GRIFFITH ..... NOV. 27
"Corinne Griffith does excellent work in dual role."—M. P. News.
"Did better than average business at two first-run houses simultaneously. Just melodramatic enough to attract, and not too emotional, so as to offend." "Opened big and kept up big all week. A picture that pleased everybody because it is logical."

BROKEN GATE, THE (FROTHINGHAM-HODKINSON) BESSIE BARRISCALE ..... JAN. 1
"Sob sister story is highly theatrical."—M. P. News.

BRUTE MASTER, THE (HODKINSON) HOBART BOSWORTH .... NOV. 6
"Hobart Bosworth scores in vigorous story of the sea."—M. P. News.

BUNTY PULLS THE STRINGS (GOLDWYN) SPECIAL CAST ..... JAN. 15
"Fine production given famous stage comedy."—M. P. News.

CHALLENGE OF THE LAW, THE (FOX) WILLIAM RUSSELL .... OCT. 23
"Russell at his best; a real entertaining drama."—M. P. News.

CHARM SCHOOL, THE (PARAMOUNT-ARTCRAFT) WALLACE REID ..... JAN. 8
"Wallace Reid has another winner here."—M. P. News.
Exhibitors Comment.—"Fine picture, pleasing, entertaining, and brought good business." "Wallace Reid went over big in this picture. Our patrons thought it was one of the best of this popular star's productions. Played to excellent business the week preceding New Year's."

CHEATER REFORMED, THE (FOX) WILLIAM RUSSELL ..... JAN. 15
"William Russell has an entertaining crook picture here."—M. P. News.

CINDERELLA'S TWIN (METRO) VIOLA DANA ..... JAN. 8
"Just misses being very commonplace."—M. P. News.

CITY SPARROW, A (PARAMOUNT-ARTCRAFT) ETHEL CLAYTON ..... DEC. 4
"Weak in drama, but strong in sentiment."—M. P. News.
Exhibitor Comment—"Opened with usual audiences, but business grew last few days and it went over big." "Mediocre picture lifted from mediocrity by good acting of Ethel Clayton and by splendid direction." "When I put out a poster advertising Ethel Clayton, I sit back and wait for the money to roll in—for she is one of the biggest favorites here on the paramount list. This is one of her weaker stories, but it went over in great shape."
Consensus—"Average picture, average puller."

COAST OF OPPORTUNITY, THE (BRUNTON-HODKINSON) J. WARREN KERRIGAN ..... DEC. 25
"Picturesque story with Kerrigan in heroic role."—M. P. News.

CONRAD IN QUEST OF HIS YOUTH (PARAMOUNT-ARTCRAFT) THOMAS MEIGHAN ..... NOV. 20
"Delightful story is enriched on the screen."—M. P. News.
Exhibitor Comment—"Fair picture bringing average box-office receipts." "Drew about average crowds during the entire week. People characterized it as 'very good.'" "Average picture with about usual business." "An extremely entertaining picture with a star who is regarded in this section as one of the most popular of the male species. Considering that this was the week before Christmas, business wes very good indeed." "Great. Opened very big. Great crowds waiting to get in. Meighan a great favorite here." "Average picture. Played to average business." "Usual comment on this picture. Why was Meighan surrounded by such ugly women? Fair business."
Consensus—"Average picture, average puller."

CURTAIN (FIRST NATIONAL) KATHERINE MACDONALD ..... OCT. 16
"Lifelike story suffers from mechanical development."—M. P. News.
Exhibitor Comment—"Played to exceptional business. Katherine McDonald appears to be growing more popular." "Katherine MacDonald gave entire satisfaction. Picture well produced. Splendid supporting cast. Business very good." "It's by far the best acting Katherine MacDonald has ever done. People liked it well enough to fill two houses for a week simultaneously. Good entertainment." "Averagely pleasing story. Poor ending. Star's work shows improvement." "Very pleasing audience picture to good business. Miss MacDonald's best picture. Story at least for her rational and she is livening up considerably." "Good picture. Did excellent business every day of its engagement." "A fairly good picture which drew well. Katherine MacDonald is very good to look at, but is rather cold."
Consensus—"Good picture, good puller."

DANGEROUS BUSINESS (FIRST NATIONAL) CONSTANCE TALMADGE ..... DEC. 11
"Rather frail but fairly amusing."—M. P. News.
Exhibitor Comment—"Fine production which seemed to please and brought fine business."

DEAD MEN TELL NO TALES (VITAGRAPH) SPECIAL CAST .... NOV. 13
"Vivid, 'punchy' story; production excellent."—M. P. News.

Box Office Reports continued on page 923

Exhibitors' Own Box Office Reports

(Continued from page 922)

PICTURE BRAND STAR RELEASED PLAN BOOK

DEVIL TO PAY, THE (BRUNTON-PATHE) SPECIAL CAST.....DEC. 4
"Strong mystery story carries interest."—M. P. News.

DEVIL'S GARDEN, THE (BENNETT-FIRST NATIONAL) LIONEL BARRYMORE .....NOV. 6
"Rather gruesome story, well produced and acted."—M. P. News.
Exhibitor Comment.—"Appeals to the highly sophisticated audience. Opened to very big business." "Its too heavy for the average audience. And it's too gloomy. For those who go to the theatre to see fine acting, this will be a splendid attraction, but not for the vast majority who go only to be amused."
Consensus—"Average picture, average puller."

DICE OF DESTINY (HAMPTON-PATHE) H. B. WARNER.....DEC. 11
"H. B. Warner puts 'punch' into strong dramatic story."—M. P. News.

DINTY (NEILAN-FIRST NATIONAL) WESLEY BARRY.....DEC. 4
"Melodrama and Sentiment put this one over."—M. P. News.
Exhibitor Comment—"Wesley Barry in this picture is proving a worthy attraction and causing favorable comment." "Big business all week. The public wants plays of this kind." "Picture proved very average drawing card. Work of Wesley Barry considered very good but story as a whole failed to please. Almost too melodramatic." "Good picture. Splendid vacation attraction. Big and little folks all like Wesley Barry." "Personally, think this is better than 'Go and Get It,' but it didn't make quite as much money for me. It's a wonderful picture, and they all liked it." "Made a big hit at this theatre, pulling capacity crowds at each performance. Broke house record." "This is a fine picture and brought good business for me." "Played to increasing business each day. Wonderful kid picture."
Consensus—"Good picture, good puller."

DISCARDED WOMAN, THE (HALLMARK) SPECIAL CAST.....JULY 10
"Hectic melodrama with familiar stock situations."—M P. News.

DOWN HOME (WILLART-HODKINSON) SPECIAL CAST.....NOV. 6
"Some interesting moments in this rustic story."—M. N. News.

DRAG HARLAN (FOX) WILLIAM FARNUM.....NOV. 6
"If they like Farnum, it's a good bet."—M. P. News.
Exhibitor Comment—"Our patrons were very glad to see William Farnum back in the good old Western stuff." "More than usual business. Patrons seemed entertained." "William Farnum has a good box office value. Picture liked and box-office returns fine." "Farnum always goes over big in a Western picture." "This is the type of picture they like Farnum in. Extra big business three days."
Consensus—"Good picture, good puller."

EMPIRE OF DIAMONDS, THE (PERRET-PATHE) SPECIAL CAST) .....DEC. 25
"A splendid production given mystery story."—M. P. News.

EYES OF THE HEART (REALART) MARY MILES MINTER.....NOV. 13
"Mary Miles Minter scores in story of pathos and sentiment."—M. P. News.
Exhibitor Comment—"A fair picture, well acted. Mary Miles Minter has her own personal following, but aside from them, the picture did not have much of an appeal." "Ordinary picture. Poor business three days."

FACE AT YOUR WINDOW, THE (WILLIAM FOX) SPECIAL CAST .....NOV. 13
"Propaganda picture developed along orthodox lines."—M. P. News.

FATAL HOUR, THE (METRO) SPECIAL CAST.....NOV. 13
"Crude melodrama makes mediocre picture."—M. P. News.

FELIX O'DAY (HAMPTON-HODKINSON) H. B. WARNER.....SEPT. 18
"A good production from all angles."—M. P. News.

FIREBRAND TREVISON (FOX) BUCK JONES.....JULY 31
"Buck Jones practically duplicates his last picture."—M. P. News.
Exhibitor Comment—"Not as good as some of the others. Average business two days."

FIXED BY GEORGE (UNIVERSAL) LYONS-MORAN.....NOV. 6
"Lyons and Moran produce successful farce."—M. P. News.
Exhibitor Comment—"Excellent. Very funny and pleases the patrons who enjoy high class comedy." "A rather poor picture to poor business one day."

FLAME OF YOUTH, THE (FOX) SHIRLEY MASON.....DEC. 18
"A pleasing, simple romance with Shirley Mason."—M. P. News.

FLYING PAT (NEW ART-PARAMOUNT-ARTCRAFT) DOROTHY GISH .....JAN. 1
"Fairly pleasing offering with Dorothy Gish."—M. P. News.
Exhibitor Comment—"Fair picture. Business very good."

FOOD FOR SCANDAL (REALART) WANDA HAWLEY.....NOV. 13
"Very obvious, but fairly interesting."—M. P. News.
Exhibitor Comment—"Light, pleasing little comedy. They came because they liked Wanda—and they did not register a kick. Box-office just fair." "This sure did go over big and the picture deserved it, for it is interesting and entertaining." "Fair picture with only average box-office receipts."
Consensus—"Average picture, average puller."

FORBIDDEN THING, THE (DWAN-ASSO. PRODUCERS).....NOV. 27
"Vivid and vital story rich in spiritual quality."—M. P. News.
Exhibitor Comment—"Good picture to fair business." "A fine production. People stood in line all week to see this picture. Big success." "Well acted and produced but rather long-drawn out; exploitation put it over to big business."

FORBIDDEN VALLEY (BLACKTON-PATHE) MAY MCAVOY-BRUCE GORDON.....OCT. 16
"An exciting story concerning a Kentucky feud."—M. P. News.

FRISKY MRS. JOHNSON, THE (PARAMOUNT-ARTCRAFT) BILLIE BURKE .....JAN. 8
"Play seems old-fashioned as picture."—M. P. News.
Exhibitor Comment—"Typical Burke picture, very pleasing, fair business due to holidays."

FURNACE, THE (REALART) SPECIAL CAST.....DEC. 4
"Talky picture has little appeal."—M. P. News.
Exhibitor Comment—"One of the best pictures I have seen. It has strength and purpose and is wonderfully portrayed by excellent cast. Exceptionally good business." "An absolute sensation. A knockout. Had S. R. O. sign up from opening day till finish of week. One of the best picture I've ever seen." "Unusually good audience picture. Everybody liked it. Opened to big Sunday business." "Very big production. Business better than average." "The plot of the picture is good but the details are not well worked out. It is fair. Average receipts."

GILDED DREAM, THE (UNIVERSAL) CARMEL MYERS.....OCT. 23
"Commonplace story developed along traditional lines."—M. P. News.

GIRL IN THE WEB, THE (HAMPTON-PATHE) BLANCHE SWEET .....JULY 31
"A splendid production from all angles."—M. P. News
Exhibitor Comment—"A good story. It drew well. Two days to average business." "Fair. Don't think Blanche Sweet belongs in these silly namby-pamby roles. She is one of the best emotional actresses on the screen—but wasted in drivel like this. Box-office only fair."

GIRL OF MY HEART (FOX) SHIRLEY MASON.....DEC. 18
"Star fails to enliven very dull story."—M. P. News.

GIRL WITH THE JAZZ HEART, THE (GOLDWYN) MADGE KENNEDY .....JAN. 8
"Madge Kennedy plays two roles exceptionally well."—M. P. News.
Exhibitor Comment—"This was a corker. I think it the best thing Madge Kennedy has yet done. They all liked it, and I played to capacity houses all week."

GOOD-BAD WIFE, THE (VERA McCORD PRODS.-FILM BOOKING OFFICE) SPECIAL CAST.....OCT. 30
"Good production given rather illogical story."—M. P. News.

GOOD REFERENCES (FIRST NATIONAL) CONSTANCE TALMADGE .....OCT. 16
"Stars popularity may get it by."—M. P. News.
Exhibitor Comment—"Brought crowded houses as do all Talmadge pictures, either Constance or Norma." "Above the ordinary Constance Talmadge productions, and was well patronized." "Pleases star's followers. Opened to excellent business."

GREAT LOVER, THE (GOLDWYN) SPECIAL CAST.....DEC. 4
"Slow Moving that depends largely on titles."—M. P. News.
Exhibitor Comment—"A poor picture. Average box-office reecipts." 'Fine picture with some very excellent acting and interesting story. Played to better than average business for week."

GUILTY OF LOVE (PARAMOUNT-ARTCRAFT) DOROTHY DALTON .....OCT. 9
"Star gives splendid portrayal of mis-led girl."—M P. News.
Exhibitor Comment—"This is an average picture but drew more than usual business." "Picture fairly popular. Dorothy Dalton very well carries off her emotional role." "Good picture which brought about the usual audiences." "Pleased some classes while some resented it."
Consensus—"Average picture, average puller."

HALF A CHANCE (JESSE D. HAMPTON-PATHE) SPECIAL CAST).OCT. 30
"Well acted and directed, but development suffers."—M. P. News.

HARRIET AND THE PIPER (MAYER-FIRST NATIONAL) ANITA STEWART .....OCT. 30
"Favorite formula given rich production."—M. P. News.
Exhibitor Comment—"Regarded this as just a fair picture and drew average houses." "The entertaining value of this picture is good, and drew more than usual business." "This picture pleased. Business normal. Anita Stewart is only fairly popular." "They liked it—but did not do capacity business. Just fair. Wherever Miss Stewart is popular it should should be a knockout." "A rather poorly motivated play based on an old theme. Anita Stewart's charm and ability help to make it an average drawing card."
Consensus—"Average picture, average puller."

HEADIN' HOME (YANKEE-KESSEL & BAUMAN-STATE RIGHTS) BABE RUTH .....OCT. 9
"Babe Ruth makes debut and scores a hit."—M. P. News.

HEARTS ARE TRUMPS (METRO) SPECIAL CAST.....DEC. 11
"A complex melodrama very well produced."—M. P. News.
Exhibitor Comment—"There is nothing startling about this production. Ranks about average."

HEARTS UP (UNIVERSAL) HARRY CAREY.....JAN. 1
"Harry Carey has satisfying offering here."—M. P. News.

HELD BY THE ENEMY (PARAMOUNT-ARTCRAFT) SPECIAL CAST .....OCT. 9
"Civil war romance looks good as a picture."—M. P. News.
Exhibitor Comment—"An average picture. Fair business." "Business exceptionally good. Surprisingly large crowds. Good picture, well liked, surrounded by attractive program." "A beautiful picture but not a box-office puller. Got through a week's run by the skin of the teeth. "One of the best Civil War stories I've ever played. Crowded houses for the entire run, and everybody liked it. From a box-office standpoint it was a splendid attraction and business was great." "This feature seemed to please the audiences and we got big box office results."

HELIOTROPE (COSMOPOLITAN-PARAMOUNT-ARTCRAFT) SPECIAL CAST .....DEC. 4
"A different picture here."—M. P. News.
Exhibitor Comment—"Fairly entertaining picture given a good production and attracting good business for week run." "Good picture well worth seeing, which was attested by my houses, which were pretty well crowded." "Did well and held over second week. Like most second-weekers here unless they are far above the average or highly advertised it petered out." "An excellent picture in every respect and business grew all week." "One of the season's finest pictures, in my estimation—and my opinion backed up by the fact that it played to capacity business in a house seating twenty-seven hundred. Consider it an excellent production from every angle." "A good picture but did not draw well at my house." "Splendid production. Well liked by audience. Did capacity business during its entire run."
Consensus—"Good picture, good puller."

HER BELOVED VILLAIN (REALART) WANDA HAWLEY.....DEC. 18
"French farce adaptation that falls short in American requirements."—M.P. News.
Exhbitor Comment—"A good picture to average business three days."

HER UNWILLING HUSBAND (HAMPTON-PATHE) BLANCHE SWEET .....NOV. 27
"Good production given average story."—M. P. News.

HONEYMOON RANCH (BERT LUBIN-STATE RIGHTS) SPECIAL CAST .....OCT. 23
"Old time western full of real cowboys and has action galore."—M. P. News.
Exhibitor Comment—"Played to standing room. Strong posters pulled in crowds. Allene Ray pleasing as star. Picture very well received. Best Western shown here for long time. Patrons asked for others like it. Full of action and suspense and the kind that draws crowds back to see more of the same kind."

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PICTURE BRAND STAR RELEASED PLAN BOOK

HONOR BOUND (UNIVERSAL) FRANK MAYO.....NOV. 13
"Frank Mayo has good material in this one."
Exhibitor Comment—"This picture took well and brought good box office returns."

HOUSE OF WHISPERS, THE (BRUNTON-HODKINSON) J. WARREN KERRIGAN .....OCT. 2
"Kerrigan has another interesting mystery story."—M. P. News.

HUNDREDTH CHANCE, THE (STOLL-PATHE) SPECIAL CAST...JAN. 8
"Familiar story is well picturized."—M. P. News.

IDOLS OF CLAY (PARAMOUNT-ARTCRAFT) MAE MURRAY....NOV. 27
"Colorful production marked by good incident."—M. P. News.
Exhibitor Comment—"Drew 13,000 paid admissions the day it opened. A wonderful drawing card." "Opening week equalled 'On with the Dance.' Held for second week. Picture makes 'em talk." "Went over big. Certainly a sure fire production, both as to entertainment and box office value." "Big business second week. Thrilling. Gorgeous sets and sensational title are big attractions." "A good picture filled with sex appeal that did a good business." "Opened up extra big and continued so during week run." "This picture brought very good business and people seemed attracted to it because of title." "Elaborate production and fine photography. Story seemed to hold the interest of our patrons. Played to above average for a week." "Carried fair houses and did enough business to warrant a second week's booking." "Somewhat gruesome. Did big business. Held over second week." "Picture is quite fair. Good business during run."
Consensus—"Good picture, good puller."

IN THE HEART OF A FOOL (DWAN-FIRST NATIONAL) SPECIAL CAST .....OCT. 23
"Very good entertainment in this complicated story."—M. P. News.
Exhibitor Comment—"A good audience picture. Its many leading love themes are apt to be confusing but it opened very big." "Good productions, which brought the crowds." "A rather complicated theme which kept up the suspense until the end. However, a bit too melodramatic in spots."
Consensus—"Good picture, good puller."

IRON RIDER, THE (FOX) WILLIAM RUSSELL.....DEC. 4
"Below William Russell's previous work; only slightly interesting.—M. P. News.

JUCKLINS, THE (PARAMOUNT-ARTCRAFT) SPECIAL CAST DEC. 25
"Rural story rich in detail and atmosphere."—M. P. News.
Exhibitor Comment—"Pleased those who saw it, but the title not well known enough at this date, with result that it carried no popular appeal."

JAILBIRD, THE (INCE-PARAMOUNT-ARTCRAFT) DOUGLAS MACLEAN.....OCT. 9
"Rather obvious, but fairly diverting."—M. P. News.
Exhibitor Comment—"MacLean does good work in a typical Charles Ray part—but it was not his sort of role, at all. May very good, also." "Disappointing after seeing '23½ Hours Leave.' Fair business." "Very bad for the star and weak story. Business was poor." "Picture started big, slumped, and then ended big. But on the whole it's a lemon." "A usual Doug. MacLean and Doris May production which did the business. Both of these actors have been very popular in this city since appearing in '23½ Hours' Leave.'"
Consensus—"Average picture, average puller."

JUST PALS (FOX) BUCK JONES.....NOV. 27
"Jones in new type of story; good entertainment."—M. P. News.

KISMET (ROBERTSON-COLE) OTIS SKINNER.....NOV. 6
"Otis Skinner gives superb performance in lavish production."—M. P. News.
Exhibitor Comment—"Unable to handle the crowds. Broke house record even at advanced prices." "Opened fine and improved daily. Wonderful acting on part of Otis Skinner. Marvelous sets." "Wonderful picture. Consistently large attendance. A masterpiece, according to general talk around town." "Broke all attendance records. The kind of picture that points to big things in 1921 picturedom. A remarkable production in every way." "Wonderful picture. Brought great box office reports."
Consensus—"Good picture, good puller."

LAST OF THE MOHICANS, THE (TOURNEUR-ASSO. PRODUCERS) SPECIAL CAST.....DEC. 4
"A Masterpiece of its kind."—M. P. News.
Exhibitor Comment—"It's certainly a screen classic. Wonderful realism throughout. Exceptionally good cast. Crowded houses from the first performance of opening day right through the week." "Opened to great business. Assured of great success. Don't miss this one."

LEOPARD WOMAN, THE (ASSOCIATED PRODUCERS).....OCT. 16
"Melodramatic romance adapted from adventure story."—M. P. News.
Exhibitor Comment—"Terrible picture. Awful business. Was not liked at all." "An excellent picture and a good box office attraction." "Louise Glaum is one of the favorites here. Her acting pleased the audience and the details of the picture were well carried out. Drew big houses entire week." "Star fairly well liked, and picture did fair business. Was somewhat disappointed in the production, for while lavish the story did not carry." "Good production. Business was about usual."
Consensus—"Average picture, average puller."

LIFE OF THE PARTY, THE (PARAMOUNT-ARTCRAFT) ROSCOE ARBUCKLE .....DEC. 4
"Fun and hokum in Fatty Arbuckle's Latest."—M. P. News.
Exhibitor Comment—"An entertaining feature and a good box office attraction." "A laugh-getting Arbuckle comedy which played to good business for one week with an increased attendance the last part of the engagement." "Fine picture. Splendid business. Excellent entertainment. The kind of show it's a pleasure to run. Everybody comes into the theatre expecting to have a good time and go out happy."
Consensus—"Good picture, good puller."

LIGHT WOMAN, THE (AMERICAN) HELEN JEROME EDDY .....OCT. 9
"Not above the average."—M. P. News.
Exhibitor Comment—"Helen Jerome Eddy is fair in this picture. Business as usual."

LITTLE 'FRAID LADY, THE (ROBERTSON-COLE) MAE MARSH..DEC. 4
"Mae Marsh returns to screen, ideally cast."—M. P. News.

LITTLE GREY MOUSE, THE (FOX) LOUISE LOVELY.....NOV. 13
"New star's first picture mildly interesting."—M. P. News.

LOVE (J. PARKER READ, JR.-ASSO. PRODUCERS) LOUISE GLAUM .....DEC. 11
"Louise Glaum scores in familiar picture, sumptuously mounted."—M. P. News.
Exhibitor Comment—"The title's enough to bring all the women. It's thrilling and surprising, but never offensive. Good business at two simultaneous first-run houses." "Fair picture; did average business three consensus days." "Good picture, good puller."

LOVE'S FLAME (FIDELITY PICTURES CO.) THOS. J. CARRIGAN-VIVIENNE OSBORNE .....OCT. 16
"Story has distinctive appeal."—M. P. News.

LURE OF CROONING WATER, THE (STOLL-PATHE) IVY DUKE-GUY NEWELL .....JAN. 15
"Interesting exposition of eternal triangle."—M. P. News.

MAD LOVE (VICTOR KREMER PRODUCTION) LINA CAVALIERI .....NOV. 6
"Average production stars Cavalieri."—M. P. News.

MADAME PEACOCK (NAZIMOVA-METRO) NAZIMOVA.....OCT. 16
"Picture looks artificial through poor direction and acting."—M. P. News.
Exhibitor Comment—"Drew big houses each day. This city has large number of Nazimova 'fans' and these liked the film. The women were exceptionally pleased with it." "Nazimova popular here. House did a normal business only. Lack of punch in previous Nazimova picturets has affected the box office." "The crowds came to see this picture because they are enthusiastic about the star, Nazimova. Drew well for entire week. "Worst Nazimova picture ever produced and shows plainly lack of direction and lack of judgment in picking story. Another picture like this and Nazimova is finished." "One of the best money-getters I've had in a long time. Personally, did not care for the picture, so why worry?" "Poor picture, business fair. Believe Nazimova is falling back in her stories. If she keeps this up she's liable to lose her popularity."
Consensus—"Good picture, good puller."

MADAM X (GOLDWYN) PAULINE FREDERICK..... .....OCT. 9
"Tremendous drama faultlessly acted and skillfully produced."—M. P. News.
Exhibitor Comment—"Opened to very poor business; competition to circus and Fair as well. But has built steadily up etver since. Business, total, very good. A fine picture—a classic." "Not up to the standard of Nazimova pictures. There are moments in the picture that do not ring true. However, Nazimova followers seemed satisfied." "An average production. Box office returns fair." "Despite the fact that most persons who saw it seemed to like it, it didn't reach expectations. Crowds were only average all week, and my report is only 'fair.'" "Pleased immensely. Star at her best. Went big all week."
Consensus—"Good picture, good puller."

MARK OF ZORRO, THE (UNITED ARTISTS) DOUGLAS FAIRBANKS .....DEC. 11
"Fairbanks puts over another surefire attraction."—M. P. News.
Exhibitor Comment—"Big box-office attraction on account of star's popularity. Very good picture." "Great picture. Drew packed houses. Well received and well liked." "Best picture Douglas Fairbanks ever made. We have had such big business during its two weeks run that we are holding it over for a third week." "Very good picture to fine business." "This picture makes a hit with the men. The women do not seem as enthusiastic. Drawing big matinees. Will hold over for another week.'" "Sure did go over well. And the picture is worth it. Had crowded houses during run."
Consensus—"Excellent picture, big puller."

MARRIAGE PIT, THE (UNIVERSAL) FRANK MAYO.....OCT. 16
"Interesting story of big business and feminine pride."—M. P. News.

MASTER MIND, THE (FIRST NATIONAL) LIONEL BARRYMORE .....OCT. 9
"Melodrama of interesting quality."—M. P. News.
Exhibitor Comment—"An artistic picture which played to only average houses." "Barrymore is a great favorite. The picture pleased." "Large audiences. Very good attraction." "Powerful and very high grade picture which did better than average business." "Business very good all week. Fair entertainment qualities. Star the real drawing card." "This picture was nothing out of the ordinary but it drew very well." "Fairly good picture. More than usual business." "Big attraction. Picture full of interest. Box office receipts large."
Consensus—"Good picture good puller."

MIDSUMMER MADNESS (PARAMOUNT-ARTCRAFT) SPECIAL CAST .....DEC. 18
"Perfectly constructed picture stamps De Mille as master director."—M. P. News.
Exhibitor Comment—"A splendid production. Great business. Held for second week on demand."

MISLEADING LADY, THE (METRO) BERT LYTELL.....JAN. 1
"Stage adaptation is fairly successful as picture."—M. P. News.
Exhibitor Comment—"The production was not much above average, but the audience seemed to like it."

MODERN SALOME, A (HOPE HAMPTON-METRO) HOPE HAMPTON (FEB. 1).....JAN. 31
"Satisfied from all angles."—M. P. News.
Exhibitor Comment—"An average picture which did big business for three days." "My patrons did not like this one at all." "This is a very poor offering, and we had dull business during run."
Consensus—"Average picture, average puller."

MONEY-CHANGERS, THE (BENJ. B. HAMPTON-PATHE).....NOV. 6
"Hectic melodrama may draw in the neighborhood houses."—M. P. News.
Exhibitor Comment—"Good—consistently satisfactory business all week." "Went over in fine shape. Corking good story with plenty of action, and it scored nicely."

MR. WU (STOLL FILM CORPORATION OF AMERICA) LANG-M'CARTHY .....JAN. 1
"Unique and strongly dramatic from plot angle."—M. P. News.

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PICTURE BRAND STAR RELEASED PLAN BOOK

NEW YORK IDEA, THE (REALART) ALICE BRADY.....DEC. 18
"Stage success not so good as a picture."—M. P. News.

NINETEEN AND PHYLLIS (KANE-FIRST NATIONAL) CHARLES RAY .....JAN. 8
"Ray scores again with pleasing study of small town life."—M. P. News.
Exhibitor Comment—"Good entertainment. Ray at his best. Average business throughout week."

NOMADS OF THE NORTH (FIRST NATIONAL) SPECIAL CAST..OCT. 9
"Colorful backgrounds and vivid action in this picture."—M. P. News.
Exhibitor Comment—"Very good, played to better than average business. Lots of action. The big scenes, especially those in which the animals participated, made a big hit." "Not up to some of the other Curwood stories but was liked. Average business." "ood business on this picture, which seemed to please." "Splendid picture which did big business for us although it played the week of Christmas." "A good picture with some excellent scenic effects and an interesting story." "Certainly a sure-fire box office attraction. Just packed 'em in. As to picture value, it is very entertaining indeed."
Consensus—"Good picture, good puller."

NORTH WIND'S MALICE, THE (REX BEACH-GOLDWYN) SPECIAL CAST .....OCT. 30
"Probably the best Beach picture yet produced."—M. P. News.
Exhibitor Comment—"Not much. Did fair business." "Good picture of the cold Northwest which did excellent business for two weeks, having been held over a second week on account of the large crowds it drew the first seven days." "A very good picture, to very good business considering the fact that it is the week before Christmas." "This is the sort of picture they seem to like. Went over big three days."
Consensus—"Good picture, good puller."

OFFICER 666 (GOLDWYN) TOM MOORE.....NOV. 13
"Fair entertainment, but titles earn most of the laughs."—M. P. News.
Exhibitor Comment—"The combination of Moore and a popular stage success won. Public praised the picture." "Not up to Tom Moore's standard, although it did fair business for a week." "Fine picture and box-office returns while not especially great were satisfying." "This feature brought more than usual business and seemed to please my patrons." "Good picture and sure-fire box-office attraction. Crowds packed the house every performance." "A very clever adaptation of the stage success. Tom Moore at his best, but as in the case of all previous stage and stock productions, business far below average."

OH, LADY, LADY (REALART) BEBE DANIELS.....JAN. 1
"Rather light but entertaining."—M. P. News.
Exhibitor Comment—"An excellent picture. Bebe Daniels has become very popular here in her short career as a star. This picture has lost nothing; it is transition to the movies." "Good picture to average business." "Great. Bebe certainly has a great following here, and this picture went over 100% better than her first. Believe she is going to be one of the biggest drawing cards among stellar-folk." "Good picture and business was very good during run."
Consensus—"Good picture, good puller."

OLD FASHIONED BOY, AN (INCE-PARAMOUNT-ARTCRAFT) CHARLES RAY .....NOV. 13
"Not much to the story, but Ray puts it over."—M. P. News.
Exhibitor Comment—"Good—but last two Ray pictures not up to Ray standard." "Ray always good and does not fall down on this. Had more than usual business." "Should have been called the Whirling Dervish. Ray runs around and whirls like he was crazy. Only fair business." "Consider this an average picture. Business about as usual." "A good show. Comfortable entertainment. Played to steady business all week. (Middle West.)" "One of the poorest things Ray has ever done. They came because it was Ray—but they didn't enjoy it." "An amusing farce, but not quite up to some of Ray's recent efforts. A good box-office attraction, howeve." "Audience greatly enjoyed star in this picture ,which attracted overflow business during holidays." "Not up to the usual Ray picture and after opening business dwindled."
Consensus—"Good picture, good puller."

ONCE TO EVERY WOMAN (HOLUBAR-UNIVERSAL) DOROTHY PHILLIPS .....OCT. 16
"Absorbing story well produced and acted."—M. P. News.
Exhibitor Comment—"Dorothy Phillips does some of the best work of her career in this picture, which is interesting and handsomely produced. Did splendid business at this theatre." "Just completed second and very successful week. I make a practice of one week runs, or even three days, but this picture played to two weeks' capacity business." "A poor attraction, very little to redeem it. Business far below normal." "Established a new record for our box office and received more favorable comments than any picture ever played." "Capacity business all the week. Picture pleased all." "Broke all records. Turned them away Sunday." "Ran this picture a week and never at any time have had anything more pleasing or which made more friends." "Record business for the week. One of the few pictures that we really could give the public to combat the opening of a big new house in opposition." "Story and star met with great applause which is excellent evidence of their satisfaction." "This is one of the finest pictures I have shown this year."
Consensus—"Average picture, average puller."

PAGAN LOVE (BALLIN-HODKINSON) SPECIAL CAST.....DEC. 4
"Magazine story developed into mediocre picture."—M. P. News.

PASSION (FIRST NATIONAL) SPECIAL CAST.....OCT. 23
"German picture is spectacular; wonderfully acted."—M. P. News.

PASSIONATE PILGRIM, THE (COSMOPOLITAN-PARAMOUNT) SPECIAL CAST.....JAN. 15
"Better than average picture from well known novel."—M. P. News.

PASSION'S PLAYGROUND (FIRST NATIONAL) KATHERINE MACDONALD .....OCT. 16
"An artificial story holds it back."—M. P. News.

PEACEFUL VALLEY (KANE-FIRST NATIONAL) CHARLES RAY..OCT. 23
"Humorous incident, rustic settings and Charles Ray—enough."—M. P. News.
Exhibitor Comment—"Registered a big hit. A real Ray triumph. Audiences applaud enthusiastically." "Very good week. Ray always sure of big business. This considered much better than '45 Minutes from Broadway.'" "Charles Ray in any story is enough to pack this house. In 'Peaceful Valley' he is cast in a role that his admirers want to see him in. The picture attracted capacity houses for a seven-day run." "Did very well. Picture entertaining and box-office results good." "A pleasing feature which took well in my theatre. As to box-office value it is a pretty good bet." "An improvement over "Forty-five Minutes From Broadway." but not his best by any means. Usual business."
Consensus—"Good picture, good puller."

PEDDLER OF LIES, THE (UNIVERSAL) FRANK MAYO (MAR. 1) .....JAN. 31
"Good production of mechanical and unreal plot."—M. P. News.

PENALTY, THE (GOLDWYN-EMINENT AUTHORS) SPECIAL CAST .....NOV. 27
"Great vehicle for Lon Chaney, but falls short in many ways."—M. P. News.
Exhibitor Comment—"Very good picture, although some women were shocked at the idea of Lon Chaney with legs cut off." "Very good. Chaney's work is wonderful. Average business four days." "Wonderful story and very fine acting on Chaney's part. Good business." "A great picture. It went over exceedingly well. Was well liked, and brought big box-office returns."
Consensus—"Good picture, good puller."

PINK TIGHTS (UNIVERSAL) GLADYS WALTON.....SEPT. 25
"Slight story, but entertaining incident, in circus picture." M. P. News.
Exhibitor Comment—"Great picture. Turned them away at night." "The boiled down opinions on this picture is 'Old Stuff.'"

PLUNGER, THE (FOX) GEORGE WALSH.....NOV. 20
"Story of frenzied finance makes ordinary picture."—M. P. News.
Exhibitor Comment—"This is a surprise. First time Walsh has been tried out for a week here. Even in the week before Christmas it drew."

POLLY WITH A PAST (METRO) INA CLAIRE.....DEC. 18
"Ina Claire's rare artistry makes her a welcome screen figure."—M. P. News.
Exhibitor Comment—"Only fair. The picture is entertaining but lacks pep."

PRAIRIE TRAILS (FOX) TOM MIX.....JAN. 1
"Trivial story, senseless action and a few good thrills."—M. P. News.
Exhibitor Comment—"Regular Mix picture. Well liked. Big crowds, mostly men." "A fine picture which brought more than usual business."

PREY, THE (VITAGRAPH) ALICE JOYCE.....OCT. 9
"Alice Joyce has highly involved story here."—M. P. News.
Exhibitor Comment—"Patrons did not like this one. Two days to average and poor business." "One of the best Alice Joyce subjects this year. Did unusually well at the box-office." "Average production, nothing out of ordinary. Business fair."
Consensus—"Average picture; average puller."

RISKY BUSINESS (UNIVERSAL) GLADYS WALTON.....DEC. 4
"Good combination makes interesting picture."—M. P. News.

ROGUES AND ROMANCE (PATHE) SEITZ-CAPRICE-COURTOT..JAN. 1
"Good production given thrilling story."—M. P. News.

ROOKIE'S RETURN, THE (INCE-PARAMOUNT-ARTCRAFT) MACLEAN-MAY .....JAN. 8
"Quite frail but fairly pleasing."—M. P. News.

SCUTTLERS, THE (FOX) WILLIAM FARNUM.....DEC. 25
"Farnum has a 'He-Man' role in story of the sea."—M. P. News.

SHE PLAYED AND PAID (JOAN FILM SALES) FANNIE WARD..NOV. 27
"Fannie Ward's acting the redeeming feature here."—M. P. News.

SHOCKING NIGHT, A (UNIVERSAL) LYONS-MORAN.....JAN. 15
"Not substantial enough for five reels."—M. P. News.

SILVER LINING, THE (METRO) JEWEL CARMEN.....JAN. 15
"Interesting crook play brings Jewel Carmen back to the screen."—M. P. News.

SINS OF ROSANNE (PARAMOUNT-ARTCRAFT) ETHEL CLAYTON .....OCT. 23
"Very little appeal in this wildly fantastic story."—M. P. News.
Exhibitor Comment—"Pretty good business. Satisfactory to people willing to accept story as just movie. Rather good drawing qualities. Many liked it."

SLAVE OF VANITY, A (ROBERTSON-COLE) PAULINE FREDERICK .....OCT. 30
"Big from a production and acting standpoint."—M. P. News.
Exhibitor Comment—"Good business. The picture satisfied a critical audience." "Fair picture, business very good."

SMILING ALL THE WAY (D. N. SCHWAB-STATE RIGHTS) DAVID BUTLER .....NOV. 27
"Butler's third is well produced and thoroughly interested."—M. P. News.
Exhibitor Comment—"David Butler's popularity growing with each picture. There was nothing spectacular about this—but it was a clean little picture, well received."

SO LONG LETTY (CHRISTIE-ROBERTSON-COLE) SPECIAL CAST .....OCT. 30
"Famous stage success intelligently adapted to screen."—M. P. News.
Exhibitor Comment—"Street car scene where bathing girls disrobe should be cut out by all exhibitors that run it, as it has some bad morals."

SOMEONE IN THE HOUSE (METRO) SPECIAL CAST.....NOV. 13
"Interesting crook story, well directed and acted."—M. P. News.

SOMETHING TO THINK ABOUT (DE MILLE-PARAMOUNT-ARTCRAFT) SPECIAL CAST.....OCT. 30
"Impressive moments in this artistic production."—M. P. News.
Exhibitor Comment—"Excellent production in every way." "A great picture and drew like house afire." "Now here is a picture. Typical De Mille cast, direction and all. Not as enjoyable throughout, of course, as 'Why Change Your Wife,' but finely built for contrast of action and suspense. Big business carried over another week." "Drew very good houses to excellent business during fourth week of its run. Crowds continued." "Picture so good business grows. Held for a third week." "This picture is entertaining and sure did go over extra big. House crowded every performance." "Holding for second week in a one-week house which tells the story."
Consensus—"Good picture, good puller."

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SONG OF THE SOUL, THE (MESSMORE KENDALL-GOLDWYN) VIVIAN MARTIN.....OCT. 23
"Fine basic plot, but lacks action and incident."—M. P. News.
Exhibitor Comment—"Not a great picture but Vivian Martin's charm and cleverness put it over. Played to good business for a week."

SPENDERS, THE (HAMPTON-HODKINSON) SPECIAL CAST.....JAN. 15
"Quite interesting picture made from best seller."—M. P. News.

SQUANDERED LIVES (STOLL FILM COMPANY OF AMERICA)..JAN. 1
"Viewed from all angles, rather a notable film"—M. P. News.

STAR ROVER, THE (SHURTLEFF-METRO) COURTNEY FOOT-THELMA PERCY .....NOV. 27
"Artistic production, but disappointing for a London story."—M. P. News.
Exhibitor Comment—"Very good. The plot is well put together and the details are worked out well."

SWEET LAVENDER (REALART) MARY MILES MINTER.....OCT. 16
"Ideal vehicle for star, though it lacks substance."—M. P. News.
Exhibitor Comment—"Drew well all week. Audiences like the plot." "One of the greatest surprises of the season. Considered the poorest picture this star has ever played in—yet it did capacity business."
Consensus—"Good picture, good puller."

SUNSET SPRAGUE (FOX) BUCK JONES.....OCT. 9
"Having enough thrills, it makes a good western."—M. P. News.

39 EAST (REALART) CONSTANCE BINNEY.....SEPT. 25
"Entertaining picture made from stage success."—M. P. News.
Exhibitor Comment—"Fine picture. Brought good business." "Great picture. A sure fire money getter. Drew large crowds with large box-office results." "Not very well liked. No box-office value." "By far the best thing this star has done. She always draws well for me, but never so well as in this. Would like as many more like it as I can get." "Great stuff." "An average picture, with fair business." "Fine! Acting splendid. Subtitles are a scream. People who had seen the play said the picture was better. Picture brings out the comedy to better advantage. Good cast all the way through." "Fairly interesting picture, usual patronage."
Consensus—"Good picture, good puller."

TESTING BLOCK, THE (PARAMOUNT-ARTCRAFT) WILLIAM S. HART .....DEC. 18
"Sure fire western with star in the kind of role that made him famous."—M. P. News.
Exhibitor Comment—"Certainly a fine picture and a sure-fire box-office attraction. Picture seemed to please and went fine all week." "Best Bill had done to date." "An average picture which went over big. Hart great favorite here." "Best picture Hart's made in a long while. Marks his return to the sort he does best and that people want. Fine business."
Consensus—"Good picture, good puller."

TEXAN, THE (FOX) TOM MIX.....NOV. 27
"Average entertainment in this Mix offering."—M. P. News.
Exhibitor Comment—"Tom Mix still popular. Picture pleases though not as good as other recent ones. We boosted a Clyde Cook comedy to help business."

THAT GIRL MONTANA (HAMPTON-PATHE) BLANCHE SWEET..JAN. 8
"Star dominates pleasing production."—M. P. News.

THIEF, THE (FOX) PEARL WHITE.....DEC. 11
Fairly interesting, with Pearl White scoring a hit."—M. P. News.
Exhibitor Comment—"Thoroughly pleased audiences, with result that picture got good box-office play. Pearl White feature our audiences liked."

THOUGHTLESS WOMEN (GOODMAN-PIONEER) ALMA RUBENS.NOV. 27
"Human document with real life-like touches."—M. P. News.

THOUSAND TO ONE, A (J. PARKER READ-ASSO. PRODUCERS) HOBART BOSWORTH .....DEC. 25
"Arbitrary plot and coincidence hinder the values here."—M. P. News.
Exhibitor Comment—"A good picture. Virile. Interesting. Steady business all week in spite of proximity to Christmas." "A great picture but poor business on account of the holiday season."
Consensus—"Good picture, good puller."

TIGER'S CUB (FOX) PEARL WHITE.....OCT. 16
"Pearl White makes thoroughly interesting Alaskan picture."—M. P. News.
Exhibitor Comment—"This is the second Pearl White feature. It failed to draw, so a Harold Lloyd comedy was added to the program." "Very entertaining picture and went well with my patrons."
Consensus—Good picture, good puller."

TO PLEASE ONE WOMAN (LOIS WEBER PRODUCTIONS-PARA-MOUNT .....JAN. 1
"Falls rather short for a Lois Weber production."—M. P. News.
Exhibitor Comment—"Not a big picture ,but up to the average. Played to fair business." "Picture only fair; business good because of the fact that it is a holiday week."

TORRENT, THE (UNIVERSAL) EVA NOVAK.....JAN. 8
"Orthodox story makes rather colorful picture."—M. P. News.

TRUANT HUSBAND, THE (ROCKETT FILM CORP.) SPECIAL CAST .....OCT. 23
"Simple and human is this contribution."—M. P. News.

TRUMPET ISLAND (VITAGRAPH) SPECIAL CAST.....OCT. 16
"Spectacular melodrama is rich in action and thrills"—M. P. News.
Exhibitor Comment—"A fine picture, pleasing and entertaining. Drew more than usual business." "Very fine picture. Spectacular and exciting. Did exceptional business first week of showing, with indications for a big second week. Broke house records second Sunday." "Good business. Pictures liked, especially the comedy parts in the beginning. The ending slightly changed, which gives it more credence." "A nice picture that generally satisfied. Fairly good houses all week." "Pleased big audiences." "Splendid picture, full of thrills and box box-office attraction. Broke house record during two weeks' run."
Consensus—Good picture, good puller."

TRUTH ABOUT HUSBANDS, THE (WHITMAN BENNETT-FIRST NATIONAL) SPECIAL CAST.....DEC. 25
"Orthodox but careful production of well-known play."—M. P. News.
Exhibitor Comment—"Opened to good business. Audience seemed delighted with it." "Drew very strongly at the box office and my people liked the picture."
Consensus—"Good picture, good puller."

PICTURE BRAND STAR RELEASED PLAN BOOK

TWIN BEDS (DEHAVEN-FIRST NATIONAL) MR. AND MRS. DEHAVEN .....NOV. 13
"Famous stage success scores a hit on the screen."—M. P. News.
Exhibitor Comment—"Audiences laughed long and heartily. Seemed to give entire satisfaction." "Spicy advertising helped to keep the ticket sellers busy." "Excellent polite comedy. Nothing risque in it, but always spicy. Splendid week's business." "One of the best comedies I have played in a long time. Went over great. Box-office receipts entirely satisfactory for week's run." "Carter de Haven at his best, but many did not like it. Poor business due to holidays." "Another stage farce gone wrong. A good program picture. Business about average."
Consensus—Good picture, good puller."

TWO KINDS OF LOVE (UNIVERSAL) SPECIAL CAST.....DEC. 25
"Rather crude, but has moments of interest."—M. P. News.

TWO MOONS (FOX) BUCK JONES.....JAN. 8
"Jones in a story of gunplay and hard riding."—M. P. News.

UNCLE SAM OF FREEDOM RIDGE (HARRY LEVEY-STATE RIGHTS) SPECIAL CAST.....OCT. 9
"Propaganda picture doubtful as to entertainment."—M. P. News.

UNFORTUNATE SEX, THE (FRANK GERSTEN, INC.-STATE RIGHTS) FRANCES EDMONDE-GEORGE LARKIN.....NOV. 6
"Theme has pulling power, but it drags towards the end."—M. P. News.

U. P. TRAIL, THE (BENJ. B. HAMPTON-HODKINSON) SPECIAL CAST NOV.20
"First-class melodramatic western, with fine cast."—M. P. News.

VICE OF FOOLS, THE (VITAGRAPH) ALICE JOYCE.....NOV. 20
"A well produced society picture weakening in the end."—M. P. News.

VOICES (VICTOR KREMER-STATE RIGHTS) SPECIAL CAST.....OCT. 16
"Crude production of familiar story."—M. P. News.

WANDA'S AFFAIR (CHADWICK-STATE RIGHTS) SPECIAL CAST .....NOV. 20
"Badly blotched picture carries little interest."—M. P. News.

WANTED AT HEADQUARTERS (UNIVERSAL) EVA NOVAK.....OCT. 16
"Clever night scenes provide the interest here."—M. P. News.

WEST IS WEST (UNIVERSAL) HARRY CAREY.....NOV. 27
"Very ordinary western for Carey."—M. P. News.

WHEN WE WERE TWENTY-ONT (HAMPTON-PATHE) H. B. WARNER .....JAN. 15
"H. B. Warner excels in entertaining comedy-drama."—M. P. News.

WHITE YOUTH (UNIVERSAL) EDITH ROBERTS.....DEC. 18
"Edith Roberts has frail and obvious picture here."—M. P. News.

YOU NEVER CAN TELL (REALART) BEBE DANIELS.....OCT. 16
"A real success from every angle."—M. P. News.
Exhibitor Comment—"This picture is very pleasing, box-office receipts about average." "A very pleasing little picture; star has made a place for herself and this picture suits her to a 'T'." "Bebe Daniels shows that she is a real actress. She had a good production and drew well." "Business poor on account of weather. The best and most entertaining picture we have had in months."
Consensus—"Pleasing picture, average puller."

"Flashbacks" on Earlier Releases

"Black Is White" (Paramount-Artcraft)—"Good feature; gave satisfaction."

"A Damsel in Distress" (June Caprice)—"Did not please here. Poor business one day."

"Humoresque" (Paramount-Artcraft)—"Excellent picture. Several liked it better than "The Miracle Man." Big business one day."

"Young Mrs. Winthrop" (Paramount-Artcraft)—"Fair feature. Clayton not popular here. Average business one day."

"Bright Skyes" (Robertson-Cole)—"Very good picture. Only average business."

"The Amazing Woman" (Selznick)—"Good picture to big business for two days."

"Polly of the Storm Country" (First National)—"A very good picture. Played two days to big business. Audience pleased."

"The Third Generation" (Robertson-Cole)—"Fair picture; nothing out of the ordinary. Average business two days."

"A Man's Plaything" (Selznick)—"Two days to average business."

"Married Life" (Sennett)—"Funny—it had interest of audiences throughout. Big to average business two days."

"Nurse Marjorie" (Realart)—"Good program picture; mildly pleasing." "Average business one day."

"Suds" (Pickford)—"Well directed, consistent characterization. Finish probably follows book but weak for picture audiences. Pleased fifty per cent of patrons. Big business two days."

"Point of View" (Select)—"Good picture. Average business one day."

"Why Change Your Wife" (Paramount)—"Fine and drew big. Big business two days."

"Darling Mine" (Select)—"Good picture. Poor business on account of rain."

"Dangerous Talent" (American)—"Good-poor business for one day."

"Everywoman" (Paramount)—"Return date. Average business one day."

"Dr. Jekyll & Mr. Hyde" (Paramount)—"Too gruesome, none of the ladies liked it. Public wants pleasant subjects in pictures. Extra big to average business two days."

"The Greatest Question" (First National)—"Very good. Extra big business two days."

"In Folly's Trail" (Universal)—"Very good. Extra big business two days."

"Evangeline" (Fox)—"A good production to big business for two days."

THE WILLIAMS PRINTING COMPANY, NEW YORK

$1,500,000.

-and the

$1,500,000.00 HOWARD THEATRE

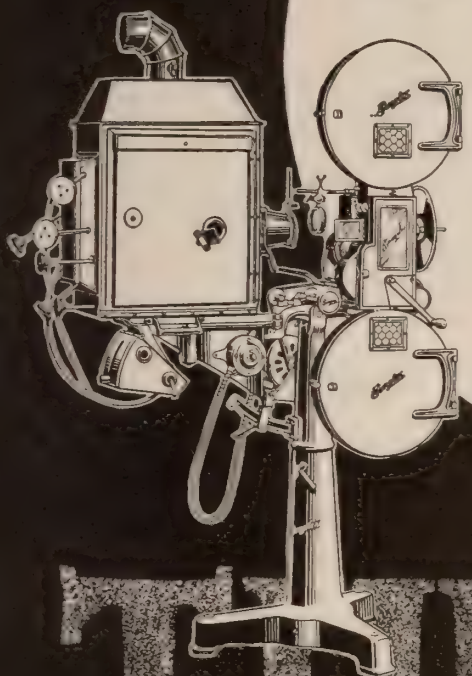
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Merit Always Wins.

THEATRE

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I can look any man straight in the eye and truthfully say that we do business with sincere loyalty and honesty of purpose in our mind and in our heart as well as in our speech.

When you run a ***Rothacker Print*** you have the satisfaction of knowing that you are showing on the screen all the brilliancy and photographic excellence the negative possesses.

Rothacker

FILM MFG. CO. CHICAGO, U.S.A.

There are reasons—
Come and see them.



Founded 1910
by
Watterson R. Rothacker

JANUARY 29, 1921

Motion Picture News

Reg. U. S. Patent Office



Leadership

¶ Motion Picture News takes pardonable pride in leading the way to the First Nation-Wide Motion Picture and Musical Conference.

¶ Next Monday, January 24th, at the Hotel Astor, New York City, and for the two days following, there will be gathered leaders of motion picture and musical thought.

¶ Aiming at cooperative discussion and exchange of thought that will weld the two arts in strong cohesion.

¶ You are invited; your presence will help.

The News Alone Covers the Field

VOL. XXIII No. 6

Entered as Second Class Matter, October 18, 1913, at the Post Office at New York, N. Y., under the Act of March 3, 1879

PRICE 20 CENTS

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First Impressions

Posters form the first contact between the exhibitor and the public. While prospective patrons are only *thinking* of attending the performance, they are actually *seeing* the posters. The first impression is being made, and that is the impression upon which they will probably act. In other words the posters will either make or lose a sale. A poster that is either poor, cheap or mediocre, will look cheap, poor, or mediocre,—and the public will unconsciously associate the same identical qualities with the photo-play so advertised. Whether or not the suspicion is correct does not matter. The result is the same. The ticket sale is lost for the exhibitor is not in a position to personally argue the matter. That is the function of the poster—and the cheap,—poor,—or mediocre poster cannot do it convincingly. But a great poster,—a RITCHEY poster,—can, and does carry conviction. It puts the public in a responsive mood. It imparts a keen curiosity that can only be satisfied by seeing the film itself,—for whether or not a man's heart can be reached through his stomach, his purse can certainly be touched through his curiosity,—and the surest way to arouse that curiosity is through the use of RITCHEY posters.



RITCHEY LITHO. CORP.

406-426 West 31st St., N. Y. Phone Chelsea 8388

Here's Another 49—
And Golden Days for You!

IN the next six months the Famous Players-Lasky Corporation will release forty-nine of the biggest pictures ever made.

The releases since September have already justified what was promised for them. With complete assurance, then, you can look forward to the next six months' releases, knowing that they have been built for box-office value, out of the *finest obtainable star, director and author material.*

March

George Melford's production "THE FAITH HEALER" by William Vaughn Moody, with Milton Sills and Ann Forrest.

A Hugh Ford-British production "THE CALL OF YOUTH."

Thomas Meighan in "THE EASY ROAD," with Lila Lee and Gladys George.

Dorothy Dalton in "THE TEASER."

Cosmopolitan production "STRAIGHT IS THE WAY," with Matt Moore.

William S. Hart in "O'MALLEY OF THE MOUNTED," a Wm. S. Hart production.

A Robert Z. Leonard production "THE GILDED LILY," with Mae Murray.

Thomas H. Ince special "BEAU REVEL," by Louis Joseph Vance with Florence Vidor.

April

William DeMille's production of Sir James M. Barrie's famous play "WHAT EVERY WOMAN KNOWS."

Roscoe "Fatty" Arbuckle in "THE DOLLAR A YEAR MAN."

Cosmopolitan production "BURIED TREASURE" with Marion Davies.

Sir James Barrie's "SENTIMENTAL TOMMY," a John Robertson production.

William D. Taylor's production "THE WITCHING HOUR," by Augustus Thomas, with Elliott Dexter.

Douglas MacLean in "THE HOME STRETCH," a Thos. H. Ince production.

Wallace Reid in "THE LOVE SPECIAL," with Agnes Ayres.

Hugh Ford-British production "THE GREAT DAY," with Arthur Bourchier.

May

Thomas Meighan in "THE CITY OF SILENT MEN," with Lois Wilson.

Cosmopolitan production "PROXIES," with Zena Keefe and Norman Kerry.

George Melford's production of a big Sir Gilbert Parker story of the Northwest.

William S. Hart in "THE WHISTLE," a William S. Hart production.

Dorothy Gish in "OH, JO!"

Sydney Chaplin in "KING, QUEEN, JOKER," a Sydney Chaplin production.

A Lois Weber production "WHAT'S WORTH WHILE?"

Gloria Swanson in "THE GREAT MOMENT," Elinor Glyn's specially written story.

Elsie Ferguson in "SACRED AND PROFANE LOVE," William D. Taylor's production of Arnold Bennett's novel and play.

Paramount Pictures

FAMOUS PLAYERS-LASKY CORPORATION
ADOLPH ZUKOR Pres. JESSE L. LASKY Vice-Pres. CECIL B. DE MILLE Director General
NEW YORK

June, 1921

Roscoe "Fatty" Arbuckle in "THE TRAVELING SALESMAN"

James Forbes' world famous farce comedy adapted to Arbuckle's own particular brand of fun, and directed by Joseph Henabery, who made "Brewster's Millions" and "The Life of the Party."

Cosmopolitan production "THE WILD GOOSE" by Gouverneur Morris

Played by Mary MacLaren, Norman Kerry, Holmes Herbert and Dorothy Bernard. Personally directed by Albert Capellani.

Thomas Meighan in "BILLY KANE"

John D. Swain's delightfully humorous story which ran serially in Munsey's Magazine. Meighan plays a crook who reforms when he inherits money, and mingles socially with the same people he used to burglarize. A whimsical romance laid in Paris and New York.

Thomas H. Ince special "THE BRONZE BELL" by Louis Joseph Vance

The famous writer's best-selling tale of adventurous romance, made up of countless surprises and thrills. Acted by a typical Ince cast, and personally supervised by the producer.

"APPEARANCES"

A Donald Crisp production, taken from Edward Knoblock's first original screen story. Made in beautiful English settings with a wonderful cast of English stars, and featuring David Powell, hero of "On with the Dance," "The Right to Love" and "Idols of Clay."

Douglas MacLean in "ONE A MINUTE"

A Thomas H. Ince production adapted from Fred Jackson's famous farce. Directed by Jack Nelson, who did "The Rookie's Return."

Ethel Clayton in "SHAM"

Henrietta Crosman's greatest stage success, written by Elmer Harris and Geraldine Bonner. A wholesome, spontaneous, exciting and timely drama with a wonderful cast, directed by Thomas Heffron.

William DeMille's production "THE LOST ROMANCE" by Edward Knoblock

A combination of director and author working on a super-special of extraordinary interest. The author of "Kismet," "Appearances" and other pieces is working directly with the great director of "The Prince Chap," "Midsummer Madness" and "What Every Woman Knows."

Paramount Pictures

FAMOUS PLAYERS-LASKY CORPORATION
ADOLPH ZUKOR, Pres. JESSE L. LASKY, CECIL B. DE MILLE, Directors
NEW YORK

July, 1921

"MARRIED STRANGERS" a Lois Weber production

The greatest yet to come from Lois Weber. A timely and all-absorbing insight into real married life, played by a cast in every way equal to all the accomplished Weber players.

Cosmopolitan Production "THE BRIDE'S PLAY," with Marion Davies

This picture is a gem of spectacular beauty both as to gorgeous gowns, magnificent sets (designed by Josef Urban), and wholesome, absorbing story by Donn Byrne. Wyndham Standing is the leading man.

WALLACE REID in a new production

Particulars of which will soon be announced.

DOROTHY DALTON in

an adaptation of E. Phillips Oppenheim's romantic story-drama, "Jeanne of the Marshes."

"THE MYSTERY ROAD" with David Powell

A Famous Players-British Producer's production, specially directed by Paul Powell, director of "Pollyanna," with a great cast including Marion May, brilliant Russo-Italian star. Scenes on the Riviera, in French villages and in London are in this great melodrama by E. Phillips Oppenheim.

William A. Brady's production "LIFE"

A spectacular presentation of the tremendous melodrama by Thompson Buchanan, which ran a year at the Manhattan Opera House, New York, and was pronounced the most gigantic dramatic production ever staged.

Two more productions for release in July to be announced

Paramount Pictures

FAMOUS PLAYERS-LASKY CORPORATION
ADOLPH ZUKOR Pres. JESSE L. LASKY V.-Pres. CECIL B. DE MILLE Director General
NEW YORK

August, 1921

Cosmopolitan Production "GET RICH QUICK WALLINGFORD"

George Randolph Chester's great character, put into films by Luther Reed with Sam Hardy and Norman Kerry. Directed by Frank Borzage, director of "Humoresque."

William S. Hart in "TRAVELING ON"

A William S. Hart production that marks the highest point of that great western actor's career.

Douglas MacLean in "BELL BOY 13"

The tentative title of a Thomas H. Ince production with MacLean in the sort of role it takes him to play.

Thomas Meighan in "TALL TIMBERS"

From a story written especially for Mr. Meighan by A. B. Scherer and therefore giving the Good Luck Star every opportunity for another great piece of human acting.

"THE PRINCESS OF NEW YORK"

A Famous Players-British production, adapted from Cosmo Hamilton's famous novel, staged in England with well known British actors.

Ethel Clayton in "THE ALMIGHTY DOLLAR"

Another big real-life story by Cosmo Hamilton, author of "Midsummer Madness" and other successful screen plays. Miss Clayton plays a struggling young artist in New York's Bohemian quarter.

Roscoe "Fatty" Arbuckle in "CRAZY TO MARRY"

From a Saturday Evening Post story by Frank Condon. A roaring farce with as much fun in it as "The Life of the Party" and "Brewster's Millions."

"YOU CAN'T FOOL YOUR WIFE"

A George Melford production written especially for the screen by Hector Turnbull, author of "The Cheat."

Paramount Pictures

FAMOUS PLAYERS-LASKY CORPORATION



Christie Comedies are Different

because they are built around the younger generation of comedians, male and female

Christie Comedies are built around *"youth."*

Al. Christie's name has been identified with comedies since the introduction of this form of entertainment into the motion picture industry.

Exhibitors have made Christie Comedies popular with motion picture audiences. Exhibitors have made the public know Christie as a man who makes good comedies. Christie's success is due to two elements—first, he always makes consistently good comedies; second, the exhibitor himself, recognizing this fact, has booked Christie's product consistently for better prices year after year. This has forced Christie's product to the attention of the theatre-going public.

CHRISTIE'S PRODUCT SELLS ITSELF

Educational Pictures

"THE SPICE OF THE PROGRAM"

EDUCATIONAL FILM EXCHANGES, INC.
E. W. HAMMONS, *President*

(SUPER)
KINO-

TWICE-A-WEEK

KINOGRAMS gives the smallest neighborhood theatre in the United States a super news service.

Only big metropolitan theatres formerly got it. AND—they paid for it. Paid for THREE.

KINOGRAMS (SUPER) has three times the value of any former news reel ever released nationally.

KINOGRAMS now gives you the cream of three news reels. *You only pay for one.*

KINOGRAMS (SUPER) brings to the motion picture industry a new editorial staff that knows *news* values as well as *motion picture* values.

AND — the producers of KINOGRAMS are in *one business only! The business* of making a *news reel.*

KINOGRAMS is NOT a SIDE ISSUE.



EDUCATIONAL FILM EXCHANGES, INC., E. W. HAMMONS, *President*

(SUPER)
GRAMS

TWICE-A-WEEK

The producers of KINOGRAMS *have the quality product* in news reels.

EDUCATIONAL FILM EXCHANGES, Inc. have the SERVICE! Because—they are the *recognized service specialists on short subjects!*

Where else but from EDUCATIONAL can you get *comedies, scenics, travel pictures, slow motion specials, and — KINOGRAMS* — everything to complete a program except features?

AND—who else but EDUCATIONAL can deliver anything like a complete program service from

35 KEY CENTERS OF THIS CONTINENT?

Get YOUR Franchise *Today!*



EDUCATIONAL FILM EXCHANGES, INC., E. W. HAMMONS, *President*

INDEPENDENT FILMS ASSOCIATION

INDEPENDENT FILMS ASSOCIATION NEWS

PUBLISHED BY THE INDEPENDENT FILMS ASSOCIATION CHICAGO

EDDY ECKELS - Gen Mgr
RICHARD ROBERTSON DIRECTOR OF EXPLOITATION

WORLD DISTRIBUTORS — EXPLOITATION SECTION

The Key To Independence

This is the year that the independents are going to do either one thing of two things. They will either build themselves an everlasting monument or else dig their own grave. It is the year of the State Right men's biggest opportunity. If they watch their step the open market will be so everlastingly established in another twelve months that nothing can shake it. There are four things for independent exchanges to do. First, and most important, they must strengthen themselves financially It is going to take a bankroll to play the game the way its got to be played in the next twelve months. Its going to take a bankroll so big that all drafts and C. O. D's may be met fully and promptly. The money that goes into that channel is the money that will keep the life blood flowing in the veins of the producers who are specializing on the independent market, and turning out the kind of pictures that make money for the State Right exchanges.

Another thing, independents must play clean ball. Sharp shooters and shyserts play straight clean ball or get kicked out. Tricky dealings will not be tolerated. Leave that to the program monopoly. The exhibitor is for you. Show him you are square shooters and he will play you fifty-fifty.

Adjustments with exhibitors must be made with record breaking speed. Verbal and written contracts must be kept to the letter. If the independents refuse to buy junk, they will not be required to sell it. Let 1921 sound the death knell of this kind of stuff. Buy on the basis of quality and merit. Buy nothing but good pictures. You'll find a big demand for them.

Remember: You don't have to take somebody else's leavings this year unless you choose to do so. The selective privilege is yours. Exercise it! Watch your step and you have got the enemy licked and yourself established with your feet on solid rock. That's where the independent market has it over the program monopoly forty ways.

EXPLOITATION HITHERTO UNAPPROACHED

THIS IS FOR INDEPENDENT FILM ASSOCIATION EXCHANGES AND EXHIBITORS DOING BUSINESS WITH THEM.

The Independent Films Association has in Richard Robertson, Harry Rice and Eddy Eckels, a committee on advertising and exploitation not to be equalled by any distributing organization in the industry.

This statement is not made by either of the three gentlemen mentioned, and only allowed to appear after much solicitation on the part of the writer. However, facts are facts. All three of these gentlemen have done big things in this particular field, Mr. Robertson on the Coast, Mr. Eckels in Chicago, and Mr. Rice in New York, as director of publicity of Universal Film Mfg. Company.

Most of the Independent Films Association franchise holders have been notified of the "BIG IDEA." This idea unquestionably is the biggest publicity and exploitation stunt ever attempted by any company. It will unqestionably scoop the industry. It is still a secret. All you have to do is to tell us that you will use it exclusively for Neal Hart, and the secret will be unfolded to you.

Already those in line are as follows: Illinois & Indiana Film Exchange, Chicago; Commonwealh Film Corporation, New York; Cresent Film Company, Kansas City; S. & S. Film & Supply Company, Pittsburgh; Twentieth Century Film Company, Philadelphia; and United Film Service, St. Louis.

Don't forget that this is the "BIG IDEAL!" It is absolutely new.

MAX ROBERT'S COMEDIES



Eddy Eckels and other officers of the Independent Films Association, together with several of the franchise holders, a number of Chicago exhibitors and newspaper men, saw four two reel comedies starring Max Roberts. The unanimous verdict was that all four of them were as good as any on the market. The Independent Films Association immediately contracted with Max Roberts to appear in Pinnacle Comedies. They will be released one every two weeks. Max Roberts will replace Leo White as the leading comedian of the Pinnacle Comedies. This product has been seen and the Independent Films Association places its stamp of approval on them. The company will be headed by Samuel Klein as president and Mr. J. Heintius as vice-president. Exploitation hitherto unapproached will be given these comedies. Release date will be announced later.

INDEPENDENT FILMS ASSN,
CONSUMERS BLDG, CHICAGO



NEAL HART IN "DANGER VALLEY"

Hugh Woody, general Coast manager of Pinnacles Productions, just arrived in Chicago, to confer with Eddy Eckels.

Little did we appreciate the hardships and risk of life and property that was experienced by the Neal Hart company in entering Death Valley to take the scenes that go to make up the thrilling "DANGER VALLEY."

He comes to us with the information that Neal Hart would not repeat his experience for $50,000 or more. Mr. Woody states that he would not under any circumstances undertake to send another company to Death Valley for any amount. He would not take the moral responsibility of sending people almost to certain death. He has laid so much stress on the dangers of this expedition that you can't expect us to be harping on it for sometime to ome as a real achievement in motion picture production.

EXTRA

AN INDEPENDENT SCOOP! SURPASSING EXPLOITATION!

Independent Films Association announces that it has just secured for exclusive distribution through independent exhanges the five-reel sensational super-production

RECKLESS WIVES

WITH AN

ALL STAR CAST

Including Leslie Austen, Myra Murray and Jane Thomas
—Directed by Alador Prince.

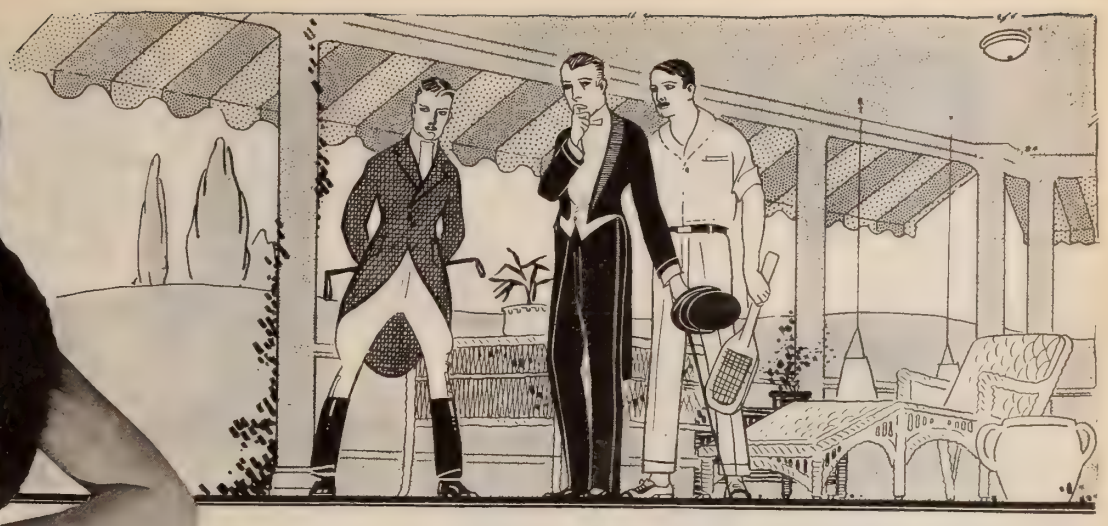
The Picture is Full of Pretty Women

On this big picture we will grant territorial options by wire subject to screening. Priority rigidly observed. "Reckless Wives" will sell on sight. Wire for price.

A FIRST RUN SPECIAL!

The Biggest Independent Release of the Year





Carl Laemmle offers

As luring as the lazy laughter of luxury

CARMEL MYERS

CHARMING as the Spirit of Youth itself in those first pictures of three years ago and now with beauty and talent matured by a season's stage success, alluring Carmel Myers comes to delight your audiences in pictures as admirably fitting as her shimmering Paris gowns. Dramatic bits of intensely human appeal, picked out, like a summer's night, with starlike sparks of life and love and laughter.

A perfect example of the wise, sure way in which Universal encourages unknown young players of ability to develop into national favorites who bring you both pleasure and profit. And excellent testimony as to the quality of those 52 Good Pictures a Year—and No Worry, which you will find it good business to buy.

Good business, because you'll realize it pays better to get frequent Specials at *Weekly Feature figures* than to book only super-boosted Specials at a Special's special price.

See her in
"THE MAD MARRIAGE"
Directed by Rollin Sturgeon

52 Good Pictures a Year—and No Worry

Universal Special Attractions

Opens at 4 Big Broadway theatres at one Crack!

Carl Laemmle presents

OUTSIDE THE LAW

Tod Browning's Greatest

UNIVERSAL-JEWEL

NEVER BEFORE! Anywhere—for any picture! Not less than *four* of Broadway's biggest houses opening on one-and-the-same night, Sunday, Jan. 16th, with Priscilla Dean in "OUTSIDE THE LAW." A startling opening—a more-than-startling picture—the most amazing American Melodrama ever screened. How do *you* know that *we* know that such an unprecedented first-showing is worth while?

Read the paragraph immediately below.

Any picture that can make *two dollars* grow where only *one dollar* grew before is worth showing in every theatre on Broadway—*and yours, first of all.*

Grosses in a 670 Seat house in Los Angeles in one week

$9466.15

The Most Amazing AMERICAN MELODRAMA ever Screened

ONE year ago, at the Superba in Los Angeles, "The Great Air Robbery" grossed the unequalled total of $5259.00 for 670 seats in only one week. This year, week ending Jan. 1st, "OUTSIDE THE LAW" grossed $9466.15 in the same theatre. In other words, for every dollar you took in on "The Great Air Robbery," that great record-smasher of a year ago, you stand to gross *two dollars* on "OUTSIDE THE LAW."

Look up your receipts—get out your pencil—wire your Universal Exchange *today*. You can't work too fast on this thing. Put this book down *now* and *get busy!*

Starring

PRISCILLA DEAN

Supported by LON CHANEY

Warning!

NOW that the whole trade knows the tremendous money-winning power of Priscilla Dean—now that everyone knows that this remarkable actress has the greatest puller of her comet-like career in that amazing American melodrama, " OUTSIDE THE LAW," the star-stealers are getting busy again.

It is time to stop this sharp-practice.

And it *will* be stopped, so far as Universal is concerned. Time was when it might have been considered a delicate compliment to the player—or a perfectly bully subject for an " ad "—but that day has *passed.* Universal does not propose to allow any company, or agent, or individual to jeopardize its investments—or to cause you, our client, loss through disruption of your playing schedule.

Universal hereby gives the star-stealers, professional and amateur, fair warning that it will take immediate action in the event of any approach on their part which results, or tends to result, in misunderstanding between Universal and those players with which it has made honorable agreement.

Universal does not anticipate such misunderstandings. Universal is simply telling the trade how it proposes to safeguard *you* and *itself* and *every one of us.*

The Following are a few of the Nationally Popular Players under contract with Universal

Priscilla Dean
Harry Carey
Erich Von Stroheim
Frank Mayo
Edith Roberts
Carmel Myers
Gladys Walton
Eddie Lyons
Lee Moran
Eileen Sedgwick
Eva Novak
Reeves Eason
Marguerite Armstrong
Gertrude Olmsted
Art Acord
Eddie Polo
Hoot Gibson
Jack Perrin

UNIVERSAL

Film Manufacturing Co.
Carl Laemmle
President



DID you ever realize that an International *beat* is generally worth more to you than a competitor's *scoop?*

The reason is—a "scoop" can be something so ordinary as to be neglected by other news gatherers, but a *beat* is something that *all* News Reels are eager to show—only International generally shows it *first.*

IN 1920, International gave you *beats* that were ahead of all competitors by 50 days, 28 days, 23 days, 18 days, 15 days—and so on down to 2 days—some *thirty* in all, or one every two weeks.

that's
INTERNATIONAL
always first

Internation

ice! 1920



EXCLUSIVE DISHES

WE cannot *show* you all the exclusive news pictures we screened in 1920—we cannot even take the space to *list* them—we simply pick out *seven* of the *forty-four exclusives* as first-rate samples of the kind of service in exclusives alone which International News has been furnishing you with right straight through the year 1920. In addition to these exclusives, International gave you some *thirty beats*—news happenings which we put on your screen anywhere from *two* to *fifty days* sooner than *our* competitors put them on the screen of *your* competitors. This is what we call "SERVICE"—because not one of these exclusives or beats cost you one penny in excess of what you contracted to pay for your year's showings.

al News-released thru UNIVERSAL



"THERE have been some exceptionally good comedies the past year or two; there have also been lots and lots of rotten ones," writes Henry Sparks, owner and manager of the Grand and Lyric theatres, Cooper, Texas. "So, after trying out several brands, I am convinced that your CENTURY COMEDIES, taken as a whole, are the *best buy for any exhibitor* who is looking for comedies that he can *depend on*."

CENTURY

COMEDIES

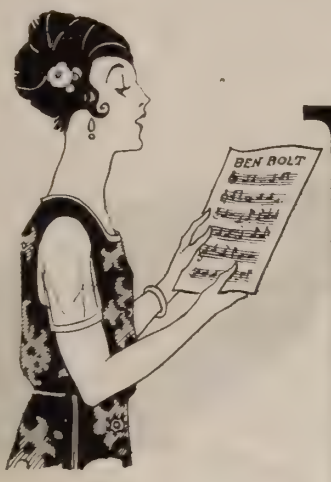
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One Big Laugh Every Week in the Year!

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"Just closed second big day. Production talk of the town. Full houses night and matinee. Would like return date."

Family Theatre,
Marion, Ill.

WANTS MORE!

"Open to-day for a three day run to capacity houses. A wonderful picture. When you have more such, let me know."

Elite Theatre,
Appleton, Wis.



STILL AT IT!

"This is fourth day of 'Once to Every Woman.' Breaking all records."

Strand Theatre,
Easton, Pa.



100% VALUE!

"Highly pleased our audiences all last week. The combination of your worthy feature and a soloist proved to be 100% entertainment value. I consider it one of the very best offerings of the season."

Moore's Theatre Corp.,
Washington, D. C.



DOROTHY PHILLIPS in

Margaret Mann as the Mother

The Universal-Jewel

Directed by Allen Holubar

"ONCE TO EVERY WOMAN"

10 Picture



DUSTIN FARNUM in "THE LIGHT OF WESTERN STARS"



GLADYS HULLETTE in "PLAYING SQUARE"



KITTY GORDON in "ADELE"



GLADYS LESLIE in "AN AMATEUR ORPHAN"



DUSTIN FARNUM in "A MAN IN THE OPEN"

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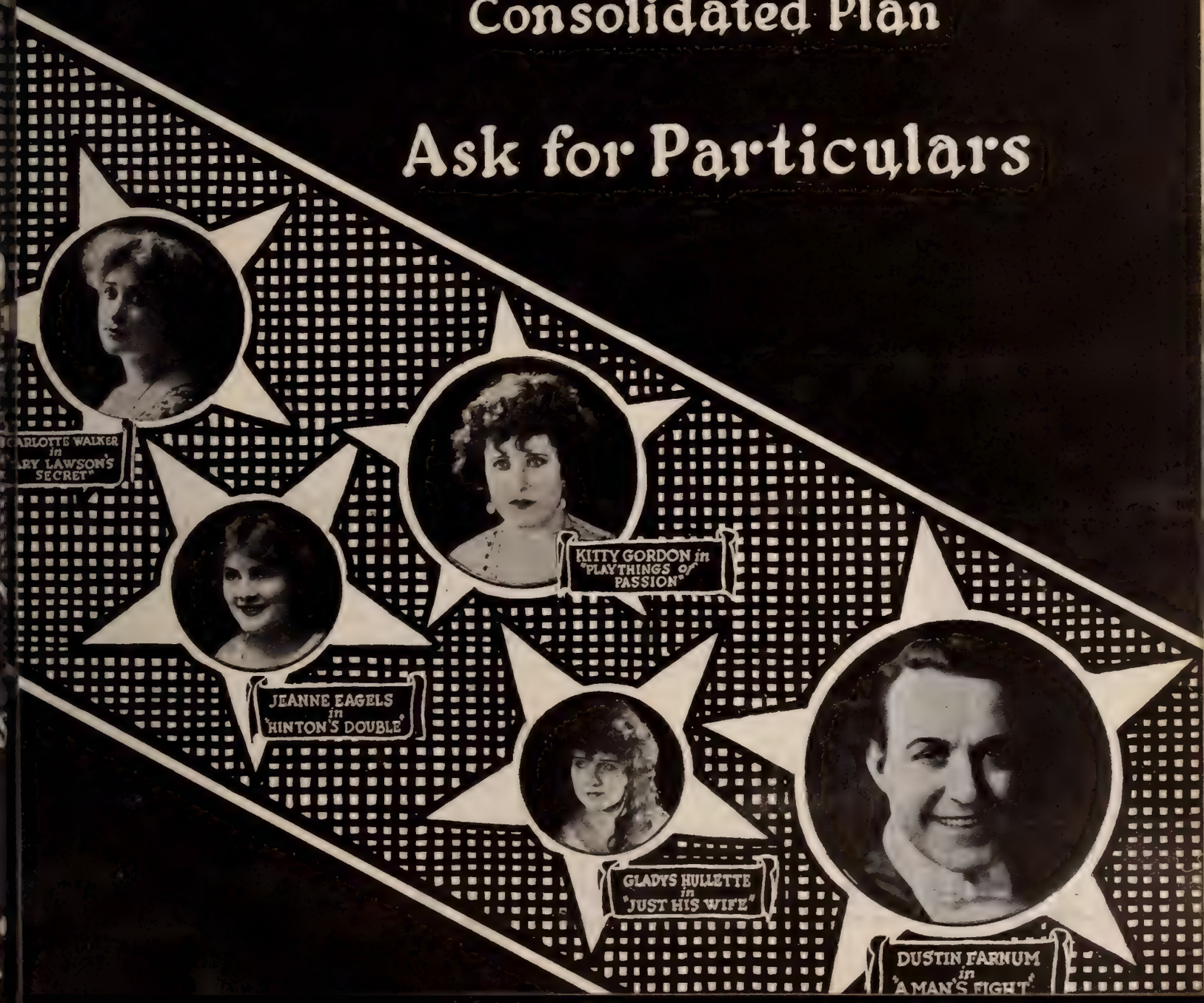
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A Series of Ten Former Successes to be again released and sold to State Right Buyers on the — Consolidated Plan

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THEY INTEREST ALL AND ALWAYS

CHARLES URBAN'S MOVIE CHATS

One may not truly say of them that their appeal is only in certain seasons; only in certain neighborhoods.

Perhaps those criticisms do apply to other pictures.

But *Movie Chats* are constant in their drawing power; universal in their appeal.

They draw from the entire world for their pictures; they interest all and always.

A wonderful single reel.

Exhibitors who are building *now* for the *future* are booking

CHARLES URBAN'S MOVIE CHATS

Exhibitors who have not booked "Movie Chats" can secure catalogue and complete information by writing direct to us.

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"THE LURE OF CROONING WATER" and "SQUANDERED LIVES"

Featuring IVY DUKE & GUY NEWALL

are

GEORGE CLARK PRODUCTIONS

--that have met everywhere with enthusiastic favor and praise--exhibitors declaring that their audiences have been delighted with the new faces and charmed by the fresh and interesting locales in which the action is laid.

The reviewers have pronounced both productions as forceful and artistic interpretations presented by players equipped with genuine talent.



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GEORGE KING President
130 West Forty-sixth Street NYC.

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CONTROL Your ORCHESTRA PIT!

Convert your musical expense into an investment

FOTOPLAY your pictures

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BERTA & BERTA, Owners

ORACLE THEATRE
SEATING 500
PLAYING PICTURES STRAIGHT

ROCK SPRINGS, WYO. November 7th, 1920.

The American Photo Player Co.,
Denver, Colo.

Gentlemen:

First I want to thank you for selling the Fotoplayer to me, as we have done away with a great deal of musicians' grief, and the music is better than when we used a 3 piece orchestra.

I can safely recommend the Fotoplayer to a brother exhibitor who is running a straight picture house as being better than the orchestra that the small town manager can afford to keep in his theatre, and you can have music to suit the action of the screen, which is impossible to get with an orchestra and a daily change of pictures.

Yours very truly,

Berta & Berta
By Thomas Berta

QUICK SHIPMENTS ON ALL STYLES—THE INSTRUMENT PAYS FOR ITSELF
WRITE FOR OUR PLAN

The AMERICAN PHOTO PLAYER CO.

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MECCA BLDG.—1600 B'WAY.

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SAN FRANCISCO CAL.
109 GOLDEN GATE AVE.

Thos. H. Ince's

Vivid Drama of Life and Love



LYING LIPS

By MAY EDINGTON

"Stop! In the sight of God I am another man's wife!"







A wondrously beautiful girl pledged to marry a man she can never love. The same beautiful girl, on a sinking ship and with an hour to live, touches the lips of the man she really loves—and they face death together.

The girl is rescued. The lover remains on the raft. A battleship blows up the drifting derelict. Was Nance Abbott a murderess? At the steps of the chancel, with a thousand wedding guests assembled, the girl revolts; fights before a multitude the battle with her conscience—



Romance. Love. Beauty. Melodrama. Spectacular and sensational episode and incident. A thrilling rescue enacted by the battleship "Minneapolis" and its entire crew. The challenging and beautiful Court of Neptune.

A production of tremendous scope and dimension. A story of the bitter and the sweet from the cup of life. Personally produced and its smashing big scenes personally directed by Thomas H. Ince, who pronounces it to be bigger than his own great picture, "Civilization."







I have taken five months to produce for the exhibitors of America "Lying Lips," which I announce to you as one of the big, enduring pictures of screen history. Months of my personal effort, supplementing the work of the ablest organization in motion picture production has resulted in a production that will bring millions of dollars into the theatre box-offices of the nation.—THOMAS H. INCE.

This tremendous production is remarkably acted
by an all-star cast featuring
HOUSE PETERS *and* FLORENCE VIDOR

ARCO PRESS N Y

J. PARKER READ JR. - MACK SENNETT - MARSHALL NEILAN - ALLAN DWAN
GEORGE LOANE TUCKER - MAURICE TOURNEUR - THOMAS H. INCE - C. GARDNER SULLIVAN

ASSOCIATED PRODUCERS INC.

MARY PICKFORD

"THE LOVE LIGHT"

in

Written and directed by Frances Marion
Photographed by Charles Rosher and
Henry Cronjager

"Good for an extended run. Ought to keep the cashier busy. You could promise a refund and feel sure no one would ask for it."

—Wid's.

"A winner . . . seldom has a more direct appeal to the heart been so effectively put over in a picture. Its success should be instantaneous. A feature that is of prime importance among the new year's publication and of the highest worth."

—Exhibitor's Herald.

"Miss Pickford appeared to better advantage than she has in a long time. As shown to a crowded house at the Capitol Theatre, Mary registered a decided success."

—Moving Picture World.

"Throughout the picture a cast so good that it could be termed all star gives Miss Pickford perfect support. The star herself has never shown a wider range of real histrionic talent."

—Motion Picture News.

"Here we have Mary Pickford in all her glory. The Mary Pickford whose artistry is untouched by any other actress on the screen."

—Morning Telegraph.

"Taken as a whole this is a deeply appealing picture. There are some exceptional situations in it which are powerfully human."

—Harrison's Reports.

"Another undeniable Pickford success. Exhibitors will find this picture an attraction of unusual strength and great drawing power."

—Exhibitors Trade Review.



UNITED ARTISTS CORPORATI

MARY PICKFORD · CHARLIE CHAPLIN
DOUGLAS FAIRBANKS · D·W·GRIFFITH
HIRAM ABRAMS, PRESIDENT.



A screen drama of primitive people and turbulent passions.

William Fox *presents*

PEARL WHITE

in The Mountain Woman

from A PAGAN OF THE HILLS
by Charles Neville Buck

You will see a new and even more captivating Pearl White in this different picture.

Directed by Charles Giblyn

The exquisite star in the daintiest of pictures.

William Fox *presents*

SHIRLEY MASON

IN

WING TOY

A story of dreamy old Chinatown and love

STORY BY
PEARL DOLES BELL

DIRECTED BY
HOWARD M. MITCHELL



To all women! To all men!
To everybody!

The William Fox production

BLIND WIVES

Based on Edward Knoblock's
famous international stage success
"MY LADY'S DRESS"

offers the most absorbing entertainment the screen has known. It is setting new attendance records everywhere.

Directed by Charles J. Brabin





It's a knockout in star, story and production.

William Fox presents

BUCK JONES

IN

The Big Punch

A smashing drama of the western hills

STORY BY
JULES G. FURTHMAN

DIRECTED BY
JACK FORD

Announcing a Bonus—

REALART has produced another picture which qualifies as one of the great Specials of the year. It is built of the stuff that crowds are made of.

"ALL SOULS' EVE"

WITH

MARY MILES MINTER

A powerful story of love that knows no barriers. Three women were in love with a man. One was his wife, whose love was like some rare and beautiful flower. The second was a woman, passion-torn, whose love was like a searing iron. The third was the wistful-eyed nurse girl, whose love was that of a Madonna.

And the telling of this story is done by photography that amazes you—causes you to marvel how it can be done—double, triple, and often quadruple exposures!

This is the bonus now available to every holder of a *Realart Star Franchise*—a big special for which an especially big price would naturally be asked.

(*ALL SOULS' EVE is adapted from the play by Anne Crawford Flexner. Scenario by Elmer Harris. Directed by Chester Franklin.*)



Trade Mark Reg. U. S. Pat. Off.

REALART PICTURES CORPORATION

469 FIFTH AVENUE NEW YORK

GOLDWYN
Presents
AN ALL STAR PRODUCTION
of

THE CONCERT
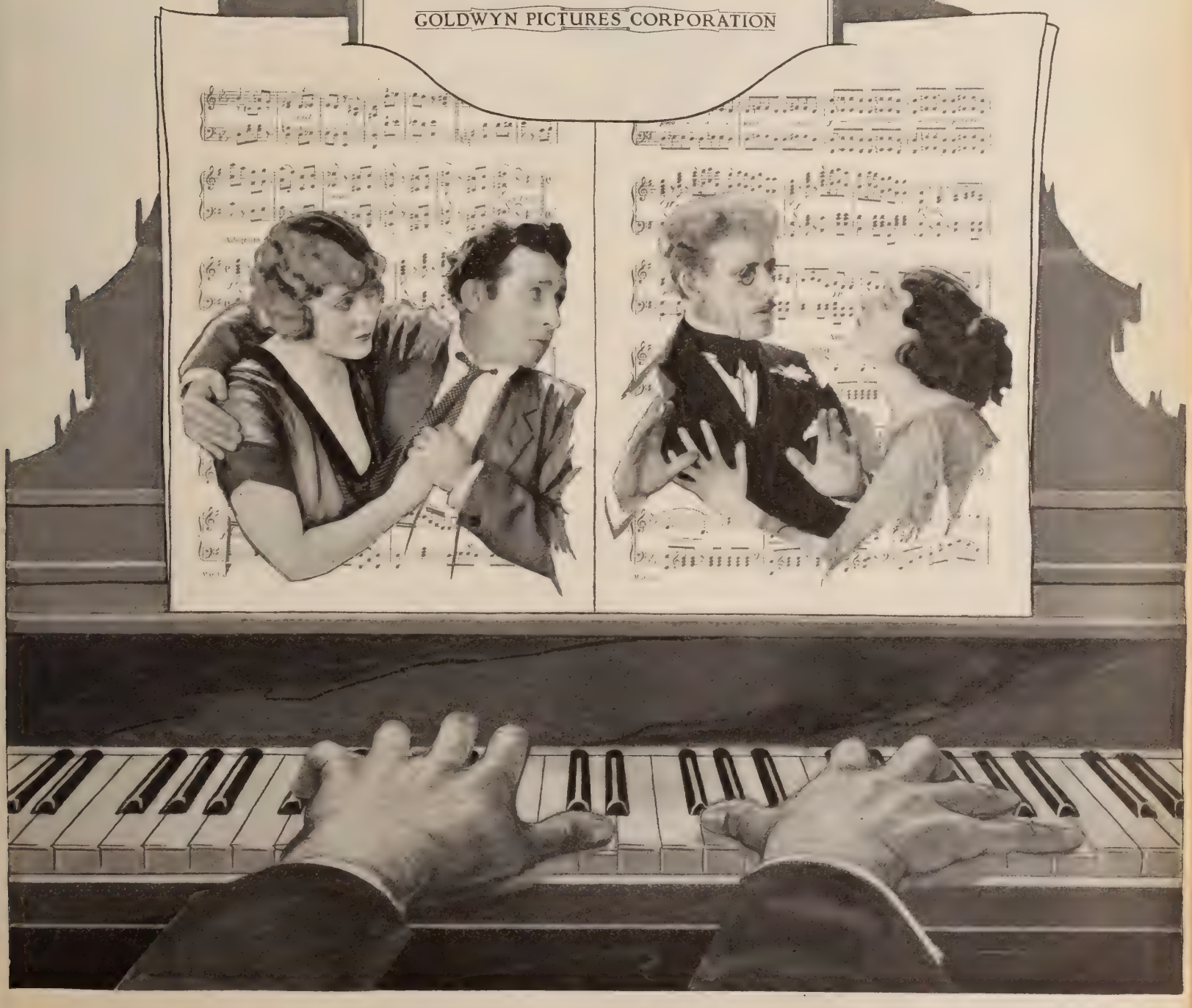
by
HERMANN BAHR
Directed by
VICTOR SCHERTZINGER

"The Concert" is adapted from the original play by Hermann Bahr. Mr. Leo Ditrichstein's dramatic version (produced by Belasco) ran one year on Broadway.

Among the well known players in "The Concert" are Raymond Hatton, Myrtle Stedman, Lewis S. Stone, Mabel Julienne Scott and Gertrude Astor.

Martinot, the great pianist, thought he wanted a wife with fire, passion and temperament. What he really wanted was someone to keep his hair cut, his chops well done and his conceit unharmed. The story of how he learned his lesson will make your patrons ache with laughter.

GOLDWYN PICTURES CORPORATION



Betty Compson Big Premiers



BETTY COMPSON

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1921 JAN 17 AM 3 15

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BETTY COMPSON PRODUCTIONS 5341 MELROSE AVE LOS ANGELES CAL

PRISONERS OF LOVE ONE OF THE BEST PICTURES CAPITOL EVER HAD PLAYING TO BIG CROWDS PICTURE LIKED BY EVERYONE BETTY COMPSON HAS JUMPED TO THE FRONT RANK OF STARS MY SINCERE CONGRATULATIONS

S L ROTHAFEL.

"Miss Compson has retained every vibrant element of her charm and her presence is as enriching as the gleam of an opal—as glowing, as iridescent."

—Los Angeles Times.

"Betty Compson's acting is a revelation. With shades of expression veritably mirroring each change of emotion, she makes of the role of Blanche Davis a vibrant, living part."

—Los Angeles Herald.

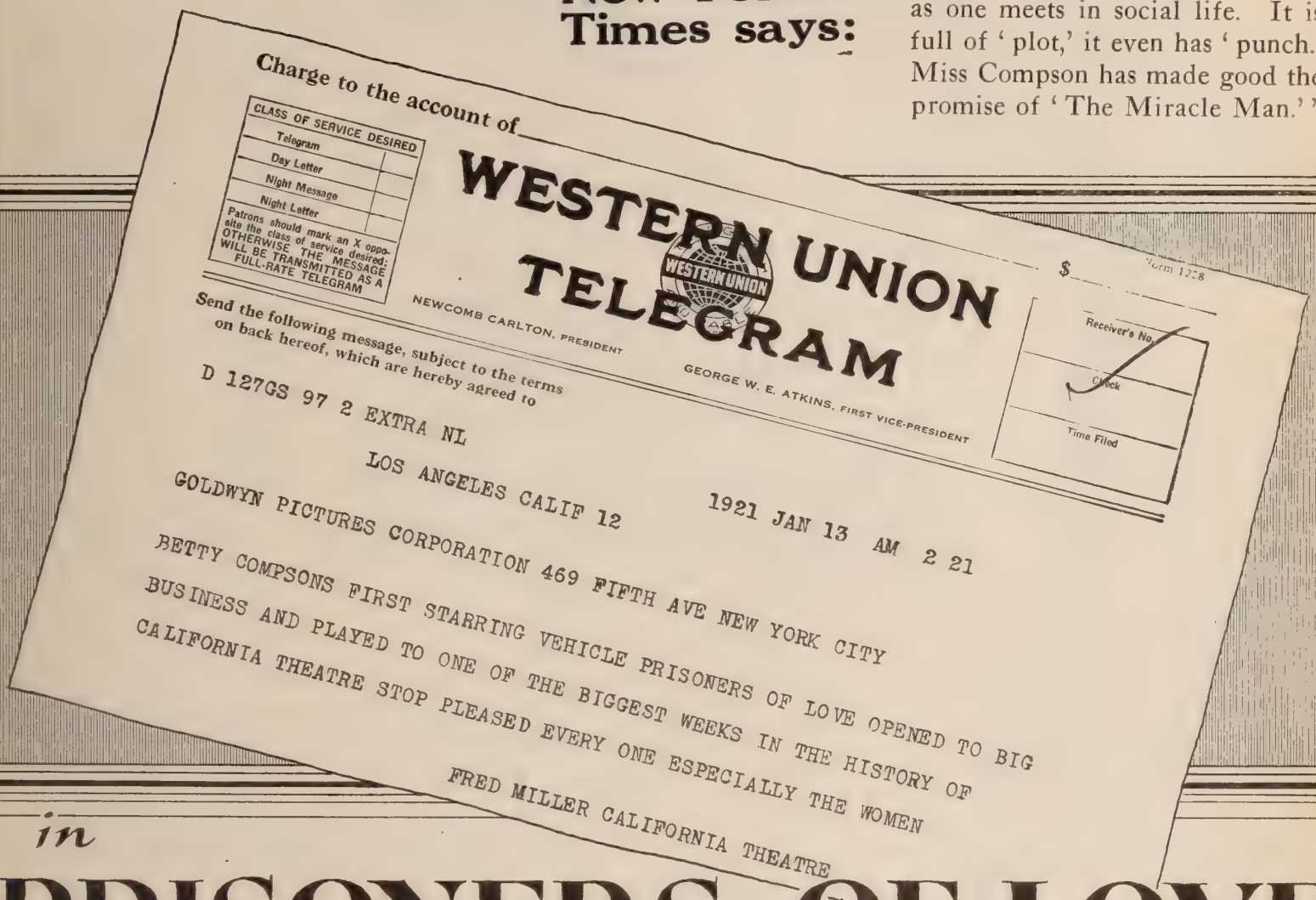
"I will say here and now that Betty Compson's interpretive work in 'Prisoners of Love' is better than in 'The Miracle Man.'"

—Los Angeles Express.

a Tremendous Success At Two of Her First Starring Vehicle

The New York Times says:

"'Prisoners of Love' is genuinely dramatic and its people are such as one meets in social life. It is full of 'plot,' it even has 'punch.' Miss Compson has made good the promise of 'The Miracle Man.'"



Charge to the account of

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LOS ANGELES CALIF 12 1921 JAN 13 AM 2 21

GOLDWYN PICTURES CORPORATION 469 FIFTH AVE NEW YORK CITY

BETTY COMPSONS FIRST STARRING VEHICLE PRISONERS OF LOVE OPENED TO BIG BUSINESS AND PLAYED TO ONE OF THE BIGGEST WEEKS IN THE HISTORY OF CALIFORNIA THEATRE STOP PLEASED EVERY ONE ESPECIALLY THE WOMEN

FRED MILLER CALIFORNIA THEATRE

in

PRISONERS OF LOVE

by Catherine Henry · Personally Produced by Betty Compson

Directed by Arthur Rosson · Distributed by GOLDWYN

"'Prisoners of Love' is a strongly dramatic story which gives Miss Compson an opportunity to do even more striking work than she did in 'The Miracle Man.'"

—New York Telegram.

"The picture provides Miss Compson with copious opportunities for displaying her rights to stardom. Miss Compson plays her role exceedingly well with a perfect mastery of the lights and shadows."—*Evening Mail.*

"Miss Compson's acting is so good that your sympathies are enlisted . . . she is exquisite in all her phases and an ornament to any production."

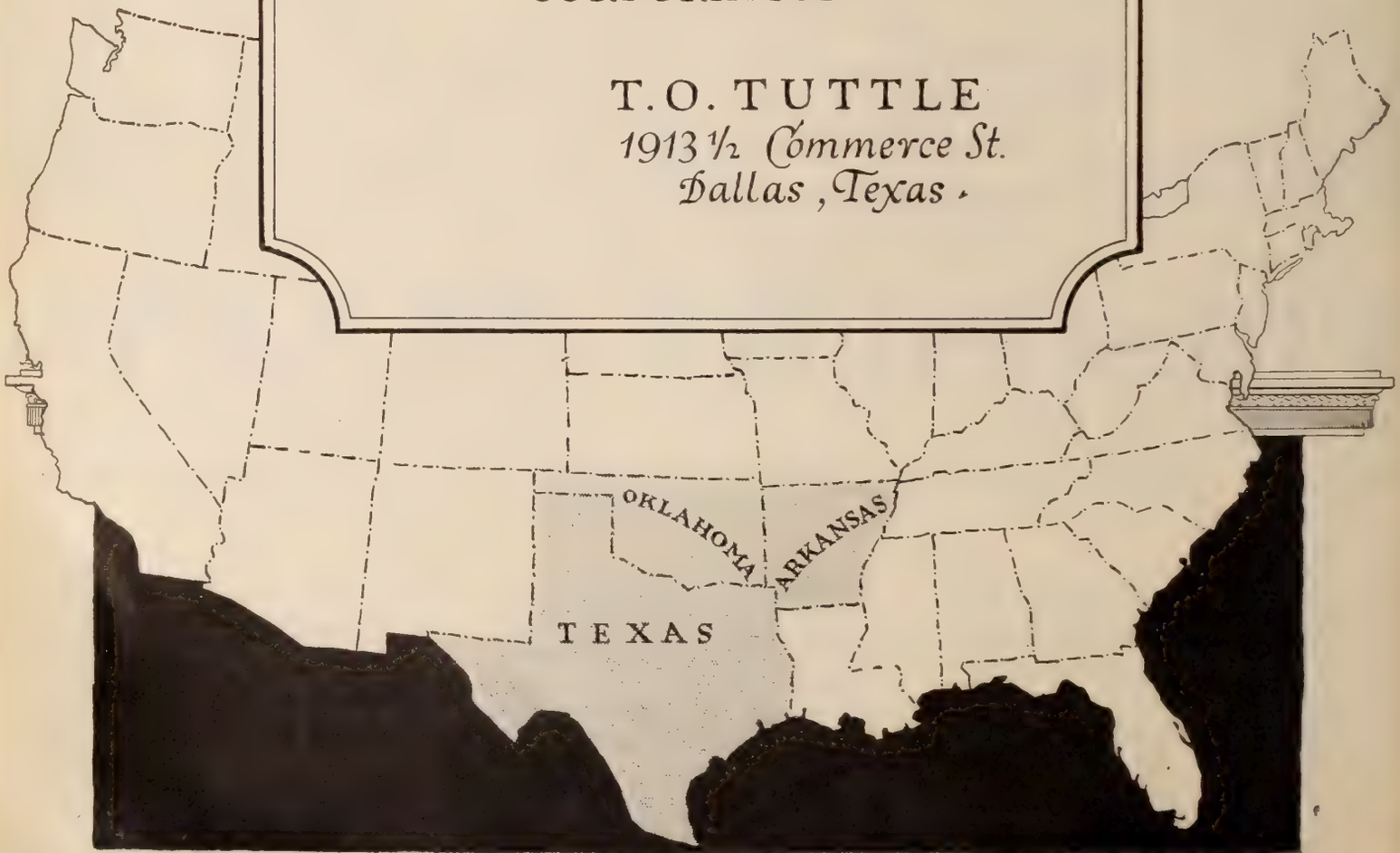
—Daily News.

Every day more people say

"Sherman is right"

T.O.TUTTLE *of Dallas, Texas*
announces
to the Theatre Owners of
TEXAS, OKLAHOMA and
ARKANSAS, that he has
secured the rights for the
EXCLUSIVE DISTRIBU-
TION in this territory of
all attractions released by
SHERMAN PRODUCTIONS
CORPORATION.

T. O. TUTTLE
1913 ½ Commerce St.
Dallas, Texas.



Every day more people say

Sherman Productions
1482 Broadway
New York

Jan. 15,1921

Gentlemen:-

In taking over the Sherman franchise for the Texas,Oklahoma and Arkansas territory,am convinced that I have formed a connection unequalled for the soundness and fairness of its policies in relation to the distributor and exhibitor.

The franchise certainly offers great possibilities from a distributing standpoint and should of equal interest to every thinking exhibitor also,because it will afford him an opportunity to book real box-office attractions at very reasonable rentals.

TOT R

Very truly yours,

T. O. Sherman

Every day more people say

"Sherman is right"

TWELVE ATTRACTIONS A YEAR

4 PICTURES NOW READY

Final allotment of territory now being made

SHERMAN PRODUCTIONS CORPORATION
1482 Broadway New York.



CHANGING conditions create changing tastes. That the "fans" are clamoring for something different is known to every live exhibitor. And in the words of the *Weekly Film Review,*

ALICE JOYCE in "COUSIN KATE"

is *"literature,* pure and simple, and the sort of thing for which the *educated* picture fans are coming to want *more and more."*

"Cousin Kate" is a fitting special production for Alice Joyce at the opening of 1921. It's a 1921 type of picture, and, as the film review goes on to state, "the best thing this star has yet done."

Directed by MRS. SIDNEY DREW



THE cat had a diamond bracelet around its neck. Sounds funny. It wasn't a bit funny to the owner of the bracelet. The cat departed suddenly, and took his neck with him. So—try and get the bracelet.

Now, Bob Bellamy thought he couldn't get some money nearly as quickly as by finding that cat. He started out after the cat, and found a great many other things. One was Adventure, one was Love.

EARLE WILLIAMS in "DIAMONDS ADRIFT"

is amusing, thrilling, compelling.

Directed by CHESTER BENNETT



EASTERN nights of Romance! Shopping trips in the bazaars of the Orient. Dinners in quaint surroundings with suave, be-fezzed men, maddened with her beauty. Travel, elaborate gowns! And it wasn't enough for Marcia Ventnor. She would have exchanged it all for the life of a staid little stay-at-home wife who *had the love of her husband.*

Women will gasp when they see some of the gowns.

Yet the gowns are only a small part of the splendor of this production.

CORINNE GRIFFITH in "IT ISN'T BEING DONE THIS SEASON"

Directed by GEORGE L. SARGENT



JESTER extraordinary always, Larry Semon gains further momentum in his new comedy, "THE SPORTSMAN." He's a mighty hunter in this one—hunts rabbits and canary-birds and gold-fish, and isn't afraid of them. Stumbles into the Sultan's harem, meets the Sultan's 57 wives—isn't afraid of them, either. See

LARRY SEMON in "THE SPORTSMAN"

Then you'll want to see his next one,

LARRY SEMON in "THE HICK"



MAGAZINES of the highest class have featured the continued story for years. Now, William Duncan is making a screen parallel—the chapter-play.

You'll call his newest an original form of entertainment. It's just what the magazines have been doing—giving, high-class, continued action, broken off at just the right point to create suspense. Edith Johnson is co-starred with him.

WILLIAM DUNCAN and EDITH JOHNSON in "FIGHTING FATE"

A chapter play. *Watch for it!*

VITAGRAPH

ALBERT E. SMITH, President



ALL over the United States and Canada they are saying it:

"DEAD MEN TELL NO TALES"

TOM TERRISS PRODUCTION. Catherine Calvert the star. Holmes Herbert, Percy Marmont, George V. Seyffertitz and others form an unusual cast.

To quote from the Chicago Herald and Examiner review of this special, "The whole is excitement and tingle from start to stop without a wibble or wobble."



PULSING, crashing, action-front drama—a first-class feature production. Breathless suspense all the way and a finish that will surprise you.

ANTONIO MORENO in "THREE SEVENS"

A cast of stellar calibre—Jean Calhoun, Beatrice Burnham, Bull Montana, Thomas Jefferson, Hector Sarno—more than a dozen others.

Adapted from the widely read story by Perley Poore Sheehan.

Directed by CHESTER BENNETT



DAINTY, humorous, whimsical—it's that kind of a picture.

ALICE CALHOUN in "PRINCESS JONES"

Not one lag in it. A clean-cut gem of many facets. Situations which bring laughs, smiles anyhow. Scenes of love and pathos with a gulp in them. A perfect picture for the first stellar production of Vitagraph's newest star.

Directed by G. V. SEYFFERTITZ



IN Mexico—fighting the bull, and all that. Leading a merry life among the snapping-eyed senoritas. Getting into trouble, and out of it. This amusing comedian's best release in many months—no doubt of that.

JIMMY AUBREY in "THE MYSTERIOUS STRANGER"

And there are just as many warm situations, despite its name, in this new one:

JIMMY AUBREY in "THE BLIZZARD"

Both produced by JESS ROBBINS



NOW look for *ACTION* such as you've seldom, if ever, seen before. A real cow-puncher in a real, smashing Western serial. The real spirit of the prairie land is in it. Roping and riding, lots of it. Yet only as merest incidents of a serial thriller that is DIFFERENT.

The public has never tired of Western thrills. WELL DONE; and you will say that they are WELL DONE in this one.

JOE RYAN in "THE PURPLE RIDERS"

A Smashing Serial of Western Adventure.

VITAGRAPH

ALBERT E. SMITH, President

In no other field does the manufacturer even try to make any profit in the first year, but the film-man wants to get rich overnight—

IT CAN'T BE DONE

Think it over and let's join hands.

Like it is customary in the steel, textile and other legitimate industries, we are striving for the future and not for the present.

For our offer on

"TOP NOTCH" COMEDIES



read opposite page

We give you a franchise

FREE OF CHARGE

WITH THE RIGHTS FOR YOUR TERRITORY
WITHOUT ANY ADVANCE OR DEPOSIT THEREON
ON OUR FIRST 26 TWO-REEL

"TOP NOTCH" Comedies

We also furnish any number of photos and posters without cost to you—on all of our pictures. We merely charge for as many prints as you wish to take on each of our releases.

We are not going to make any profit on you in the first year BUT—we want at any price to make the public know—

WHY OURS ARE

"TOP NOTCH" COMEDIES

Wire collect for all information

THE TOP NOTCH PRODUCING & DISTRIBUTING CO.
1879 W. 25th St. Cleveland, Ohio

FIDELITY PICTURES CO. New York Representative 117 W. 46th St.

Only One Reason

We extend due thanks to a contemporary which contributed last week a two page spread, advertising further the fact that Motion Picture News has by far the largest and best circulation and that an audit soon to be published will give final and indisputable proof of this fact.

Our thanks are tempered, however, by the fact that the advertising value of the contemporary is open to some question—according to the exhaustive tests of circulation value of the various trade media made by prominent film companies the past year.

Six of these tests have been made.

Every single test puts Motion Picture News so far ahead of all other trade papers that it stands alone—both in gross paid theatre circulation and reader value.

Some tests show a supremacy of as much as three to one over any other trade publication.

There's no room for argument here, no chance to kick up dust in an effort to cover the truth.

Any advertiser can find out who made these tests and get the facts first hand.

We don't like to rub it in. But certainly the two page spread above referred to calls for recognition.

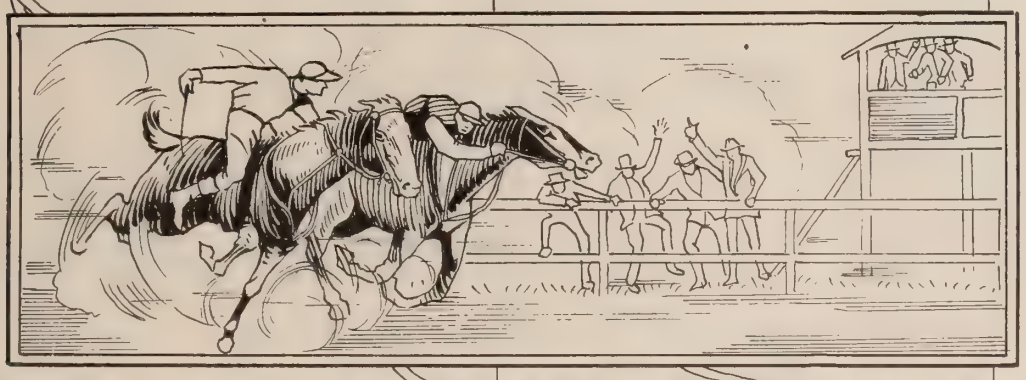
We can't say all we'd like to here. But our audit soon to be published will tell the whole story.

Motion Picture News is the largest advertising medium in this field—with a lead of over 1600 pages in the past three years.

And the reason is the only one that ever prevails in such a case —namely: LARGEST AND BEST CIRCULATION.

The News Alone Covers the Field

A VICTOR KREMER PRODUCTION



"The HANDICAP"

A Red Blooded Tale of the Turf Mixed with the Blue Blood of England.

A Story Filled with Action, Thrills and Heart Throbs.

The King of Sports Depicted in the King of Pictures.

Sensational Racing Scenes that Hypnotize.

Conceded by Press and Public to be the Greatest Racing Picture of the Day.

For Territorial Rights Write or Wire

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These are only a few of the pictures photographed by members of this association

"Way Down East"
"Over the Hill"
"The Girl with the Jazz Heart"—*Madge Kennedy*
"Mamma's Affair" — *Constance Talmadge*
"The Riddle: Woman"—*Geraldine Farrar*
"Dead Men Tell No Tales"
"The Silver Lining"—*Jewel Carmen*
"The Education of Elizabeth"—*Billie Burke*
"Cousin Kate"—*Alice Joyce*
"While New York Sleeps"
"The Passion Flower" — *Norma Talmadge*
"Fantomas"
"The Teaser"—*Dorothy Dalton*
"The Ghost in the Garret"—*Dorothy Gish*
"Something Different"—*Constance Binney*
"The Quarry"—*Thomas Meighan*
"The Sin That Was His"—*William Faversham*
"Cardigan"—*Buster Collier*
"Guilty"—*William Farnum*
"No. 17"—*George Walsh*
"The Passionate Pilgrim" — *Ruby De Remer*
"Other Men's Shoes"
"The Tiger's Cub"—*Pearl White*
"The Gilded Lily"—*Mae Murray*
"The Highest Bidder" — *Ethel Clayton*
"The Price of Possession"
"The Great Adventure"—*Lionel Barrymore*
"Her Majesty"—*Mollie King*
"Life"
"Inside the Cup"

HAVE YOU AN ARTIST BEHIND YOUR CAMERA?

Artistry of Experience, Applied to Making Beautiful the Commonplace, Is the Creed of These Men

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A HODKINSON RELEASE

Rockett Film Corporation
presents

The TRUANT HUSBAND



by
Albert Payson Terhune

With an All Star Cast
including
MAHLON HAMILTON · BETTY BLYTHE ·
FRANCELIA BILLINGTON

Directed by Thomas N. Heffron





Betty Blythe



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Distributed by
W.W. HODKINSON CORPORATION
527 Fifth Avenue, New York City
thru PATHÉ *Exchange, Inc.*

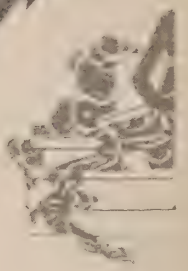


Billy and Sybil were married Happily. Had been for six years. Then Vera came back. An old sweetheart of Billy's. Despite her marriage and subsequent widowhood she had never quite forgotten him. Billy didn't want to flirt. Vera did. So you can guess the answer. But the trouble really began when Billy lied to his wife. The picture's a riot of laughter from start to finish. A splendid cast. A nationally-known author. The unanimous approval of the trade press. These are your guarantees of profit.









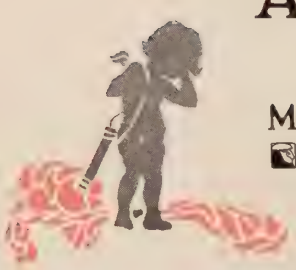
A HODKINSON RELEASE

"Grab it when you get the chance." —*Wids.*

"Best feature comedy thrown on screen." —*Trade Review.*

"Altogether something out of the common." —*M. P. World.*

"Characterization genuinely real. Splendidly acted." —*M. P. News.*



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Directed by Thomas N Heffron

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W.W. HODKINSON CORPORATION
527 Fifth Avenue, New York City
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J·L·Frothingham
presents
"THE BREAKING POINT"
starring
BESSIE BARRISCALE
Directed by PAUL SCARDON | Scenario by H·H·VAN LOAN
with an all star cast including
WALTER McGRAIL · JOSEPH DOWLING
WILFRED LUCAS · PAT O'MALLEY
ETHEL GREY TERRY

A HODKINSON RELEASE





You Can't Take Her From Me!

One humiliation after another had she endured at a worthless husband's hands. Then came revolt—rebellion against his bestial treatment of her and of their child. And he learned to his sorrow that it is better to face an enraged tigress than a mother aroused.

It's a smashing story builded by a master craftsman. Offer it to your patrons confident that it will answer their every demand for screen entertainment.

Distributed by
W.W. HODKINSON CORPORATION
527 Fifth Avenue, New York City
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IMPORTANT ANNOUNCEMENT

By

American Society of Composers, Authors and Publishers

To the Proprietors of Motion Picture Theatres, Hotels, Restaurants, Cabarets, Dance Halls, etc.

We desire to announce the following revised list of American Music Publishers whose works are controlled by this Society:

Berlin, Irving, Inc.
Broadway Music Corporation
Chappell-Harms, Inc.
Enoch & Sons,
Feist, Leo, Inc.
Fisher, Fred, Inc.
Forster, F. J. A., Music Publisher
Goodman & Rose, Inc.
Gordon, Hamilton S.
Harms, T. B. Company
Harms, T. B. & Francis, Day & Hunter
Harris, Charles K.
Kendis, Brockman Music Co., Inc.
Marks, Edward B., Music Co.
Mills, Jack, Inc.
Pace & Handy Music Co., Inc.
Paull, E. T., Music Company
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Richmond, Maurice, Inc.
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If your establishment has not secured a license from this Society, you must prohibit the rendition upon your premises of copyrighted musical compositions published by the above firms.

The United States Supreme Court has ruled that the unlicensed public performance for profit of copyrighted musical compositions infringes the exclusive right of the copyright owner to perform the work publicly, and has fixed damages for each case of infringement of copyright of a musical work at not less than $250 nor more than $5,000.

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General Counsel,
1451 Broadway, New York City.

AMERICAN SOCIETY OF COMPOSERS, AUTHORS AND PUBLISHERS,
56 West 45th Street, New York City.

BALTIMORE
Ed. H. Chesterman,
2607 Keyworth Avenue,
Baltimore, Md.

BOSTON
Paul Amundson,
16 Prescott Street,
Cambridge, Mass.

BUFFALO
Henry C. Price,
947 Ellicott Square Bldg.,
Buffalo, N. Y.

CHICAGO
E. S. Hartman,
1630 Tribune Bldg.,
Chicago, Illinois.

CINCINNATI
John W. Weinig,
First National Bank Bldg.,
Cincinnati, Ohio.

CLEVELAND
Frankel & Frankel,
1019 Guardian Bldg.,
Cleveland, Ohio.

DALLAS
F. D. Robertson,
511 North Texas Bldg.,
Dallas, Texas.

DETROIT
Frank R. Dentz,
225 Elmhurst Avenue,
Highland Park, Mich.

INDIANAPOLIS
Edward O. Snethen,
416 Indiana Trust Bldg.,
Indianapolis, Indiana.

KANSAS CITY
Friedberg & O'Sullivan,
Kansas City, Mo.

LOS ANGELES
Philip Cohen,
812 Pantages Theatre Bldg.,
7th & Hill Streets,
Los Angeles, California.

MILWAUKEE
R. S. Simon,
434 Merchants & Mfgrs. Bank Bldg.
Milwaukee, Wisconsin.

MINNEAPOLIS
Joss & Ohman,
Minnesota Loan & Trust Bldg.,
Minneapolis, Minn.

NEWARK
Barney Larkey,
Prudential Bldg.,
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PHILADELPHIA
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616 Heed Bldg.,
1211 Filbert St.,
Philadelphia, Pa.

PITTSBURGH
Allan Davis,
408 Union Arcade,
Pittsburgh, Pa.

PORTLAND
Julius Cohen,
Yeon Bldg.,
Portland, Oregon.

SAN FRANCISCO
Samuel M. Roeder,
1302 Humboldt Bank Bldg.,
San Francisco, California.

SEATTLE
Clark R. Belknap,
Hoge Bldg.,
Seattle, Wash.

ST. LOUIS
O'Hallaron & Lowenhaupt,
1305 Third Nat. Bank Bldg.,
St. Louis, Mo.

SYRACUSE
Earl I. Freshman,
516 Dillaye Memorial Bldg.,
Syracuse, N. Y.

TOPEKA
Newell & Wallace,
New England Bldg.,
Topeka, Kansas.

The Big 5 Productions

Who Said Hard Times?

Biggest Profits in History!

No matter what the picture business is in your section!
A Big Smashing new idea and Big Smashing pictures will chase away all the glooms!
If times are bad, you can make 'em good!
If times are good, you can make 'em better!
Here's some joy in life!

Put over the Big Five Productions in

A Grand Pictures Season

Five of the biggest pictures ever screened.
A unique idea of playing five in succession or at regular stated intervals.
Announce "A Grand Picture Season."
Advertise all five at once.
Every one in your city will be watching your house, and they'll go away talking about your pictures and your "stunt."
It means the biggest box office returns ever offered.
It means stamping your theatre as a "big time" house.



The public will flock to see

Something New
Something Big

First National Attractions



Never Such an Opportunity!

Five Powerful Reasons Why

There'll be a Franchise everywhere

The Big 5 Productions

The Wonder Picture of 1921!



Albert A. Kaufman's
presentation of

An Allen Holubar Production

The Drama Eternal

Starring **DOROTHY PHILLIPS**

Adapted by Allen Holubar from
the theme by Olga Linek Scholl



The Dance of Folly at the millionaire's midnight revel

A Big Nine Reel Spectacle

Thousands of years covered.
4600 persons in film.
2400 warriors on horseback, including
950 mounted women fighters
1450 mounted male fighters
1300 footmen
900 courtesans and civilians.
Terrific battle of Amazons.
Beautiful girls bathing in Nature's garb.
Gorgeous festival scenes in Count of Constantine.
Voluptuous Barbarian dances.
Roman orgies.
Christian slave girls mating with Barbarian soldiers.
Whipping of slave girls.
Knights rescuing women imprisoned in castle towers.
Millionaire's revels of modern times.
Scores of other startling scenes.

FIRST NATIONAL PICTURES

A First National Attraction

A Powerful reason why

There'll be a Franchise everywhere

A Grand Pictures Season

Tremendous in Strength and Intensity!

Mayflower Photoplay Corporation

presents

An R. A. Walsh Production

"THE OATH"

(Length about 8 reels)

With Miriam Cooper and an all star cast

Directed by R. A. Walsh

It's so big and strong it will make them gasp.

The most thrilling murder trial ever screened.

Smashing scenes with a lighting play of deep emotions.

One of the biggest and most virile domestic dramas ever shown.

Taken from William J. Locke's powerful story "Idols."





Held for murder he did not commit, he kept silence to save a woman's name

FIRST NATIONAL PICTURES

A First National Attraction

A Powerful reason why

There'll be a Franchise everywhere

The Big 5 Productions

Hail The Comedy King! He's Here Again!

**with the world's greatest comedy,
a super-special, a year in the making!**



Charles Chaplin

in **The Kid**

Six Reels of Joy

Written and directed
by Charles Chaplin

Mr. Chaplin says: "In making 'The Kid' I took nothing into account except to produce the greatest picture of my life. I spared neither time nor expense. I think the result will show for itself."

Wid's says: "It's an absolute knockout and Charlie Chaplin's greatest picture. It's your own funeral if you don't get it at any price."

Every other reviewer who has seen it says it's the world's greatest! Watch for their reviews.

It's a sad life but the Kid Chases away all Glooms

FIRST NATIONAL PICTURES

A First National Attraction

A Powerful Reason why

There'll be a Franchise everywhere

A Grand Pictures Season

$55,000 in One Week at One Theatre!

PASSION

starring

Pola Negri

The intimate story of the little French milliner whom the world came to know as Mme. Du Barry

A New World Standard

Took in $55,000 in one week and more than $100,000 in two weeks at the Capitol Theatre, New York, playing to more than a quarter of a million people.

Throngs striving to see picture blocked streets for blocks, holding up traffic.

Thousands crowded Brooklyn Strand a week before opening to get advance tickets for showing.

Playing to capacity everywhere and thousands turned away.



All my jewels for just one moment more of life

FIRST NATIONAL PICTURES

A First National Attraction

A powerful reason why

There'll be a Franchise everywhere

A Grand Pictures Season

A Big Star! A Smashing Story!

Louis B. Mayer presents

ANITA STEWART

in **"Sowing the Wind"**

A super special and a most remarkable story that hits the vital spot of the most tremendous issue of man and woman today.

From the play by Sydney Grundy
Scenario by Franklyn Hall
Directed by John M. Stahl
A First National Attraction





Stop! You, my mother, keeper of this den of vice?

The Big Five Productions
Are Five Powerful Reasons Why

There'll be a Franchise everywhere

Motion Picture News

VOL. XXIII JANUARY 29, 1921 No. VI

Face the Facts

THE entire agitation against the motion picture is based upon a misconception of the industry's earning power and its general structure and present economic condition.

Tell the average person today—anyone—that it is exceedingly difficult to get back the high cost of production and distribution—that large losses have been incurred and only met with renewed investment—and he will stare in genuine amazement.

He thought everyone in the picture business was rich and getting richer—that the business itself was a veritable Klondyke.

We can grant very little, if any, honesty of mind to the professional reformer but we do believe that he honestly believes the very same thing.

When, therefore, we ask insistently for Sunday pictures, our request is universally believed to be due to insatiable greed. We say *universally*. It is not merely the professional reformer, nor the legislator, nor the Club woman, nor the clergy who have this viewpoint: it is practically the viewpoint of the entire public.

We alone know that if all picture theatres are closed Sundays, all new production, all motion picture progress will automatically stop. And the public will have to content itself with reissues, else the whole industry will stop.

So wherever the Blue Sunday or censorship threatens, in any town, any state or in Congress these facts will have to be told to the misinformed by those who know what they are talking about.

This is the first bridge to cross; otherwise there will be no crossing.

We need a campaign of information.

We've got to tell the truth about ourselves.

So much for that side of the matter.

There's another—also of deep importance.

We have drifted—the year past—into a riot of sensational advertising.

It is not that pictures are bad: but we are making out to the public that they're bad. We are screaming about it. Everything is geared up to an exploitation angle. Scenes are dragged into pictures by the heels in order to furnish a sensational poster. And if the sensation doesn't exist in the picture, suggestive phrases are coined and worked into the newspaper advertising. It isn't altogether the exhibitors' fault—by any means; this suggestive advertising originates mostly with the distributing offices right here in New York.

It is vastly overdone; it is highly inadvisable; it is loaded with dynamite, and there'll be a loud explosion from the public this year.

Of course there's an economic reason for it all. The high cost of production plus the high cost of distribution—the sum total, in fact, of the big and glaring economic mistakes of the industry, results in high rentals. That's where the pressure comes. And the exhibitor in turn puts high pressure upon his advertising appeal in order to drag the people in. Suggestive titles, phrases and pictures will always accomplish this; but there's a flare back in every case and soon—if indeed it is not already here—there'll come a cumulative and united flare back that will break upon the body of the entire industry.

As we write, a report comes in of the censorship situation in Nebraska. It is significant.

The women's organizations are demanding censorship again. The exhibitors are preparing for another battle. They report that the State legislators are opposed to censorship; even so they will carry their fight on and into the State legislative halls.

But some exhibitors say—and here's the crux of the matter in Nebraska and every other State—*let censorship come!* They point an accusing finger at other exhibitors. The sensational advertising they have done has instigated the demand for censorship. They themselves are not guilty. They have run clean pictures and clean advertising. They have the support of their communities. Let the storm come and break upon the heads of those who deserve it. They, they believe, will not be affected. They even believe they will prosper.

What is the answer?

It is plain, it would seem. We won't make any permanent headway against censorship and the Blue Sunday until we remove that cause for which we alone are to blame—namely sensational advertising.

And this will be difficult unless we remove the cause of the cause—which is the economic waste that, in the end, makes sensational advertising seem necessary.

Just the same we've got to realize—now or never—our huge responsibility. We are not merely making and selling entertainment. We are dealing with the motion picture, the great present day medium of expression. We are moulding, through the most potent force ever devised, the minds and passions of the millions of the world—every day. We belong, not to ourselves, but to the great public; and we are in the hands of the public. If we make public opinion—as we have the power, and do—then public opinion will make us—or break us.

And this is the year!

WM. A. JOHNSTON.

Flays "Films-Too-Big-for-Picture-Houses" Policy

THE following letter has been received from Harry M. Crandall, the prominent exhibitor of Washington, D. C.:

"One of the biggest menaces that I see to the moving-picture exhibitor today is the so-called production too big for him to run (according to some of the producers' ideas) in the picture houses. Said production is placed in the so-called 'legitimate' houses, and after they have gotten through with it, the exhibitor, who has made this same producer possible, is allowed to have it.

"This idea to me is ridiculous. Let me cite an example:

"Several years ago Mr. D. W. Griffith made a picture called 'The Birth of a Nation.' This, as you well know, played in the legitimate houses. The moving-picture houses were not allowed to run it for some two years after it had been released. From that time on Mr. Griffith has made a number of pictures, none of which has been of any great box-office value to the exhibitor, and many of them have lost him money. Mr. Griffith, however, was perfectly willing that these should go into the plain moving-picture houses.

"Now he makes a picture, called 'Way Down East,' and again he finds his production is too good for the moving picture houses, despite the fact that said moving picture houses today are far ahead of the so-called 'legitimate' theatres.

"Now Mr. Griffith depends, like other producers, absolutely upon the exhibitor. How long are we going to support this kind of treatment?

"We should say to Mr. Griffith and others that pursue this policy: 'We either play all of your pictures or none,' and we should really refuse to use any pictures that any producer makes and puts in any theatre other than straight moving picture houses; and we should refuse to use any other product made or distributed by either the producer or distributing organization that does this sort of thing.

"I feel that every exhibitor in America should have a right to express through the columns of the different trade papers his views on this. It may be that I am all wrong on this, but I would like the opportunity of answering any arguments that may be made along this line. I am most anxious to get the consensus of opinion on this."

British Film Director Returns to England

Arthur Clozenberg, managing director of the Film Booking Offices (1919), Ltd., of London, who had been in this country for several weeks conferring with Carl Laemmle, president of Universal, returned to England last week aboard the Cunard Liner Kaiserin Augusta Victoria. Mrs. Clozenberg returned with him.

Mr. Clozenberg came to this country on a vacation, but took an opportunity while here to study the Universal home office and distributing systems. The F. B. O. is the sole distributor of Universal pictures in Great Britain.

J. R. Grainger to Represent Chaplin in New York

J. R. Grainger, representative for Marshall Neilan, will act as special representative for Charlie Chaplin with regard to contracts accepted for "The Kid," released through First National, it is announced.

This will in no way affect his relations as New York representative for Marshall Neilan, as Mr. Neilan has approved his appointment by Chaplin.

Chamber of Commerce for Six-Reel Maximum

At a meeting held in the Hotel Astor recently, the Theatre Owners Chamber of Commerce, representing over 500 theatres in New York and New Jersey, went on record as disapproving the production of features exceeding six reels in length.

The objections to long productions, as stated in the discussion that took place, were, in substance:

That they break up the schedules of houses that work on the basis of a specific number of shows a day; that they cost the exhibitor more to play; that they cost producers more to make—an additional expense not warranted by any additional value to the exhibitor; that in the case of houses which make a policy of showing vaudeville, particularly, many fine features which might otherwise be booked, are kept from being shown because of such excessive length and consequent interference with the rest of the program.

Among other matters which were taken up at the meeting were the report of the ball committee which showed that the affair held at the Astor on the night of the 15th was a huge success financially, netting the organization close to $4,000.

New York F.I.L.M. Club Aids Hoover Drive

President Chadwick has appointed the following Committee to cooperate with Mr. Samuel Rothafel's Committee, to make Hoover Day in the Motion Picture Industry, a success: Harry H. Buxbaum, Famous Players-Lasky Corporation, chairman; Louis Rosenblueh, Fox Film Corporation; Arthur Abeles, Metro Pictures Corporation; R. H. Clark, First National of New York; Samuel Eckman, Goldwyn Distributing Corporation; Samuel Zierler, Commonwealth Film Corporation; and I. E. Chadwick, ex-officio.

An appeal from verdict of F. I. L. M. Club Grievance Committee was heard by entire membership. Theatre filed complaint vs. Exchange for late delivery of serial episode, but was dissatisfied with amount of award. Club members voted that Theatre was entitled to 33½% additional over Grievance Committee's amount.

Exhibitor representation on Club's Grievance Committee was again given consideration. President Chadwick announced a special meeting for the purpose of deciding this matter.

English Producer Coming to United States

George Clark, producer of the George Clark Productions, released through the Stoll Film Corporation, will arrive in New York in the near future, to make his own productions.

Leila Lewis is due here shortly to open up publicity. Temporary officers for this new unit will be with the Eve Unsell Photoplay Staff, Inc. Mr. Clark is best known for his direction of "Squandered Lives."

The Last Word in B U N K

FILM men seldom get more than a passing laugh out of the sensational attempts at muck-raking on the part of lay newspapers; they can't develop much more than a slight peeve at the continual petty nagging of the American industry by British newspapers. But when an official of a British exhibitor organization joins forces with a newspaper to weave flamboyant lies, it becomes necessary to award the prize for the last word in pure, undiluted BUNK.

No answer is needed to any statements so utterly ridiculous as those in the following clipping from a London paper. Only a sincere regret can be expressed that those who so strongly urge and plead reciprocity are so backward about encouraging it and—at times—so apparently eager to effectually prevent it.

Read the latest:

50,000 FILM WORKERS TO GO.

£7,000,000 Worth of American Pictures Unsalable.

As a result of overproduction in films 50,000 cinema actors and supernumeraries are to be discharged from Los Angeles, America's greatest cinema centre, states the New York correspondent of the Daily Sketch. Films worth £7,000,000 (nominal) are stated to be unsalable.

"So great is competition now," said Mr. Gavazzi King, secretary of the Cinematograph Exhibitors' Association, to the Daily Sketch, "that producers will send along 800 films for an exhibitor to choose from where they once sent 200.

"Large concerns find their films unsalable, and they have to be stored. The result is they become 'old,' the lighting and scenic effects are stale and lack 'grip,' and the film has to be scrapped.

"The fault lies in the American system of 'block-booking.' A film-producing company will make all arrangements for sale before the actual studio work is commenced. A producer says, for instance: 'I shall produce 50 films this year, and if you take the lot you can have them for so much.'

"The other producers continue work, but they find every exhibiting house has already bought its pictures for the year. Then, if they have forty or fifty films on their hands, costing several thousands each, the result is bankruptcy."

Films via 'Plane Ends in Fatal Accident

A disastrous ending marked the initial attempt of the Cincinnati Paramount office to deliver films via airplaine. Word was received in Cincinnati Sunday that the hydroplane used in the delivery of the films, piloted by George H. Simpson and Carl A. Fisher, burst into flames while over the Mississippi river Sunday, near Tiptonville, Tennessee, hurling the occupants of the machine into the river. Both aviators were killed.

The office was forced to discontinue its first delivery of films last Wednesday, when the plane carrying the two aviators, and Miss Mildred Kerr, assistant publicity manager of the local branch, was forced to turn back, due to unfavorable weather conditions, after one hour's flight. Miss Kerr carried a shipment of film intended for the Majestic theatre, Louisville, Kentucky.

The bodies of the aviators have not yet been recovered.

Screen Interest Active as Censor Bills Reach Legislatures

Measures Are Proposed in Three States; Michigan Expects Fight

WITH censorship bills being introduced into the legislatures of several states, the week's news from various sections of the country shows a continued activity on the part of screen reformers, and at the same time, a continued and in some sections, a more concentrated effort on the part of picture interests, in combating their influence.

In Michigan such a bill is before the legislature; a State censorship bill has been introduced to the California legislature at Sacramento, and in Minnesota a proposal for the censorship of film slides and stereopticion slide views has been presented. But the opposition is not inactive. Editorial comment against censorship has been aroused in the Duluth press; the "Allied Theatrical Industries" of California are fighting the bill in their legislature; and the Nebraska and Iowa Division of the Motion Picture Theatre Owners of America have issued a pamphlet called "Issue of Freedom," which is a reprint of an editorial which appeared in the *Omaha World-Herald* and urges all to take an active interest in the fight against censorship. This organization is also about to flood the State legislature with petitions of over 400,000 names protesting against a censor bill, which they expect will be introduced into the Nebraska legislature. All exhibitors in that territory are urged to communicate with the headquarters of the organization at 214 South 14th street, Omaha, Neb.

Censor Bill in Michigan

Embodying unlimited restriction powers, a motion picture censorship bill has been introduced into the Michigan senate by Representative Edward B. Strom of Grand Rapids, Mich. The bill, if passed, would control the entrance of every motion picture into the state.

In the opening days of the session, announcement was made that Mrs. Eva Hamilton of Grand Rapids, Mich., the first woman senator in Michigan, would present a bill providing for the censorship of motion pictures. The action of Representative Strom came as a surprise and makes more certain than ever a bitter contest on the question in this session of the legislature. As a result of this step, it is believed that some sort of censorship legislation will be written into the Michigan laws during the current session.

The board would be made of up three members appointed by the governor, and provision is made for the inclusion of one woman on the board. The headquarters of the censorship board which would include an exhibition room would be located in Detroit under the supervision of the chairman of the board who would be paid two thousand dollars annually. The other two members of the board would receive fifteen hundred dollars per annum. Except in a few details, the bill is practically the same measure which was introduced into the senate at the last session and which suffered defeat by a wide margin. The board is authorized to bar any film of an immoral character and it would be established, it is claimed, to place the standard of motion pictures in the state upon a higher plane.

The board would receive a fee of two dollars for each one thousand feet or less of film reviewed although the board would carry the authority to lower this rate if it were deemed advisable. The motion picture corporations desirous of leasing films in this state would share the brunt of the commission's charges.

It is expected that the bill will arouse the motion picture men of the state and a keen fight is expected when the measure reaches the floor of the house. The initial attempt to pass a bill of like character was a distinct failure but the supporters of the Strom measure claim they have the support of members in the house, and are determined to make a fight for "whatever will make motion pictures of a higher standard throughout the state." The absolute right to dictate the future of a motion picture in this state, which right would be held by the board under the new measure, is considered to be too flagrant.

Fight on in California

"The principle of film censorship is un-American, there are ways to control unlawful exhibitions, but it is not by putting the motion picture industry at the mercy of any set of state officials, no matter how well disposed and fair they may be," Judge I. M. Golden, representing the "Allied Theatrical Industries of California," told Governor W. D. Stephens and the state legislature in session at Sacramento this week when a bill was introduced providing for a state censorship board.

Irving Ackerman, H. G. Rosebaum, Edward Barron, Louis R. Greenfield and Herman Webber, prominent theatrical and motion picture men, headed the delegation which went to the state capitol in protest.

Rigid Bill in Minnesota

The bill presented in the Minnesota legislature to provide arbitrary censorship for film slides and stereopticon views, is sponsored by 700 women of Lesueur County. The expense of the administration of this Board would be $74,500 a year it is estimated. The bill provides for three Board members at $3,000 per year each and twenty-one employees of the Board to be appointed by the Governor. It also provides for a fee of two dollars for each 1,000 feet or less of film viewed. It is practically a copy of the Pennsylvania bill with more rigid provisions. The United Theatrical Protective League, Inc., is expected to be active in opposing the measure.

Screen Blamed for Crime Wave

Twin City exhibitors headed by managers of Finkelstein and Ruben theatres have been kept on the jump for several weeks past in an effort to disprove the claims of various cranks and anti-movie agitators who have used the slow ending crime wave which has upset the country and St. Paul and Minneapolis in particular, to combat the screen.

Mayor J. E. Meyers, of Minneapolis, entertained opinions of several hundred people representing various reform and educational bodies in an effort to stop both the crime wave and wagging tongues of the more radical reformers, called a meeting of exhibitors and exchange men, gave them inside information as to the spread of crime in Minneapolis and asked their co-operation in combatting it in every way possible. Exhibitors and exchange men though defending the screen agreed to help in any way the mayor deemed advisable and complying with his request agreed to withdraw several bookings of pictures which the mayor, judging from the titles, believed detrimental to the cause at this particular time. The mayor stated that he had no objection to the pictures being shown but that he would appreciate the co-operation of the theatre men in postponing such showings. He also asked that the use of pictures showing gun-play and violence be kept from the theatres entirely until such time as the police were able to get the situation under easy control.

He also asked that cuts showing gun-play and crime be kept from theatrical advertising. The mayor also requested that theatre men carefully examine all serials which they were now showing or had booked and eliminate as many scenes showing gun-play and crime as was possible. As a result several exhibitors who had booked recently released serials cancelled them or set them back from thirty to ninety days. Several exhibitors went so far as to cancel serials entirely, several being brought to a sudden termination at the end of the sixth or seventh episodes, causing a slump in business which was easily apparent.

Snapshots

By Wm. A. Johnston

Moon Beams. We print elsewhere a story from the London Daily Sketch—from its New York Correspondent of course—telling us that fifty thousand of our photoplayers are out of work and that we have some $35,000,000 worth of unsalable film on our hands. Then quotes Gavazzi King, Secretary of the British Exhibitors' League, who blames us for the British system of block booking, etc., etc., Interesting! Reminds us of our experiences in London during a half-year's sojourn there some time ago. Homesick American looks to British press for some news about his rather large country. Finds story, front page, of terrible wreck in Mud Valley and Rock Mountain Railroad in which three hundred and fifty-seven people were killed. Afterwards corrected to say that a fireman was scalded by steam on the M. K. and T. Next day reads front page story of freak dinner given by prominent society woman. Next day elopement of social leader with colored coachman, etc., etc. And that's all he reads about the U. S. Pretty rotten journalism. But don't blame the London dailies so much as the British film man who subscribes to and still further abets such downright and highly ridiculous lies.

The Kid. Great! Charlie Chaplin's largest edition of himself to date. Five reels of Chaplin humor and pathos with full sustainance. Chaplin at his best because of a stronger and fuller background of that pathos which is the genius of his success. Chaplin taking care of a little waif! Could he have a better theme? And Jack Coogan! An affectionate little, regular little chap who can act! Some say: the picture of the year. Perhaps so because it will make millions of laughs when laughs are needed. Some say: biggest box-office picture. People are hungry for Chaplin and here's certainly a full meal after the fast. *P. S.* The writer discussed "The Kid" with Chaplin about a year ago in Hollywood. Chaplin then cutting the picture. Always hard to get Chaplin to talk and "The Kid" broke the ice. Talked two hours. Fearful about it. Considered it a radical step. We enthused. Prophesied great success. So can't forego this: "I told you so." Interesting personage this Charlie Chaplin. Some day some one will write the real story of him.

Boston Globe. After vigorous and sensible defense of motion pictures as "high brows" look down upon it offers this true critician: "The art of photography which the movies display is superb. The food which they offer the mind is considerably less so. The movies cannot—that is to say, they do not—'think up to the level of their own towering style' (as Chesterson says of the poet Tennyson). Their manner is better than their matter." And the Globe concludes: "Man is unable to think without thinking in pictures. Well—we have the pictures—moving ones at that. Now give us the thinking." Respectfully referred to directors and not a few stars.

Pola Negri. Hope the report is true that she will appear in American pictures. If so, she will set a new pace for the best of our film stars. The balance are beyond hope. Pola Negri's performance in "Passion" shows wide elasticity of technique. Success of picture largely due to her ability. Our own film stars evidence, by comparison, a very limited technique. Cramp their pictures and their choice of vehicles.

Sunday Reformer Classed as Political Mountebank

Danger of the professional political mountebank who would create a salary for himself on the pretense of managing a "no work" Sunday law was described by William P. Strandberg, speaker at the Motion Picture League of Oregon meeting held last Thursday noon at the Benson hotel.

"The Sunday closing issue has nothing to do with religion," declared Mr. Strandberg. "It is purely a political move on the part of cheap publicity seekers who would cripple the biggest industries if it would get them a salary or place them in a position where they might be bought off. To make Sunday closing successful it would first be necessary to change the law of human nature.

"It would be an economic calamity if Oregon should attempt a Sunday closing law. Such a calamity will never be brought about by the church people who already understand the situation and through the Ministerial association have refused to take such action. But the public may be fooled by cheap publicity seekers out of work and then will come the real danger."

Fred Levy and Leo Keiler Merge with M. Switow

Col. Fred Levy, holder of the Associated First National franchise for Kentucky, and Leo Keiler, of Paducah, who control a chain of nineteen theatres in Kentucky through the Strand Amusement Company have completed negotiations for an affiliation with M. Switow in the ownership of three theatres in Louisville. Included in the deal is the new $200,000 theatre erected by Mr. Switow on Fourth Street, between Chestnut and Broadway, directly across the street from the new million dollar Rialto. The Parkland and another neighborhood house are the others which will be affiliated with the Strand chain.

The other theatres owned by Mr. Switow—two in Jeffersonville, three in New Albany, one in Bedford, Ind., and one in Salem, Ind., were not included in the deal.

A Telegram—and a Reply

Wm. Johnston,
Motion Picture News:

You have doubtless read the article in Pictorial Review for February on too much sex stuff in the movies. The Pictorial Review people have launched a tremendous campaign behind the movement by circularizing all the schools, churches, women's clubs and other organizations. Wires are pouring in from all parts of the country indicating that a constructive movement has been started which will be one of the most notable occurrences in motion picture history. You know that churches, women's clubs and civic bodies have already lined up formally for this movement. The great moral force of the American public is incensed and aroused as regards unclean pictures and unless the industry takes it upon itself to voluntarily clean house public opinion will force the enactment of censorship laws which will paralyze the business. We must not let that happen. Let us profit by the lesson of prohibition and make the industry immune from attack. The exhibitors and the public will want to know where the Motion Picture News stands in this movement. I believe you have opportunity to launch a campaign in your paper which will again demonstrate your power of vision and leadership. Please wire collect your viewpoint.

BENJ. B. HAMPTON.

Mr. Ben B. Hampton,
Brunton Studios,
Los Angeles, Cal.

Your Pictorial Review article is right. Agree also and fully that public sentiment from now on will be great deciding factor as to the picture and its entire industrial fabric. Better pictures mean clean pictures and clean pictures will kill censorship. Believe, however, that the fault lies not with the picture, but with sensational advertising and introduction of scenes in production in order to permit sensational advertising, indicating a state of mind which is opportunistic only and will undermine industry. The same danger applies to your articles. Misleading advertising or publicity cleverly twisted to sell magazines at the expense of the screen might do more harm than your articles can counteract. Suggest you instruct Pictorial Review not to make their own advertising sensational, but rather to follow constructive tone of your articles, otherwise censorship will be encouraged and the unscrupulous reformer given the ammunition he wants. This is important.

Wm. A. Johnston.

In connection with the above telegrams the following statement issued by W. W. Hodkinson assumes an added importance:

I have searched in the columns of the press both within and without the industry for some constructive suggestions to meet the growing anti-picture propaganda. This propaganda has before this obtained plenty of publicity, but it has been mostly sporadic. The last two weeks, however, show an apparently concerted anti-picture propaganda. The daily press, the weeklies, and some of the magazines are taking up the cry in chorus. Of course, we all know that much of this propaganda is just propaganda, that is to say, it is the expression of a partisan and special pleader. There is also in this propaganda something of the lynching spirit, which in a country like ours, where public sentiment is so profoundly influenced by the press, may at any time develop into an absolute danger and eventual disaster for the motion picture.

Allowing for much ignorance, exaggeration and malice in the anti-picture articles it cannot be denied that there is a sound basis for complaint. I shall not at this time attempt to trace the causes, which I think are quite obvious to any thinking man within the industry..

What we want to do now is to deal with the concrete and lately quite obtrusive fact of its existence. Are we on the inside going to trust to luck hoping that this wave will subside as others have with no particular harm done? Are we going to meet this propaganda by louder denial and by more personal criticism of the man and woman whom we hold responsible? I believe that more than a mere palliative is required.

This propaganda, whatever its source, is becoming powerful. The best method of fighting it is to remove every just cause for complaint. Such a course on our part is the only correct and constructive one. The thinking executive of this industry must unite and devise ways and means of first remedying the conditions which call for remedy, and second, let the public know that we are capable of understanding and obeying public sentiment without being driven by agitators, moralists, or reformers.

Our organization has put itself on record in the public prints as recognizing the needs of united action against this propaganda. The anti-picture propaganda is still rising. I think it is time for the leaders of independent thought in our field (and I regard the editors of our industry as belonging to that class) to get busy on this subject and assist in working out an honest and effective campaign against this propaganda—a campaign which begins by recognizing and abolishing every just cause of complaint against certain types of pictures.

First Nat'l of Northwest Complete Organization

The election of an Exhibitors' Advisory Committee, the assurance of 100 per cent. membership by February 1, 1921, and a number of important resolutions on matters pertaining to the welfare of the industry as a whole, were the outstanding features of the meeting of Associated First National sub-franchise holders of Minnesota, Wisconsin, and North and South Dakota in Minneapolis last week.

More than 100 sub-franchise holders met at the West Hotel, Minneapolis, last Wednesday for a two-day session at the call of J. F. Cubberley, manager of the Minneapolis First National Exchange. Virtually every county in the territory was represented.

The meetings were crammed with constructive action by the exhibitors. Among the measures advocated were: Hiring of an expert on motion pictures to give an impartial review of pictures other than those of First National to guide franchise holders in judging values; completion of one hundred per cent. First National franchise holders by February first; lending of the screens of northwest exhibitors free to every public enterprise to foster the good-will among business men and to promote community welfare; exploiting to the furthermost of every First National picture susceptible to novel advertising; observance of strict ethics in conducting their houses; offering co-operation to President William A. Steffes of the United Theatrical Protective League in obtaining full membership for that organization in the northwest; working in closer harmony with the exchange in helping to realize the greatest possible benefit from pictures run in their houses; guaranteeing their support to the Herbert Hoover movement for the relief of devastated Europe.

Mr. Cubberley presided over the meetings, which were conducted in the Colonial room of the West Hotel. One of the most stirring addresses of the sessions was delivered at the dinner meeting by Theodore L. Hays of the Twin City Amusement Trust Estate.

Suggestions offered from Frank Kornpelberger of LaCrosse, Wis., and V. B. Valleau of Albert Lea, Minn., for methods of checking up on other pictures developed into a tentative program to be taken up later. Because of the habit of many state rights men in selling films for various prices to the same class of exhibitors and the experience of several of the exhibitors in paying excessive prices for pictures from outside exchanges, a system of checking up picture values was advocated.

The following were elected members of the advisory committee: F. A. Rickstein, Majestic theatre, Beloit, Wis.; J. P. Adler, Adler theatre, Marshfield, Wis.; Tom Foster, Star theatre, Stanley, Wis.; Louis Nahin, Rainbow theatre, Milwaukee, Wis.; Clyde Hitchcock, Princess theatre, Minneapolis; V. B. Valleau, Broadway theatre, Albert Lea, Minn.; S. G. Latta, Fergus Pictures Corporation, Fergus Falls, Minn.; A. J. Kavanagh, New Grand theatre, Grand Forks, N. D.; Archie Miller, Grand theatre, Devils Lake, N. D.; F. A. Dundas, Strand theatre, Sioux Falls, S. D., and C. F. Hansen, Lyric theatre, Redfield, S. D.

Joseph Schenck Is Made Director of Bank

JOSEPH M. SCHENCK, producer of Norma Talmadge and Constance Talmadge productions for Associated First National Pictures, Inc., has been elected a member of the board of directors of the East River National Bank of New York, which is closely affiliated with the Bank of Italy, in Los Angeles, and is reputed to be one of the strongest independent financial institutions in America, with assets in excess of $150,000,000.00.

Executives of several large organizations describe it as a practical and prophetic move by a leading bank to equip its directorate with experienced advisory services in turning toward an industry that has risen to fifth place in American business

Dr. A. H. Giannini, president of the East River National Bank made the announcement of Mr. Schenck's election with the statement that it was, in the minds of himself and his fellow-officers in the institution, the most direct and certain means of obtaining the knowledge they sought of the motion-picture industry and is recognition which Mr. Schenck merited for the place he occupies in the industry as one of its prominent producers.

One of the chief comments made by officials of motion picture organizations in New York, when news of Mr. Schenck's election to the directorate of the East River National Bank became known, was the close relationship between that institution and the Bank of Italy in Los Angeles, in which is seen a double significance, inasmuch as New York is the financial and distributing center of the film world and Los Angeles is the producing center.

"I am very happy that Dr. Giannini and his fellow-officers in the East River National Bank have selected me to represent the motion picture industry on their board of directors, and I shall endeavor in every circumstance and in every way that I possibly can, to honestly and fairly fulfill the responsibilities of that representation, both to the bank and to the motion picture business," declared Mr. Schenck, following his appointment.

Among those attending the meeting were: Lynch & Higgens, New Richmond, Wis.; W. C. Clavier, Fargo, N. D.; Mat Kohler, Buffalo, Minn.; A. L. Devine, Parker, S. D.; Albert B. Muller, Maple Lake, Minn.; S. G. Latta, Fergus Falls, Minn.; F. J. McWilliams, Madison, Wis.; J. A. Dundas and Mrs. Dundas, Sioux Falls, S. D.; Frank L. Koppelberger, Eau Claire, Wis.; J. B. Shearer, Park Rapids, Minn.; William Wrede, Hayfield, Wis.; R. J. Ball, Sharon, N. D.; Jay E. Gould, Glencoe, Minn.; E. W. McFarlane, Graton, S. D.; H. J. Fitzgerald, Milwaukee, Wis.; A. C. Klug and Mrs. Klug, Zumbrota, Minn.; Hitchcock and Tine, Minneapolis; Ed Buckley, Foley, Minn.; Archie Miller, Devil's Lake, N. D.; H. J. Ludcke, St. Peter, Minn.; R. A. Fleschbein, Cloquet, Minn.; William Rund, Granite Falls, Minn.; O. D. Benjamin, Renville, Minn.; Sam Roisman, St. Paul, Minn.; James Costa, Ironton, Minn.; John Piller, Valley City, N. D.; Fred Larkin, Anoka, Minn.; C. F. Hansen, Redfield, S. D.; H. W. Anderson, Warren, Minn.; George W. Ryan, Mora, Minn.; S. C. Carnell, Tracy, Minn.; W. J. Hawk, Fargo, N. D.; Tom Foster, Stanley, Wis.; Mr. and Mrs. Joe H. Ryan, Madison, S. D.; O. A. Leo, Minneapolis; Bentz and Gunner, Grand Rapids, Minn.; Herman A. Schwahn, Eau Claire, Wis.; A. F. Hierseman, Eau Claire, Wis.; G. E. Miner, Rice Lake, Wis.; Frank Rabinowitz, Eveleth, Minn.; J. J. Canar, Mondoir, Wis.; Mrs. F. D. Hall, Madelia, Wis.; Mrs. James Barlow, Bovey, Minn.; Curkett and Brown, Nashwauk, Minn.; A. Latts, Ashland, Wis.; B. H. Wrede, Hayfield, Wis.; V. W. Newkirk, Belle Plaine, Minn.; M. M. Hansen, Blue Earth, Minn.; George D. Sunderhauf, Williston, N. D.; O. Weempun, Minneapolis; Marcus Rabinowitz, Eveleth, Minn.; R. V. Pepper, Fort Croix Falls, Wis.; H. B. Smoote, Little Falls, Minn.; R. G. Risch, Appleton, Minn.; A. Staehle, Mitchell, S. D.; Jos. St. Galipeau, Coleraine, Minn.; Julius Overmee, Hillsboro, Minn.; A. C. Abrahamson, Hill City, Minn.; E. P. Schoenig, Rochester, Minn.; Enoch Thunc, Kenyon, Minn.; W. F. Hamilton, Galesville, Wis.; L. L. McMillin, Winnebago, Minn.; M. C. Cooper, Grand Forks, N. D.; M. J. Favanagh, Minneapolis; W. F. Buck, Waterville, Minn.; B. E. Anderson, Elbow Lake, Minn.; M. E. Brinkman, Bemidji, Minn.; V. B. Valleau, Albert Lea, Minn.; Theodore L. Hays, Minneapolis; F. W. Bell, Stillwater, Minn.; William S. Smith, Menominee, Wis.; Fred H. Smith, Menominee, Wis.; S. P. Cornish, Faribault, Minn.; R. R. Thomas, Faribault, Minn.; W. F. Weiland, Brainerd, Minn.; F. S. Workman, Brainerd, Minn.; William Hamm, St. Paul; C. P. Murphy, Minneapolis, and H. C. Anderson, Minneapolis.

Duluth Bill Withdrawn

On the opinion of City Attorney John E. Samuelson, of Duluth, Minn., that the city council would be committing an illegal act in vesting in others authority to appoint a committee to censor moving picture films to be shown in Duluth, Fred Ward, acting as spokesman for the Better Films committee, withdrew the proposed ordinance regulating the display of moving pictures, after it had been presented to the council at its regular weekly meeting.

Billy James Sells Interests to Peter Sun

The annual meeting of the directors of The Sun and James Amusement Company, which controls the Rivoli and Toledo theatres of Toledo, O., was held Tuesday, January 11, 1921, in the executive offices of the Rivoli theatre. At this meeting the interest of William (Billy) James of Columbus was sold to Peter Sun, former owner of the Sun Bros'. Circus. It is believed that this change was brought about on account of Mr. James centering his interest in several theatres at Columbus.

The election of officers resulted as follows: Ed G. Sourbier, Indianapolis, president; C. Howard Crane, Detroit, vice-president; Gus Sun, Springfield, Secretary; Charles Olson, Indianapolis, treasurer.

Joseph E. Gavin, temporary manager of the Rivoli, following the departure of S. Barret McCormick to Los Angeles, will return to Indianapolis, where he will again take up his duties as manager of the Lyric theatre. Peter Sun was appointed local manager of the Rivoli, effective at once.

Additions to Paramount's Exploitation Staff

Claud Saunders, director of exploitation for Famous Players-Lasky Corporation, has announced the following additional appointments to his staff: Arthur M. Vogel for the Seattle territory of Paramount Pictures; Leon Bamberger for the Minneapolis territory and Richard E. Riddick for the Salt Lake City territory. The three new exploitation representatives left New York for their respective exchanges last Saturday.

Wayland H. Taylor, exploitation representative, has been transferred from the Seattle to the San Francisco Exchange.

Arthur Ziehm Belittles Foreign Competition

No Need for Alarm Over Producer Competition From Abroad, Says Goldwyn

RETURNED from a five-months' tour of Europeon countries, including Germany, France, Italy, Scandinavia, Spain and Holland, Arthur Ziehm, foreign sales manager for Goldwyn Distributing Corporation is convinced that there is no reason for American film manufacturers to be alarmed over the possibility of serious competition from foreign producers.

While abroad, Mr. Ziehm established Goldwyn exchanges in Holland, in Stockholm to cover Scandinavia and Finland; in Milan, Italy; and in Barcelona, Spain. Another Goldwyn office is planned for Rome, Italy.

"From Holland, I went to Scandinavia where the motion picture business seemed to be in pretty fair condition, about seventy-five per cent of the current supply of films coming from this country. There is one theatre in Stockholm.

"My visit to Germany, where I spent a number of weeks, was particularly illuminating. With all due respect for the excellence of the work being accomplished by Lubitsch and May and one or two other of the foremost directors, I was soon convinced that the average German picture is far inferior to the standard being maintained in this country. Technically, our product is much better, not only in the direction of the players, but also in the matters of photography and settings. Here, of course, it must be understood that I am referring to the average run of pictures and not to specials such as "Sumurun," "Anna Boleyn" and other productions of this class.

"One of the surprises of my visit was to find that some really good Wild West pictures are being turned out at the German studios. They recall the rapid-action type of melodrama popular when Broncho Billy was at the height of his fame.

"A return to normal conditions in the marketing of our own product in Germany is forecast by the partial lifting of the embargo, effective January 1st, whereby films from other countries may be imported up to 15 per cent of the German productions. In my opinion the embargo will be lifted entirely during the present year, and there is no question about the German public being ready to welcome American photoplays.

"From Germany I went to Italy where I was received with the greatest cordiality by the motion picture men of Rome, Milan and other cities. Now, as heretofore, with the exception of the Goldwyn product, few American made pictures are being shown in Italy. Without any prejudice, I may say that Italian producers have not kept pace with the progress made in American studios during the past few years, although they are turning out some impressive spectacles. Incidentally, it should be noted that reports of revolutions and unrest in Italy have been greatly exaggerated.

"Economic and social conditions in Spain and Portugal are very depressing indeed, and of course the motion picture business is suffering. I was in Barcelona when the general strike was at its height. All industry was tied up and shooting on the streets of the city was a common occurrence. Even at its best, the motion picture business in Spain leaves much room for improvement. There are few first-class theatres, and the exhibitors dominate the market to such a degree that film renters are unable to get a reasonable price for their pictures. Ufa of Germany and Italian producers sell at a low figure, but even with this competition about sixty per cent of the film shown comes from America."

Cheap Films Face Hard Fight in So. America

High-Grade Pictures Safe in Competing With Foreign Films, Says Paramount Agent

COMPETITION from foreign markets, especially from Italian and German film fields, seriously embarrass the distribution of the cheaper grade of American-made photoplays in South America, declares John L. Day, the South American representative of the Famous Players-Lasky Corporation, who is now at the Paramount headquarters in New York, having just returned from a six months' tour of South American countries in the interests of the Famous Players-Lasky organization. Mr. Day covered Brazil, Argentine and Chile in the course of his trip of inspection, and spent a considerable portion of his time in Rio de Janeiro at the offices of Peliculas D'Luxe Da America Do Sul, which is a subsidiary of the Famous Players-Lasky Corporation.

While the cheap American-made picture is in for some keen competition with foreign-made productions, according to Mr. Day, still the high-grade productions from the United States are in a good position to fight European competition because such pictures have become strongly entrenched in the high esteem of the South American picture audiences, asserts Mr. Day.

"The day when the American exporter could dump any kind of film into the South American market has passed," said Mr. Day in discussing changed trade conditions. "Falling exchange values have crippled the export and import business through South America to a large extent, with the result that the harbors are glutted with merchandise which importers are unable to accept because of falling prices and lack of markets.

"In addition new factors have entered into the situation through the competition of German and Italian film exporters, who are making strenuous efforts to recapture the South American film markets which they lost at the beginning of the war. German exporters, in particular, have become important competitors and are making all sorts of inducements to the Latin-American exhibitors and importers to take their films.

"The only manner in which the American film industry can successfully fight this competition is through the production of better pictures for South American distribution. The old rule of the survival of the fittest is certain to apply to trade conditions in the Southern republics from now on, with the result that the brunt of the foreign competition will be borne by the cheaper grades of films. American companies producing and exporting the highest grade films are in a far better position to fight European competition, because of the tremendous popularity gained by the high-grade American pictures. Price cutting and the offering of special inducements of the importers and exhibitors by German companies will not endanger the prestige of the best American films, but it will make competition a serious matter for the cheaper films from this country.

"The South American business of the Famous Players-Lasky Corporation has shown an important increase during the past year and Paramount Pictures have been big money makers for the higher class theatres. Two Paramount productions which scored great hits in Brazil in recent weeks have been John Barrymore in 'Dr. Jekyll and Mr. Hyde,' and 'Everywoman.' Both established new box-office records for Brazil, and tremendous interest is being shown in other forthcoming Paramount specials.

"The Cinema Avenida, the first-run house for Paramount in Rio, is doubling its seating capacity. When it re-opens it will be one of the finest theatres in Brazil, and Paramount Pictures will be exhibited on a much larger scale than has been possible heretofore. Two other large theatre building propositions are under consideration in Rio, and there is every prospect that once exchange becomes more normal Brazilian exhibitors will enjoy greater prosperity than ever before."

Three Prominent Authors Engaged to Write for Paramount

Geo. Hobart's "Experience" to Be Filmed; to Make "Peter Pan" Abroad

IN a statement issued this week by Jesse L. Lasky, the announcement is made that Famous Players-Lasky has just concluded contracts with Edward B. Sheldon, Samuel Merwin and Harvey O' Higgins, under the terms of which these prominent authors have agreed to write for Paramount releases and assist in the production of their stories for the screen. In the same statement news is conveyed of the plan to film "Experience" in the near future, from the successful stage play by George V. Hobart. The picture-version will be made under the direction of George Fitzmaurice and will have an all-star cast. Announcement is also made in Mr. Lasky's statement of the forthcoming production for the screen of "Peter Pan." This subject will be made in England under the personal supervision of Sir J. M. Barrie, its author. In announcing the engagement of the three prominent authors as members of the Paramount literary staff, the following statement was issued from the Paramount headquarters in New York:

"The acquisition of Messrs. Sheldon, Merwin and O'Higgins to the ranks of Paramount literary celebrities is in each case a notable one. It was while he was still a student at Harvard that Edward Sheldon jumped into fame as the author of 'Salvation Nell,' in which Mrs. Fiske starred for two full seasons and which many of that noted actress's admirers consider her greatest play. Moreover, he soon gave proof that his initial success was not a mere flash in the pan, for he followed it the very next year with 'The Nigger,' which also proved a sensation in the theatre. His reputation thus firmly established, his later contributions to the drama have been frequent and notable, including 'The Boss,' in which Holbrook Blinn starred; 'Princess Zim-Zim,' 'Egypt,' 'The High Road,' 'The Garden of Paradise' and 'Romance,' in which Doris Keane appeared both on the stage and on the screen.

"Samuel Merwin is one of the most widely read authors of fiction before the public today. Following his graduation from Northwestern University, his first novels to attract attention were 'The Short Line War' and 'Calumet K,' both written in collaboration with Henry Kitchell Webster. Then followed, among others, 'The Citadel,' 'The Charmed Life of Miss Austin,' 'Anthony the Absolute' and 'The Passionate Pilgrim,' the last named of which was recently produced by Cosmopolitan for Paramount and is already established as one of the most successful pictures of the year. For many years Mr. Merwin was associated with Success Magazine in various capacities, including that of Editor, and made an extensive tour of the Orient for that magazine, in the course of which he amassed a large quantity of information for future use in his stories.

"Harvey J. O'Higgins, a native of London, Ont., has long been noted both as an author and playwright. Among his early successes was 'The Grand Army Man,' in which David Belasco starred David Warfield. At about the same time he collaborated with Judge Ben B. Lindsey on 'The Beast and the Jungle,' the series of sensational articles on Denver politics which ran serially in Everybody's Magazine. Shortly thereafter he collaborated with Senator Frank J. Cannon on the equally sensational 'Under the Prophet in Utah,' an expose of Mormonism. In collaboration with Harriet Ford he has also written a large number of successful plays, including 'Polygamy,' 'Mr. Lazarus,' 'The Argyle Case,' 'The Dummy' and 'On the Hiring Line,' the list running the gamut from melodrama and mystery to comedy."

In connection with his announcement of Paramount production plans in immediate contemplation, Mr. Lasky said:

"'Experience,' the Paramount picturization of George V. Hobart's great stage play, is soon to be started at our Long Island studio under the direction of George Fitzmaurice. The production will feature an all-star cast, a complete announcement of which will soon be forthcoming. Made in the East, it will parallel in magnitude and wealth of settings 'The Affairs of Anatol,' the super-star production which Cecil B. DeMille now has well on the way toward completion at our West Coast studio. I feel perfectly safe in promising that 'Experience' will eclipse 'On With the Dance,' 'The Right to Love' or any of the other productions Mr. Fitzmaurice has ever made. We purpose to go the limit in making it one of the most elaborate and interesting productions ever made.

"Plans for the production of Sir James M. Barrie's masterpiece, 'Peter Pan,' are now approaching maturity. Barrie himself will supervise the filming of the picture in England, and the cast, although I am not yet ready to say anything concerning its personnel, will be one of superlative excellence. Actual production will not be started until every preparation, down to the last detail, has been made, and on these preparations the staff at our London studio is now at work. Probably no other production ever made has possessed the advance box-office value of the world-beloved 'Peter Pan,' and the motion picture public may be assured that it will not be disappointed in the screen version.

"Other big productions soon to be produced, both of them probably at our Eastern studio, are 'The Wanderer,' Morris Gest's spectacular stage production of the story of the Prodigal Son, which ran for more than a year at the Manhattan Opera House, New York, and duplicated its metropolitan success in other large cities; also 'Montmartre,' the recent predominant sensation of the French stage. This play is a veritable epic of Paris—a modern 'La Vie de la Boheme.' Many of the scenes for the production will be taken in Paris.

"Cecil B. DeMille's next production following 'The Affairs of Anatol' will be 'Laurels and the Lady,' by Leonard Merrick, author of 'Conrad in Quest of His Youth.' Mr. DeMille's plan is to make this a worthy successor to his present production, with an all-star cast quite as notable as the one he is now directing in 'The Affairs of Anatol.'

"George Loane Tucker, recently recovered from a serious illness, has about completed the editing of his production, 'Ladies Must Live,' in which he has been at work for nearly two years, or ever since he completed 'The Miracle Man.' The completed print is expected in New York very shortly and I have reason to believe that in this picture Mr. Tucker has surpassed even 'The Miracle Man.'"

A. S. Aronson Elected Vice-President of Goldwyn

A. S. ARONSON has been elected a vice-president of Goldwyn Distributing Corporation and appointed general sales manager, according to an official announcement this week. He has assumed his new duties, with headquarters at the home office in New York.

Mr. Aronson is well known to the trade in all parts of this country, particularly in the West, where he has a large acquaintance among exhibitors. He is equally familiar with the Canadian market, having organized the Regal Film Company of Canada, in association with N. L. Nathonson. Regal handled the Canadian distribution of the Goldwyn product.

Early in 1919, Mr. Aronson sold his Canadian interests and became a member of the Goldwyn distributing organization in the United States, directing distribution in the territory from Colorado west.

Program of the Music Conference on Page 1070

Claims One Lens Stereo Effect

Charles V. Henkel, Film Pioneer, Grants Exclusive Interview to News Outlining Revolutionary Stereo and Color Aims

ALMOST simultaneous with the announcement of the Spoor-Berggren process of stereoscopic photography, rumors became current of other discoveries and the existence of additional inventors in this field of endeavor. A notable fact, in this connection, is that the names mentioned—like that of George K. Spoor—are those of pioneer motion picture producers. Upon the theory that where there is smoke there may be a little fire, the "News" trailed one of the reports to its lair and the end of the quest disclosed Charles V. Henkel as the subject to be interviewed.

Past performances indicated this to be a task, for Mr. Henkel has been either unduly modest or too reticent concerning newspaper publicity of a personal nature. Notwithstanding his many years association with the film industry in a really important way, his name has seldom appeared in print.

These facts were used to introduce our purpose and served to influence Mr. Henkel to talk for publication. He laughingly explained the reasons for the apparent lack of personal publicity: "No, it is not due to modesty—I am no violet. You see, I never considered my personal doings would interest the general public or add value to anything I had to exploit. Therefore, I have never asked for a single line of press matter for myself; any space offered me I have traded for space for my proposition."

It was suggested that anything he might say regarding the subject of the interview, could not be construed as personal publicity but would be informative and, perhaps, of interest and benefit to the industry. This influenced Mr. Henkel to talk.

"Yes, it is true that I have developed and perfected a method of stereoscopic motion pictures," acknowledged Mr. Henkel, in an assured and confident manner which left no doubt of his sincerity. "I have not permitted the fact to become generally known, but now that it has reached the stage of 'picture-gossip,' there can be no harm in admitting it is so to the press. However, only members of my immediate family and a few intimate friends have witnessed a practical demonstration and, until my patent rights have been fully protected, I shall avoid giving a private or public demonstration. That is why I consider any mention of my discovery, at this time, is premature—I believe it always a mistake to make an announcement of anything new before it actually exists; ready for the market or for practical use. You know: 'There's many a slip 'twixt the cup and the lip.'"

"No—I have passed the experimental stages. My invention is an accomplished result. But, there are so many 'Doubting Thomases' who hail from Missouri, that I hesitate about making any statement under the circumstances."



Charles V. Henkel

"Yes—I have read the account of the Spoor-Berggren process of stereoscopic photography—with great interest. My method, however, is entirely different—yes, radically so. Their process is the binocular or two-lense method—which is the generally accepted theory as essential to obtain stereoscopic results. This principle is not new, it is the application of the still picture stereoscope to motion pictures. To my knowledge, others have been and are working along these lines and actual public demonstrations were made in the past showing satisfactory results obtained by this method, therefore, there can be no doubt but that the Spoor-Berggren process is all that is claimed."

"My method is entirely new—I hope an original discovery. *It needs but one lense to obtain stereoscopic results.* And, an important advantage that my process has over the binocular method, is that it does not acquire special film or photography to produce the stereoscopic effect. *I stereoscopically project any existing film.*"

This rather startling statement seemed to warrant some explanation. Mr. Henkel's attention was called to the fact, that it is a generally acceptted scientific truth that it requires two eyes to obtain stereoscopic vision. His notice was also called to the paragraph in the Spoor-Berggren article, which reads: "The ordinary camera, photographing only with a single lense or eye, can only fix upon the negative an image as viewed with a single human eye which is not stereoscopic because the stereoscopy which is obtained in human vision is based on the optical arrangement by which the eyes being set apart focus upon an object from different angles."

"Yes, I know," answered Mr. Henkel, "I read that statement with particular care because it was made conspicuous by its utter fallacy. Believing this *supposition* to be an absolute fact, is the cause of all investigators working along those lines in striving to obtain stereoscopic photography. The paragraph in question, reads to me like the argument advanced in conjunction with the specifications of a patent application; not a statement born of personal knowledge on the part of the writer of the article. However, substantially the same language will be found in text books on optics—in the chapters treating on stereoscopic vision. But it is really an exploded theory—not, by any means, a fact."

"Allow me to analyze this paragraph. Admit, as it states, that a single lense can only fix upon the negative an image as viewed by a single human eye, and you automatically agree that the rest of the statement is incorrect. To illustrate: Close one eye and look off with the other. The objects you see appear solid—not flat? Yes—of course they do! Now repeat the process, uring the other single eye. Not much difference, if any? No—certainly not! And, just what you saw with one eye is what a single lense would have registered upon the negative—the statement agrees to that. *Consequently, there is solidity existing in every photograph, but not visible to the naked eye.*"

"If there was any perceptible difference in what and how you visioned with either single eye, it was mainly due to impaired eyesight; no two eyes in any one human head are one hundred per cent perfect. This explains why cameramen test lenses before they purchase—no two lenses of the same focal length and optical speed are absolutely alike; made after the same formula, from the same material and by the same manufacturer, they will vary—perhaps, only the minutest thousandth of a hair's width. While eye defects, such as I refer to, have no bearing upon *stereoscopic vision,* I wish to explain why, as between your two eyes, there may have

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Full Program of the Music Conference on Page 1070

Greetings: To the Music Picture Convention

By Charles D. Isaacson

Full Program of conference in this issue— see continuation of this department in the back of book

WE cannot realize what it is we set in motion this week. What lies beyond our efforts and what impressive significance history will find in the things we do and say here in these sessions. The motion picture is coming to the baptismal fount of art, and fine music discovers its strongest disciple and champion in the temple of the screen. Civilization works in mysterious circles, and it must appear very strange to those who sneered at the motion picture to find here at the conference table today the representatives of the oldest art in the world. It must appear indeed incongruous to the blue-stockings who were ashamed to be seen entering the "Movie house" to hear the representatives of historic and epochal artists offering the services of these apostles of beauty. Hofmann upon the movie stage, Jascha Heifetz in the theatre, John McCormack, and yet if Caruso downs his hateful malady, may the voice of the artist fill the ears of the picture patrons.

Here's to the Association of Motion Picture and Musical Interests—may it live and prosper and serve the good of its two parent industries and arts as the best minds may deem the courses indicated by wisdom as well as necessity. The new Association can through its besought unity of purpose, sever the dividing hurdle which has placed musicians in one category and picture men in another—now there is no dividing line, and the two professions can mingle with a common purpose and understanding. Indeed out of the amalgamation of interests, a new kind of individual has grown up—it is the motion picture musician, and is also the musician-picture man.

When I first took up my pen to write to the theatres of America through these columns, I said "It seems as if all motion picture men must become musical impresarios" and I repeat it here. With the turn of the tide of newer values and broader showmanship, the house which stands high in its community, is the theatre which has learned the value of giving something fine and beautiful, and so grappling the patrons to an institution rather than a place where pictures are thrown on the screen. A film may be shown anywhere—the difference of a week or two priority makes mighty little difference to the vast majority of picture goers. But the music enables the proprietor and director to give the house a personality, an atmosphere—the music gives the institutional touch which makes lasting patrons.

But all that might be said here of what music can do and will do, how and where and when music ought to be introduced,

(*Continued on page* 1070)

From Celebrities Everywhere

I am with you to the end—Samuel Rothafel (Capitol Theatre).

My life and all I have done belongs to you in this—John C. Freund (Musical America).

This is big in its import and far-reaching in its possibilities. It is right—Florence Reed, distinguished actress.

If you will permit me, I should like to tell you how much I believe in this—Artur Bodansky, Conductor, Metropolitan Opera House.

If there is anything in the world I can give you or do for you in this masterly plan and its aims, command me—Hugo Riesenfelt (Rivoli, Rialto, Criterion).

I wish you every success and offer you my best aid—Leonard Liebling (Musical Courier).

This is the biggest idea in years—Nat Finston, conductor.

It ought to accomplish wonders—Joseph Briel, composer.

The men of the union welcome the plan—Joseph Weber, President National Federation of Musicians.

The musical industries commend the action—C. M. Tremaine, Director of The National Bureau for the Advancement of Music.

We are ready to deal with the new Association—Society of Composers and Authors.

We will cooperate in every possible way—Association of Music Publishers (Mr. Mills).

Two million club women are watching—Mrs. A. F. Oberndorfer, General Chairman Women's Clubs.

The new comers to fine music who have attended 1250 Globe Free Concerts in the past five years, totalling over 2,500,000 people, commend the action of their director and founder, Charles D. Isaacson and send greetings, and best wishes. We are behind you to the very end—Beryl Sherman, Secretary Globe Music Club.

I am of the belief that there has been no move to compare with this in effectiveness—Edward L. Hyman, Brooklyn Strand.

I consider it a privilege to come—Harold Franklin (Shea's, Buffalo).

The industry knows how I have believed in music; believe me then when I say that this conference can aid the industry more than any of us can dream at this time—David W. Griffith, director.

To the music-lovers of the screen, I send you my love and best wishes—Frances Alda, soprano, Metropolitan Opera House (Mrs. Gatti-Casazza).

Tell me what I can do to help—it will be a joy to do it—Hipolito Lazaro, greatest Spanish tenor.

As a lover of music, I am in a great joy over your plans—Ethel Clayton, film star.

Marvelous — who started this? — George Beban, screen star.

If I could do a few stunts to help, I'd do it. I love the plan—Pearl White, serial leader.

I think it's bigger than you dream it to be—Charles Wakefield Cadman, composer.

The day of music art in the film theatre has come—Josef Lhevinne, international pianist.

The future of music is through the masses. At the theatre, the people have their eyes glued on the screen, and they hear the music. Unconsciously they get the taste for the best. Unconsciously is the best way to get it. I commend your plan—W. J. Guard, secretary, Metropolitan Opera House.

This is the thing which will be remembered as long as the picture theatre stands and music is played therein—Marguerite White, rising young coloratura soprano.

I am a fan—and I know that what you are doing is right—Florence Easton, Prima donna soprano.

Without question, with reservation, I add my name to the well-wishers—Reinald Werrenrath, famous baritone.

Music can do anything to me—I will do anything for it—Lillian Gish, film star.

Fine idea—George B. Seitz, film director and star.

I'm with you—J. Stuart Blackton.

I use music in my picture studios—have you planned to discuss that phase?—Robert G. Vignola, director.

I predict the entry of the biggest musicians and musical organizations who will compete for the rights to the theatre stage.

I predict that new instruments, new musical arrangements, new kinds of scores, cue-sheets, even compositions are coming.

I predict the use of grand opera and light opera in a more important way.

I predict the coming of the symphonic and opera score and feature picture.

I see the film fading into actual grand opera, and grand opera fading into the film development.

I see the coming of a vast new music public through the efforts of the great industry of the screen.

Everyone of us who participates in any way and contributes by his presence and his advice, is giving in a marked way to an art and an entertainment proposal which will show its strength in the profits of the theatre men, the producers, a greater field for the exercise of the talents and geniuses of music and composition—and a finer life for the vast public.

The Motion Picture News sends greetings to the participants in this great conference. It wishes to acknowledge with the most heartfelt appreciation the magnificent support given to the effort by the leading exhibitors, producers, musicians, composers. It here and now wishes to publicly thank the musical press of the country for the loyal support given the

(*Continued on page* 1070-71)

NEWSY BRIEFS FROM CENTRAL FILM BELT

Chicago and the Mid-West

L. H. MASON, REPRESENTATIVE, 220 SO. STATE ST.

An important development of the week in Chicago film circles was the announcement by Jones, Linick and Schaefer that that firm will have two more motion picture theatres in the loop by June 1st. The announcement means that they plan the purchase or lease of more houses, as of course it would be impossible to build within the limit set for their acquisition.

"That is all that may be said about it at this time," said Ralph T. Kettering, for the firm. "But we will have the theatres for the display of motion picture films by the date set, you may be sure of that."

This will give Jones, Linick and Schaefer a total of eight playhouses in the loop. Two of them, the Rialto and McVickers, now show vaudeville. But a year from May, the firm will acquire complete control over the McVicker property and that site will be used for the erection of a new playhouse.

Balaban and Katz have booked the new George Beban picture, "One Man in a Million" for the Tivoli and Riviera, through Robertson-Cole. It is declared to be a knockout.

"The first time on earth" is the "gag line" being used by Jones, Linick and Schaefer for the opening of the new Chaplin picture "The Kid" which had its first public showing any place on earth Sunday at the Randolph theatre.

"Kismet" will have its premier at the Ziegfeld on Jan. 22. Robertson-Cole announce that they have booked it thoroughly in outlying territory and expect it to go big.

At least two scenes in the new Chaplin picture, "The Kid," which were cut out by the producers for fear they would not stand the test of the Chicago censors, were put back and shown to Chief of Police Fitzmorris, who put his official O. K. on them. They do not relate to crime, but they do add to the piquantness of the picture and are reminiscent of Eugene Field's suppressed poem about the habits of Little Willie at night.

L. A. Rozelle has resigned as assistant manager of Robertson-Cole Chicago exchange, according to an announcement from the offices of the firm.

Lubliner and Trintz announce that they expect to open soon their new $1,100,000 playhouse, "The Senate," at Madison and Kedzie. They had expected this opening last September but have been delayed by lack of materials and other troubles. The huge theatre—it will have 3900 seats—however, is beginning to look completed and the owners hope to have it ready for business within a month or so. Ward Johnson has been engaged to direct the 50-piece orchestra that will be employed. An indication of the size of the building is the fact that the inner foyer is 62 x 60 feet, which is almost space enough for an entire theatre on Madison or State streets.

Thursday "Jazz nights" are making a great hit with the patrons of Balaban and Katz's S. Park theatre. A special program pictures, music and all, is given each Thursday night and the term "Jazz night" given the break in the week's bill. "It is catching on well, and the people certainly do seem to like it," is the verdict of W. Hollander, publicity man for the firm.

Robertson-Cole have received the prints of the new Max Linder picture, "Seven Years of Bad Luck," and expect to announce a release date soon.

Jerseyville, Ill., is to have a new theatre to seat 2,000 people.

Anton Krack has bought the Venus theatre in Gary, Ind., according to an announcement just made.

A. J. Hill, of the Glen theatre, who has been laid up in the hospital for some time, is out again.

Chicago's council committee on revenue, which has been trying to find some way to tackle the ticket scalper's business, also has before it a proposal to shut the all-night motion picture houses. Police complaint that bandits loaf in the theatres until time to "go to work" resulted in an investigation being made by Sam Atkinson, of the Allied Amusement Association and members of the committee. Chairman Cermak, of the committee, says he is not inclined to favor closing the houses, because he finds that telephone girls, women employed in buildings, and many newspaper and other night workers, patronize the house extensively, not only to see the shows but to have a safe place to wait until the car service is such as to make it safe for them to go home.

Maurice Choynski on Saturday had the big opening of his new "Biltmore" theatre at Division and Robery streets. It has a seating capacity of 2,100. Wallace Reid, in "The Charm School" was the big feature of the opening. Another feature of the opening was Levitt's Concert Orchestra which furnished tuneful popular and operatic music. Associated with Choynski are Salo Auerbach, Wolfe and Perlmutter, who operate the New Strand, Oakley, Vision and Newberry theatres. So popular have been their offerings they could not handle the trade.

Jones, Linick and Schaefer are planning to make a feature house out of the Orpheum, which has been a program theatre. Beginning Sunday, January 30th, there will be but one program change a week. The "Midsummer Madness" is to be transferred to the Orpheum on that date and from then on it will be purely a feature house.

"Bill" Cook, well known salesman for the First National, in Chicago, has resigned. He has made no announcement as to his future plans.

Harry Weiss, president of the Superior Screen Service, Inc., Chicago, has closed a deal with Colvin Brown, of New York, for 52 new single reel releases known as Pictorial Life. He also has closed for 52 Kineto reviews made by Charles Urban, through franchise to National Exchanges, New York. He also has closed with Arrow Film Co., for "Daughter of the Don" and "Bitter Fruit," both six reel features. He also has obtained 12 Perry comedies, featuring Mack (Ambrose) Swain.

E. E. Dorris has sold his Grove theatre, 2417 Cottage Grove avenue, to Max Rubin, of Chicago.

Aaron Jones, of Jones, Linick and Schaefer, whose return from Europe was chronicled in Motion Picture News, does not believe the British custom of having intermissions between each number, and of serving tea to patrons in the promenades, will develop in this country. "Theatres are not built with the space for such attention to their patrons," he says. "It is a delightful custom, but would require the rebuilding of most of our existing theatres in this country."

"Forbidden Fruit," the new Cecil DeMille picture, will be shown at the Jones, Linick and Schaefer Randolph theatre for the first time on January 30th. Under the firm's contract with Paramount, no other releases are permitted until 4 weeks from the date Jones, Linick and Schaefer show it, and this clause in the contract is one of the things that induced the change in the operation of the Orpheum. "In other words, when we get a good picture, we can give it the run it is worth," is the opinion of Ralph Kettering.

Along the same line, Arthur Stern, of Lubliner and Trintz, wants to know why better class of pictures are so hard to get. "The directors apparently are not getting rich; the producers do not seem to be covered with wealth. Possibly the stars are getting it, but the fact remains that we do not seem to be able to get the pictures with the sort of punch we need. Some of the pictures of five years ago were better than many we are getting now. And in the old days, a good picture saw the light of day but one night in a theatre."

A petition has been filed with the Chicago City Council asking that a policewoman be stationed in each motion picture theatre in Chicago. It was filed "by request" by Ald. A. A. McCormick, of the 6th ward, having been forwarded to him by members of the Arche Club. The temper of the council is such, however, there is mighty little chance for adding enough policewomen to the force to put one in each motion picture theatre.

J. Brottman has purchased the Park theatre on North avenue. Brottman is a brother of Barney Brottman, the Moline, Ill., showman.

Motion pictures are to be used by the farmers of America to lay before the people the problems of raising and distributing the nation's food supply.

The Farmers' Film Corporation, with officers at 910 S. Michigan avenue, has been organized for the purpose of laying the whole problem before the people, from the time the seeds are planted until the foods get to the consumer's table. William E. Skinner, secretary of the National Dairy Association, is secretary of the company, and the Waukesha County Corporation, a Wisconsin farm organization, has agreed to bear the preliminary expenses. Harry E. Aitkin, organizer of the Triangle Film Corporation, which was responsible for "The Birth of a Nation," is to be associated with the new company which, according to Skinner, has the approbation of the U. S. Department of Agriculture, American Farm Bureau Federation, the Grange Movement and the National Dairy Association.

Harry Rice, business manager of the Independent Films Association, will leave for New York within the next week to consummate an arrangement that will give Independent Films Association an Eastern office. The United States will be handled in three sections. Eddy Eckels, president, taking complete charge of the West; Harry Rice, the Middle West, and the New York office, the Eastern territory and foreign sales. It is intended to put an exploitation department in the Eastern office under the supervision of the Chicago main office.

Manager Lesserman, of Universal, is preparing to leave for the West Coast about February 1st.

Hoover Film Drive Going Forward in All Sections of Country

Correspondents and M.P.T.O. of A. Report Enthusiasm at All Points

REPORTS received from News correspondents in various parts of the country indicate that theatre-owners and exchange-men are putting forth special efforts to advance the motion-picture campaign for the Hoover-European Relief Fund, which is to culminate in a nation-wide observance in picture-theatres throughout the country of "Hoover Day" on the 26th of January. Special arrangements are also being made for January 29th. Reports from individual sources of the progress being made in the great film drive are confirmed by a report just received from the headquarters of the Motion-Picture Theatre Owners of America in New York. President Sydney S. Cohen announces "most encouraging reports concerning the work of exhibitors in every part of the country for the benefit of the Hoover Fund."

M.P.T.O. of A. Active

The following letter has been addressed to all exhibitors from the headquarters of the M. P. T. O. of A.:

"Mr. Herbert Hoover has appealed to the Motion Picture Theatre Owners of America to cooperate with him in his campaign for the raising of money to save the starving children of Central and Eastern Europe. We have pledged ourselves to respond to this appeal.

"We have thus an opportunity not alone of showing that our hearts are in the right place, but of demonstrating to the world the combined power of the screens of America.

"Do not fail the children on the 26th day of January and advertise the day well."

St. Paul, Minn., on the Job

A report from B. C. Ferriss of St. Paul, Minnesota, states that theatrical men in St. Paul are responding enthusiastically to the call to aid the Hoover Fund movement. One-sheets and three-sheets are being used in the lobbies of the thirty-five theatres co-operating in the campaign. Space has also been secured in the St. Paul newspapers, announcing the drive and explaining its object and the way in which the public could co-operate with the theatre-owners.

Local clubs have also been interested in the movement, and prominent men and women have been pledged to the soliciting of funds in the picture houses on January 26th. Speakers have also been secured for the 26th through the old Four-Minute-Men organization operating during the war. Special matinee showings will also be staged on Saturday, January 29th, for the drive.

"The Kid" Smashing All Records in Chicago

CHICAGO, Jan. 18.—The world premier of Charlie Chaplin's "The Kid," at the Randolph theatre in Chicago's "loop," proved that the Chicago public agree with the reviewers of all the City papers that it is a great picture. On the first day of the run, the Randolph's best previous attendance records were surpassed by fifty per cent, according to Messrs. Jones, Linich and Schaefer, although the temperature on Sunday was near zero. Monday's attendance smashed previous records for that day by sixty per cent, and the crowds continue at the time of this wire.

Talk of a six or eight weeks' run is general in Chicago film circles.

Benefit Matinees in West

A report from a News correspondent on the Coast informs that W. A. Graeper of the Union Avenue Theatre, Portland, Ore., who is the state-secretary of the Hoover-European Relief fund asked cooperation of the league which voted to put on in each of the theatres represented by its members, special benefit matinees with four minute speakers. Exchange men offered to donate the films used in these matinees.

J. J. Parker, chairman of motion picture ball scheduled for February, reported that J. G. Von Herberg now in the east is arranging to bring to Portland some of the biggest screen stars to be present in person when the affair takes place.

Philadelphia Organizing

Jules Mastbaum, president of the Stanley Company, has announced that he will donate to the Motion Picture Committee of the European Relief Council one full day's receipts from every one of the Stanley Company's one hundred and more theatres in and around Philadelphia.

Mr. Mastbaum declares the Philadelphia motion picture world will organize itself into a money-raising unit that would be second to none, throughout the length and breadth of the land.

New Orleans Enthusiastic

In New Orleans, every picture theatre in the city will devote the entire week of January 23d to January 30th to raising funds. E. V. Richards, of the Sanger Amusement Company, the regional chairman appointed by Mr. Hoover for Louisiana has his territory well organized for the drive. In a letter to the Hoover Headquarters, Leigh Carroll, State chairman of the European Relief Council in Louisiana writes:

"Organization of the Committee was perfected at a meeting held in the Sanger Amusement Co.'s building and was presided over by Mr. E. V. Richards, who serves the Motion Picture Industry, in this instance as State Chairman. Mr. Howard W. McCoy, manager of the Palace Theatre, a vaudeville house, was chosen Chairman of the Committee that will arrange the special matinee for January 29th and for collections each day and night in all of the picture houses and theatres during the period covered by January 23-30.

Special Shows in Indiana

From Indianapolis, Ind., comes word that E. H. Bingham, part owner of the Colonial, Indianapolis, and a member of the national executive committee of the Motion Picture Theatre Owners of America, has been named head of the Indiana division of the national motion picture theatre drive to save 250,000 of Europe's starving children by raising $2,500,000. The appointment came from Herbert Hoover. Special shows will be given in photoplay houses throughout Indiana on Saturday morning, Jan. 29. The Motion Picture Theatre Owners of Indiana are behind the movement in the state heart and soul. President G. G. Schmidt called a meeting last week, at which plans were discussed. Another is to be held this week for the purpose of furthering the movement.

The exchanges offered to give all films gratis for the shows on the 29th, which offer was enthusiastically accepted. Many exhibitors from out of town attended the meeting in response to Mr. Shea's invitation.

Buffalo Arranges to Aid

At a meeting of the Buffalo Theatre Managers' Association held in the Hotel Iroquois, Buffalo, on January 14th, M. Shea, Buffalo chairman of the Hoover Fund spoke on the need of 100 per cent co-operation among local exhibitors and exchange men on Buffalo's part in the drive in aid of the starving children of Europe. As Buffalo's part in the Hoover drive the managers have decided to hold a drive in the theatres on Wednesday, January 26, when the audiences would be asked to help. It has also been decided to give special shows in the downtown theatres on Saturday morning, January 29th and in the neighborhood theatre, Saturday afternoon of the same date, when the entire proceeds would be turned over to the fund.

PROGRAMS FOR THE WEEK OF JAN. 22ND

With First Run Theatres

WIRE REPORTS FROM CORRESPONDENTS

NEW YORK CITY

Rialto Theatre—
Overture—"Capriccio Espagnol," by Rialto Orchestra.
Current Events—Rialto Magazine.
Vocal—"Serenade Espagnol," by Edorado Albano, baritone.
Feature — Something Different — Constance Binney.
Vocal—"Theme and Variations," by Grace Hoffman, soprano.
Comedy — Bungalow Troubles — Mack Sennett.
Organ Solo—"Kamenoi Ostrow," played by John Priest.
Next Week—Brewster's Millions—Fatty Arbuckle.

Capitol Theatre—
Overture—"William Tell," by Capitol Grand Orchestra.
Special—Valse Bluette, presented by Mlle. Gambarelli.
Pictorial—Making Man Handlers—Merit Film Corp.
Novelty—Excerpts from "Lohengrin," (a) Prelude to Act 3, (b) Aria, (c) King's Prayer, (d) Finale of Act 1. The King-Amund Sjovik, Telramund-Erik Bye, Elsa-Caroline Call, Lohengrin-Miner Roberts, Ortrud-Rose Reed, Herold J. Parker Coombs, assisted by Capitol Grand Orchestra and Capitol Ensemble.
Current Events—Capitol News.
Prologue—"Capricieuse"—Cupid-Simone Cochet, Columbine-Mlle. Gambarelli, Harlequin-Alexander Oumansky. Violin Solo by Jacques Gordon.
Feature—Prisoners of Love—Betty Compson.
Next Week—Hold Your Horses—Tom Moore.

Rivoli Theatre—
Overture—"Cavalleria Rusticana," by the Rivoli Orchestra, also singing by Antonio Rocca, tenor and Miriam Lax, soprano.
Current Events—Rivoli Pictorial.
Scenic—Wild Men of Africa—Paramount-Vandenbergh.
Vocal—"At Dawning," by Mary Lind, soprano, and Frederick, tenor.
Feature—Paying the Piper—George Fitzmaurice.
Comedy—The Papoose—Mutt and Jeff Cartoon.
Organ Solo—"Solemn March," played by Prof. Firmin Swinnen.
Next Week—Forbidden Fruit—Cecil B. DeMille.

Strand Theatre—
Overture—"Mefistofele," by Strand Symphony Orchestra.
Current Events—Strand Topical Review.
Prologue—Interpreted by Sergastchinko Ballet, "Mefistofele Aria," Fernando Guarneri, baritone.
Feature—The Devil—George Arliss.



Grauman's ad for "Brewster's Millions," in size five columns by ten inches

Vocal—"Una Voce Poco Fa" from "Barber of Seville," by Amanda Brown, soprano.
Comedy—A Dog-gone mix-up—Hall Room Boys.
Organ Solo—"Pilgrims Chorus" from "Tannhauser," Ralph H. Brigham and Herbert Sisson, organists.
Next Week—Mamma's Affair—Constance Talmadge.

Criterion Theatre—
"The Inside of the Cup" in its third week.

LOS ANGELES

Kinema Theatre—
Overture—March Slav.
Current Events—International News.
Novelty—Screen Snapshots—C. B. C.
Comedy—High and Dry—Mermaid Educational.
Ballet—Ten girls in Egyptian costumes present an original dance under the title of "In the Tinted Palace." The stage setting is a desert drop showing the pyramids.
Feature—Nineteen and Phyllis—Charles Ray.
Next Week—The Devil's Garden.

California Theatre—
Overture—Medley of Scottish airs arranged by Carl D. Elinor, conductor of the California orchestra.
Current Events—Fox News.
Organ—Medley of popular airs. Played by Milton Charles.
Vocal—Song number by Ogden and Banson.
Scenic—Poor Butterfly—Prizma.
Feature—Bunty Pulls the Strings—Goldwyn Special.
Presented with an original prologue. In a Scottish street scene with a cottage left a quartette representing mother, father, girl and her sweetheart sing, "The Bonnie Banks of Loch Lomond" and "Wee Deoch." The lighting fades to night with the "laddie" lingering for the "lassie's" kiss. A rain storm drives him away. The characters are costumed as are the players in the picture.
Cartoon—Hinges on the Barroom Door—Krazy Kat.
Next Week—The Love Light.

Tally's Broadway Theatre—
Second week of "Kismet."

Grauman's Rialto Theatre—
Second week of "Midsummer Madness."

Miller's Theatre—
Fourth week of "Connecticut Yankee in King Arthur's Court."

Superba Theatre—
Fourth week of "Outside the Law."

Symphony Theatre—
Current Events—Fox News.
Cartoon—On the Hip—Mutt and Jeff.
Comedy—The Baby—Fox.
Feature — Hush — Clara Kimball Young.
Next Week Isobel.

Clune's Broadway Theatre—
Educational—Urban's Movie Chats Kineto.
Current Events—Gaumont News.
Educational—Ford Weekly.
Vocal—Relyea Virden, soprano soloist in selections.
Feature—Blackbirds—Justine Johnson.

Grauman's Theatre—
Overture—"I Love You California."
Vocal—"California."
Duet by local girls.
Current Events—Pathe News and Views and Characters of Los Angeles in the Early Days.
Vocal—Quartette of native sons render several songs.
Novelty—Topics of the Day—Pathe.
Organ—"California's Calling Me." Solo by Henry Murtaugh.
Feature—The Rookies' Return—Douglas MacLean.
Specialty—Special number entitled "California's Calling Me." In an interior representing the old Bella Union hotel, a land mark of Los Angeles in 1861, a number of pioneer characters in costumes of the period render old time songs and dances.

SAN FRANCISCO

Strand Theatre—
Organ—"Springtime."
Orchestra—Selections from popular jazz numbers.
Comedy—Out for the Night—Christie Educational.
Feature—A Thousand to One—Hobart Bosworth.
Next Week—The Thief.

California Theatre—
Current Events—California Topical Review.
Orchestra—"Beautiful Narentha" and "Treasure Isle."
Novelty—Topics of the Day—Pathe.
Educational—Pathe Review.
Special—The Musicale. Novelty musical act staged by Manager Partington, consisting of original compilations of vocal and instrumental features.
Feature—Prisoners of Love—Betty Compson.
Next Week—Silk Hosiery.

Imperial Theatre—
Overture—Bright Eyes.
Current Events—Imperial Screen News.
Orchestra—Amico Fritz and Old Pal.
Scenic—If—Prizma.
Feature—Midsummer Madness—De Mille Special. Given with an atmospheric tableau prologue.

Tivoli Theatre—
Vocal—"Bedouin Love Song" and "Asleep in the Deep." Solo by William Myers.
Comedy—Torchy Mixes In—Educational.
Scenic—Polo and
Orchestra—Selections from "The Fortune Teller" and "Narcissus."
Feature—My Lady's Latchkey—Katherine MacDonald.
Next Week—Dangerous Business.

Rialto Theatre—
Current Events—Rialto News Review.
Scenic—Sight Seeing.
Comedy—His Model.
Orchestra—The Serenade.
Organ—"Kiss a Miss."
Novelty — Screen Snapshots — C. B. C.



Another mighty fine display from Des Moines, four columns by a full page in depth advertising "The Jucklin's" at the Rialto theatre

Feature—The Guile of Women—Will Rogers.
Next Week—The Misleading Lady.

Frolic Theatre—
Feature—The Torrent—Universal.
Current Events — International News.
Comedy—Laughing Gas.—Universal.
Next Week—Two Kinds of Love.

SEATTLE

Clemmer Theatre—
Overture—Serenade.
Comedy—The Suitor—Fox.
Current Events—The Stealers—R. C. Special.
Next Week—The Love Light.

Wintergarden Theatre—
Same bill as the Clemmer.

Liberty Theatre—
Overture—"Roses of Picardy."
Current Events—Jensen and Herberg Local Views.
Comedy—Wedding Blues.
Scenic—Serials for Breakfast.
Feature—Godless Men — Goldwyn Special.
Next Week—The Charm School.

DENVER

America Theatre—
Vocal—"Rose." Rendered as a baritone solo by Henry Klotz.
Current Events — International News.
Comedy—The Sportsmen — Vitagraph.
Feature—The Saphead—Metro.
Next Week—Godless Men.

Rivoli Theatre—
Overture—"Morning, Noon and Night."
Feature—The County Fair—David Butler.
Comedy—Meeting All Trains—First National.
Cartoon—On the Hip—Mutt and Jeff.
Current Events—Fox News.

MINNEAPOLIS

New Lyric Theatre—
Current Events—From Fox News other selections.
Cartoon—Cleopatra—Mutt and Jeff.
Feature—Kismet — Otis Skinner. Presented with an atmospheric prologue in four parts. (1) Opening ensemble, "Hymn to the Sun" from "The Golden Cockerel." (2) Ensemble and Finale. "Dance Orientale." (3) Solo dance, "Dance of the Egyptians." (4) Finale. Marjorie Leet and ballet ensemble in a dancing number.

New Garrick Theatre—
Overture—Selections from "Faust."
Comedy—Rest in Peace.
Scenic—Song of the Waves—Bruce Educational.
Current Events—Pathe News and pictures of the Galli Curci wedding.
Feature—The Devil's Garden—Lionel Barrymore.
Next Week—My Lady's Latch Key.

Strand Theatre—
Overture—Selections from "My Lady of the Slipper."
Feature—Charm School — Paramount.
Next Week—Love Light—United Artists.

Loew's Columbia—
Overture—"Firefly Selections."
Current Events—Selznick News.
Feature — Midsummer Madness—Paramount.

Moore's Rialto—
Overture—"Hungarian Rhapsodie No. 6."
Current Events—Fox News.
Comedy—Torchy Mixes In.
Feature — Something Different—Realart.

CLEVELAND

Stillman—
Overture—Martha.
Theme—Oh, Lady, Lady!
Current Events—Pathe News—Literary Digest — Topics of the Day.
Comedy — Youthful Fancy — Mack Sennett.
Feature — Oh, Lady, Lady! — Bebe Daniels.
Next Week — The Silver Lining — Metro.

Euclid—
Overture — Selections from "The Girl in the Spotlight," by Victor Herbert.
Theme—Selections from "The Love Boat" and from "The Magic Melody."



Half page by the Imperial, Portola and California theatres for "Idols of Clay," "Fickle Women" and "Polly With a Past"

Comedy—Neighbors—Metro.
Cartoon—The Gumps.
Current Events — International News, including the return of the "airmen" and Galli Curci's wedding.
Feature—Cinderella's Twin—Viola Dana.
Next Week—An Old Fashioned Boy.

Blue Mouse Theatre—
Overture—"Rose."
Comedy—All Wrong—Clyde Cook.
Current Events—Selznick News.
Feature—Mid Channel—Clara Kimball Young.
Next Week—The Greatest Love.

WASHINGTON

Crandall's Metropolitan—
Feature—Passion—First National.

Loew's Palace—
Overture—"The Chocolate Soldier."
Current Events—Pathe News—Topics of the Day.
Cartoon—Mutt and Jeff.
Comedy—Hold Me Tight—Sunshine.
Current Events—Pathe News.
Comedy—High and Dry—Mermaid Comedy, released through Ohio exchange for Educational Films.
Feature — Midsummer Madness — Paramount.
Next Week—Midsummer Madness continued.

Strand—
Overture—"La Boheme."
Theme—Popular Medley.
Current Events—Ford Weekly.
Comedy—Wet and Warmer—Harry Lehrman Comedy.
Feature—My Lady's Latch Key, with Katherine McDonald.
Next Week—The Trail's End or Isobel.

Metropolitan—
Overture—"Mme. Butterfly," with soloist singing "One Fine Day" and a humming chorus off stage and orchestral accompaniment.
Theme—Medley of popular selections.
Current Events—Selznick News.
Educational—Bray Pictograph.
Comedy — Wet and Warmer — Henry Lehrman Comedy.
Feature—My Lady's Latch Key—Katherine McDonald.
Next Week—The Trail's End.

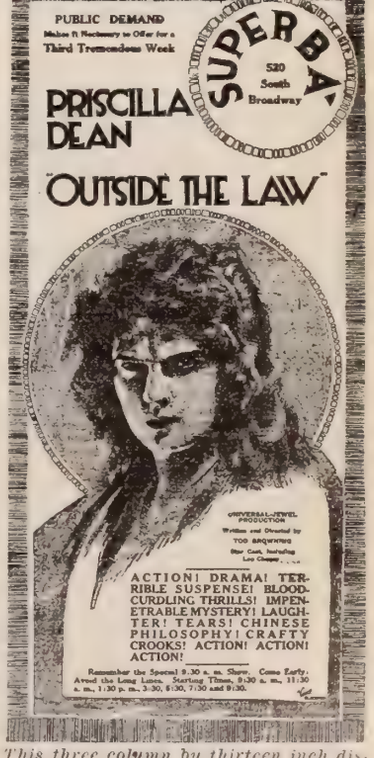
Knickerbocker—
Overture—"Martha."
Theme—Medley of songs that were popular a decade ago.
Current Events—Fox News.
Comedy — A Ball Room Romeo, with Ford Sterling.
Feature—When We Were Twenty-one—H. B. Warner—A Pathe feature.
Next Week—Women Men Love.

Alhambra—
Overture — "Hawaiian Fantasie," arranged by Musical Director Homer Walters.
Theme—If a Wish Could Make It So, from Tickle Me.
Current Events — Loew's Up-to-Date News Events — Literary Digest.
Scenic—Scenic Beautiful.
Comedy—His Four Father—A single reel.
Feature—Conrad in Quest of His Youth, with Thos. Meighan.
Next Week—The Misleading Lady, with Bert Lytell.

Hoffman-Palace—
Overture—"Masaniello."
Theme—Selections from "Irene."
Current Events — International News.
Comedy—Betty's Green-Eyed Monster, with Muriel Ostriche.
Specialty—Lucille Howard in songs of yesterday and today.
Feature—Blanche Sweet in "Her Unwilling Husband."
Next Week—Dead Men Tell No Tales—Vitagraph.

CINCINNATI

Walnut—
Current Events—Pathe No. 107.
Double Feature — Comedy, Love, Honor and Behave—Sennett.
Paramount—The Bait.
Next Week — While New York Sleeps.



This three column by thirteen inch display on "Outside the Law" is the work of the Superba theatre, Los Angeles



Here is one on "The Passionate Pilgrim" by the Broadway Strand theatre of Detroit

Strand—
Current Events—Pathe No. 108—Literary Digest No. 89.
Feature—The Penalty.
Next Week—Conrad in Quest of His Youth.

Gifts—
Current Events—Fox No. 79.
Special Picture Comedy.
Feature—Down on the Farm.
Next Week—The Mark of Zorro.

Palace—
Current Events—Kinograms—Literary Digest No. 89.
Feature—The Great Redeemer.
Next Week—Scratch My Back.

CHICAGO

Woodlawn Theatre—
Woodlawn Grand Organ—"The Love Bird."
Woodlawn Pictorial Review.
Woodlawn Overture—"Al Fresco" from "It Happened in Norland" and "Feather Your Nest."
Comedy—A Tray Full of Troubles.
Feature—Wallace Reid in The Charm School.
Intermission—"Step With Pep."
Coming Feature—Douglas Fairbanks in The Mark of Zorro.

Riviera Theatre—
Overture—"Il Fuarany Gomez."
Scenic—Fruit, Prizma Colors.
Riviera Presents "Daisy Days," Stanley Deacon and Ensemble.
The Modern Centaurs, a sensational novelty.
Topical Events.
Literary Digest.
Prologue—The Rookies' Return. An Inspired Specialty.
Feature—Douglas MeLean and Doris May in The Rookies' Return.
Comedy—Edgar the Explorer.
Organ Solo.
Coming Feature—Thomas Meighan in The Frontier of the Stars.

Pantheon Theatre—
Organ Solo—Popular selections.
Universal News.
Overture—"The Barcarole Scene" from "The Masked Ball."
Comedy—Harold Lloyd in Number, Please.
Specialty—Piano solo by Ark Kahn.
Prologue to The Furnace.
Feature—The Furnace.
Coming Feature—Douglas Fairbanks in The Mark of Zorro.

Randolph Theatre—
Organ selections.
Feature—Charles Chaplin in The Kid.

Barbee's Loop Theatre—
Universal Weekly.
Ford Weekly.
Comedy—Torchy Turns Cupid.
Feature—The Spenders.
Coming Feature—The Guile of Women, featuring Will Rogers.

Ziegfeld Theatre—
Scenic—California.
Comedy—Up In Betty's Room.
Feature—Vera Gordon in The Greatest Love, second week.
Coming Feature—Otis Skinner in Kismet.

DETROIT

Adams—
Overture—"Pique Dame."
Current Events—Adams Topical Review.
Educational—Selected Scenic.
Vocal—Emmons and Colvin.
Comedy—Movie Madness.
Feature—Isobel.
Next Week—Earthbound.

Broadway—
Overture—"Cavalleria Rusticana."
Current Events—Broadway Strand Bits and Shots.
Ballet Solo—"Awakening of the Rose"—Norma Wasser.
Vocal—Sudworth Frasier—"A Dream."
Comedy—Fay Tincher in "Diningroom, Bedroom and Bath."
Feature—The Frontier of the Stars—Thomas Meighan.
Next Week—Dorothy Dickson in "Paying the Piper."

Madison—
Overture—"Mignon."
Current Events—Madison Topical Review.
Vocal—"Until" and "Rose"—Ruth Chase and Ralph Braincrd.
Feature—The Love Light—Mary Pickford.



Half page for "The U. P. Trail" by the Superba theatre of San Diego, Cal.

BALTIMORE

Rivoli Theatre—
Overture—Popular selections.
Current Events—Rivoli News of the World.
Vocal—Fonsia Wilson, coloratura soprano.
Comedy—The Kick in High Life.
Feature—Forty-five Minutes From Broadway—Charles Ray.
Next—Douglas Fairbanks in The Mark of Zorro.

New Theatre—
Current Events—Pathe and Pathe Review.
Vocal—Operatic selections.
Feature—The Charm School—William Reid.

Parkway Theatre—
Overture—"Blue Danube."
Current Events—Parkway Review.
Feature—The Life of the Party—Roscoe Arbuckle.

Wizard Theatre—
Current Events—Wizard Review.
Feature—The Life of the Party—Roscoe Arbuckle.
Ballet Solo—"The Flower Dance"—Miss Roberts.
Comedy—"Fatty" Arbuckle in "Fatty at Coney Island."
Feature—Love—Louise Glaum.
Next Week—Bunty Pulls the Strings.

Washington—
Overture—"Orpheus."
Current Events—Washington Animated Review.
Vocal—Charles Coates.
Comedy—Mutt and Jeff in "On the Hip."
Feature—Blind Wives.
Next Week—George Walsh in "Number 17."

PHILADELPHIA

Stanton Theatre—
Overture—"Beautiful Galatea"—Suppe—Played by the Stanton symphony orchestra led by Albert F. Wayne.
Feature—The Branded Woman—Norma Talmadge.
Current Events—Stanton News, specially compiled from all the weeklies of the world, together with local events of interest.
Topics of the Day—Literary Digest.
Comedy—You'd Be Surprised—Educational.
Scenic—The Explorer—Educational.

Arcadia—
Same as last week.
Next Week—Same.

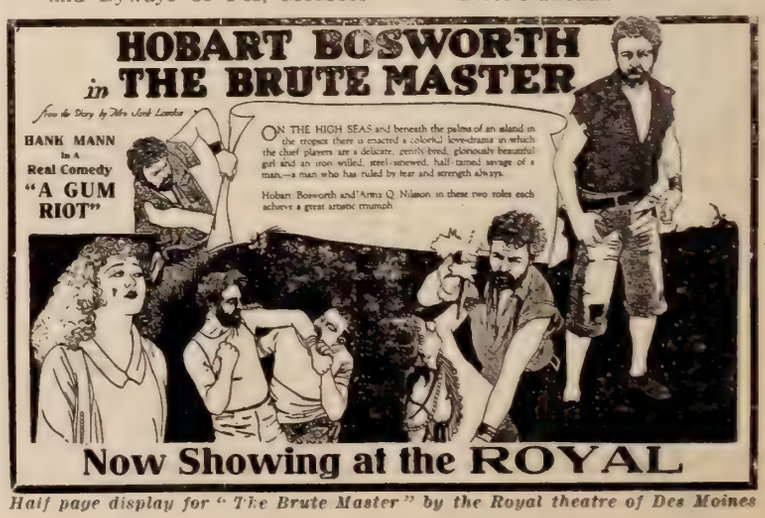
Victoria—
Same as last week.
Next Week—Same.

Palace—
Feature—The Inside of the Cup—Paramount.
Current Events—Pathe News.
Topics of the Day—Literary Digest.
Comedy—You'd Be Surprised—Educational.
Next Week—Same.

Regent—
Feature—Passion's Playground—First National.
Scenic—Frivolous Fiji.
Comedy—Without A Wife.
Next Week—Something Different—Realart.

Capitol
Feature—Eyes of the Heart—Realart.
Comedy—Back from the front—Christie.
Current Events—Select News.
Topics of the Day—Literary Digest.
Next Week—The Jack Knife Man—First National.
Next Week—Katherine MacDonald in "My Lady's Latchkey."

Majestic—
Current Events—Majesticettes.
Vocal—"The Budding Rose," J. M. Burnsteine. "Love's Old Sweet Song," Clement Barry and Florence Mitton.
Educational—Along the Highways and Byways of Fez, Morocco.



Half page display for "The Brute Master" by the Royal theatre of Des Moines



Very tasty display for "Silk Hosiery" in which border and cuts were borrowed from a local merchant. The Princess theatre of Colorado Springs, Colo., is the originator of the ad

BOSTON

Park Theatre—
Overture—Park Symphony Orchestra.
Screen Smiles.
Weekly News—Two Issues.
Features—Paving the Piper—George Fitzmaurice. Beautifully Trimmed—Carmel Myers.
Next Week—Outside the Law—Priscilla Dean.

Beacon Theatre—
Overture—Piano and Organ.
Screen Smiles.
Comedy—The Sportsman—Larry Semon.
Features—The First Born—Sessue Hayakawa. The Marriage of William Ashe—May Allison.
Next Week—All Souls Eve—Mary Miles Minter. The Snob—Wanda Hawley. Easy Street—Chaplin, re-issue.

BUFFALO

Shea's Hippodrome—
Overture "Rienzi"—Wagner.
Stage Setting—A Venetian boating scene used as a background for the soloist.
Vocal—"By the Sea."
Sung by Carlos Ferretti, who clad as a Venetian gondolier enters the scene in a gondola, sings the vocal gem, gradually disappearing from the set.
Feature—The Testing Block—W. S. Hart.
Comedy—On a Summer's Day—Mack Sennett.
Current Events—Hippodrome Review, consisting of excerpts from the leading news weeklies, Topics of the Day, a hand colored scenic and the News-Shea Local Review.
Next Week—Wallace Reid in The Charm School, and Harold Lloyd in Number, Please?

Shea's Criterion—
Overture—"Mlle. Modiste."
Violin Solo—"Nocturne"—Chopin. Played by Catherine Stang of the New York Strand.
Feature—The Devil—George Arliss. Held for second week, account big business.
Comedy—The Baby—Sunshine.
Current Events—Criterion Pictorial, made up of news weeklies, Topics of the Day, and "If," a Prizma hand-colored subject.
Next Week—World premiere of Forbidden Fruit.

Mark-Strand—
Overture—"Mignon."
Current Events—Latest Pathe News.
Feature—Prairie Trails—Tom Mix.
Comedy—Shuffle the Queens—Christie.
Next Week—Nineteen and Phyllis—Charles Ray.

Palace—
Feature—Outside the Law—Priscilla Dean.

Lyric—
Feature—A Full House—Bryant Washburn.

ST. LOUIS

Missouri Theatre—
Overture—Sarli's Jazz Medley No. Two.
Current Happenings—Pathe Weekly.
Paragraphs—Literary Digest.
Comedy—Harold Lloyd in Number, Please?
Vocal—Grant Kimbell singing "In an Old-fashioned Town."
Presentation—"Plantation Days"—Missouri Vocalists and dancers.
Feature—William S. Hart—The Testing Block.

Delmonte and Criterion—
Overture—Selections from Martha.
Topical—Literary Digest.
Recent Importances—Fox News.



Three-column display used by the California theatre to advertise Will Rogers in "The Guile of Women"



Five columns wide by full page in depth ad for "Love, Honor and Behave," by the Liberty theatre, Seattle

Vocal Solo—"Love Nest."
Comedy—Number, Please?—Harold Lloyd.
Feature—Prisoners of Love—Betty Compson.

Kings Theatre—
Five acts of vaudeville.
Current Events—Fox News weekly.
Feature—Wanda Hawley in The Snob.

Grand Central Theatre—
Overture—"Ruy Blas"—Gene Rodemich's orchestra.
Recent Happenings—Selznick News.
Scenic.
Vocal Solo—By Williard Andelin.
Comedy—The One Best Bet—Soky the Monk.
Feature—Mary Pickford in The Love Light.

West End Lyric—
Overture—By Dave Silverman's orchestra.
Lyric News and Views—Selected from leading weeklies.
Scenic beauty.
Feature—Cinderella's Twin—Viola Danna.
Comedy—The One Best Bet.

BROOKLYN

Mark-Strand Theatre—
Overture—"A South Sea Fantasy." Presented by native Hawaiian troubadors, dancers, instrumentalists.
(a) "A Hawaiian Selection."
(b) "Drowsy Waters," Walter Kolomuku, guitarist.
(c) "Aloha Oe." Native Hawaiian vocal and string quartette.
(d) "Myona." Louise Boslet, dancer.
Sport Pictorial—Making Man Handlers at West Point.
Epilogue—"A Day at West Point." The Strand Male Trio singing college and camp songs before military drop. Finale is trumpeter sounding taps.
Cartoon—Mutt and Jeff in Sound Your A.
Vocal "Until"—(Sanderson) sung by Irving Jackson, baritone.
Novelty Dance—The Bubble.
Mme. Desha, dauseuse, in classic dance with bubbles to music of Brahm's "Valse."
Strand Topical News.
Edited and selected by Managing Director Edward L. Hyman.
The Striking Tires—Educational Short Subject.
Prologue to Feature.
Robert Howell, tenor, dressed as artist, singing vocal duet with Dorothy Bell, soprano. Miss Bell is large portrait and takes life in frame as artist sings Penn's "The Magic of Your Eyes."
Feature Film—Lionel Barrymore in The Great Adventure.
Vocal—Eldora Stanford suspended on high in an electrical bubble contrivance which with lights makes her appear as if she were inside swirling rainbow-hued bubble. She sings "Bubble Song" from "High Jinks."
"Old Timer's Waltz"—Strand Symphony Orchestra.
Comedy—Fickle Fancy—Mack Sennett.
Organ Solo—"Serenata" (Moskowski). By Edward Napier and John Hammond, organists.

ST. PAUL

Capitol Theatre—
Overture—"Sothern Rhapsody."
Capitol Digest—Includes: The Wonder Trees of Japan—Pathecolor. Current Events—Pathe and International News.
After the Siesta—Pathecolor.
Echoes from "Cavalleria Rusticana"—Mascagni. 1. "The Siciliana" (Thy Lips Like Crimson Berries)—Walter Pontius, tenor. 2. "Ah, No, Turiddu, rimani" (No, Turiddu, Remain!)—Lillian Crosman, soprano; Walter Pontius, tenor.
Harold Lloyd in "Number, Please."
Lillian Crosman, dramatic soprano—"Somewhere A Voice Is Calling." Harp accompaniment by Herman Thelen.
Feature Photoplay—Katherine McDonald in "My Lady's Latchkey."
Capitol Grande Organ—Arthur Depew. "Andantino in D flat" Lemara.



One of the New theatre, Baltimore, ads for "Cinderella's Twin," three column by ten inches in size

EXHIBITORS' REPORTS ON NEW RELEASES

What the Big Houses Say

EARLY RETURNS FROM WEEK RUN THEATERS

FAMOUS PLAYERS

The Jucklins—
This feature was well liked by our patrons and went over big for four days. (Middle West.)

Very good story. The picture follows the original narative well and it drew the "better class" audiences. (East.)

Midsummer Madness—
Well constructed picture with interesting episodes and beautiful scenes. Went over so well we are holding it for a second week. (Middle West.)

Held over a second week to good business though not as great as the first week. (Middle West.)

Life of the Party—
Much better vehicle for Arbuckle than the "Round Up." Still not at his best for big pictures. Good business. (East.)

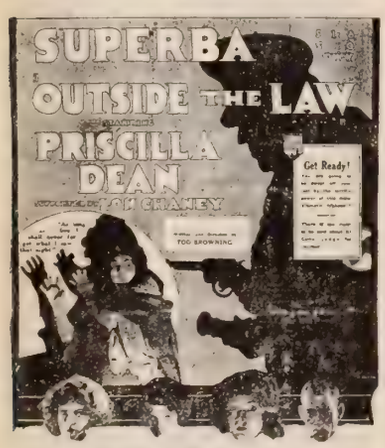
Bully comedy, but Fatty is not yet a drawing card—will not make any money. (West.)

Idols of Clay—
Going great. Showing at first-run neighborhood house in fashionable location and this is the kind of picture that gets over the best. (Middle West.)
Average picture with business about as usual. (West.)

Flying Pat—
Picture is good but brought no extra business. (West.)

Always Audacious—
Great picture. Sure did go over big. Audiences were pleased and talked about it to their friends, consequently extra business. (West.)

Something to Think About—
Consider this a splendid money maker. When I screened this one didn't consider same a box office play but after playing same found it to be very satisfactory. It pleased a particular audience. (West.)



Four column advertisement framed by Superba theatre, Los Angeles, to advertise "Outside the Law."



One of the display ads run by Miller's theatre, Los Angeles, for the premiere showing of "A Connecticut Yankee in King Arthur's Court"

Civilian Clothes—
All liked this, but not a big box office attraction. When Meighan is under De Mille's whip he can put it across but not so well with Ford. (West.)

The Charm School—
Thoroughly pleasing picture. Reid always popular here. Good business. (East.)

To Please One Woman—
Held up pretty well in second week. (East.)

FIRST NATIONAL

Dinty—
An excellent picture which drew the crowds. Wesley Barry has made a hit with the patrons in this town. All of the critics praised this picture. (Middle West.)

Took the town by storm. The sidewalk was crowded for two weeks by admission seekers. (East.)

Habit—
Used as feature with "Love, Honor and Obey" as added attraction. Double program helped. (Middle West.)

What Women Love—
This picture consisted mostly of Annette Kellermann in a number of poses. The action of the story hardly begins until the last reel. It is only a fair picture, but Annette Kellermann draws well. (Middle West.)

Passion—
Broke record attendance. Wonderful production. Audience very enthusiastic. (East.)

45 Minutes From Broadway—
Satisfactory picture though some patrons missed the old Ray. Business good. (East.)

The Branded Woman—
Picture went over big and attracted the crowds to my theatre. (West.)

GOLDWYN

Godless Men—
Good picture with some strong situations which played to excellent business for one week. (Middle West.)

Honest Hutch—
Best yet of the Will Rogers pictures. He is growing in popularity. (Middle West.)

Officer 666—
Opened very big. Splendid comedy. (Middle West.)

METRO

Misleading Lady—
Fine picture—splendid comedy, and acting done by Bert Lytell. The picture is thorou[gh] healthy entertainment of the kind in greatest demand. (Middle West.)

The Saphead—
Buster Keaton made a hit in this picture. He is rapidly coming to the fore as a comedian. (Middle West.)

Silver Lining—
Just a little above the average production. (East.)

Cinderella's Twin—
Pleasing audience picture. Did big business. (East.)

PATHE

A Beggar in Purple—
Had 'em standing out all during opening. Everybody liked it. (Middle West.)

The Riddle: Woman—
Good picture although lacking in action and too high brow for average audience. It was also marred by too many close-ups of the star. Played to average business. (Middle West.)

UNITED ARTISTS

Mark of Zorro—
Excellent picture but especially enjoyed by the men. Held for second week. Went extra big first week but only average on second week. (East.)

One week run record broken here. Powerful combination of picture, players and plot.

Continued to pack them in at all hours. Excellent business. (East.)

REALART

Her Beloved Villain—
Fair picture to fair business. (East.)

EQUITY

Hush—
Put over with extra advertising campign. Drew well and Miss Young liked. (Middle West.)

ROBERTSON-COLE

Kismet—
Wonderful production as testified to by the leading citizens Artistic, from every angle. A picture all should see without fail according to general opinion. (Middle West.)

ASSOCIATED PRODUCERS

The Forbidden Thing—
The best picture of the week in this city. A good story well acted. (Middle West.)

VITAGRAPH

Dead Men Tell No Tales—
Regular record breaker. Smashing melodrama. Public liked it though women were prejudiced against it at first. (Middle West.)

STOLL FILM

Squandered Lives—
An average picture which played to fair business. (Middle West.)

SELZNICK

The Point of View—
Evident that Elaine Hammerstein, not the picture, brought the crowd. She goes big here and we have musical audience.

UNIVERSAL

Devil's Passkey—
Crowds stood in line every night. Concensus of opinion "Great." (East.)

STATE RIGHTS

Alice in Wonderland—
It worked through parents, teachers, schools, etc. Will do exceptional business. As an ordinary program feature, it is rotten. (West.)

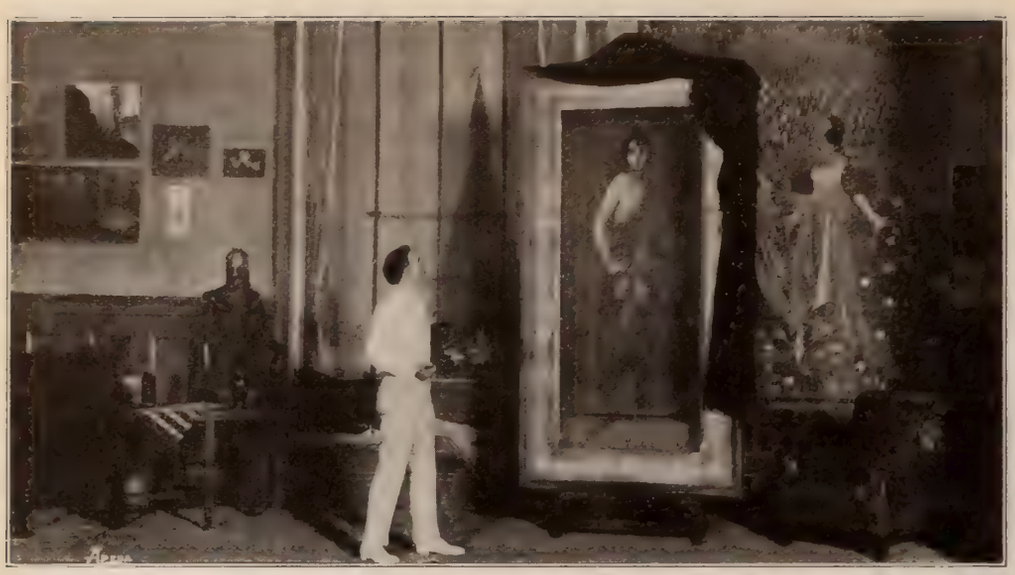


This three column by seven inch display for "The Charm School" is by the Randolph theatre, Chicago
Last"

Exhibitors' Service Bureau—Pages 997-1016



Front of the Queen theatre, Houston, Texas, showing how Manager Hudson B. Scollard decorated for the showing of "Earthbound"



Cut from photograph of Joseph L. Plunkett's prologue for "The Great Adventure" during its engagement at the Strand theatre, New York. Together with the line drawing below it serves to illustrate the working script appearing on this page

A Practical Prologue 'Script

Details of Joseph Plunkett's Specialty Number for "The Great Adventure"

J. L. PLUNKETT, managing director of the Strand Theatre, New York, staged a rich-looking and attractive prologue for "The Great Adventure" last week, by using an artist's studio as his background.

This setting is strikingly appropriate to the picture in view of the fact that the play is built about a famous artist and his affairs with women. By visiting various antique shops, Mr. Plunkett was able to dress his stage with an assortment of chairs, draperies, pictures, sketches and vases that might ordinarily be found in an artist's studio in Russia.

The only part of the setting that had to be built was a sort of frame ten feet high, four and one-half feet wide and about two feet deep. To the audience this frame resembled nothing more than a large painting which the artist was apparently completing. Instead of an oil drawing however, the painting on the surface of the frame was done in netting in order to enable Mr. Plunkett to accomplish his effect later on in the prologue.

The curtain rose on the artist putting his last finishing touch on the painting. Strains from "A Dream," by Bartlett, were faintly heard as the curtain began to rise. The curtain up, the artist went into the song, singing directly at the painting of the girl, not the audience.

At the end of the song, the painting on the frame seemed to come to life. The girl moved her body and held out her arms as if appealing to the artist. This was accomplished by gradually bringing into play the dimmer lights, of white and amber color, which were placed on the four sides of the interior of the frame.

By a glance at the accompanying working script of the prologue, Mr. Plunkett's building plan and lighting scheme are clear.

X—Footlights. These were in blue and were in effect during the entire scene.

1—Calcium light. In left wing. White light. Small aperture so cut that a narrow ray of light remained on artist's head and shoulders.

3—Calcium light. Right wing. Same as 1.

2—Calcium light. Overhead spot, attached to bottom of screen. This flooded artist's figure.

BB—Back horizon drop.

K—Building on horizon drop, and seen through the meeting on interior drop.

AA—Front drop, showing interior of artist's studio. This drop is two and one-half feet in the fore of the back drop.

4 & 5—Back stage spots, blued to light up horizon drop. Indigo blue, in effect during entire scene.

F—Chair.

G—Table.

H—Knight.

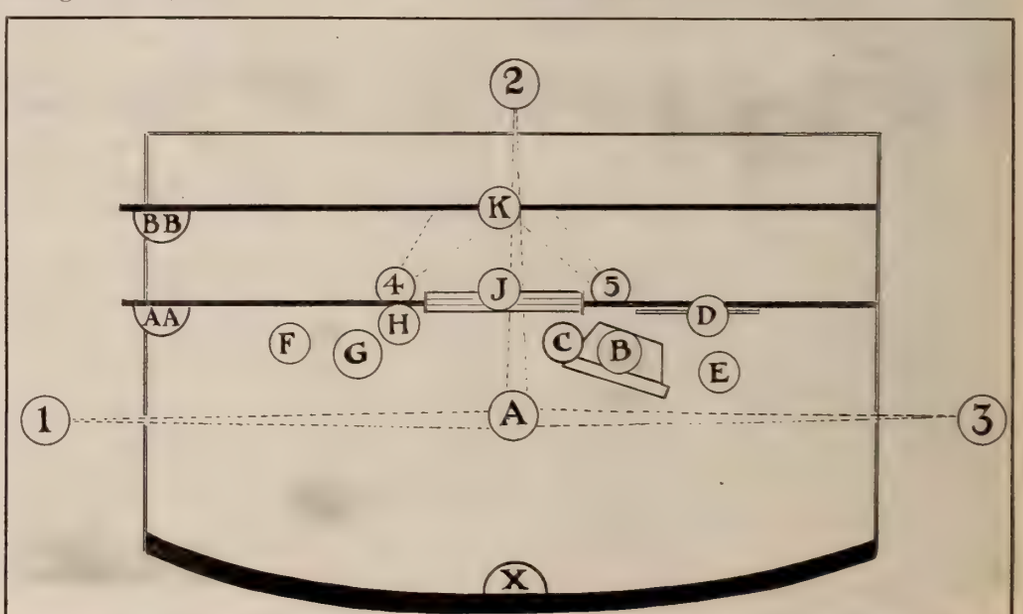
C—Frame, ten feet high; four and one-half feet wide; two feet deep. With gauze painting of girl stretched across front. Inside are rows of white and amber lights on dimmer arrangement. Girl frames herself against painting on net front and is revealed when white and amber lights are gradually turned up.

B—Girl who stands within frame.

D—Drapery on wall.

E—Chair.

Mr. Plunkett used no border lights, and the only combination coloring used was the blending of the white and amber lights within the frame, revealing the painting come to life.



Line drawing illustrating Joseph L. Plunkett's prologue for "The Great Adventure," as described in the article appearing above

Novelty Exploitation for "Heliotrope"

Novelty exploitation was relied upon to a large extent by the Royal theatre of Hutchinson, Kansas, for its showing of "Heliotrope."

Small cut-outs were prepared which resembled in shape and color a bouquet of heliotrope. A very tiny bottle of heliotrope perfume was attached to the cut-out by a rubber band. The printing on the front simply said: "Heliotrope—a Paramount picture," so that the same idea could be adapted to any part of the country. The reverse of the card was dedicated to local exploitation, the copy reading: "It was a whiff of 'Heliotrope' which created a picture that has without doubt the most unusual and gripping plot ever written. Royal theatre, Hutchinson, Kansas. Four days, commencing Monday, Jan. 3."

These were distributed to patrons of the Royal theatre at the box-office several days before "Heliotrope" commenced its run, and gave ample opportunity for the resulting mouth-to-mouth advertising to do its work effectively.

Lyric Gets Red Cross Assistance for "The Penalty"

When "The Penalty" was shown at the Lyric theatre, Richmond, the biggest exploitation feature was a tie-up with the local members of the American Red Cross Society.

There was a large attendance of Red Cross members on the designated night and most of them wore their Red Cross uniforms, adding much to the exploitation value of the stunt. The newspapers were liberal in the space they devoted to the Red Cross night.

Special invitations were sent out to more than 250 physicians of Richmond, calling their attention to Blizzard's mad dream of having sound legs grafted upon the stubs which had been left him by a physician who had needlessly amputated his legs. The query was propounded whether medical science would not in time be able to do that very thing. Medical curiosity was piqued and many of the city's physicians saw a screening of "The Penalty."

A new style of "red-lined" newspaper extra was pulled for the Lyric's showing of "The Penalty," which also attracted much attention. An 80-foot banner and net suspended across Broad street, advertising the picture, was a "flash" of unusual importance and attention-arresting value.

The billboard, program and newspaper advertising was increased and intensified. Attractive displays were obtained in many prominent shop windows.



Attractive lobby display arranged for the showing of "Shipwrecked Among the Cannibals" by the Leader theatre, Washington, D. C. Description of the decorations appears on this page

Leader Theatre Exploitation

Washington House Puts Over Great Campaign for "Shipwrecked Among the Cannibals"

THE Leader Theatre of Washington, D. C., recently gave "Shipwrecked Among the Cannibals" an exploitation campaign that compares favorably with the best that the feature has received.

The manager of the theatre utilized the high and wide entrance to his theatre lobby for his display. Filling the upper half of the opening above the ticket booth, he caused to be constructed a small stage setting, the width of the theatre lobby and about six feet deep.

His back-drop consisted of a shipwreck and tropical beach scene. In front of this drop there were erected figures of the cameramen and of a group of savages cut from one of the twenty-four sheets with the picture. The effect was immensely realistic and could be seen from across the street as easily as from close-up.

On each side of this setting there was arranged an additional group of figures bearing upon the picture. At one side was a big kettle such as is associated with cannibal stories. On this kettle was painted the word "welcome." Sticking from the kettle (this was what brought a gasp from passers-by) were models of two human feet. The effect was startling.

On the other side was a skeleton and other bones which added to the wierdness of the lobby.

In the lower part of the lobby, and flanking the box office were hung pennants bearing punchful slogans having to do with the picture, such as: "Cannibals Turn Green After Death." "Cannibal Men and Women Never Wear Clothes," "Cannibals Fight Tigers With Their Teeth," etc.

There also were several panels and large oil paintings of true cannibal types hung near the lobby entrance. The box office and the entrance doors were covered with bamboo and thatch work, giving an exact impression of a cannibal dwelling.

The result was highly successful from a box office standpoint.



This is the way Ben Lewis and Vincent Andrea, managers of the Grecian theatre, El Paso, Texas, decorated their lobby for the showing of "Earthbound"

Plunkett's Prologue for "The Devil"

Manager Joseph L. Plunkett of the New York Strand is staging a prologue for the current week's feature attraction "The Devil" that further proves the intrinsic value of the special number in connection with the presentation of pictures.

For the basic idea Manager Plunkett goes to the film itself, reproducing in the main, one of the scenes, settings being especially built for the occasion.

Cuts showing three scenes from the prologue are shown below. The number is a combination of clever lighting effects and good music. A baritone, Fernando Guarneri, sings "Mephistofele Aria" from the opera by Boito, and at the conclusion the Sergastchinko Ballet emerge from a trap door. Red lighting effects predominate, with shading of blue and purple. By an arrangement of these lights, the scene appears to extend far into the distance, giving the effect of a long marble hall. This is another phase of creating a perspective, with the aid of proper and exact lighting. A flaming fire down-stage center seems to lick the bodies of the dancers. As the intensity of red increases they dance about the fire. One dancer falls headlong into the flames, thrown by the spell of the singer representing the Devil. A revolving color scheme of lights is then thrown on the others as they fall back on the steps at the Devil's mercy. Deep red and purple diffused floods the whole scene as it comes to a close.

For the overture the Symphony Orchestra played the overture from "Mephistofele"—(Boito). The lighting for that is a deep purple float and red on blue-curtained panels, rendering the arrangement conducive to the desired atmosphere.

Newark Theatre Stages Prologue for "Passion"

The new Branford theatre, Newark, N. J., is receiving considerable attention from Broadway's most original and artistic designers of prologue novelties as a result of the presentation of "Passion." The prologue consisted of a musical and pictorial act, harmonizing with the period during which the action of the silent drama passes.

It introduced Pola Negri (Ruth Kellogg White), soprano; Louis XVI (Wilfred Glenn), baritone; Armond (Leon Mario), tenor, and a sextet of dancers. The numbers were respectively the Jewel Song from "Faust," the "Vision Fugitive" air from Massenet's "Herodiate," and one of Chevalier des Grieux's airs in Massenet's "Manon."

The sextet danced the minuet as a climax to the prologue.

The singing and dancing was done in front of a massive curtain which was pulled aside by two little girls dressed as pages. Spots were used to good effect.

Rothafel Stages Prologue for "The Love Light"

S. L. ROTHAFEL is staging an elaborate musical prologue to "The Love Light," the feature attraction at the New York Capitol this week.

Headed by Erik Bye, the Capitol ensemble sings original Italian folk songs and the Capitol ballet, with Mlle. Gambarelli and Alexander Oumansky give native folk dances.

A stage setting conforming somewhat to the exterior of "Angela's" home, a scene laid in an Italian fishing village among the cliffs bordering on the Mediterranean, is provided. A lighthouse painted in silhouette on the back drop has a practical light that winks every few seconds. The company is attired in the costumes of the natives of the locale of the picture.

The number begins with chorus singing. Later Mr. Bye renders a solo to a harp accompaniment and the ballet performs. A considerable amount of pantomime has been worked out, making the prologue a continuous number. The lightings are for night. Artist Wenger's scenic canvas is especially effective. The scene is rural with the sea dimly visible over the top of the cliff on which the lighthouse is placed. Diffused spots of amber light are moved slowly about on the canvas, giving the effect of a moon shining on the fields through clouds.

Hoffman Gets Results with Advance Prologue

George Hoffman, publicity director for the Haring and Blumenthal Enterprises, Union Hill, N. J., has devised an exploitation stunt that he calls an advance prologue

"The Face at Your Window" was a coming bill at the Lincoln theatre, and Hoffman wanted to advertise it. So he staged a prologue for the attraction a week in advance.

"This is what the audience saw: Stage cards announced "Extra" which might lead them to believe that they were to see a try-out of a new act not on the program. The curtain rises to softly played music, disclosing a living room. On the stage is a woman in evening clothes, which fixes the time as evening. The woman is reading to a little boy, consulting her watch nervously.

"A bell rings off stage, and a maid ushers in what can be presumed to be neighbors, as they are hatless. Then follows a few seconds of pantomimic conversation, with much agitation and an effort on the part of the woman to keep what is being said out of the hearing of the little boy.

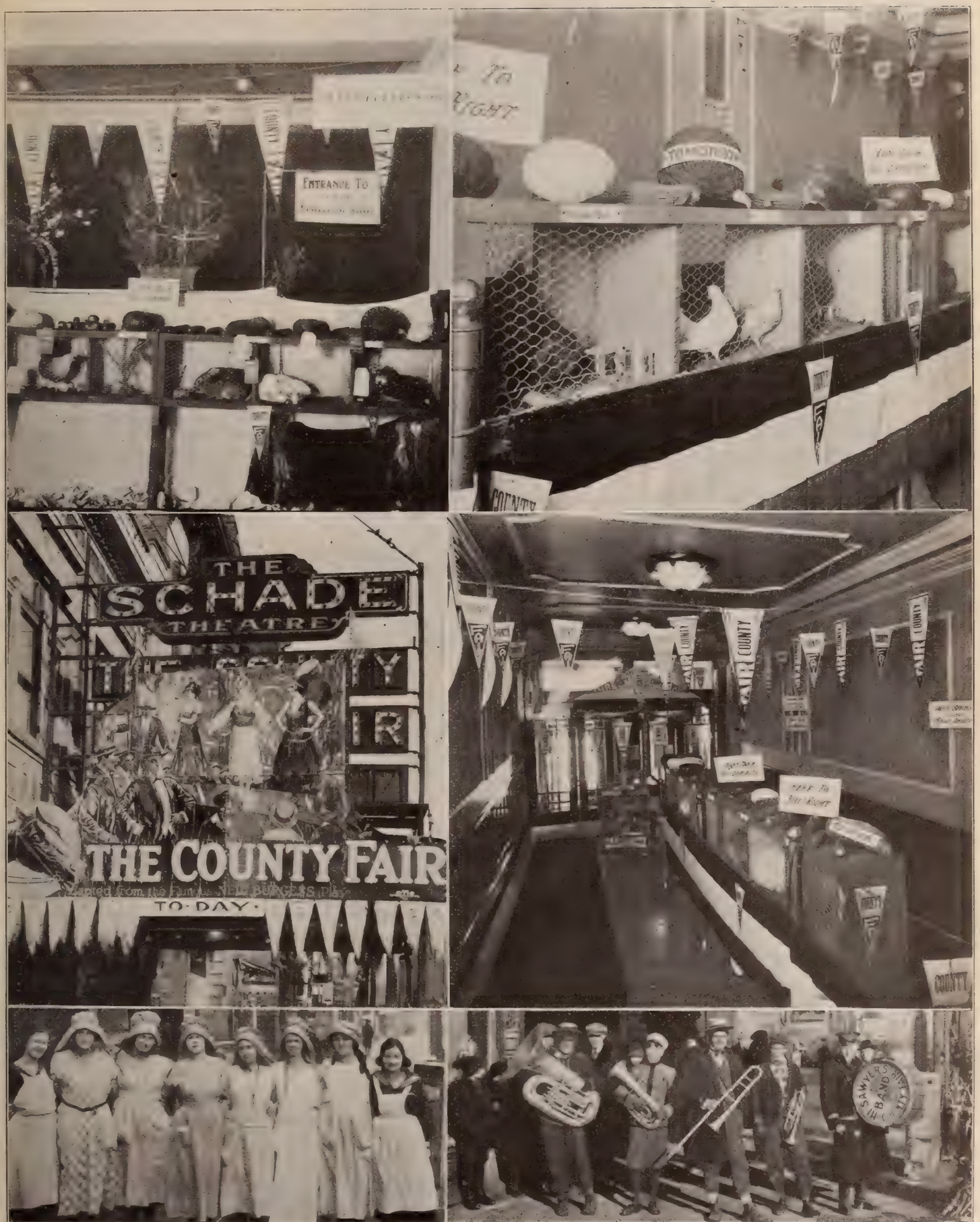
"Again the woman goes to the window. More excited talk by those on the stage. The boy returns to his picture book. Then enters the man they have been awaiting. He removes his hat and overcoat hastily, kisses the woman and the little boy—whom he holds tightly to him—and then, in an attempt at sociability, motions the woman to the piano. Song "Sweet Love," played by woman and sung by two of the visitors.

"At the finish of the song a green spotlight is focused on the window and very slowly there appears a hand, followed by the body of a man with a menacing look on his face. The women scream. The man of the house rushes to the drawer of the table and gets his revolver, but before he can use it, three shots are heard off stage and the lights go out.

"The stage is now in complete darkness. A sign is lowered electrically lighted transparency which lights up gradually, announcing "The Face at Your Window" all next week.



This cut shows three views of the original prologue which Manager Joseph L. Plunkett of the New York Strand theatre is presenting this week with the showing of "The Devil"



This layout illustrates the story appearing on the opposite page telling how Manager George Schade of the Shade theatre, Sandusky, O., put over "The County Fair"



Novelty window display for "Don't Ever Marry" by Jack Sanson, manager of the Bristol theatre, Bristol, Conn. Story concerning same appears on this page

Toy Shop Prologue at Saxe's Strand

The animated Toy Shop which was used as a prologue during Christmas week at Saxe's Strand theatre, Milwaukee, is a prologue which may easily be adopted for use in motion picture theatres almost any time of the year. In the Toy Shop are seen a variety of dolls, including a Scotch doll, baby doll, sailor doll, Russian Cossack doll, Miss Liberty doll and two Teddy Bears. Each of the children playing these parts provided a novel dance. A Santa Claus was used to lift the dolls out of the boxes and set them dancing, but the character of Santa could easily be replaced by an old toy maker. Manager Weisfeldt received considerable praise for the staging of this number, which pleased the hundreds of children and grown-ups who attended the Strand theatre during Christmas week.

Police Inquire—"How Come?"

Rae Barnes, manager of the Hub theatre, Casper, Wyo., had a little explaining to do at Police Headquarters in that town recently as a result of a stunt he put over in his exploitation of "Wanted At Headquarters."

He had four hundred red cards printed bearing the inscription, "You Are 'Wanted at Headquarters.'" These he caused to be hung on automobiles throughout the vicinity.

Later that day a policeman appeared at the Hub Theatre and addressed Barnes:

"You are wanted at headquarters."

Barnes explained the stunt to the police chief and soon was released. The Casper papers carried a full account of the incident, thereby adding greatly to the pre-showing publicity of the picture.

Sanson Originates Window Display Idea

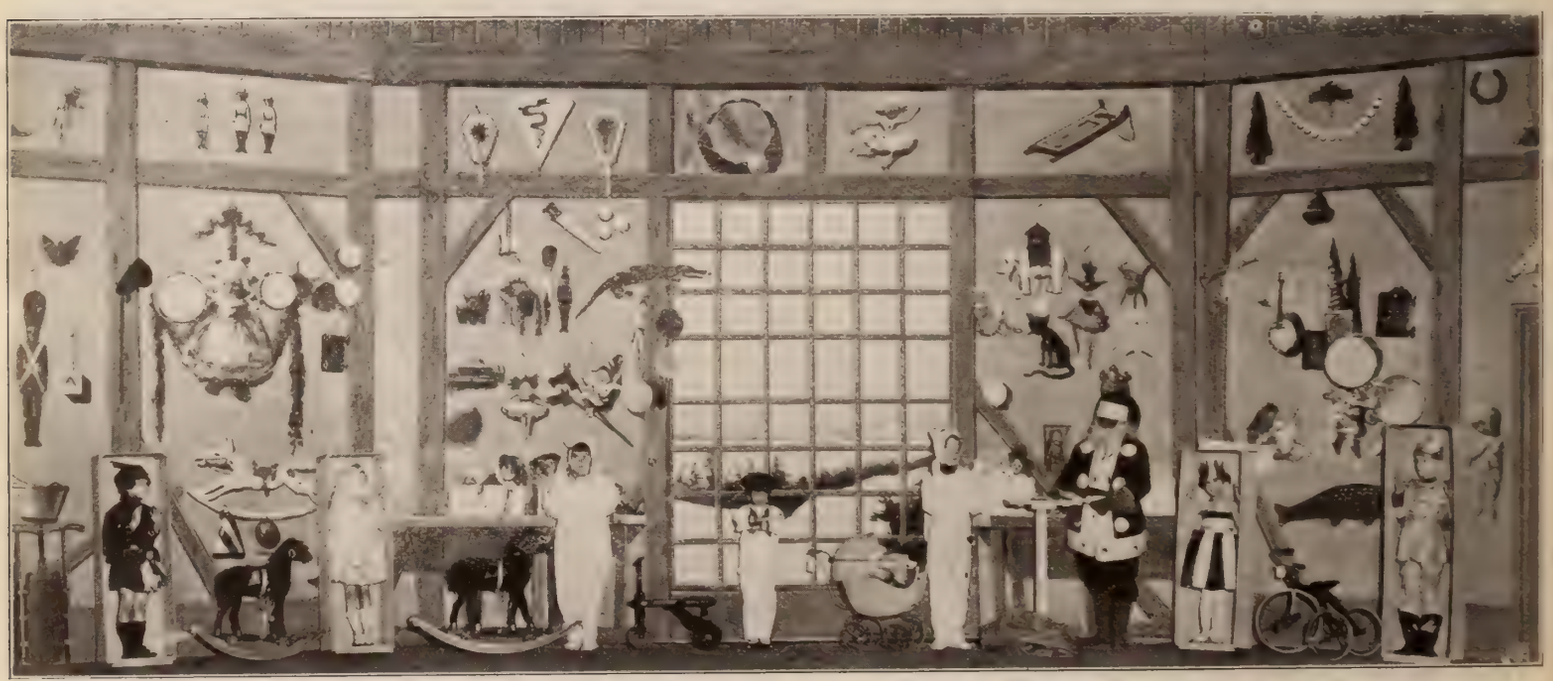
Manager Jack Sanson of the Bristol theatre, Bristol Conn., had a hunch that something unusually clever could be devoted to interest prospective patrons in his showing of "Don't Every Marry." The result of his playing the hunch was a window display in a store adjoining the Bristol that more than lived up to expectations.

Mr. Sanson divided the window in such a manner that it seemed to portray two different interiors. He cut down scenery representing a parlor and which he had back stage to fit the height of the show-window. He cut down other frames which represented the walls of a rather discolored kitchen to fit in the other half of the window.

Out of the parlor interior which took up half of the space of the window, Mr. Sanson furnished up a corner of a bachelor's apartment. There was the big, comfortable chair, the parlor lamp, nice table, rug, telephone and tobacco conveniences. And the whole scene looked very cozy. Mr. Sanson labelled this side of the window with one word, and that was simply, "BEFORE."

In the space bounded by the kitchen walls he so arranged such articles as a wash-tub, a broom, gas heater, washboard, baby's underclothes, clothes-line and a few dirty dishes as to give the passerby a pretty intimate glimpse into a corner of a somewhat unattractive kitchen of a young bride who might number a young baby among her wifely worries. This scene was labelled with another word, "AFTER."

Across the two displays was the announcement "Marshall Neilan's 'DON'T EVER MARRY' at the Bristol." A glance at the display told it all: the bachelor who gave up his comfortable life for the worries that come with marriage.



Christmas stage setting and prologue number as staged by Saxe's Strand theatre, Milwaukee. Story concerning same appears above

Novelty Stunt Advertises Doug on the East Side

It has remained for New York's East Side to originate the most unique exploitation stunt in connection with "The Mark of Zorro" yet to be recorded.

H. Dolinsky, manager of Loew's Avenue B Theatre, New York, is the exhibitor who put over the exploitation and reaped the profit therefrom.

A miniature stage about eight feet from the ground was constructed over the gates of the stage entrance on the Avenue B side of the theatre. The stage was equipped with a curtain and footlights, adding to the realism of the idea. Around the stage were painted dripping, bloody red "Z's" with the words, "Watch for 'Zorro'—Here every night."

William E. Slutsky, a young man in the employ of the United Artists Corporation, who greatly resembles "Doug," enacted the impersonation stunt. Dressed in the bandit attire that "Doug" uses in the production itself, he first appeared on the stage, did a stunt or two and before one could bat an eye he made a "mysterious" appearance at some other section of the theatre. This "watch for Zorro" kept the crowds on edge continually.

In some manner a rumor got about the district that Fairbanks was there in person, and then there was no holding back the crowds. A cut of Mr. Dolinsky's stage is shown on this page.

Small Town Exhibitor Guns for Rural Trade

In exploitation, mileage should not be taken into consideration. The exhibitor who voluntarily puts a limit on the territory from which his theatre can draw is perhaps barring himself out from patronage that is awaiting an invitation to join the people who pay good money into his box office.

Herbert H. Johnson, manager of the Luna theatre, Lafayette, Indiana, recently went gunning for a transient patronage and hit a mine which has been pouring steadily into his theatre from a source he had never thought of. "The Turning Point" appealed to him as affording stunt advertising that would appeal to touring automobilists who break their journeys through night stop-overs in Lafayette.



"Mark of Zorro" exploitation stunt put over by Loew's Avenue B theatre, New York, as told in the accompanying story

His stunt was to erect sign posts at all the cross roads within several miles of Lafayette, each sign reading:

"THE TURNING POINT
To the Luna Theatre
The First National Show House
Lafayette, Indiana."

The posts were placed in position several days before the Katherine MacDonald feature opened. They were successful in attracting many automobile parties to the playhouse, but in addition to that, they reached the farmers who live all around Lafayette, and who used the same road.

Washington Theatre Pulls Stunt for "Earthbound"

A seven-foot globe constructed of metal, revolved by a motor, and with the oceans and continents painted on it, was placed on top of the glass marquise of Loew's Columbia theatre, Washington, D. C., to exploit the showing of "Earthbound." Electric lights played upon the revolving globe.

The stunt was originated by Goldwyn's traveling exploitation man from headquarters, W. R. Ferguson. Various milling companies in Washington to whom he went to have the globe constructed told him it could not be done, so he had recourse to a German metal worker named Gischner who runs a sort of school for skilled mechanics. He pays an instructor $25 a night to run the classes but does not charge a penny from the pupils. He at last was persuaded to build a revolving globe. The first attempt was not successful and only the persuasive powers of Mr. Ferguson kept him at the task until it was complete. The day after the globe was placed above the marquise, Ferguson was summoned before the building inspectors and asked how he dared to put up a sign in that exclusive section. He told the inspectors that it was just a reproduction of the globe without a bit of advertising on it and that therefore it was no sign. The inspectors retired to consider that phase and told him they would inform him of their decision in the matter, but no decision was forthcoming and the huge, revolving, lighted globe continued to tell the public that "Earthbound" was playing at Loew's Columbia. The business was so big on the week that the engagement was extended for a second week.

Other stunts were worked in Washington by Mr. Ferguson. One was to persuade the daily Post to run theatrical readers at the bottom of the first page of that newspaper. Special heralds were distributed; a "1921 announcement to Washington theatre patrons."



This panel illustrates how the Audubon theatre, New York, exploited "The Devil's Garden."



Stage setting for one of the Christmas specialties at the New York Rivoli theatre

How Churchill of the California Puts 'Em Over

Much that was novel was injected into the exploitation campaign for "Something to Think About," by J. F. Churchill, manager of the California theatre, Santa Barbara, Cal.

The opening day every street car in the city carried a banner six feet long by two feet wide. A small cart was secured to which a horse was hitched in the fashion illustrated by the accompanying cut.

In presenting the picture a prologue in which a Knabe Ampico reproducing piano was used in a mystery number. This was labeled "Something to Think About."

The prologue began with the stage in darkness. Then a single light sending up a veil of incense came on. It was a symbol of "Aladdin's lamp."

After a moment soft green lights from right and left stage, at first small and then growing in size and intensity, illumined the scene.

The piano solo was then begun. Later the lights were blended into amber revealing the instrument.



"Something to Think About" ballyhoo by the California theatre, Santa Barbara, Cal.

Fitzer Puts Over Good Stunt for "Madonnas and Men"

In connection with the two-week run of "Madonnas and Men," which is being shown at the Eckel theatre, Syracuse, N. Y., Ben Fitzer, distributor of the subject in New York, north of Westchester county, put over a good stunt in exploiting the production. Mr. Fitzer left his Buffalo office in the Palace theatre building to aid Manager Emmet Cornell put the picture over. The stunt was the establishment of a series of Bureaus of Information in important buildings of the city. These bureaus consisted of attractive mahogany desks. Behind the desks sat the most beautiful girls in Syracuse. Behind the girls was a display of photos and gold frames with views of the play. On the desks were heralds and other information on the production. The girls answered all questions about the picture, where it was being shown, the time of the run, the members of the cast or anything pertaining to the film which interested ones might wish to know.

These bureaus were established in the Hotels Onondaga and Yates, the City Bank Trust Company and the Syracuse Trust Company buildings and other equally prominent spots. The stunt created a lot of comment.

Manager Cornell opened his publicity campaign on the picture with three full-page ads in the Syracuse newspapers, something very unusual in the college town. Mr. Fitzer expects the picture to establish the long run record in Syracuse.

Checking Babies at the Theatre Nursery

AN unusual feature attached to the service offered the public by the management of the Missouri theatre, St. Louis' largest motion picture theatre, recently erected at a cost of $1,500,000, is in the form of a nursery service for babies and small tots who accompany their parents to the show.

The nursery rooms, which are situated in the fore part of the theatre on the mezzanine promenade, are provided with every possible need of a small child. There are several cribs into which the sleeping waifs are deposited while the grown folks view the pictures. For those who are as wide-awake as the audience there are toys of every description—tables, chairs, teddy-bears, tea-sets, rocking horses, and slides. The cost of checking a child is nothing to the mother or father (and it is reported that many a paternal parent has left a baby there). Mrs. Mary Kennedt, a trained nurse who is in charge of a staff of two more attendants, told a NEWS representative that many mothers leave their children at the nursery early in the afternoon when the first matinee showing is on, leave the theatre and do their shopping down-town, and then return in the evening to claim their progeny. Thus for two admission prices, totalling $1, a mother can leave her child in expert care for the afternoon. This practice is becoming popular, as was demonstrated one day last week when 32 children remained in the nursery for a minimum of four hours.

This is the first such service offered St. Louisians either in motion picture or in the speaking-stage theatre.

The success of the scheme has been so great that other theatres are planning to install nursery rooms.



Novelty silhouette lobby card used by the Branford theatre, Newark, N. J., to advertise "Passion"



Left—View of the lobby of the Alamo No. 2 theatre, Atlanta, Ga., decorated for the showing of "The House of Toys. Right—Close-up view of the lobby stage setting, showing the unique models used

Denver Theatre Uses Plan for "Flying Pat"

That good exploitation is impervious to material obstacles was demonstrated recently when Fred V. Green, Jr., exploitation representative for the Denver territory of Famous Players-Lasky Corporation, travelled to Sterling, Colo., to put over "An Old Fashioned Boy" for the America theatre. Business had been stagnant, mines were working at limited time or not at all, and the biggest bank in town had just failed. One of the first things that Green did was to interview the local police chief and persuade him to lend the authority of his office to a change in the traffic semaphores. They still read: "Turn Right," but underneath this sign, wherever it pointed to the America theatre, was added: "To the America theatre to see 'An Old Fashioned Boy.'"

Before the theatre was a sign which read:

"Parking allowed here if you are going to the America to see 'An Old Fashioned Boy'".

These little stunts created intense interest, materializing as they did, in a community which hardly knew the meaning of exploitation. The local weekly helped out with news space and the attractive white lobby of the America theatre, dressed up with gilt frames, sheets of lithographs and stills from the production drew a good attendance from the start.

There was another stunt put over that drew the crowds. The best drug store in Sterling gave its window for the following scene:

A large flat stone was placed in the window to serve as a grave stone. It was lettered:

Beneath this hunk of darned old stone
Lies a guy whose death was one long moan;
He croaked when he heard he'd missed the joy
Of seeing Charles Ray as "An Old Fashioned Boy."

The exploitation window included a sign:

This Outfit Donated to the "Dead One"
Who Doesn't Go to the America
Theater Wednesday or Thursday.

Sterlingites really jumped over each other's backs to see what the window showed. Business may have been at a despondent stage, but "An Old Fashioned Boy" drew enough interest from its exploitation to pay the manager of the American theater a handsome profit.



Window display for "Silk Hosiery" for the showing of this picture at the Waldorf theatre, Cleveland, O.

Small Town Man Who Runs a Big City Show

W. E. Shafer of West Point, Ga., has a theatre, the Vaudette, seating 250 in a town of 2500 people, but that does not deter him from exploiting his attractions like a big town manager.

Lobby displays, window tie-ups and all the modern methods of coaxing patrons to the theatre are used by Mr. Shafer. For his recent showing of "What Women Love" Mr. Shafer decided to ask his local merchants for window space.

His first tie-up was with a furniture store, where the manager was perfectly willing to permit Mr. Shaefer to decorate the window in any way he chose. Mr. Shaefer and his wife went down to the store on Saturday and selected a varied assortment of things to be put in the window. One was a beautiful white enamel kitchen cabinet; another was a handsome floor lamp, a mahogany writing desk; a baby carriage in which reposed a life-size baby doll, beautifully dressed, a talking machine, and many other little things that appeal to the feminine fancy. On each of these was a tiny card, handlettered, reading "What Women Love."

Mrs. Shaefer cut out a lot of little cards, cutting them from old stills and bits of thin cardboard. These were cut in the shape of hearts, or fruits, or flowers, or anything else that occurred to the lady's mind. These, colored, were pasted on the window, in all sorts of positions. Back of each card, and leading back to the back of the window, were narrow tissue paper streamers of vari-colored papers. These tissue-paper streamers all leading back to one big stock-one-sheet mounted, with the title, "What Women Love" and the name of the theatre, with the play-date.



Showing the way an enterprising exhibitor fixed up his lobby for the engagement of the Thomas H. Ince special, "Homespun Folks." The decorations are novel and attractive

"Blind Man" Stunt Goes Big

E. H. Helmt's Uses Novelty Ballyhoo for "Idols of Clay" Run at Des Moines

ANOTHER innovation in newspaper advertising for exhibitors in large cities has been introduced by J. Reeves Espy, director of publicity of the Famous Players Missouri Corporation, under the direction of Manager William Goldman.

Not only is the face of the advertisement unusual and exceedingly attractive, but an offer is made to the public which not only demands immediate reading of the description of the week's programs but compels the reader to retain the page of the newspaper upon which the ad appears.

First of all, Espy has eliminated all "fancy work" from his advertisements of the fourteen St. Louis show houses. No plate matter, elaborate borders, or freak type faces are used. Type faces larger than 24-point have been cast aside as undesirable. Thus by using only six columns of an eight-page paper, the Famous Players are enabled to efficiently display the weekly programs for their fourteen theatres.

As an additional feature Espy runs across the bottom of the entire page the following insertion: "In an effort to direct attention of the people of St. Louis to motion picture advertising and to offer encouragement to those who read the advertisements, any of the above theatres will allow five cents in part payment for an admission ticket from January 10 to 15, inclusive. If you clip this entire advertisement and use it as a directory all this week, you can reduce the price of your movies next week by five cents. This is not a money-making scheme, but a sincere effort to furnish the public with a complete list of attractions for the entire week and to get the public to read and preserve this advertisement."

Such displays are inserted in the four daily St. Louis papers at various times during each week. More than $400,000 will be spent this year by the Missouri Corporation for newspaper advertising.

House Employees Used in Specialty Number

The management of the Regent theatre of Toronto, Canada, has recently put into effect one of Sid Grauman's exploitation stunts by using his house staff in a specialty number.

Manager Clarence Robson and director of music and production, John Arthur, thought that the Regent boy ushers would make a hit in a song number, so an act was framed that took in most everybody connected with the theatre.

The Regent specialty began with a drill by the ushers dressed in their natty new uniforms.

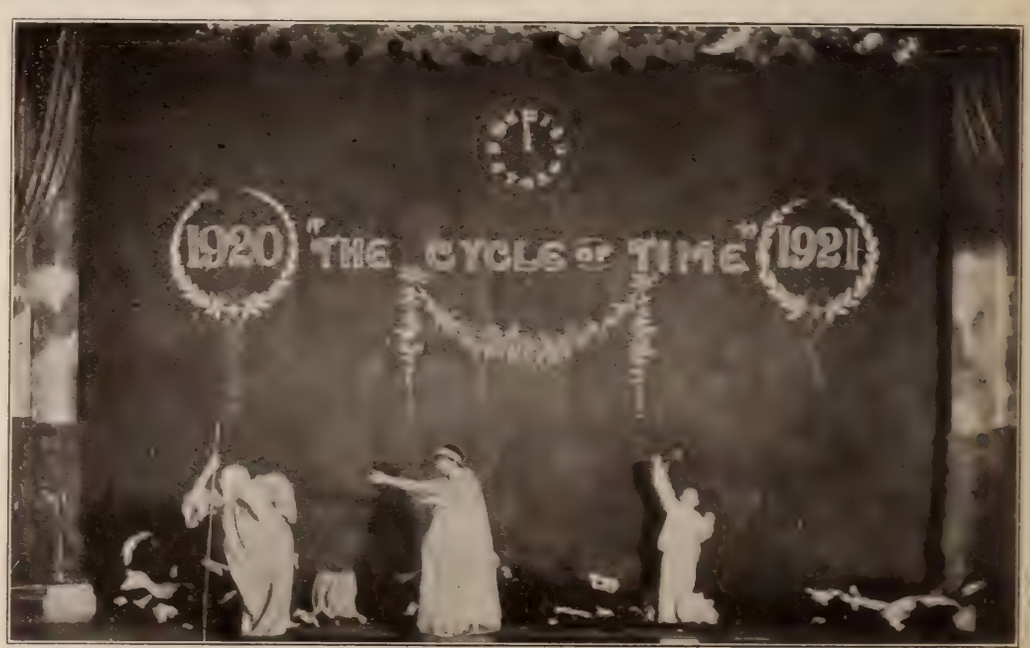
While the boys were softly marching, the floor manager came down the center aisle singing the chorus of "Rose," a popular song hit. Then came the head usher, the doorman, janitor, stage carpenter and electrician. From the balcony came a sweet tenor voice—it was none other than the chief operator who had stepped from the booth long enough to join in the chorus. The house roared and applauded when the final chorus was sung by two clever girls dressed to represent the scrubwomen.

Burns Grabs Front Page Space

Frank H. Burns, publicity director for the Orlando Enterprises Inc., at Orlando, Fla., recently put over a stunt for "Idols of Clay" in connection with the Orlando Sentinel that got front pages for the picture for ten days before the showing and had all of Orlando talking.

Mr. Burns' scheme was to have the Sentinel offer prizes, consisting of tickets to the Phillips theatre, one of the Enterprises houses for the best reviews of the picture.

The scheme worked like a charm, business being increased fifty per cent, with the cost nothing but a few passes.



S. O'Hare's stage setting for a special New Year's show as described in the story accompanying

Working the Village Cop in on Exploitation

Ever and anon there comes a report from a small town exhibitor of an exploitation stunt that must make the big town man feel envious because it is one that he can't use himself.

In every small town are characters known to every other person in the city and this fact gives the exhibitor the chance for utilizing an intimate touch that is denied his big-city brother. Every small city and town has a constable who is known to every man, woman and child within his jurisdiction. Usually the job is not redundant with fees and the constable is available for special work that is not beneath the majesty of the law.

Tocco, Ga., the home of the Star theatre, managed by Joe Burton, has such a constable. Mr. Burton counts the constable as a friend and recently offered him a job which the constable was glad to accept not only for the fee connected with it but because of the humor with which it abounded.

A few days later the prominent citizens of Tocco received a visit from the constable. Apparently it was an official visit for after the usual exchange of greetings the constable dug down into his pocket and produced a number of summonses. Selecting one of them he handed it over with the remark usual in such cases:

"Nothing much to worry about I guess, but I had to give it to you."

The recipient of the summons found it made out to his own name and apparently it was an action in court brought against him by Joe Burton. On opening it, however, the joke was out for the inside was worded as follows:

"In the case of Joe Burton, manager of the Star Theatre vs. John Smith, and all others who wish to laugh. To any lawful Constable of said County, Greetings:

"The above named defendant is required to be and appear at the usual place for the showing of motion pictures, namely the Star theatre, on Dec. 8, 1921, before the regular showing hours, to make answer to the plaintiff's demand that he try to keep from laughing at Mack Sennett's funniest comedy, 'Married Life.'"

The wording was surrounded by the usual legal formalities required of a summons.

Mr. Burton had the constable distribute 1,000 of the "summonses" and nearly every one responded.



Lobby of the Rivoli theatre, Denver, during the showing of "Go and Get It"

Double Page Newspaper Spread Exploits "Something to Think About"

"Something to Think About" jumped into fame in Topeka, Kan., because of a double page newspaper spread in the Topeka *Daily Capital,* which was arranged to exploit the picture. The stunt was unique in the annals of Topeka's motion picture history and marked a new spirit of advertising aggressiveness on the part of the local paper, which gave the full assistance of its staff in obtaining the necessary space to fill the two pages.

The entire lower part of the spread, running in diagonal shape from the lower left to the upper right-hand corner, was used by the Isis theatre which had booked "Something to Think About" for a week's run.



Lobby display for "The Life of the Party" originated by Pat Argust, manager of the Princess theatre, Colorado Springs, Col.



Lobby decorations for "Married Life" when this picture played the Isis theatre, Houston, Texas

Home Talent Wins in Canada

Prologues With Local Players Make Big Hit in London, Canada

THAT home talent prologues can be put over in even the largest towns has been demonstrated by John Minhinnick, managing director of the Grand Opera House, London, Canada.

For the recent showing of "Behold My Wife," Mr. Minhinnick had a special stage setting constructed representing an Indian camp at the foot of the mountains. Moonlight cloud effects and a very realistic snow storm were introduced. The music was arranged by A. J. Jordan, head of a London conservatory of music and dramatic art. Ten of the most popular young people of the city took part. The program included such songs as "By the Waters of Minnetonka," "From the Land of Sky Blue Water," "The Light Dawn Is Stealing," "Far Off I Hear the Lovers Flute," "The Moon Drops Low" and others. Then there was a big corn dance by the Indian girls for the pleasure of the chief of the redskins. All the music rendered during the prologue was founded on authentic Indian airs. The prologue was greeted by rousing applause at every performance.

The week following Christmas, when business was reported unusually "off" in the more important cities of the territory Mr. Minhinnick again "copped" a record with "Humoresque." Mr. Jordan and his pupils were again induced to appear in another prologue entitled "Yesterday and Today." A second elaborate setting was built. This time it represented a street in the Ghetto. The audiences were taken on a "slumming" expedition through New York's East Side, during which they were greeted with singers, dancers and street musicians. An automobile party in a big limousine drove onto the stage, stopped and tossed coins to the entertainers. Signs above the candy, fruit and clothing stands along the street bore the names of well-known local merchants, reminding one of the old-time "Merchants Carnival" and indicating that these local boosters unquestionably helped pay for the stage setting.

The prologue opened with a scene that immediately gave the audience the proper atmosphere of "Humoresque." A rabbi sang "Eli,Eli," and a group of girls followed with another appropriate song. Then the scene shifted to the "East Side," where there was comedy and pathos aplenty.

London is a city of 60,000 people, but these prologues would do justice to a city thrice that size. Mr. Minhinnick is having little trouble now lining up talent for his next prologue, which probably will be for "Heliotrope."

"Something to Think About" for Neighborhood Managers

"The good-will and favor of the people who are regular patronizers of your theatre is the uppermost necessity toward success with a neighborhood motion picture house," declared Hector Pasmezoglu, manager of the Delmar and Congress Theatres, St. Louis.

In line with this theory, Pasmezoglu undertook a novel plan by which he hopes to gain the highest favor of his patrons. During the last three months of 1920, the Manager of these two theatres instructed his doormen and ushers to obtain the addresses and names of the various persons who were seen at the theatres regularly with each change of program. As the program is changed three times a week, plenty of opportunity to obtain this information presented itself.

Having secured a list of over 1,000 names and addresses by Christmas time, Pasmezoglu had a large number of New Year's cards printed bearing, beside the usual seasonal greetings, the following statement:

> Your constant patronage of our theatres has been sincerely appreciated by the management. It has enabled us to present the highest caliber of feature productions and to bring our success to a high step. Enclosed you will find two tickets good at either the Delmar or the Congress Theatres on any night during 1921.

The response to this clever bit of advertising is evidenced by the fact that more than 600 of the tickets have already been taken up at the doors.



Handsome lobby display for "Kismet" arranged by the Grotona theatre, New York. Members of the house staff in costume are shown in the center

Carrier's Practice What They Preached

"Gift Book" Idea Goes Like Wildfire in Southern City

THE holiday shopping season of 1920 ushered in a new idea in the sale of "gift books" by many theatres. A lot of exhibitors have done so well with the gift book idea that each succeeding Christmas time will see them on sale, but it has remained for those erstwhile exploitation experts, Jimmie and Eddie Carrier, who recently took over the reins of the Kearse theatres in Charleston, West Va., to turn the plan into something that went over so big that the original idea almost gets lost.

The Carriers went into the gift book sales campaign on a wholesale scale. The aid of the city's largest book store was solicited and arrangements made for a special display of Gift Books in the most conspicuous shop window—incidentally, the store to receive 15% of sales to cover cost of overhead, etc.

The aid of the American Legion was sought, and inasmuch as the local Post was in dire need of funds, a scheme was speedily worked out whereby the Legion Committee would have full charge of the Gift Book sales, receiving 15% of gross receipts. Within the course of a week a city-wide campaign was launched. The Legion officials prevailed upon every society to distribute its "quota" of Gift Books.

Societies, clubs and lodges vied with themselves in the sale of Gift Books. A booth was erected on the postoffice steps by the Legion, girls being posted throughout the day to handle sales. Other girls organized a house-to-house campaign, covering the city in an unescapable net. Every channel of reaching the general public was skilfully utilized. Among organizations helping in the drive were the American Legion, Red Cross Chapter, Boy Scouts, Girl Scouts, White Cross Girls, Ladies Auxiliary and several smaller clubs and lodges.

Unlike so many exploitation "stunts" where expenses and other incidentals eat up all profits, the Gift Book campaign will always stand out in bold relief. Here's the inside dope! Exactly 10,000 Gift Books were originally printed, divided equally between children and adult sizes. At the time of this writing a rush order had been given the printer for 5,000 additional books.

At the inception of the Gift Book idea, both Jimmy and Eddie planned to devote a few weeks of real honest-to-goodness hustling in "putting over" the idea. But as soon as the American Legion Committee got busy on the job, the entire burden was shifted from their shoulders.





Photographs of recent prologues staged by Grand Opera House of London, Ontario, Canada. Top cut—Showing stage setting for "Behold My Wife." Center—Same for "Humoresque." Bottom—Another view of the "Humoresque" prologue. Description appears in text on the opposite page



Tie-up with a Colonial exhibit arranged by Aaron Shusterman, manager of the Strand and Empire theatres, New Brunswick, N. J., for the showing of "Peaceful Valley"

Schade Plays "County Fair"

Sandusky Exhibitor Gives Burgess Play Great Exploitation Campaign

PATRONS of George Schade's Schade theatre, Sandusky, O., when they came out to see "The County Fair" recently were greeted by perhaps the most pretentious effort to secure realism ever attempted by any moving picture manager in Sandusky. From ushers attired in sunbonnets and gingham dresses to a genuine rube band, nothing was lacking to create the illusion suggested by the title of the picture.

The theatre itself was decorated with corn shocks, while in the vestibule patrons passed a long row of exhibits labeled first and second prizes, as the case might be. There was a cage containing a pair of doves, a duck which was called "goof" duck. Rabbits, chickens and other exhibits were also displayed. Vegetables and fruit and grain were shown as well.

After the ticket had been purchased from a pretty sunbonnetted miss, the patron was offered candy and peanuts free at the door. These he could munch as he watched the pictures. Another young woman, sunbonnetted and clad in a gingham dress, took up the ticket, and ushers, similarly attired, escorted the patron to a seat.

Inside the eye was confronted by such signs as: "Don't Josh the Ushers!" "Watering Trough on Each Side of Entrance!" "Keep Your Hands in Your Own Pockets!" and similar warnings. Before entering there was a place where cigar and cigarette butts could be left, according to a sign which read: "Park Your Butts Here!"

The music was a real feature, however. A rube orchestra which played everything from "Annie Laurie" and "There Will Be a Hot Time in the Old Town Tonight," to "Sweet Rosie O'Grady" and "Reuben, Reuben, I've Been Thinking," made a distinct hit.

On the opposite page is a layout of cuts which will illustrate the extent of Mr. Shade's exploitation.

Novelty Window Card for "Blind Wives"

Manager Ben Jackson of the Audubon theatre, on upper Broadway, New York city, demonstrated at his recent showing of "Blind Wives" that he is anything but a blind manager.

Jackson's contribution to the science of theatrical advertising consisted of an ordinary white window card, with the following copy printed in large letters across its face:

"Don't be 'Blind Wives.' Trade here and have money."

To make sure that the name of the picture would not be lost sight of in the terseness of this commercial wallop, Jackson had the lettering down in black, with the exception of the words "Blind Wives," which were printed in large red letters.

The entire neighborhood was soon talking "Blind Wives" and the sudden change of heart on the part of certain merchants who had theretofore steadfastly refused to "clutter up" their windows and showcases with anything that might help advertise another man's product was forcibly demonstrated when three additions of the cards were exhausted and Jackson was compelled to place a fourth "rush" order with the printer.

Good Stuff if Nature Provides the Snow

Nature is a good exploiter; she knows how to advertise. W. H. Ostenburg, Jr., manager of the Orpheum theatre, Scottsbluff, Neb., went to nature to exploit the local showing of "The North Wind's Malice."

There was plenty of snow in the street in front of the theatre. Mr. Ostenburg had it shoveled into the lobby of his theatre after constructing a rude log cabin about his box-office and having a few small pine trees set up and a polar bear skin hung from the roof of the cabin.



Shows how Fox's Crotona theatre, New York, exploited "Blind Wives"

New Slant to Window Display Advertising

"Out where the west begins"—otherwise Holdredge, Neb., Dan Roche, exploitation representative for the Chicago territory of Paramount Pictures, staged an exploitation campaign that was unique for completeness. The picture in question was "Something to Think About" at the Auditorium Theatre. Holdredge is a small rural town of 3,000 with a newspaper of 2,200 circulation and a motion picture theatre of generous seating capacity.

The prize stunt of the exploitation consisted in a teaser window display. For two days the leading department store closed the curtains on their windows and advertised their wares with one line on the outside of the window: "This window will contain 'Something to Think About.'" The raising of the curtains was timed coincidently with the first run of the picture at the theatre. The window displays contained articles of women's apparel, men's clothing, jewelry, knick knacks and odds and ends that would give customers of every description, "Something to Think About."

In addition to the window display, Roche used a mailing list of 2,500, extensive newspaper advertising, including a two-page advertising tie up and had the manager of the house, through the staff, call up patrons on the telephone service and advise them of the picture's coming For a town of 3,000 Holdredge played to a record capacity on the run.

Another Saenger Theatre Pulls "Married on the Stage" Stunt

For the showing of "Married Life" at Isis theatre, Houston, Texas, one of the Saenger string, Manager Ed. A. Greenblatt staged a prologue, cut of which is shown herewith, that made a distinct hit with Isis patrons.

The theatre was decorated with white wedding bells. With the lights on a local singer rendered "Oh Promise Me" to the organ accompaniment. At the finish of the song the orchestra began playing the "Wedding March." Then a wedding party, consisting of the lady ushers, appropriately attired, met a "bride and groom" at the head of an aisle and the party moved down the center aisle. A "preacher" came on the stage about this time, making a second surprise. The "bride and groom" mounted to the stage and the ceremony was begun. The "preacher" stalled through the service and as the "groom" attempted to put the ring on the "brides" finger, the band was allowed to drop to the floor with a loud crash of cymbals. Lights were then faded out and the title of "Married Life" flashed on the screen.

Mr. Greenblatt states that the prologue went over better than anything the Isis has ever presented and was the talk of the town. The audience did not know whether the marriage was real or not.



Christmas stage setting used by the Gowanda Opera House, Gowanda, N. Y., as told in the accompanying story

Ideal Small Town Theatre

How the Gowanda Opera House Gives Its Patrons Big City Shows and Still Makes Money

GOWANDA, N. Y., to most people may be but a name that sounds as as if it might have originated with the Indians, which it did. It is not a metropolis, for after a century of existence the village boasts of only four thousand population.

However, from a motion picture angle Gowanda should be more than a name, more than a village that affords one theatre and more than a place of historical interest. Gowanda is the home of the Gowanda opera house, of John W. Schatt, the owner and proprietor, and of Mrs. Marie Cummings, the manager. The Gowanda opera house, its owner and its manager seems to us to embody all that the small town motion picture house may hope to achieve. In its appointments, policy and management is to be found an inspiration for every exhibitor in a small city or village. It is a big city house, run along big city lines, doing more business and making more money than a good many metropolitan theatres.

There is a reason, of course, for this exception to the rule in small town theatres. A reason that began with Mr. Schatt and continues with Mr. Schatt and his manager, Mrs. Cummings.

John W. Schatt is a Gowanda business man of means who decided that he wanted a hobby, something to have fun with. The result was the Gowanda opera house, a theatre that most showmen would say was too good for the town. It is to be presumed that originally Mr. Schatt didn't expect that his theatre was going to be a good business bet. He wanted to give Gowanda city entertainments and have something to play with. Early in the history of the Gowanda opera house, Mrs. Marie Cummings, a widow with several children who had seen some hard times, became manager of the opera house and thus was completed a combination in showmanship that makes Gowanda an entertainment center, the like of which will be hard to find in a village of its size.

It is within the past year that the Gowanda theatre has really blossomed forth as a house in a class by itself and become worthy of this eulogy in a section of the NEWS that seldom can spare space to devote anything but a plain record of exploitation. Many improvements that add to the comfort of the opera house patrons have been consummated during the past twelve months.

New opera chairs placed far enough apart so that even the longest legs are comfortable have been installed.

The theatre has been redecorated in pink and gold with highly artistic panels, real works of art, placed about the auditorium.

In presentation, Mrs. Cummings can give her city brothers many a lesson. Stage settings, prologues and special numbers are a weekly feature on the bill.

On this page is shown a cut illustrating a Christmas specialty number presented at the above theatre. A red electric lamp with red strips of paper in front of it, waved by the breeze from an electric fan, gave the appearance of real fire.

Rickli Gets School Co-operation on "Mohicans"

Manager Joseph Rickli of the Eagle Theatre, Pana, Ill., did not spend a cent of money in exploiting "The Last of the Mohicans," but he succeeded in attracting exactly 1,000 of the 2,400 inhabitants of his town during the one day the picture was presented. This was the largest daily attendance in the history of the theatre and the only day on which a continuous show from 11 a. m. until 11 p. m. was found necessary.

This is how Manager Rickli put it over:

"The Last of the Mohicans" was the subject of a literature study in the Pana High School for a period of over a month. When the opportunity to book a picture the name and plot of which was identical with the current curriculum of the town's high school, Rickli grasped it.

He then consulted the chairman of the local board of education and induced him to permit all the children, who desired to see the picture, to use their tickets to the Eagle Theatre as an excuse for their absense on the day the picture was shown. It is needless to say that every student in both the high and primary schools had their tickets. Accordingly it was necessary to begin the showing of the program at 11 a. m. and continue far into the night that every adult who wished to see "The Last of the Mohicans" might get his chance. The local papers gave considerable space to the idea and heralded the feature two days before it arrived.

Delivering the Herald in the Home

A keen understanding of human psychology helped Harry Swift, exploitation representative in the Albany territory for Paramount Pictures, to put over one stunt in connection with the showing of "Something to Think About" at the new De Luxe Theatre, Utica, N. Y.

Swift wanted to have his message delivered right in the home by personal letters; but he knew that the ordinary circular might reach the waste basket before it ever reached the eyes. So he had small folders made up that could be bent to fit in the envelope, so that the only thing showing through the window of the envelope was the name of the addressee and the left hand corner of the check showing "Pay to the order of"—and below the first words "Twenty-five."

It was a sure-fire hit. Swift knew, and the average man knows too, that anything resembling a check will make the receiver dig for the envelope like a ground hog burrowing into the earth. And then after they had opened the envelope and unfolded the contents for a careful look—they got the message of "Something to Think About."

If you question the potency of this stunt sometime try it on your own patrons and watch them. Ten to one you hear of it too—and favorably.



Artistic cut out from a 24-sheet used by the Orpheum Theatre, Wilkesbarre, Pa., to exploit "Scratch My Back"

American Aviators' Escape Affords New Tie-up

Exhibitors who are about to play "Nomads of the North" have an excellent opportunity to link the picture up directly with one of the biggest news sensations of the year.

This opportunity arises out of the fact that "Nomads of the North," as a story, has its locale in the Hudson Bay country where the three American aviators so nearly lost their life.

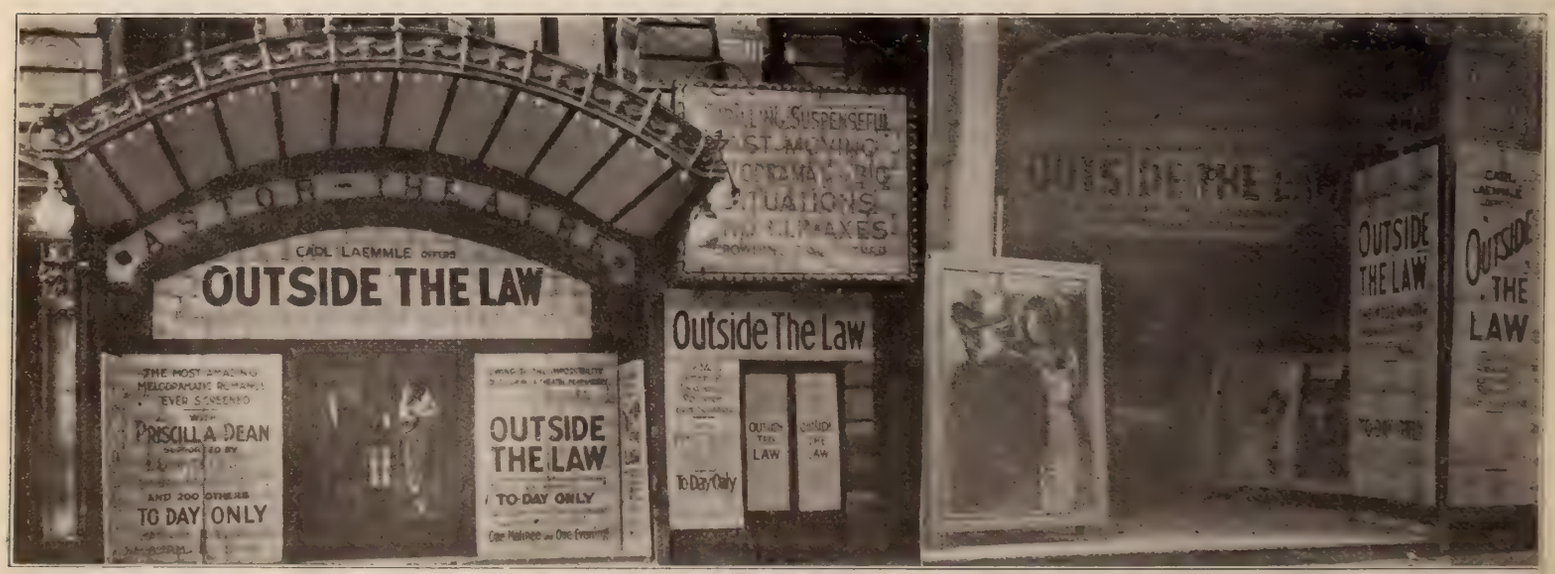
It is recommended to exhibitors who are to play "Nomads of the North" during the next thirty days, that they insert in their advertising copy and advance notices a few lines, embodying the thought that "Nomads of the North" should have additional interest for every American at this time, because it brings vividly home, through the similarity of its scenery to that which formed the background of the aviator's tragic adventures, the hardships and trials through which the heroes were compelled to pass before they reached the frontiers of civilization again.

How Schaefer Bolstered Christmas Week Business

David Schaefer, manager of the Fifth Avenue theatre, Brooklyn, N. Y., recently gained considerable publicity for this theatre by a Christmas stunt he arranged during the showing of "Once to Every Woman," in his theatre.

As a part of the presentation, he had engaged Miss Mabelle Nash, lyric soprano, to accompany the picture with the old song "Ben Bolt" during the scenes in which Dorothy Phillips, the star, is shown singing the ballad on the screen.

Hearing of a worthy Christmas charity fund being raised, Miss Nash and Schaefer decided to add to it. Miss Nash volunteered her services as a singer. Thereupon Schaefer made a touching appeal, and promised his audience that Miss Nash would sing if those present would contribute to the Christmas fund.



Showing how the theatre fronts were decorated for the special showing of "Outside the Law" at four New York theatres last Sunday. Left—The front of the Astor theatre. Right—The lobby of the George M. Cohan theatre

How to Use Music in the Small House

Many pictures that are taken as a matter of course by the patrons of the first-run motion picture theatres in the larger cities can be put over by the managers of smaller cities in a way that they will give them the style and atmosphere of super attractions. Special music is one thing which always makes a strong appeal to patrons of those theatres which have limited orchestras and when occasion offers the change for the musical exploitation of a feature, the exhibitor can bring added money into his box office by utilizing it.

The New Grand theatre, managed by J. C. Snyder, serves the population of Williston, N. D. Mr. Snyder is up against the same conditions as confront the usual manager in the same position—inability to get experienced players at a price commensurate with what the theatre ought to pay. When the New Grand booked "Forty-five Minutes from Broadway" he immediately recalled the song successes that had grown out of the original stage production of the George M. Cohan hit, and sent for the complete scores and orchestrations on four of the music numbers.

When they arrived, he found what he had suspected, that the music was not so complicated or difficult but that it could be played by musicians at his disposal. What he did and what is accomplished is best told in his own words:

"We secured all the orchestrations and five of the song hits, hired a five-piece orchestra and a chorus of six boys and used the songs during the screening of the picture. Opened the picture with a light overture until Ray boards the train for New Rochelle, then the orchestra played 'Forty-five Minutes from Broadway' with the chorus singing it. When the town band meets Ray, our orchestra played 'There'll be a Hot Time in the Old Town Tonight' out of tune until the town band is stopped by the leader. This caused much laughter.

"With the next scene we used orchestra and song, 'Mary is a Grand Old Name.' with the chorus. When the old lady enters the room when the player piano is running and Ray dances around with her until he pushes her out of the room we used the selection, 'Wait 'Till the Cows Come Home' and jazzed it up during the dance. This scene brought the house down in laughter. When Ray first takes Mary out in the car we used the selection, 'My Baby's Arms.' At the finale we used orchestra and chorus on 'So Long Mary.'"



A "Risky Business" window display obtained in a local store by the Superba theatre, Los Angeles

Invites Local Notables for Special Show

K. L. Burk, manager of the Baker Theatre, Baker, Ore., pulled an unusual stunt in exploiting "Earthbound," for its three-day showing in that city. He gave an invitation showing of the photoplay two days before the opening day of its booking to about 150 invited guests from among the most prominent men and women in the city.

Among those present was W. W. Gardner, Mayor of Baker. Before the picture was shown, Manager Burk distributed paper and pencils to every person in the audience and then, at his request, Mayor Gardner asked each person present to write out his opinion of "Earthbound." The Mayor set the example.

Mr. Burk then took a sheaf of the opinions to the Baker Daily Democrat, which printed them along with a brief account of the advance showing, under a two-column head.

Another of Hyman's Prologues Described

One of the most novel prologues devised by Managing Director Edward L. Hyman for presentation in connection with a feature production was served to Brooklyn Strand audiences last week for "The Last of the Mohicans."

The photograph reproduced on this page explains partly how Hyman put it over, but, like all other photos, fails to convey to the reader the impression it made on the Strand audiences. In the strict sense of the word it was not a prologue, inasmuch as the picture was thrown on the screen and ran several hundred feet before it slowly faded off the screen, and the lights from off stage, slowly coming up, revealed the stage set almost identically with the shot at which the projector was stopped.



This with the panel cut on the opposite page shows the exploitation which Universal put over for its special Sunday engagement for "Outside the Law" at four New York theatres. Left—The decorations at the Long Acre theatre. Right—Lobby display at the Lyric theatre



Window display arranged for "Idols of Clay" during its run at the Strand theatre, Seattle, Wash.

Cleveland Theatres and Newspapers Cooperate

Demonstrating that "It's always fair weather, when good showmen get together," William Freedman, manager of the Metropolitan Theatre, and Paul Gusdanovic, manager of the Strand Theatre, both of Cleveland, made permanent records in the annals of Ohio's best showmanship with a joint exploitation campaign just completed.

Involved in the campaign which Messrs. Gusdanovic waged with such remarkable success, were 200,000 subscribers of the Cleveland Press, approximately 5,675 Cleveland newsboys, Miss Gladys Briggs, and "Dinty."

The first step in the campaign was naturally the agreement of the managers of the Strand and Metropolitan to play a day-and-date showing of "Dinty." This accomplished, the next move was the matter of interesting the Cleveland Press.

The most important step in the campaign was to interest the Cleveland Press in a plan whereby the paper was to lend its editorial support to a big party for every newsboy who sold the Press in Cleveland.

The managers outlined their proposition. It was to be a big celebration. The Cleveland Press was to be given credit for providing the entertainment. The Press thought the plan was a good one. It was a bit of publication enterprise that would awaken interest among its readers. News stories began to appear about the to have, at the same time making it plain good time the Press newsies were going that "Dinty" was a great picture. For a week in advance of the special showing the Press kept the story on page one.

A surprise was added to the celebration when the Press announced that a local girl, Gladys Briggs, ten years old, would appear in a "Dinty" prologue, as a newsboy.

Hyman Grabs Publicity on Current Events Strip

The minute Managing Director Hyman of the Mark Strand Theatre, Brooklyn, learned that Pathe was shooting out news reel service on the flight of the three naval officers who lost their way and were found in the wilds of Canada, and he invited the officers and their wives to a showing of the picture.

Lieut. Hinton speaking for his two companions seemed inclined to doubt the possibility, of getting into Brooklyn, even with Hyman's offer of special conveyance, but expressed their desire to see the picture and promised to be on hand during the week.

Hyman immediately got his press department on the job.



Gladys Briggs, who assisted in entertaining the Cleveland newsboys who saw "Dinty," at a special showing held in connection with the Press. Story appears on this page

Reproduces Studio Scene as Window Display

That the readiest method of motion picture exploitation is so simple that it is often overlooked was exemplified again when "Idols of Clay" was exhibited at the Strand Theatre, Seattle, Wash. The story centers around the career of a rising sculptor, so what should be more natural than that a sculptor's studio should provide the exploitation for the picture?

It remained for Wayland H. Taylor, Paramount Pictures' exploitation man at Seattle, to adopt this ready means of exploitation. A display window was arranged to reproduce a studio scene and advertise the picture at the Strand Theatre.

Cutouts of Mae Murray as she appears in the picture and still from the production figured prominently in the display. A wax figure of a sculptor's model was placed at the extreme right of the window. An amateur sculptor of Seattle tried his hand at moulding clay and produced a small statue which was placed on a pedestal in the center of the window. The fact that the young man was well known socially added to the interest in the display. From the plush covered divan to the locked sideboard the window had all the earmarks of a sculptor's abode and as such, was a novelty to Seattle pedestrians.

From 11 until 5 daily, a well groomed figure, believing the usual hearsay about the profession, clad in artist's smock, tam o' shanter cap and a flowing tie, modelled away at clay figures to the intense interest of the crowd that filled the sidewalks outside the window.

The total cost to the Strand Theatre was negligible, a small charge being made for the rental of some of the articles shown in the window. The sculptor gave his time, elated at the publicity it gave him. The results spoke for themselves.

The Evolution of a Small Idea

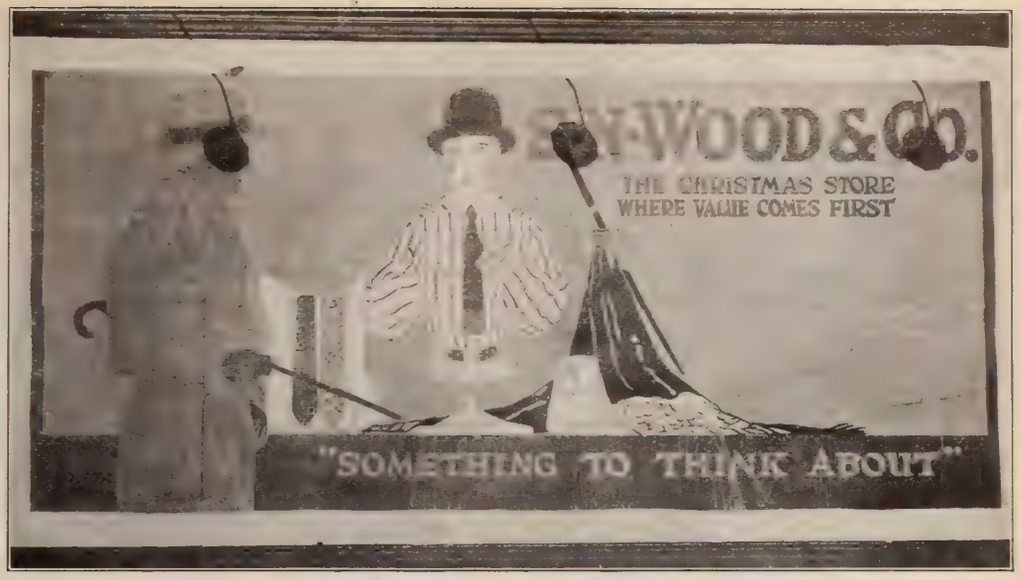
Here's an exploitation stunt that started out as a small idea and developed until it spread over 50 billboards in the most prominent location in San Francisco.

At the time the Imperial theatre was playing "Something to Think About," the S. N. Wood & Co.'s business was preparing a big outdoor advertising splurge. John Howard, exploitation representative for the local exchange of Famous Players-Lasky Corporation, stuck his oar in and sold the clothing company's advertising manager, both on the advantages of tying up with motion pictures and the punch of the title, "Something to Think About."

Somewhat skeptical of the result, the advertising manager tried it out on one billboard first. What followed must, in large measure, be credited to the outdoor sign painters, who were responsible, although Howard originally conceived the idea. The first painting was done in futurist style, with dabbed cheeks, a crescent to represent a mouth, two whirligigs for a mustache and a circular derby, which was accentuated by the lack of a jacket over the shirt. The hand lettering was distinctive and refined, while the title of the production, run in quotation marks at the bottom of the drawing, provided the motion picture angle.

When the advertising manager took one glimpse at the appearance of the first billboard his doubts vanished, and within a week 50 had been completed, covering all the outdoor sign locations in Frisco worth covering.

It was a splendid drawing card for the theatre and the picture. The most important point from a practical standpoint is the permanent value of the tie-up.



Special 24 sheets stands that a local clothing firm at San Francisco was induced to have painted in which a tie-up with "Something to Think About" was effected

McDonald Originates Good Idea for "The Thief"

An inexpensive and novel stunt for the exploitation of "The Thief" has recently been put over by J. W. McDonald, manager of Fox's Nelson theatre, Springfield, Mass.

Stickers on which was printed teaser ads were distributed about the city.

Following is some of the copy Mr. McDonald used on the stickers:

Did You Lock The Back Door When You Came Out: You'd Better. For THE THIEF is coming.

Where Do You Hide Your Money at Night? "The Thief" can find it.

With the Crime Wave At Its Height. The Thief is coming to Springfield.

Who's that Behind you? Look Quick. It may be THE THIEF.

Wendt Advertises His Ads

To avoid any possibility of readers missing his ads, Harold F. Wendt, advertising manager of the Rivoli, Toledo, O., has hit upon a plan whereby he almost forces his message to the readers—while they are hardly aware of the fact—looking for it and reading it most willingly.

Aside from his regular ads in the movie columns, each day on the second page of Toledo papers there is a small ad—one column by one inch—that hardly takes on the appearance of an ad at all. Set up similarly to a daily magazine page feature, there appears the sayings of "Movie Mabel." Each day there is a new morsel of philosophy, worthy of being sought. This philosophy, while the reader is unaware, only tends to arouse interest in the subject matter on the picture.



Lobby display for "Suds" by the California theatre of San Diego, Cal. An electric washer and wringer in actual operation, with the "wash" out on the line was a feature of the display

INFORMATION ABOUT CURRENT RELEASES

Popular Pictures Index

SELF EXPLANATORY PAGE FOR SHOWMEN

THE SKYMAN
Produced by Fox.
Distributed by Fox.
Star—Lieut. Ormer Locklear.
Director—James P. Hogan.
Reviewed Sept. 11-20, Page 2131.
Producers Ads—Issues of Aug. 7th—Aug. 21st—Aug. 28th—Sept. 4th—Sept. 18th—Oct. 2nd.
Lobby Displays—Page 2415, Issue of Sept. 25th—3192 of Oct. 23rd—3360 of Oct. 30th.
"First Run" Showings—Page 2231. Issue of Sept. 18th—2410 of Sept. 25th—3172 of Oct. 23rd.

NEWS Review Resume—Slight story is excuse for average 'plane stunts.

Exhibitors Box Office Reports—Box office returns big on opening days. Too early to get entertainment angle.—Business fell down after the opening and on Saturday Tom Mix in "The Untamed" replaced it. Killing of aviator at State Fair is believed to have affected business.

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45 MINUTES FROM BROADWAY
Produced by Arthur S. Kane.
Distributed by First National.
Star—Charles Ray.
Director—Joseph De Grasse.
Reviewed Sept. 11-20, Page 2129.
Producers Ads—Page 381, Issue of July 10th—914 of July 31st—1092 of Aug. 7th—2209 of Sept. 18th.
Lobby Displays—Page 2422 of Sept. 25th—3354 of Oct. 30th.
"First Run" Showings—Page 2049, Issupe of Sept. 11th—2231 of Sept. 18th—2800 of Oct. 9th—3172 of Oct. 23rd—3349 of Oct. 30th—3531 of Nov. 6th—4064 of Nov. 27th—514 of Jan. 8th.

NEWS Review Resume—Picture is entertaining, though Ray appears to be miscast.

Exhibitors Box Office Report—Ray well liked by our audiences and feature played to better than average business.—Played to capacity for four days and was close to breaking house records.—The entertaining qualities of this picture make it well worth seeing, and my house was well filled at each performance.

HOME SPUN FOLKS
Produced by Thomas H. Ince.
Distributed by Associated Producers.
Star—Lloyd Hughes.
Director—John Griffith Wray.
Reviewed Sept. 11-20, Page 2135.
Producers Ads—Page 1611, Issue of Aug. 28th—1777 of Sept. 4th—1978 of Sept. 11th—2149 of Sept. 18th—2340 of Sept. 25th—2516 of Oct. 2nd—2909 of Oct. 16th.
Lobby Displays—Page 4240 of Dec. 4th.
"First Run" Showings—2410 of Sept. 25th issue—2596 of Oct. 2nd—2975 of Oct. 16th—111 of Dec. 25th.

NEWS Review Resume—Rural drama is interesting despite a theatrical touch.

Exhibitor Box Office Reports—Good audience picture. Broke no records but did good average business.—Entertaining picture which drew more than usual patronage.—A very good picture. Filled house entire week.

LADY ROSE'S DAUGHTER
Produced by Famous Players.
Distributed by Famous Players.
Star—Elsie Ferguson.
Director—Hugh Ford.
Reviewed Sept. 11-20, Page 2133.
Producers Ads—Page 155, Issue of July 3rd—1015 of Aug. 7th—1964 of Sept. 11th.
"First Run" Showings—Page 1123, Issue of Aug. 7th—1691 of Aug. 28th—2049 of Sept. 11th—2231 of Sept. 18th—2412 of Sept. 25th—2596 of Oct. 2nd—2801 of Oct. 9th—4063 of Nov. 27th.

NEWS Review Resume—Mediocre picture made from best seller.

Exhibitors Box Office Reports—Story criticized by newspapers. Audiences appeared to like it. Large attendance.—Elsie Ferguson draws certain class, but class is limited. Each of her pictures does just about the same.—Fair business. Story not much, but star carried it over.—Star attracted many, as she has not been out for some time. —An average picture that shows Miss Ferguson in an interesting role.

THE GREAT REDEEMER
Produced by Maurice Tourneur.
Distributed by Metro
Star—House Peters.
Director—Clarence Brown.
Reviewed Sept. 4-20, Page 1943.
Producers Ads—Issues of Sept. 4th, Sept. 25th, Oct. 2nd, Oct. 9th, Oct. 23rd, Oct. 30th, Nov. 6th.
"First Run" Showings—Page 2596, Issue of Oct. 2nd—2977 of Oct. 16th—3174 of Oct. 23rd—3530 of Nov. 6th—513 of Jan. 8th.

NEWS Review Resume—Van Loan contributes another winner.

Exhibitors Box Office Reports—A fine picture but not the kind the public will pay to see. It's too religious. Screen is for entertainment, not for preachment. Fair business, but not enough to justify longer than one week run.—The picture was well received for the entire week. The patrons say there is "just enough" religion in the picture.—Religious picture. Fair business.

THE RIGHT TO LOVE
Produced by Geo. Fitzmaurice.
Distributed by Famous Players.
Star—Mae Murray and David Powell.
Director—Geo. Fitzmaurice.
Reviewed Sept. 4-20, Page 1943.
Producers Ads—Issues of July 3rd, Aug. 7th, Aug. 14th.
Lobby Displays—Page 2036, Issue of Sept. 11th—2995 of Oct. 16th—3179 of Oct. 23rd—370 of Jan. 1.
Prologue Descriptions—Page 1871, Issue of Sept. 4th.
"First Run" Showings—Page 1338, Issue of Aug. 14th—1513 of Aug. 21st—1871-3 of Sept. 4th—2050 of Sept. 11th—2232-3 of Sept. 18th—2801-3 of Oct. 9th—2977-8 of Oct. 16th—3173-5 of Oct. 23rd—3552 of Nov. 6th—3702 of Nov. 13th—3884 of Nov. 20th—4411 of Dec. 11th.

NEWS Review Resume—Worthy successor to "On With the Dance."

Exhibitors Box Office Reports—Second week's business complete flop. Attractions failed to please.—Ordinary story, but drew good houses. Picture well produced.—Was only fair. Miss Murray is an actress of ability, but the production was not up to the standard of some of her former successes.—Business very good. Crowded houses all week. Audiences well pleased. Booked for indefinite run.—Second big week. Good business, full houses.

THE UNTAMED
Produced by Fox.
Distributed by Fox.
Star—Tom Mix.
Director—Emmett J. Flynn.
Reviewed Sept. 4-20, Page 1947.
Producers Ads—Issues of Aug. 7th, Aug. 28th, Sept. 11th.
Lobby Displays—Page 2036, Issue of Sept. 11th.
"First Run" Showings—Page 1871, Issue of Sept. 4th—2412 of Sept. 25th—2801 of Oct. 9th—2975 of Oct. 16th—3884 of Nov. 20th—512 of Jan. 8th.

NEWS Review Resume—First class Western melodrama, with star in likeable role.

Exhibitors Box Office Reports—Drew well during the week but picture replaced Saturday by Pearl White in "The White Moll."—Best Mix picture to date. Orchestra accompaniment helped a lot in making it entertaining. Good box office attraction.—The picure did not bring the usual numbers to the theatre. It is regarded by many as too commonplace.—This is a good feature and we had good business while it was showing.—Mix in good form. Big business.

THE LOVE FLOWER
Produced by David Wark Griffith.
Distributed by United Artists Corp.
Star—Richard Barthelmess.
Reviewed Sept. 4-20, Page 1953.
Producers Ads—Issues of Aug. 28th, Sept. 4th, Sept. 11th, Sept. 18th, Sept. 25th, Oct. 2nd, Oct. 9th, Oct. 16th, Oct. 23rd, Oct. 30th, Nov. 6th, Nov. 13th, Front Cover Nov. 27th.
Lobby Displays—Page 2981, Issue of Oct 16th.
"First Run" Showings—Page 1871, Issue of Sept. 4th—2411 of Sept. 25th—2596 of Oct. 2nd—2801 of Oct. 9th—3173 of Oct. 23rd—3882-3 of Nov. 20th—4064 of Nov. 27th—111-2 of Dec. 25th.

Exhibitors Box Office Reports—Beautiful picture. Up to Griffith's high standard and appealed very strongly to audiences. Played two weeks to capacity houses and on account of big business was held over for third week.—Usual Griffith type. Business picked up every day.—A pleasing picture which brought more than normal business. —Eight-day engagement. Very good business. Griffith name still very valuable.

The above page inaugurates a new service designed to save exhibitors a great deal of labor and to make the filing of information on certain pictures easy. The selections for the page are automatic—those pictures which in the course of sixteen weeks receive the greatest amount of exploitation so far as the News has been able to relate.

TERRITORIAL SALES AND PURCHASES

In the Independent Field

STATE RIGHT AND EXPORT NEWS AND VIEWS

THE five-reel Western production, the "Hunger of the Blood," starring Franklyn Farnum, is stated as the next release for the Canyon Pictures Corporation. In this production, Mr. Farnum plays the part of a youthful Indian chief who fights for the honor of his people against the encroachments of the white man. The "Hunger of the Blood" is described as the most pretentious of all the pictures made by Colonel Selig for the Canyon Pictures.

Joan Aids Buyers Sell "She Played and Paid"

Joan Film Sales Company announces that it has prepared a novel and inexpensive circular on the Fanny Ward feature, "She Played and Paid," which is now being used by state right buyers, to interest showmen in their offering. The entire circular is of such small proportions that the exhibitor can digest its contents at a glance and need not wade through a bulky press book to glean the selling points of the production.

Joan states that Sam Zierler of New York, who bought this feature for his territory, is making successful use of these circulars, as also is Sam Grand of Boston, A. M. Gollos, of Chicago, Frank Salley of Atlanta, Peter Oletsky of Baltimore, etc. These exchanges are timing mailing of these circulars to precede their salesmen visits.



Edythe Gallos, well known to exhibitors in the Chicago territory where she assists in the management of Gallos Enterprises, now releasing Joan features on the independent market

Inter-Ocean Has New Film

Acquires Foreign Rights to Burlingham's "Wild Men of Borneo"

CONTRACTS have just been signed under the terms of which Inter-Ocean Film Corporation acquires the exclusive foreign distributing rights, with the exception of Holland, to Frederick Burlingham's special five-reel production, "The Wild Men of Borneo."

It will be recalled that Mr. Burlingham last year led an expedition into the heart of the Dutch Borneo jungles 350 miles from the coast, where he succeeded in filming the intimate life of the wild men in their home. The newspapers of America, the Orient and Europe all have published special accounts of this expedition, the New York World, among others, having published two pages with text and photographs, while the news agencies carried special accounts by telegraph.

This production has now been edited, assembled and titled, and is available either as a five-reel special, continuity complete, with display photographs, or where desired can be exploited in single reels in progressive serial form under the following titles: "A Borneo Venice," "Monkey Land Up the Barito River," "Towards the Savages," "Jungle Belles of Borneo," "A Wedding Feast Among the Dayaks."

Besides the Borneo picture Inter-Ocean also secured several new single reels of Mr. Burlingham showing scenes in Japan, several South Sea Islands and films taken in the Malay States.

In consummating this new deal Inter-Ocean now controls the foreign sales of Dr. Burlingham's entire production consisting already of approximately fifty reels, showing his widely known adventures in the Swiss Alps, his English and Continental pictures, as well as his adventures in America, the extreme Orient and the South Seas.

Eckels Seeking New Units

Independent Films' Head May Acquire New Product for Release

EDDY ECKELS, president of the Independent Films Association, has been visiting the various independent exchanges on his trip to the Coast. He was scheduled to arrive in Los Angeles Saturday, January 22. The prime object of Mr. Eckel's going to Los Angeles, is to devote his time to supervising the production of the units now operating through the Independent Films Association. Next in importance is that he be on the ground in order to secure additional units for independent distribution.

Harry Rice, business manager of the Independent Films Association, states that Mr. Eckels, while constantly on the alert for new units, will only accept those that have been first submitted to the independent exchanges for approval, that being one of the policies of this organization. He also states that a new series of five reelers have been closed and will be ready for announcement during the coming week. This will give the Independent Films Association two series of five reelers and one comedy unit.

Richard Robertson, director of publicity and exploitation of the Association, has been in the East for the past three weeks in the interests of the Independent Films Association's product. He will return to Chicago the early part of the week at which time a very interesting announcement is to be made.

H. E. Belford, salesmanager, has been on a tour of the East, which will terminate in New York City during the coming week.

Few States Remain on "The Devil's Angel"

According to a statement from Clark-Cornelius there are only a few states left unsold on "The Devil's Angel." Those buyers who have already purchased this picture, are, as a general rule, putting it on as a road show, the company states.

GREATEST SINGLE REEL IN FILMLAND
"Screen Snapshots"

MAX E. MAZUR, treasurer of Sherman Productions Corporation, in the absence of President Harry A. Sherman, who is now en route for the Pacific Coast, where several of the concern's pictures will be produced during the coming year, announces the final allotment of territorial rights in Texas, Oklahoma and Arkansas for the exclusive distribution of all Sherman productions during the next five years to T. O. Tuttle of Dallas, Texas.

Mr. Tuttle is widely known to the exhibitors in the Southwest, where he is manager of Criterion Film Service, 1913½ Commerce Street, Dallas, Texas, a distributing organization handling many of the big independent specials released in that territory.

It is understood that he has secured the franchise in Sherman Productions Corporation on his own account and not on behalf of the Criterion and will personally represent the Sherman interests in the three states mentioned.

Electrical Experts See Levey Production

The first three episodes of "The Modern Aladdin," Harry Levey's electrical feature series, had their premier showing to an audience of electrical experts on January 18th. at the New York offices of the Westinghouse Electric Company.

"The Modern Aladdin" is to be released in the form of a series of ten one-reel pictures, each one complete in itself and dealing with a different phase of the story of electricity, but each having a logical connection with the next.

Farnum Feature Goes Big in Milwaukee

The latest production to be released by the Canyon Pictures Corporation is Franklyn Farnum in the "Fighting Stranger." This production, which is the third of a series of six 5-reel pictures, has just been released by the Walter A. Baier Film Company, Milwaukee. The first reports which have been received in New York indicate that the "Fighting Stranger" will be the biggest success which has ever been handled by the Baier offices. Advance bookings in other sections which this production is slated for early release, indicate that it will duplicate its success in these territories.

The Independents' Crucial Year

By Mr. Hecht, Treasurer of Top Notch Co., of Cleveland

THE independent film man does not realize the menace that threatens him in the current year; in fact, the independent film man never realizes anything, as he is the happy-go-lucky kind who does not take anything too seriously. He dropped into the film business and went right along with the tide. Conditions are changing every year, as the industry grows, but the independent exchangeman does not seem to note the difference, until he will lock himself out accidentally and leave the key inside.

When the independent producer makes a picture or a series of pictures, his only thought is to secure release or sell his picture. He often finds that the independent distributor or exchangeman has not the $20-30,000 on hand to buy his product, so he agrees to a release on the percentage basis. The result, in nine cases out of ten, is that the producer, who is usually backed by outside finances, will not even get back half of the original cost of the production from the release; therefore, losing his backer, and as he must keep on producing he will find new capital to work with. The second time he does not give his film to the independent distributor to release on the percentage basis, because he feels that by releasing his own pictures direct to the exchanges, although it is a more expensive and more tiresome process, will repay him, both for the production and distributing expense; however, he will again find disappointment, as in selling direct to the independent exchangeman he will find that the price he can obtain for his state-rights will not pay him back the expense, much less will it leave him any profit.

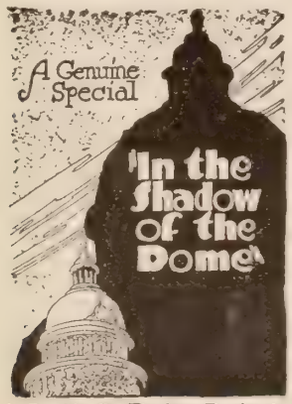
The only thing left for the producer and distributor is to release his own production direct to the ultimate buyer, the exhibitor, but to do this he must have his own exchanges and to open a chain of exchanges covering the country and to upkeep those offices, costs rather a large sum of money and money is or rather was hard to get.

Nineteen hundred and twenty-one has changed this situation. The industrial unrest and the financial panic in all other industries laid off millions of workers. This, consequently had its effect on thousands of other business men, who cannot cling to their losing business, but sold out and are selling out daily and are looking for some other business or investment to capitalize their time or turn their money where they can make more than 8% profit on it. The film business is the fastest growing of all industries and the present oppressed financial condition did not seem to affect the motion picture business in the measure that might have been expected, consequently good promoters and financial brokers will be able to raise more money this year, in this particular field than among prosperous circumstances. Nevertheless, the independent distributor either gets a reasonable price for his state-rights, or will be forced to join hands and open their own exchanges.

I believe that 1921 will decide the fate of their organization and its bearing on the independent field. If the independent exchangemen, as many of them do today, with due respect to the exception, will not be able to take out his C. O. D., and will not pay a price that at least will repay the original cost of production and exploitation; this company will be forced to open their own branches and will, in union with a few other independent producing and distributing corporations, book their own pictures and buy up the negatives of feature productions of any independent producer that may come to their attention.

I believe that this year will be the most prosperous for the film producer and distributor who wants to raise capital and that all large independent distributing organizations are contemplating to determine the fate of their future product, whether to sell to the independent exchanges for a prize that affords them a living; or get to the exhibitor direct and if necessary to go still further and purchase or build their own theatres, as the film industry must survive and this cannot be unless all branches will produce a reasonable profit.

The independent exchanges, not only a few but all of them, must adopt substantial business methods, thus knowing what their income and expense is and keeping account of same, as they will not be forced to issue bad checks and return C.O.D. shipments on account of lack of funds. Again we apologize to the exception to this rule. I am in hopes that the independent field will become substantial in the current year or it will undermine its own future.



A David G. Fischer Production

To Exploit "The Deceiver"

Arrow Film to Give Wide Publicity to Lifeograph Feature

AN announcement is made by the advertising and publicity department of the Arrow Film Corporation that "The Deceiver," the five-reel special production which was made for Arrow by the American Lifeograph Company, of Portland, Ore., is to be exploited in a big way.

It will be advertised in the national trade papers, and in addition will have an especially devised advertising and exploitation campaign worked out for the benefit of the independent exchangemen, who purchase this picture for their territory, and a separate advertising and exploitation campaign for the exhibitor who books the picture.

A number of territories have already been sold in this picture, it is said. W. Ray Johnston, vice-president and general manager of Arrow, has received a number of letters complimenting Arrow on the title of this picture and the advertising possibilities which it contains.

"The Deceiver" is a story of the great North Woods, and is described as a powerful drama of the human emotions of the people who live in the timber lands, and who face death daily as a matter of course in their occupation of getting out the lumber with which to supply the builders throughout the country. It narrates the adventures of a man who becomes obsessed with the greed of gold and the lure of ambition and seeks to further his interest by fair means or foul, and who for a time is successful by using unscrupulous tactics and riding rough shod over his fellow workers.

"He's In Again" Sells Entire West Series

The arrival of the third Billy West comedy, "He's In Again," caused the entire series to be booked by many Pittsburg exhibitors, according to reports received from Joe Skirbell of the First National of Pittsburg, who purchased territorial rights to the Joan series of comics. Many exhibitors, he states, were waiting to see the third West two-reeler before booking the entire series of twelve. Forty-three contracts for the series were obtained last week, he states, following a showing of "He's In Again."

Sam Zierler of New York, who has the West series for the upper part of the state and Northern New Jersey, reports fifty-eight new contracts following a showing of "He's In Again" to expectant exhibitors.

EVERYBODY KNOWS "The HALLROOM BOYS"

"Hush" Screened for Chicago Exhibitors

At a memorable gathering of Chicago's exhibitors, the fifth Clara Kimball Young production "Hush," whose author is Sada Cowen, was presented at the Ziegfeld theatre last week. I. Van Ronkel, of the Favorite Players Film Corporation of Chicago, who has the distribution rights of the coming series of Equity's Young productions for Illinois and Indiana, declared that this private trade showing surpassed any Chicago has yet seen.

Among the prominent exhibitors present were the Ascher brothers, Balaban and Katz, Lubliner and Trinz, Aaron Jones of Jones Linick and Schaffer, Marx and Goodman, Abe Gumbiner, Harry Schoenstadt, and Andrew Karzas of the Woodlawn.

After the showing, Mr. Van Ronkel states that he was besieged with impatient inquiries for booking dates on "Hush."

To insure thorough preparation for the bookings that are pouring in fast numbers on "Hush" from all parts of the Chicago territory, Mr. Van Ronkel has opened a branch office in Indianapolis, Indiana, in the Wimmer building. This expansion was undertaken to give Indiana exhibitors more direct and personal attention, and also better service on the Young productions. Mr. Lee is in charge of this branch office.

Sport Pictorials for Capital Theatre

W. Ray Johnston, vice president and general manager of the Arrow Film Corporation, reports that the series of twelve single reel subjects known as the Sport Pictorials, produced by Jack Eaton of Town and Country Films and edited by Grantland Rice, are proving extremely popular throughout the country.

As evidence of this popularity the important bookings being obtained on these pictures are cited. "Making Man Handlers," a Sport Pictorial dealing with the athletics of the future generals of the United States Army as illustrated by the curriculum of sports at West Point, has been booked in the Capitol theatre, New York City, for the week of January 16. This picture has also been booked for the Brooklyn Strand, while Fabian's new million dollar theatre, the Branford, of Newark, N. J., has booked the entire series of twelve Sport Pictorials.

Mr. Mark, of the Mark Strand Enterprises, after viewing several of the Sport Pictorials, booked the entire series for the new Mark Strand theatre in Albany, N. Y.

Buyers Interested in First Prizma Drama

Many state rights buyers are writing to the C. B. C. Film Sales Co., of New York, announces Jack Cohn, of that company, inquiring into the release of the first Prizma dramatic story, "Heidi." This is a colored picturization of the classic by Johanna Spyri which ran at the Capitol theatre in New York during Christmas week.



A scene from "The Price of Silence," starring Peggy Hyland, which is offered on the state right market by Sunrise Pictures

Billy Quirk Comedies Offered by Zenith

The Zenith Pictures Corporation of New York announce that they will present to the trade a series of two-reel comedies featuring Billy Quirk, supported by Peggy Shaw, formerly of the Zeigfeld Midnight Frolic. J. A. Fitzgerald has been selected by President E. Don Greaves to direct Mr. Quirk. Albert Hofbauer is the camera chief. The first comedy now under production is from the pen of D. V. Wall, and is entitled "Romeo Up to Date."

D. J. Mountain, formerly of Fox Film Corp., will handle the sales end.

AFTER a study of conditions in all fields of distribution, Herman J. Garfield has decided to launch his production of the Dan Sully stage success, "The Parish Priest," through independent exchanges. Since giving the new picture a try-out at the Capitol theatre, Wilkesbarre, the owners of Independent Exchanges throughout the country have shown such a live interest in the subject that Mr. Garfield has become convinced that in order to insure the picture version of the popular old drama the special handling it has always received as a play, it should be placed with showmen, and he believes that the training of the state right buyers in exploiting special productions makes them the logical choice to give "The Parish Priest" the attention it deserves.

In line with his decision, Mr. Garfield has doubled the numbers of styles of advertising matter to be used in heralding the picture. Among the innovations which he will introduce in connection with launching of "The Parish Priest" are four styles of one sheets.

Foreign Films to Be Offered

Herz Film Has Twelve Sascha Productions for Independents

THE Herz Film Corporation, of New York, announce that they have acquired the entire output of the Sascha Film Company of Prague, to consist of twelve feature productions a year, which they will offer in this country on the independent market. The announcement is made following the recent visit to this country of Count Alexender Kolowrat, president of the Sascha company, who returned to Europe a few weeks ago after a thorough study of American film market and American production methods.

Vladimer Herz, president of the new company, points out that these pictures are to be made for the express purpose of reaching the American market. Instead of buying a foreign made picture which has a hit-or-miss chance of appealing to an American audience, these productions will be made with a view of pleasing United States screen lovers. Mr. Herz states that it practically amounts to having their own studio in Europe.

By the terms of the contract the Herz company will acquire the world's rights to the entire output of the Sascha company with the exception of continental Europe. In this country they will be offered on the independent market. The negotiations were started several months ago.

"I have long realized," said Mr. Herz, who was formerly sales representative for Goldwyn, "that really good films were being produced by certain European producers and further that these films would eventually find a favorable market here. On account of my connections abroad I have probably been in a somewhat unique position to study this situation and could not share the view of so many American distributors that foreign films would never find a market here.

"Of course anyone holding this opinion could not be criticized, as no doubt the European made films as seen here before the war did contain many un-American characteristics. But these producers have now acquired a knowledge that has resulted in the buiding up of the international, or, in other words—pictures of American quality and standard."

Mr. Herz states that the first production to be released, which is already completed, is a story by George Ohnet, an internationally known author, and is to feature Lucy Dolaire, a European star. It is to be offered under the title of "The Love Slave." Scenes for this picture were actually taken in Damascus, along the Mediterranean, and in Trieste. Every production to follow will be from a well-known book or novel by an author of world-wide fame.

"I also wish to announce," stated Mr. Herz, "that I have associated with me, C. H. MacGowan, who has had a long and varied experience in the motion picture business. He was for several years connected with the Universal company."

Kineto Release is Arranged

National Exchanges to Handle Chas. Urban's Kineto Review

IT has been announced by Charles Urban, president of the Kineto Company of America, Inc., that a contract has been closed with the National Exchanges, Inc., whereby the entire distribution for the United States and Canada for the Kineto Review, "The Living Book of Knowledge," will be handled by them.

"The Living Book of Knowledge" is the encyclopedic film project that is being carried out by Mr. Urban. It will contain more than a thousand reels. Each reel deals with one subject and each Kineto Review comes in one reel.

Mr. Urban's collection of film material has been gathered in every country of the world and the constant accession of new negative material he is receiving gives "The Living Book of Knowledge" a magnificent background.

The National Exchanges, Inc., has formed an organization through the ranks of some of the biggest independents in the film trade.

Through its organization the Kineto Review will be distributed in New York by its own exchange, headed by Joseph Klein, a well-known exchange manager, who has held several important exchange managerships in New York; notable among them that of First National. In Buffalo, too, National Exchanges, Inc., will operate its own office.

In New Jersey, the Jans Film Service, Inc., hold the franchise. In Boston, Portland and New Haven, and surrounding territories, the American Feature Film Co. are the franchise holders. The Philadelphia territory will be operated by the Metro Film Corporation., under R. F. Lynch. The Chicago office will be under Harry Weiss, operating as the National Exchanges, Inc.

The Baltimore, Cincinnati and Cleveland offices also will be under the national name. Ruben and Finkelstein, with J. F. Cubberly in charge, will hold the franchises for the Minneapolis and Milwaukee territories. In Kansas City it will be the Allied Exhibitors, Inc.; in St. Louis, the Standard Film Co.

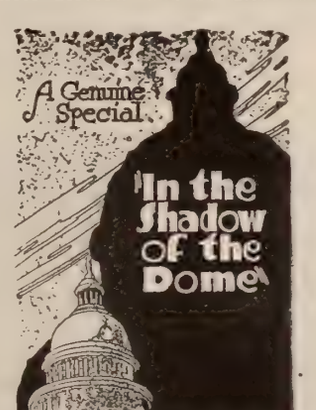
Dallas, Oklahoma City and Little Rock will be handled by the National Exchanges, Inc. of Texas. Atlanta will be under the Savini Film, Inc., and New Orleans' franchise is held by S. T. Stephens Film Distributing Co., while San Francisco and Los Angeles are held by All Star Features Distributors, Inc., a Sol Lesser organization. Detroit will be manned by the J. H. Kunsky Enterprises, and Denver and Salt LakeCity territories will be in the hands of the Swanson Theatre Circuit.

All the Canadian offices will be managed by the Royal Enterprises, Inc., of Canada, an Allen Bros. organization.

The Kineto Review has been shown to the critics of the film trade press for many weeks past and the published opinions have been unanimous in their enthusiasm over its fine subject matter and its beautiful photography.

It has also been frequently represented on the programs of the Capitol in New York and the Mark Strand in Brooklyn. The subjects were picked for their variety and in every case the response of the audiences was full of praise.

An especial feature of the Kineto Review, announces the company, quite apart from its own value, is the readiness with which it lends itself to especially fine presentations. Both Mr. Rothafel and Mr. Hyman proved this beyond a doubt.



A David G. Fischer Production

Luporini May Form Big Export Organization

It is rumored in local film circles that Luporini Brothers will shortly form a large export organization to be backed by unlimited capital for the purpose of carrying out extensive and far-reaching plans in the foreign market. The new corporation, it is intimated, will furnish an outlet to American motion picture producers for the distribution of their product in foreign film territories, and will likewise serve as a connecting link with Continental Producers in the distribution of their productions in this country.

To Play Vitagraph Serial in One Week

Here's something unique in the film annals of Dunlap, Iowa, according to a statement just received from the Vitagraph headquarters. Mr. Taylor, owner of a local theatre, the Idle Hour, after inaugurating a policy of running two episodes a week of Vitagraph serials, decided to go a step further. Consequently at the present time Mr. Taylor has determined to run "The Silent Avenger," starring William Duncan, in its entirety during the one week. He announces that beginning with October 23rd and continuing up to October 31st, he will play two episodes each night.

School Coupons Prove Exploitation Aid

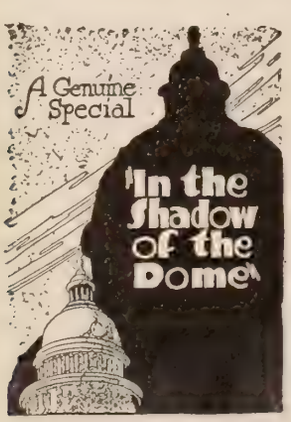
"School coupons" issued in connection with the run of "The County Fair" at the Leader theatre, Washington, D. C., by the Super Film Attractions, of that city, resulted in bringing hundreds of school children to the theatre during the run of the feature. The coupon, with fifteen cents, entitled the holder to one admission.

The exchange states that the coupons were gotten out merely as an experiment, but proved so successful from a point of view of cost and expense that the idea is being carried out in connection with other shows.

Another idea worked out was to have an exploitation man or theatre representative call at the school and make a definite matinee appointment for the entire class. On one afternoon 109 children, escorted by their teachers, marched to the theatre in a body.

Baker Changes Title of "Temple Dusk"

"Without Limit," is the new title decided upon by Sawyer and Lubin for their forthcoming George D. Baker production for S. L. Pictures of Calvin Johnston's story. "Temple Dusk," which appeared in the *Saturday Evening Post*. The new designation was chosen after considering that persons unfamiliar with the story might think from its title "Temple Dusk" that it was laid in India or the East.



A David G. Fischer Production

THE following sales on the independent market have been reported during the past week:

Eight "Tex" pictures starring Glenn White (Arrow Film) to Harry Charnas, of the Federated Film Exchange of Ohio, for Ohio.

"Woman's Man" (Arrow Film) to Federated Film Exchange of Ohio for Ohio and Kentucky.

"Love's Protege" (Arrow Film) to Federated Film Exchange of Ohio, for Ohio and Kentucky.

"The Law of Nature" (Arrow Film) to Federated Film Exchange of Ohio, for Ohio and Kentucky.

"The Golden Trail" (Arrow Film) to Federated Film Exchange of Ohio, for Ohio and Michigan.

"Bachelor Apartments" (Arrow Film) to Federated Film Exchange of Ohio, for Ohio, Michigan and Kentucky.

"Bitter Fruit" (Arrow Film) to Federated Film Exchange of Ohio, for Ohio, Michigan and Kentucky.

"Before the White Man Came" (Arrow Film) to Federated Film Exchange of Ohio, for Ohio, Michigan and Kentucky.

"The Daughter of the Don" (Arrow Film) to Federated Film Exchange of Ohio, for Ohio, Michigan and Kentucky.

"Chamber Mystery" (Arrow Film) to Federated Film Exchange of Ohio, for Ohio.

"Desert Scorpion" (Arrow Film) to Federated Film Exchange of Ohio, for Ohio.

"Wolves of the Street" (Arrow Film) to Federated Film Exchange, for Ohio.

"Madonnas and Men" (Jans Pictures) to W. and S. Film Distributing Co., of Atlanta, Ga.

"The Devil's Angel" (Clark-Cornelius Corp.) to Theatre Owners' Film Exchange of Minneapolis.

"The Fourth Face" (Clark-Cornelius Corp.) to Theatre Owners' Film Exchange of Minneapolis.

"Love's Battle (Clark-Cornelius Corp.) to Theatre Owners' Film Exchange of Minneapolis.

"Honeymoon Ranch" (Bert Lubin) to First National of New York, for New York state.

"Cowboy Jazz" (S. and E. Enterprises) to Maurice Less Attractions, of Terre Haute, for Indiana.

"Cowboy Jazz" to L. C. Baxley of Dallas, Tex., for Oklahoma, Texas, and Arkansas.

"It Might Happen to You" (S. and E. Enterprises) to Maurice Less Attractions, of Terre Haute, for Indiana.

"His Enemy Daughter" (Candler Pictures) to Popular Film Company, for New England States.

New St. Paul House Opened

Electric Display Feature of First Night; "The Furnace" Heads Program

WHEN Finkelstein and Rubin opened their New Garrick theatre in St. Paul, the week of December 11, they did it with a blaze of light that attracted wide attention and big crowds.

Huge electric signs formed the outstanding feature of the display. The theatre stands on a corner where two important streets intersect. Over the sidewalk is a marquee and atop of this a big three-sided electric sign. On each of the sides in large letters are the words "New Garrick."

Below the signs are spaces for announcements of the current production. Over the entrance to the lobby is another sign, composed of heavy block letters. At the time of the opening of the house it carried the announcement, "Now Open." This served to focus the attention of passersby whose interest had been aroused by the larger and more prominent display.

Additional electric lights illuminated other sections of the theatre front, where the words "New Garrick" again appeared. The display was rendered still more effective by the fact that the marquis was painted in a light color. Inside and outside the lobby were displays containing announcements of the picture being played.

The striking thing about the New Garrick is the emphasis placed on the theatre itself, while the production is given comparatively little attention.

According to reports, the theatre held capacity crowds on its opening week and business exceeded expectations. The New Garrick opened with "The Furnace," Realart's William D. Taylor production.

Ten More Cuneo Pictures in 1921

Ten more Lester Cuneo pictures are set for production in the coming year, according to an announcement of the Capital Film Co., of Chicago. "The Ranger and the Law" is this star's most recently completed feature, and his second starring vehicle for that company.

Cuneo entered pictures many years ago, and made his screen debut with the old Selig Polyscope company. He then played in support of Kathlyn Williams, and later joined the Essanay Film Company. There he appeared with such stars as Washburn and Bushman. His coming features will be virile, lively stories of the West.

"Cut-Backs" Link Episodes in Serial

"Cutting Back" into the action of a preceding episode so as to give the audience a chance to make the transition to the new episode with an understanding of the sequences of the plot is a plan being followed in the presentation of Pathe's new serial, "Double Adventure," starring Charles Hutchison. This is the plan followed in the opening of "The Harbor Bandits," the title of the second episode, which Pathe will release January 30th. At the close of the first episode, the bad man fires and the hero is seen to fall down the narrow steps of a fire-escape, as the picture fades out. In the new episode, this incident is repeated with the subsequent action of the hero's escape.

Francis Ford in Cast of Guinan Pictures

Word comes from Los Angeles, where the Texas Guinan series of eight five reel Western pictures are being produced, that Francis Ford has decided to appear in all of the series.

Under the original agreement Mr. Ford was engaged by Victor Kremer to produce the pictures only and had not been considered as a prospective member of the company, but after reading the several scenarios Mr. Ford arrived at the conclusion that in each of the pictures there was a role that in his judgment fitted his particular talents and decided that for the better presentation of the finished product he would enroll himself as an active member of the cast.

Although Miss Guinan reached Los Angeles but a week ago work has already started on the first picture and it is expected that it will be ready for release late next month or early in March.

Robert W. Priest Signs Lottie Kendall

Robert W. Priest, president of "The Film Market, Inc.," has signed contracts with Lottie Kendall calling for a series of four six-reel special photoplay productions to be released on the state rights plan. The name of the director will be announced later. These productions will be made in the East.

Miss Kendall played opposite Carlyle Blackwell in "My Lady Friends."

Greenwich Village in Independent Picture

At least two thousand feet of Roy Sheldon's production, "Is a Mother to Blame?" is laid in Greenwich Village, it is stated, and the scenes were not only staged on the spot, but actual Greenwich Village artists took prominent parts in them. The "mother" of "Is a Mother to Blame?" was an artist and the part was played by Modre Kovska, who is an artist in real life in addition to being an actress.

SMASHING BOX-OFFICE RECORDS EVERYTIME EVERYWHERE

GARETH HUGHES
in
LUTHER REED'S
LURE of YOUTH
Directed by Philip E. ROSEN





MAY ALLISON *in*
The MARRIAGE of WILLIAM ASHE
Adapted for the screen by Ruth Ann Baldwin from Margaret Mayo's play of Mrs. Humphrey Ward's novel. Directed by EDWARD SLOMAN

JEWEL CARMEN
in
The SILVER LINING
A ROLAND WEST PRODUCTION



METRO
PICTURES CORPORATION



In the centre is Franklyn Farnum and on either side two scenes from his latest production, "The Fighting Stranger," the third of a series of Western features offered on the independent market by Canyon Pictures, of New York

Canyon Westerns Are 50% Sold

Six Franklyn Farnums Find Buyers Despite Pessimism

IN spite of the widespread cry of bad business and depression, the chief executives of the Canyon Pictures Corporation in New York have just announced that by persistent activity coupled with optimism, and have disposed of the rights of more than half the country on their series of six five-reel Western features starring Franklyn Farnum.

Both Joseph M. Goldstein and Jack Weinberg of the Canyon offices, believe that the reason for their success have been two-fold. Mr. Goldstein said in part: "We believe that the policy upon which all successful business operations have been carried on is just as essential, if not more so, to the picture industry as to the fields of industrial endeavor. This policy is simply this:

"We must produce product which can be sold at a profit to an exchange which in turn will sell to the exhibitor at a profit. This product must be of a nature which will find a general market among his exhibitors and must be sold at a price to the theatre manager that will assure him a reasonable profit also. We take into consideration the exhibitors' problem the minute we begin to produce. We realize that a picture must have not only heart interest and artistic value, but must possess a large measure of commercial appeal."

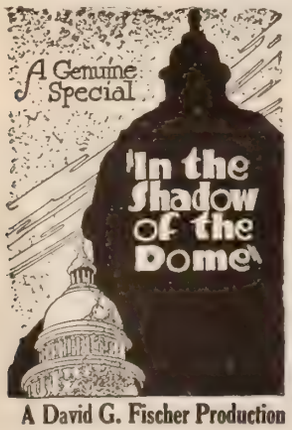
In seconding the remarks of Mr. Goldstein, Mr. Weinberg said, "It has always been my contention that the success or failure of a production is determined in the studio. Extravagant waste due to temperamental actors and directors has been the cause of more failures than anything else. Colonel William N. Selig, under whose supervision Canyon pictures are made, has an inestimable asset in his long years of progressive experience as a picture producer and exploiter. He realizes that for every dollar spent in production, it is absolutely necessary to receive in return a full dollar's worth of value.

"We do not believe in cheap pictures, but we do believe in pictures which represent the full value of the money invested in them. It takes no great skill or shrewdness to sell a product which is honestly made, and we believe that each and every one of the Canyon pictures are one hundred per cent. honest."

The third of the series of Franklyn Farnum Westerns, "The Fighting Stranger," has just been completed and the print has reached New York. It is a story which gives the star every opportunity to impress an audience by his daredevil stunts and thrilling horsemanship. It is adapted from the novel, "Danger," by William E. Wing, and contains, in addition to its thrilling Western action a real gripping mystery story, with suspense as to the real identity of the star up to the very end.

It is this combination of a good mystery story with a thrilling Western, which, Canyon believes, will give 'The Fighting Strangers" an especial apeal to the average audience. The story revolves about a mysterious 'man higher up' in crooked business and his false promises to get an innocent man out of prison. The story opens in a city, and the action stays there just long enough to allow Farnum a thrilling scene when he walks across a narrow plank connecting the roofs of two buildings.

Suporting the star is Flora Hollister, who is an attractive leading woman for the star.



A David G. Fischer Production

JACOB WILK announces to state right buyers that he is offering in certain territories three two-reel comedies starring Jane and Katherine Lee, who are at present being featured on the Keith and Orpheum circuits. The titles of these comedies are "The Circus Imps," "The Dixie Madcaps" and "The Hicksville Terrors." For several years William Fox starred these two children in a number of features which made both for the producer and exhibitor large sums of money. Their advent into vaudeville created a sensation and so successful were they that at the Palace Theatre, New York City, they were held over for a second week.

"Reckless Wives" Press Book Completed

Master Advertisers of Chicago, who prepare all advertising material and accessories for the Independent Films Association productions, have completed the press book on "Reckless Wives."

Sam Gold states that Master Advertisers also have in preparation the press and accessories book on the Pinnacle Comedies starring Max Roberts. The Pinnacle Comedy press book will be ready for distribution within a couple of weeks.

Arrow Exchanges Formed

Shallenberger Heads Exchange to Serve Theatres in N. Y. Territory

AN announcement was issued this week by W. E. Shallenberger, president of the Arrow Film Corporation, of the formation of a new company headed by himself, which is to conduct an exchange in Greater New York. The name of this new organization is Arrow Exchanges, Inc., and its purpose is to conduct an exchange serving the theatres of Northern New Jersey and Greater New York.

The New York exchange of the Empire State Film Corporation, formerly owned by Arthur G. Whyte, has been taken over in its entirety by the Arrow Exchanges, Inc., who will retain the same offices and continue the distribution of all films which were the property of the Empire State.

The personnel of Arrow Exchanges, Inc., is W. E. Shallenberger, president; W. Ray Johnston, treasurer, and N. R. Champion, vice president and general manager.

Mr. Champion, who will manage the exchange, is said to be one of the best known exchangemen in the east. He was for a long period manager of the Washington exchange of Pathe, where he made a record for that organization. He is well known throughout the trade and is thoroughly conversant with exchange management from every angle.

Arrow Exchanges, Inc. is a distinctly separate company, having no connection whatsoever with the Arrow Film Corporation, the former being a releasing exchange operating in the aforementioned territory, while the latter is a distributing organization marketing films produced for distribution on the independent market.



W. E. Shallenberger, president of the newly formed Arrow Exchanges, Inc.

"What do you want in 1921?"

Jacques Kopfstein, general manager of the Dominant Pictures Corporation, in an attempt to obtain an early solution of this question has sent out a questionnaire to independent exchangemen and state rights operators requesting that they express their views on the type of pictures they would like to handle in their respective territories in 1921. Thus Mr. Kopfstein expects to feel the pulse of state rights buyers and be able to accede to their demands during the coming year.

The questionnaire which has been prepared by Mr. Kopfstein will be sent out to every independent exchangeman in the country. While there will undoubtedly be no unanimity of opinion among state rights buyers, the replies will to a certain degree act as a barometer of opinion as to the type of productions best suited to the demands of exchangemen in various territories.

Second Baumer Ready

Baumer Films, Inc., producers of industrial-educational films, have just completed their second picture for the Kelley-Springfield Company. It is a single reel into which is woven the story of the production of rubber tires.

Arrow Makes Big Contract

Charnas, Enlarging Exchanges, Buys Many Features for Ohio Releases

AN announcement of important sales made in the independent field is issued this week by W. E. Shallenberger, president of the Arrow Film Corporation, who consummated a deal with Harry Charnas, president of the Federated Film Exchange of Ohio, for a series of features in that territory, which Arrow claims is a record breaker.

The contract covers the sale to Mr. Charnas of the following pictures for that respective territory: "Circumstantial Evidence," "Wall Street Mystery," "Unseen Witness," "Sacred Ruby," "The Bromley Case," "Trail of the Cigarette," "Triple Clue" and "House of Mystery," eight pictures all starring Glenn White. These were purchased for the state of Ohio. "Woman's Man," starring Romaine Fielding, "Love's Protege," starring Ora Carew; "The Law of Nature," starring David G. Fisher, these purchased for the states of Ohio and Kentucky. "The Golden Trail," with Jane Novak, Jean Hersholt and Jack Livingston, purchased for Ohio and Michigan. "Bachelor Apartments," starring Georgia Hopkins; "Bitter Fruit," starring Jane Gail; "Before the White Man Came," with an all Indian cast; "The Daughter of the Don," with an all star cast, all of which were purchased for Ohio, Michigan and Kentucky. "Chamber of Mystery," starring Claire Whitney and Earl Metcalf; "Desert Scorpion" and "Wolves of the Street," starring Edmund Cobb, these productions purchased for the state of Ohio.

This deal is the first big step in Mr. Charnas' plan towards the opening of feature exchanges to be allied with his short reel exchanges known as the Standard Film Service Company which already has branches in Cleveland, Detroit and Cincinnati.

The machinery of his organization will be immediately set in motion to facilitate the bookings of these pictures with the efficient organization he now has, backed up by the co-operative publicity that he furnishes exhibitors. Mr. Charnas is very popular with all film men and has established a reputation for fair and square dealing that is in itself sufficient explanation of his success in the past.

Paul Gordon Considers Picture Contract

Paul Gordon, starring in William A. Brady's "The Man Who Came Back," now playing over the Subway Circuit, after going on tour through the Eastern States, is considering a contract to appear in pictures following his engagement as star of the Brady production.

Ford Release is "Democracy in Education"

America through her public school systems must make democracy safe for the world, is the theme of the Ford Educational Weekly No. 3. "Democracy in Education."

Besides showing the modern means of making the world safe for democracy the picture tells of the early history of the American Pioneers.

"Democracy in Education" will be released by Fitzpatrick & McElroy on January 23rd through the Federated Film Exchange of America, Inc.

Ben Berk to Represent Alt and Howell

Ben Berk, formerly vice-president and general manager of Sammy Burns Co., has resigned from that position and arrived in New York to be the eastern representative for Alt and Howell Comedies, produced by the Union Film Co., Inc., at Sherman, Cal.

Notable Men Work on "Sunshine Harbor"

Torrey Ford of the New York Tribune has been engaged to write the titles for "Sunshine Harbor," the new Hemmer production. George Spink, composer and orchestra director is assembling and writing special music; and Francis Cugat of the art department of the Metropolitan Opera Company is designing the art titles.

SUCCESS SERIES SHORT SUBJECTS

Fifteen of the Greatest Two-Reel Western Attractions Ever Offered
Get Your Territory Before It's Too Late

AYWON FILM CORPORATION, NATHAN HIRSH, Pres.
729 7th AVE., N. Y. CITY

ADVANCE VIEWS OF COMING ATTRACTIONS

Live News From Producers

WHAT THE MAKERS SAY ABOUT PICTURES



Larry Semon and his new leading woman, Maryon Aye, in his Vitagraph comedy, "The Hick"

THE latest Douglas Fairbanks production released by United Artists' Corporation, "The Mark of Zorro," last week finished its run of thirty-eight days at the New Mission theatre, Los Angeles, Cal.

Some three months past the management of the theatre sought for a suitable production to reopen their play house, which, after having been redecorated and furnished, was named the Mission theatre. They viewed every production that was to be released about the time of the opening, and chose "The Mark of Zorro" as the best possible bet.

They booked the picture for a week, with the option of extending the run if business warranted it. The answer to its success is the fact that the original seven days' run was extended to a total of thirty-eight days.

Immediately after the Mission theatre decided to end the run of the picture, the management of the DeLuxe theatre contracted for the picture with the option of extending their run as long as the management desired.

First Run Bookings for "Thoughtless Women"

First run bookings in practically every city of any size in the United States are being rapidly consummated for "Thoughtless Women," Daniel Carson Goodman's production, starring Alma Rubens, according to reports received at the home office of the Pioneer Film Corporation from its exchanges.

"The Devil" Opens on Broadway

George Arliss' Vehicle Is Well Received at the Strand

GEORGE ARLISS, in his screen debut in the Associated Exhibitors' production, "The Devil," broke all records for attendance at the Strand theatre, New York, at the premiere presentation of the picture, declares a statement just received from the Associated Exhibitors' headquarters. From the opening of the house shortly after noon until the last performance at night, hundreds of people waited in long lines outside of the theatre and because of the crowd thousands were unable to get in, it is declared.

The picture itself was given a favorable reception at every performance, and the work of Mr. Arliss drew a liberal measure of praise from all of the newspapers.

"Mr. Arliss has broken all records for the Strand theatre on an opening day," Mr. Joseph Plunkett, the managing director is quoted as saying at the conclusion of the first day's presentation. "'The Devil' drew more people into the Strand theatre in a single day than any other production in the history of the house. As I saw the figures go higher and higher during the day, I began to think there was some peculiar elasticity about the walls of the theatre. I never did believe I could put as many people into the Strand as we did on Sunday and my only regret is that we were compelled to turn so many away."

The national opening of the picture was preceded by an extensive newspaper and publicity campaign which was inaugurated by Mr. Plunkett shortly after Mr. Moe Mark and Mr. Plunkett viewed the picture for the first time. It had not been intended to release "The Devil" for some time to come, but Mr. Mark had heard of the picture and upon seeing it urged its immediate release and guaranteed to give it a first-class presentation.

One of the finest sets used in the motion picture was brought from the studio to the theatre and is utilized for the prologue. The well-known Sergactchinko Ballet was engaged for the occasion. This troupe of dancers also appeared in the motion picture in one of the most dramatic moments of the play. In the motion picture they are shown dancing up the steps of the great ball room, slowly reaching the devil (Mr. Arliss) at the pinnacle. As he turns upon them with satanic mockery, the dancers fall back upon the stairs and writhe upon what appear to be flames. In his prologue Mr. Plunkett duplicated this scene from the motion picture. The act was beautifully lighted, running from a light shade of red in the center to a deep blue for the borders.

As the curtains were drawn aside Fernando Guarneri, the Italian baritone, was disclosed on the top step in a make-up resembling that of Mr. Arliss in the photo-play. He sang the aria from Mephistopheles, and as he concluded the number the dancers slowly emerged from a well concealed trap in the center of the stage. They squirmed and writhed up under the spell of his gestures and voice, and when the climax came they tumbled back, falling upon a glass floor under which the flame effects were arranged. With the dancers writhing apparently in air, flames broke out about them. This immediately preceded the showing of the picture on the screen.

No Slump at Metro's Studios

Five Companies Now at Work; Others to Start Soon

ACCORDING to a statement from the Metro headquarters, there is no evidence of that much discussed slump in production on any of the big stages at Metro's Hollywood studios, where five companies now are at work and plans are under way for a new star and half a dozen other special productions.

Moreover, the typewriters of a long list of famous authors are humming on plots and scenarios that will go under production early in the New Year, it is announced. Bayard Veiller's colony of well-known writers already has turned out a batch of successful offerings, and the announcement of plans for 1921 includes many more, says the statement.

A glimpse of the Metro stages shows that there is no lack of industry among this producing company's units. Viola Dana will be found romping about in the costume that accompanies her favorite role—that of a small town girl, a part she is playing in "Home Stuff," a special production written especially for her by Agnes Johnston and Frank Dazey. Al Kelley, who has been promoted to full directorial authority to take charge of this production, insists that this will be the little star's greatest picture.

May Allison is in the midst of a picture that offers her opportunities such as she never before has had in her screen experience, declares the Metro statement. "Big Game," by Willard Robertson and Kilbourn Gordon, is a story of the adventures of a Boston woman, who suddenly confronted with primitive life and emotions in the wilds of the Northwest, meets the situation in a manner that furnishes the surprises of this tale.

Dallas Fitzgerald, who is directing the production, has carried out numerous of his own ideas in the selection of artistic background for the story that will prove an interesting study for the veteran picture fan, it is declared.

Alice Lake is "engulfed in a sea of ice" in the filming of "The Woman Who Went Away," from John Fleming Wilson's story of the Northern wastes. "Uncharted Seas," declares the report from Metro headquarters. The story, which is being directed by Wesley Ruggles, is the gripping tale of the trial of two men—and of the dramatic decision of the woman between the two.

Mr. Wilson and George Elwood Jenks, who wrote the screen adaptation of the story, have spent many months in the ice fields pictured in the production. Moreover, there will be a series of natural settings, state Metro officials, such as never before have been reduced to the language of the camera.

Philip E. Rosen is shooting the final scenes of a spectacular production of Jack London's "The Little Lady of the Big House," retitled for screen purposes, "The Little Fool." The principal roles are being played by Milton Sills, Ora Carew, Nigel Barrie—all of whom have been starred in productions of their own. The cast also includes Marjorie Prevost, Helen Howard, Byron Munson and Ann Forrester.

Gareth Hughes will begin work at Metro's West Coast studios shortly after the opening of the new year. Neither the title of the Hughes picture nor the personnel of his organization has, as yet, been made known by Mr. Veiller. An announcement concerning his plans will be made shortly.



Scenes attending welcome of George Beban by Newark, N. J., officials at open ing of the new Branford theatre, where his picture, "One Man in a Million," was given its premier showing. Robertson-Cole is distributing the production

Joseph M. Scherck has signed a contract for the exclusive services of Herbert Brenon for an indefinite period—a contract which provides that Mr. Brenon shall supervise all the Norma Talmadge productions during the life of the contract, as well as directing himself.

Mr. Brenon's direction of "The Passion Flower," which is to be Norma Talmadge's next release as a first National attraction, was primarily responsible for the signing of the contract.

"The Passion Flower," from Jacinto Benevente's drama of Spanish life, which achieved a New York success as a play last year, will be the next release, instead of the story adapted from Andrew Soutar's novel, "On Principle." which was scheduled for February 21st. In case the production is not ready by that date, it will be given an early March release date.

Famous English Actor in "The Great Day"

When "The Great Day," one of the productions Hugh Ford made for Paramount at the London studio of Famous Players-Lasky British Producers, Ltd., is shown in this country, the American public will see as the featured player one of the foremost actors of the English stage. He is none other than Arthur Bourchier, who has gained wide fame throughout the British Empire as a Shakespearean player and an interpreter of comedy roles in lighter drama.

The first appearance of Arthur Bourchier in the films was in "Henry VIII" with the late Sir Herbert Beerbohm Tree. He was next invited—it was before the war—to go to Germany to play in a very elaborate screen version of "Macbeth."

Mr. Bourchier, as quite a young man, also appeared in "The Derby Winner" the first of the series of famous Drury Lane dramas by Raleigh and Hamilton.

Newark Honors Geo. Beban

Attends Premier of Picture at the Branford

GEORGE BEBAN'S latest production, "One Man in a Million," received its world's premier at the Branford theatre, Newark, N. J., Saturday, Jan. 8. In a statement issued this week, A. M. Fabian, managing director of the theatre, and Mr. Beban himself, give credit for the exploitation campaign to Paul Gray, director of publicity and advertising for the Branford. The theatre has a seating capacity of 3500 and was packed to the doors two hours after they were opened on the first day of the engagement.

George Beban made a special trip to Newark for the opening of his picture. Without the formality of an election he was made the Mayor of Newark for the day. On his arrival at the depot he was welcomed by a Mayor's Committee of 500 of the prominent citizens of Newark and later he was whisked through the center of the city at the head of an automobile caravan of fifty automobiles followed by a crowd of five hundred people on foot. A twenty-five piece band furnished music for the march to the steps of the City Hall. Here, Mayor Charles P. Gillen temporarily relinquished his title to the visitor and conferred upon him a huge floral key.

After much speechmaking by the chairmen of the various reception committees that had been appointed and after a general handshaking and bowing before a battery of motion picture cameras Mr. Beban responded with a speech of acceptance and thanked the Mayor and the dozen or more sub-reception committees for their greeting. From the reception Mr. Beban went to the Branford theatre to see the opening performance of his picture.

The general chairman of the George Beban reception committee was Mayor Charles P. Gillen. In his work he was assisted by numerous other groups. The first and most important considering the fact that a theatrical celebrity was being welcomed was the committee representing the clergymen of Newark. Dean Arthur Dumper of the Trinity Cathedral (the largest Church in New Jersey) was the chairman of this committee. Father O'Neill of the Church of the Blessed Sacrament (the largest in Newark), Dr. Henry R. Rose, pastor of the Church of the Redeemer, and Rabbi Solomon Foster served with Dean Dumper on this committee. Several of these ministers promised to use the Beban film as the theme of their usual Sunday sermons. All of them are quoted as having endorsed the film as being the best attraction they had witnessed in a picture theatre.

Miss Elsie Greenwood, who conducts a prominent dancing and elocution school in Newark, acted as chairman of the Junior Hostess Committee. Miss Greenwood used a dozen of her prettiest girls to assist her in the presentation of the Key of the City. These girls were dressed in white robes and carried the floral key to the Mayor who made the presentation. One hundred other young women of Newark were present at the depot and the city hall.

A committee of twenty-five of the leading business men of Newark cooperated with Mayor Gillen and greeted Mr. Beban. They were present at the ceremonies which were held at the City Hall and assured the actor that they were in accord with his plans for cleaner and better pictures.

Fox Feature Well Received

Screen Version of Mark Twain's Satire Shown at Miller's Theatre

THE WILLIAM FOX production of Mark Twain's famous satire, "A Connecticut Yankee in King Arthur's Court," has just been screened at the Miller's theatre, Los Angeles, Cal. Los Angeles reviewers are reported by Fox Films to have given the production a liberal share of praise for its grotesque effects and gorgeous costuming. One review is quoted as describing the picture to be "a mammoth spectacle with humorous trimmings."

The only radical departure from the story apparent in the film is the substitution of motorcycles for the bicycles of Twain's original. All the satirical treatment of the medieval idea that makes the book a masterpiece of humor is faithfully preserved in the filming. The hero, wearing a top hat with a long feather, an evening dress coat and a pair of tights, is the sample of the picture's effervescent humor; and when the knight of old rides forth in armor, with his trusty spear posed for action, and meets in the list an American cowboy full panoplied for war with his trusty lasso, the delight of the audience promptly got beyond all control.

"There is so much of sparkling humor in the story that it seems strange it has not found its way to the screen long before this," declares William Fox, "and enhanced as it is with the colorful presence of King Arthur's lords and ladies, it forms a combination of spectacle and wit quite unlike anything ever before filmed."

The Fox offices report that the Miller theatre played to record-breaking business throughout the engagement, which is considered sufficient indication as to whether the public is going to be interested in this adaptation for the screen of one of Mark Twain's best known stories.

Second Press-Book for Fox "Fantomas"

William Fox has put out the second exhibitors' press book on his new serial "Fantomas." The new press book contains episodes six to twelve inclusive. It is sixteen pages, one color.

PATHE announces that the Benjamin B. Hampton production, "The Killer," will be released on January 30. It is an adaptation of Stewart Edward White's novel of the same name. It is described by Pathe to be a "melodrama and romance, clean, thrilling and fascinating." Howard Hickman directed the production, and he is declared to have injected a large measure of "realism in both action and characterization" into the screen version of the Stewart Edward White novel.

Frank Campeau is seen in the title role. Jack Conway is cast in the role of the hero, and Claire Adams plays the heroine. Tod Sloan, the former jockey; Frankie Lee, the child-actor; Edward Peil, Frank Hayes, Will Walling, Milton Ross, Tom Ricketts and Zack Williams are also in the cast.

To Present a Dickens Story

"Our Mutual Friend" Is Being Prepared for the Screen in America

"OUR MUTUAL FRIEND," the Nordisk production of Charles Dickens' quaint familiar story, has been received at the offices of Chester Beecroft, 501 Fifth avenue, where its preparation for American presentation is now rapidly under way.

The picture is declared to have been the outstanding success of the current season in Europe, dramatic critics as well as film reviewers in all the Continental capitals having invariably referred to it as marking the greatest advance that has yet been made in European picture-making, declares its American sponsors. It is also declared that "Our Mutual Friend" has met with the same extraordinary degree of success in London, Paris, Antwerp, Berlin, Vienna, Prague and Athens, with its variously translated titles, as it did in Copenhagen, where it was produced—a striking demonstration of the universality of appeal in the works of the Great English novelist, when they are properly reproduced.

That Mr. Beecroft thinks highly of his "find" is apparent from the fact that he has arranged with Roy L. McCardell to edit and title the picture for its New York showing. Mr. McCardell is known to a wide range of newspapers and magazine readers and has contributed many of the greatest screen successes, such as "A Fool There Was," "The Diamond from the Sky," "The Gay Life," etc. More important to the present purpose, however, Mr. McCardell has long been recognized as one of the foremost authorities on Charles Dickens, his writings and research work having won for him an honorary membership and degree in the Dickens Fellowship, a society which is made up of the select men of the literary world.

GEORGE D. BAKER has signed a contract with Arthur Sawyer and Herbert Lubin which assures them of his services for some time to come. As a result of this, five George D. Baker Productions will be produced for the S. L. organization during the year 1921. Following the completion of his latest feature, "Without Limit," which was produced under the working title "Temple Dusk," Mr. Baker is said to have received offers from the five most prominent companies in the industry to direct for them.

All of the future George D. Baker Productions will be released under the Metro banner. They will be founded upon stories by famous American authors and will be enacted by all-star casts. As in the past, Mr. Baker will write his own continuities as well as personally directing each production bearing his name.

Meighan Finishing New Paramount Release

Thomas Meighan, under the direction of Tom Forman, is nearing the completion of his new Paramount picture, "The City of Silent Men," which is a screen adaptation of John Moroso's novel, "The Quarry."

The picture was partly filmed in and around New York, Mr. Meighan, Mr. Forman and other members of the staff journeying there from the Lasky studio in Hollywood for that purpose, and returning, after a few weeks in the metropolis, to finish the production in the Hollywood studios. While in New York many scenes were filmed at The Tombs, on the famous Bridge of Sighs and at Sing Sing prison, as the first episode of the story supposedly takes place in those locales.

Lois Wilson plays the girl, Kate Bruce is the boy's mother, Paul Everton portrays Old Bill and George MacQuarrie is Mike Kearney, the detective. Guy Oliver and others are also in the cast. Harry Perry is cameraman.

To Star Florence Lawrence

Story, Direction and Cast Selection in Hands of George H. Kern

GEORGE H. KERN, general manager of the Producers Pictures Corporation, is one of the few figures in the producing field who write their own stories, select their casts, direct the productions and manage the business side of their organizations. The current production upon which Mr. Kern is at present at work is "The Unfoldment," which will serve as the stellar vehicle of Florence Lawrence in her return to the screen. Murdock MacQuarrie will assist Mr. Kern as co-director.

William Conklin, who has appeared in many screen productions and is well-known as a character man and leading player. In the forthcoming production, starring Florence Lawrence, Mr. Conklin will play a most suitable role in the part of the forceful managing editor of a great daily newspaper. The part of a newspaper reporter has been assigned by Mr. Kern to Albert Presco. Announcement is also made from the headquarters of the Producers Pictures Corporation that negotiations are at present under way with a view to securing the services of a well known Broadway juvenile actor, who will be assigned the leading male role opposite Miss Lawrence.

According to a statement issued by W. E. Keefe, manager of production for the Producers Pictures Corporation, two pictures will be made in Mexico under the auspices of that organization. Both these productions will feature Miss Lawrence in the stellar role, declared Mr. Keefe.

Pacific Film Executive Touring Key Cities

A tour of the key cities is being made by T. E. Hancock, one of the owners and organizers of the Pacific Film Company engaged in the exploitation of a number of West Coast indefinitely made pictures. Mr. Hancock is carrying samples of several different series his company is in charge of distributing and is making contracts for all territories. Pacific Film Company is now handling "The Fatal Thirty," five reels, featuring Fritzie Rideway, George Ovey Comedies, Irene Hunt two reel newspaper stories, White Cape Comedies, Jack Livingston short westerns, and other productions.

"Loot of the Night" Cast Announced

The cast has been completed for "Loot of the Night," Earle Williams' next Vitagraph feature. Elinor Fair is playing opposite Mr. Williams at the western Vitagraph studios where production of the feature has begun under the direction of David Smith.

Jack Carlisle will be seen in the part of a detective in "The Loot of the Night." Jack Mathies and Mary Huntress, each of whom played with Mr. Williams in "The Romance Promoters," also will be seen in important roles in this production. Henry Barrows has one of the chief supporting parts in the new picture. Alfred Aldridge, William McCall and Florence Hart have the other principal parts.

"Loot of the Night" is by Frederick J. Jackson, who wrote "Diamonds Adrift." David Smith is directing.

Ina Claire Pleases "Fans"

Rivoli Audience Show Much Interest in "Polly with a Past" Film

"POLLY WITH A PAST," the Metro picturization, starring Ina Claire, of David Belasco's stage success by George Middleton and Guy Bolton, began a week's engagement at the Rivoli theatre the week of January 9. The New York premier of the screen version of the Middleton-Bolton comedy presents Miss Claire in the part she created on the speaking stage.

The Metro picturization of "Polly With a Past" is regarded by Metro officials as one of the notable screen productions of the year. As such it has been accepted by the thousands of people who have passed through the door of the Rivoli since the opening. The production has aroused unusual interest at the Rivoli, declares Metro, and the personality of the star seems to have found an effective medium in the screen for reaching the hearts of the multitude.

Much credit for the success of "Polly With a Past" as screen entertainment is given to Maxwell Karger, who directed the picture. His care is seen reflected now in every phase of the story, through which the star, Miss Claire, trips with such gay insouciance as the French adventuress.

All the gay brilliance of the stage play was preserved in the adaptation by June Mathis and Arthur Zellner, and constantly amplified by Maxwell Karger, who was intent upon making "Polly With a Past" one of the finest productions of the year. A strong cast supports the star, including Ralph Graves, Marie Wainwright, Harry Benham, Frank Currier and Clifton Webb. Arthur Martinelli photographed the picture.

Enthusiastic Over the Return of Mae Marsh

Robertson-Cole reports that newspaper critics all over the country are enthusiastic over the return to the screen of Mae Marsh in its release, "The Little 'Fraid Lady." "The Little 'Fraid Lady," adapted to the screen from "The Girl Who Lived in the Woods" by Majorie Benton Cooke, and directed by John G. Adolfi, is the production in which Miss Marsh is winning new laurels. It tells the story of a girl painter who fled from the sophistication and sham of the city to the simpler, pastoral life of the Great North Woods, where her series of surprising adventures began.





"HUSH"

That Clara Kimball Young in "HUSH" her latest and smartest picture by Sada Cowan, will win millions of added admirers to her already huge following evidenced in the first of the trade criticisms as published on the reverse side of this advertisement. Tho' Equity Pictures fully realize the colorful beauty, dramatic strength and box office power of "HUSH", we prefer to allow the critics to herald its virtues broadcast. Note then what the EXHIBITORS HERALD of Chicago says of "HUSH".

EQUITY PICTURES CORPORATION

Aeolian Hall .·. New York

Proof

(From the Exhibitors Herald)
Issue of January 22nd

Clara Kimball Young—*in*—
"HUSH"

(Equity Pictures)

A beautifully produced picture with a domestic entanglement theme. Should score success with every patronage and be received with great enthusiasm by the stars' devotees. Star is exceptionally beautiful, elaborately gowned, and in certain bits does what is probably the best work of her career. Strong cast affords excellent support.

* * *

Followers of Clara Kimball Young—and they are legion—will doubtless accept with uncompromising enthusiasm this latest of her features. Certainly it is as compelling a role as she has lived on the screen in the course of her career. The gorgeous gowns for which she made a special trip to New York last summer, especially for this production are displayed—a great many of them. This is a point not to be ignored in advertising. Miss Young has a fascinating beauty of person and dress which appeal strongly to the average feminine patron, and they are presented to excellent advantage in this production.

Settings are particularly ornate, one particularly that impresses with the beauty of a Maxfield Parrish picture—a scene set for a society tableau. Backgrounds in homes of wealth and their surrounding gardens are highly artistic and richly done.

"Hush" is now being booked by all Equity Franchise holders. There's one in your territory. Communicate with him today or communicate with—

Equity Pictures Corporation

Aeolian Hall New York

Monte Carlo Interiors in Perret Pictures

For what is claimed to be the first time in the history of the screen the interior of the celebrated Monte Carlo Casino has been shown in motion pictures. Leonce Perret, the French director, secured exclusive permission to photograph the famous Casino's interior for his big special production. "The Empire of Diamonds," which Pathe is releasing.

While studio Monte Carlos have been shown in different big productions, never before has the interior of the greatest gambling establishment in the world been photographed for the screen, it is said.

Another Perret production made with an all-star French and American cast, is now nearly ready for release. It is called "A Race for Millions," and includes in the cast the French artists, Eugene Breen, and Will Bourbon, Marcya Capri, the noted Spanish beauty and the American players, Robert Elliott, Lucy Fox, Ruth Thorpe and Henry G. Sell.

The story is an original one by Louis Letang.

"The Stealers" Scoring in All Sections

"The Stealers," Robertson-Cole's super-special, directed by William Christy Cabanne, continues to please audiences in all parts of the country, declares a statement from the Robertson-Cole headquarters. Exhibitors are not slow in paying tribute to its drawing power. Recently G. M. Bertling, of Piqua, Ohio, who is the proprietor of the Favorite theatre, played the picture. He has just written Robertson-Cole as follows:

"I wish to call to your attention 'The Stealers' which I am running today. I have been in the show business a long time and I have never seen or don't ever expect to see a picture again like 'The Stealers.' Many of my patrons who were here today at the matinee came out and patted me on the back and said that is the most wonderful picture that they have ever seen."

Action Galore in Buck Jones's New Vehicle

"The Big Punch," starring Buck Jones, is described by William Fox to be a melodrama "with action galore." The bad man of old frontier days is there with his gang. The dance hall and the bullet-frescoed barroom, are there. All serve their purpose in forming the swiftly moving background before which a strong man's soul struggles and eventually finds itself.

Ruth Roland Arrives in New York on Visit

Ruth Roland has arrived in New York on a visit in which she will combine the duties of a "hopping tour" with the pleasures and refreshments of a holiday. Miss Roland arrived in New York Monday, January 10th.

B'way Sees "Outside the Law"

Universal Production Runs in Four B'way Houses at One Time

"OUTSIDE THE LAW," the big Universal-Jewel production starring Priscilla Dean, received an enthusiastic reception Sunday, January 16th, at the hands of New York's photo-play goers, when it was presented simultaneously at four Broadway theatres.

This was the first time in screen history that the same picture ever was shown in four Broadway houses at the same time. The theatres were the Astor, the George M. Cohan, the Lyric and the Longacre. The novelty of such a unique presentation registered well with New Yorkers, who crowded the four theatres during the two shows, one matinee and one evening given in each house.

This arrangement was for one day only—there being legitimate shows in each of the four theatres during the week. The following Monday, "Outside the Law" opened for a week's run at B. S. Moss' Broadway theatre, with the expectation that its stay at that theatre would be extended. Universal's four-of-a-kind presentation was the outcome of the moving picture situation on Broadway, which prevented that company from obtaining a theatre for an indefinite run.

Reviewers, as well as the crowds which poured from the four theatres, united in singing the praises of the big underworld melodrama, which was both written and directed by Tod Browning. Never has a Universal picture achieved such instantaneous success. It is hailed as the greatest screen melodrama of its kind ever presented, judging from critical reviews of the feature. Universal added another novelty to its Broadway presentation by masking the front of each of the four theatres with canvas frames painted to represent the gray and somber walls of a prison. This weird effect created a sensation on Times Square. All day Sunday, great crowds gathered before the theatres, curiously examining the circus-like "fronts." The box office figures indicated that the startling lobby effect drew many people into the houses.

Coming on top of the effective poster campaign waged by Universal and which made a catch line out of the title "Outside the Law" the four-theatre presentation was the culmination of Universal's six weeks' exploitation to put the picture over in the New York territory. Similar campaigns are being conducted in other key cities. Universal promises the most far-reaching exploitation for "Outside the Law" that ever has been put behind a Universal production.

That the force and exciting phases of "Outside the Law" were appreciated by those who saw the picture was well attested by several colorful incidents that occurred during the screening. In almost every one of the four theatres, outcries of emotion greeted the high-lights of the terrific gang fight shown in the last reel of the feature. Women screamed as Lon Chaney was shot and toppled from a balcony in his remarkable death scene.

So keenly did the audience, typical Broadway crowds, feel the drama of the situations presented in the picture, that rounds of applause followed the twists of the plot when they worked to the advantage of the two principals, played by Priscilla Dean and Wheeler Oakman.

"Outside the Law" brought a new actor to the screen in the person of little Stanley Goethals, four years old, and a master of screen charm. The sequence of scenes in which he figured, winning "Silky Moll," played by Miss Dean, to the "straight and narrow" by his childish appeal, received great applause and much favorable comment. In the George M. Cohan theatre one woman broke into hysterical sobs at the intense heart-interest of these scenes.

In the New York newspaper reviews of the picture stress was laid upon the assertion that "Outside the Law" presents real crooks acting as real crooks would act in similar situations, not as the usual glorified crook of stage and screen.

New Background in Mayer Film

Anita Stewart Films New Vehicle on Pacific Isle

DESPITE the report that all California and its surroundings have been made known to the world through the motion picture, a brand new bit of land will make its debut to the public when Anita Stewart's latest Louis B. Mayer-First National attraction, filmed under the working title of "The Tornado," is released.

It is Santa Rosa Island, and its location is given vaguely as "somewhere off the coast of Santa Barbara." It is about the size of one of Jack London's South Sea cannibal empires, and its vegetation is thoroughly tropical in nature.

Tradition holds many weird stories connected with the island, some of which sound like the ravings of a hophead and others like extracts from a Robert Louis Stevenson tale. But the most persistent story is that years ago two brothers settled on the deserted spot to raise hogs, bringing with them some very rugged exponents of the species swine. The island was then infested with poisonous snakes, and shortly after the men's taking possession, sailors from a boat which had put out from an Alaskan tramp vessel during a storm, found their lifeless bodies on the shore. As they bore no signs of violence, it was generally accepted that they died of snake bite but among old seamen the belief remains that some evil influence reigns over the island and no inducement on earth could tempt the old salts of the Pacific to spend a night on Santa Rosa.

The hogs, sworn enemies of the snake, have multiplied constantly and have rid the place of its venomous inhabitants.

As Miss Stewart's latest picture contains a boar hunt with Jamaica as the locale, Director Edwin Carewe took the star, the principals of her supporting cast and a number of extras out to the deserted isle to get realistic scenes depicting the chase.

As the players journeyed across the water to and from Santa Barbara daily, a trip which allowed them only a few hours of daylight "shooting," they cannot either verify or undermine the sailors' story about Santa Rosa's being haunted but they all declare that the deserted island radiates a distinctly "spooky" feeling.



Scene from Louis B. Mayer's special production "Habit," to be released by First National

THE following warning has been issued by the Fox Film Corporation concerning alleged infringements of its dramatic and motion-picture rights to the William Carleton poems, "Over the Hill to the Poor House" and "Over the Hill from the Poor House:"

"Notice is hereby given that Fox Film Corporation is the owner of the dramatic and motion-picture rights throughout the world of the poems Over the Hill to the Poorhouse and Over the Hill from the Poorhouse, written by Will Carleton. These rights were purchased from the estate of Will Carleton and Harper & Bros., who were the sole owners thereof.

"Any attempt to reproduce these poems or the stories on which they are based, on either the dramatic stage or the motion picture screen, will be vigorously prosecuted as an infringement of our rights and copyrights."

Duncan Company Works in Mojave Desert

A real Western atmosphere will be introduced in the later chapters of William Duncan's new Vitagraph production, "Fighting Fate," by many scenes taken in the heart of the great Mojave Desert. Duncan and Edith Johnson, his co-star, have just returned with a company of fifty players from Victorville, California, where the desert begins.

Working out from Victorville the party penetrated into the most dangerous sections of the desert. The Duncan company shipped scores of horses for the sequences required.

Frederick Shows Versatility in New Role

Goldwyn Pictures Corporation is releasing its picturization of "Roads of Destiny" from the play made by Channing Pollock based upon a short story by O. Henry with the same title. The stellar role of Rose Merritt is portrayed on the screen by Pauline Frederick. She plays three different roles in the photoplay, but they are all the same person, seen in different environments and under varying circumstances.

Mrs. Lee Is Associate Editor for Goldwyn

Goldwyn announces the appointment of Mrs. Maron Frances Lee as assistant to Ralph Block, editor of the scenario and research department in New York. Her title is that of associate editor and she will assume the duties of her position immediately.

Mrs. Lee has been in the New York scenario department of the Goldwyn Pictures Corporation for some time and previously was assistant editor for Pathe. She has prepared continuity for that organization and for Vitagraph as well as for Goldwyn.

Novel Photographic Effects

Clever Work in Building Sets for "The Devil" Rouses Much Interest

SOME of the photographic effects produced in "The Devil" have aroused considerable discussion among professional and technical men, declares Pathe, in a statement just issued. Charles O. Seessel, the art director and interior decorator, has been approached by technical men inquiring about the methods whereby these effects have been produced. The Pathe statement, issued in connection with the queries prompted by Mr. Seesel's photographic arrangements, follows in part:

"Charles O. Seessel, art director and interior decorator, with his staff of architects and technicians, are responsible for the material beauty of the scenes, and for certain spacious interiors which have puzzled other craftsmen. So skeptical were two technical men who came on from the Coast and saw the picture after it was finished that 'Phil' Ryan, of the Associated Exhibitors, became disgusted trying to convince them that the sets referred to were built in a Fort Lee studio. 'All right,' said Phil, testily, 'if you don't believe me you can go over and see the art man himself. I suppose he can tell you how they did it. I don't know how they built them, but I saw them with my own eyes, in the studio, after they were done."

"Of course, I'll tell you," said Mr. Seessel, when he was approached. "I'm not trying to copyright my ideas. By the time someone has imitated my work on 'The Devil' I'll have gone on to something else. I can assure you that the Devil's ball room and the Elysee Art Galleries were built in the studio. These sets look much longer than the studio itself because they were built very cleverly in perspective. Here, I'll show you the plan." And Mr. Seessel pulled out an architect's plan, showing how the arches of the first set and the Corinthian columns of the second were measured and graded, and how everything else in those sets was built in proportion to those perspectives. "Then of course when the action took place it gave scaling and even greater depth to the scenes," Mr. Seessel continued. "They appear to be as spacious as the interior of the Pennsylvania Station. But it is all an illusion, based on arithmetic."



George Arliss, as he appears in "The Devil," an Associated Exhibitors' Picture

New Lytell Vehicle Bought

Edwin Milton Royle's "Peace and Quiet" Purchased for Bert Lytell

THE second Lytell-Karger production to be made and released by Metro in its Eastern studios will be "Peace and Quiet," the picturization of a novel by Edwin Milton Royle. Announcement of the purchase for Metro by Arthur Zellner of the screen rights of the Royle story is made almost simultaneously with the completion of "A Message from Mars" starring Mr. Lytell. The acquisition of "Peace and Quiet" was the result of more than two months' quest by Metro's scenario department for a suitable vehicle for Bert Lytell, declares a statement from Metro.

In "Peace and Quiet," Metro officials feel that no better proof of the versatility of Bert Lytell could be offered. The characterization, which is that of a Princeton student who becomes embroiled in a filibustering expedition to Mexico, directly follows Mr. Lytell's unique portrayal of Horace Parker, the selfish young English scientist in "A Message from Mars," which in turn succeeded his entirely different characterization in "The Misleading Lady."

Maxwell Karger, who personally directed "A Message from Mars" to be released shortly by Metro will direct "Peace and Quiet." Arthur Zellner will adapt the novel to the screen and Arthur Martinelli will photograph the production.

In addition to the acquisition of "Peace and Quiet" Metro announces the purchase of "Junk," a story by Kenneth Harris that was published recently in the *Saturday Evening Post*, as the third Karger-Lytell production to be made and released by Metro. In "Junk," Metro promises a vehicle of unusual appropriateness for Bert Lytell, work upon which will be commenced directly following the completion of "Peace and Quiet."

"Squandered Lives" Has Gone Over Strong

Ralph Proctor, general manager of the Stoll Film Corporation of America, has received reports from every one of that company's exchanges throughout the country indicating that "Squandered Lives," a George Clark production, the first release in its one-a-week program, has "gone over" in even bigger shape than was expected, declares a statement from the Stoll headquarters in New York.

As an example of the enthusiasm with which the picture was received by both exhibitors and motion picture public, Mr. Proctor stated that "Squandered Lives" was shown as the feature film at the State-Lake theatre, the biggest and newest amusement house in the loop district of Chicago, for one week, starting December 25.

Gowns and Dogs a Feature of Metro Film

Beautiful gowns will be one of the features of Metro's production, "The Woman Who Went Away," which will present Alice Lake in the stellar role. And in striking contrast to the settings in which Miss Lake will appear in these attractive costumes, will be the scenes of the Northwestern wilds which will also form a part of the picture's locale. For the latter scenes, seven Alaskan dogs have been imported from the snow country, and they will play an important part in the Northern settings for the production.

"The Woman Who Went Away" is an adaptation of John Fleming Wilson's "Unchartered Seas." The continuity is by George Elwood Jenks. Wesley Ruggles is the director.

English Journalist in Wm. Taylor Picture

Raymond Brathwayt, English journalist, has been added by William D. Taylor to the cast of "Sacred and Profane Love" in the role of Lord Francis Alcar, an aged and sophisticated British peer. This is the Elsie Ferguson starring vehicle based upon the Arnold Bennett stage play in which Miss Ferguson also appeared.

Mr. Brathwayt's unusual knowledge of English high society makes him an ideal choice, it is said. He came to America in 1917 as a member of the British Commission.

Interesting "Shots" in Pathe Review No. 88

If Milady wonders where a great portion of her lace comes from in these days of high import duties, her curiosity will be satisfied in the offering, "The Miracle Machines of Lace Making," showing the insides of a modern lace manufactory, in Pathe Review, No. 88, released January 30th. "Food or Fun?" is an amusing study in monkey psychology arranged by Dr. Ditmars of the New York Zoological Gardens. This is also a feature of the Pathe Review, No. 88.

THE world premiere of "Man - Woman - Marriage," Albert Kaufman's presentation of Allen Holubar's drama eternal starring Dorothy Phillips, will take place at the Regent Theatre, Paterson, New Jersey, Monday, January 24th.

The Chicago showing of the Associated First National's "Big Five" last week—"Man, Woman, Marriage" is the third of these—revealed the picture as a stupendous spectacle-drama mirroring the kaleidoscopic conflict between the sexes that has raged since the dawn of time. That showing, however, was purely a trade affair. The theatre-going public will have their first opportunity to appraise the worth of the production next Monday evening.

Jacob Fabian, president of the Associated First National Pictures, Inc., of New Jersey, is planning to make this premiere a memorable occasion. A number of prominent state and city officials have been invited to attend the opening as guests of the management, as well as state and city leaders of women's clubs.

Allen Holubar, the director, and Dorothy Phillips, the star of the drama, will attend the premiere at the Regent in person. The home office executives of Associated First National Pictures, Inc., will also be present and a number of the eastern franchise-holders.

Educational Aids Photo News Agencies

With the news that the three missing American aviators in the naval balloon were safe at Moose Factory, Ont., Educational Film Corporation was the only organization of any kind in the entire country that could supply pictures of the Hudson's Bay post which succored the trio, declared a statement from Educational headquarters. Panoramic pictures of the entire fur station appeared in the New York World and New York American with the big story and were dispatched to principal dailies through the country.

Every photo news agency, without exception, was compelled to rely on Educational or do without the scenes, it is declared. During the days following many other photos taken by Educational at and around Moose Factory were published.

1,260 Exhibitors Book Stoll Productions

Phenomenal success has met the efforts of the Stoll Film organization to interest the American exhibitor in their motion picture productions, declares a statement received from Stoll's headquarters in New York. According to complete reports received from General Manager Ralph Proctor at the main office 1,260 exhibitors and theatre owners, during December, signed contracts to show the pictures of the company in its one-week release schedule for 1921.

Good Cast Seen in "The Snob"

Popular Players Support Wanda Hawley in New Picture

WANDA HAWLEY is capably supported in her new production for release by Realart. The title of the new picture is "The Snob." With a view to aid the exhibitors in presenting this comedy-drama effectively Realart is preparing a large variety of exhibitor aids, according to a report from the distributing company's headquarters.

Especially prominent in the supporting cast for "The Snob," are Sylvia Ashton and Walter Hiers. Miss Ashton has what is described by Realart as "an usually fine 'nouveau riche' mother role." To Walter Hiers has been assigned the role of a college student. Mr. Hiers will be remembered for his work in "Miss Hobbs" and "Oh Lady, Lady." The other members of the cast include W. E. Lawrence, Richard Wayne, Edwin Stevens, Julia Faye, Josephine Crowell and Althea Worthley. Sam Wood directed the picture.

"The Snob" is the story of a girl who has been brought up as an insufferable prig by her socially ambitious mother. She meets a young collegian and is attracted by him. At a dance she learns that he waits on table to work his way through college,—and turns him down flat.

There's where Hiers comes in. As the intermediary between the two, the originator of plots to give "the snob" a lesson, he has one of the best fun-making opportunities in his long career. Miss Ashton, as the domineering wife and ambitious mother has a part that provides many splendid opportunities for comedy.

Song competitions, prologues and tie-ups of various descriptions form some of the exploitation aids prepared by Realart for this production.



A big dance after the football game in Wanda Hawley's "The Snob," a Realart picture

The press book, which is now ready for exhibitors, carries on the cover a striking halftone reproduction of a portrait of Wanda Hawley done in French crayon by Hal Phyfe.

Practical suggestions for putting the picture over are set forth in the next section of the press book. With a football game, college boarding house and college prom scenes "The Snob" presents a number of good exploitation angles. Among the tie-ups worked out are those with local high schools, preparatory schools, normal schools and colleges.

These include parades with take-offs on the schools; ballyhoos staged between halves of football or basketball games, and local debates on "Snobbery."

A school song competition in connection with a local institution is another idea offered. For towns where cooperation with a high school or college is impracticable a street ballyhoo is suggested. Five boys (or more) take part as rooters and parade through the streets—their cheers calling attention to themselves and "The Snob."

Lobby displays and decorations and an attractive prologue for the picture are also contained in the press material. In addition there are an unusual number of tie-ups with local merchants both in store window displays and newspaper advertisements. The combination of college atmosphere and American youth in "The Snob" furnish more than the usual number of such tie-ups, it is said.

Stoll to Build Studios Here

Executive Back from Europe with Extensive Plans

GEORGE KING, president of the Stoll Film Corporation of America, returned to New York last Tuesday on the Imperator, after a stay of more than a month in England. Although the trip was taken up largely with the perfection of plans for the enlargement and development of the company's American activities, Mr. King took occasion to bring back with him his family, which had been increased by the recent addition of a son. They will be established in a residence acquired at Bay Side, Long Island.

Mr. King went abroad for conference with the Stoll officials in London, and to give a detailed report of the friendly and enthusiastic spirit with which the introduction of the Stoll products was greeted by American exhibitors and motion picture audiences from Coast to Coast.

Following the successful debut of the Stoll motion pictures here, Mr. King stated on his return, more definite plans for the erection of a Stoll studio in America were promulgated, details of which he brought back with him. It is proposed to make the Stoll an international organization, in the same category as the Lasky-Famous Players, it is announced. Sites for the studio are being considered, and progress will be rapid, once a location is decided upon.

Mr. King also brought back with him a number of prints of the latest productions of the Stoll Company, to be shown to officials and exhibitors here previous to release in the regular one-a-week Stoll program for 1921.

The first Stoll release here was "Squandered Lives," a George Clark production of the Cosmo Hamilton story, "Duke's Son." Then came the famous Chinese atmosphere production, "Mr. Wu," with Matheson Lang, the original stage star, followed by "The Hundredth Chance," and another Clark production, "The Lure of Crooning Water."

The productions, introducing new stars of the first magnitude, in stories by famous authors, and with settings in their original locations, aroused countrywide interest, trade and lay criticism, practically without exception, being highly favorable to the new venture.

The rest of the Stoll program, called the World Famous Authors' Series, calls for productions of plays and stories by such noted writers as H. G. Wells, Stanley Weyman, Jeffery Farnol, Baroness Orczy Marie Corelli, E. Phillips Oppenheim, Sax Rohmer, A. E. W. Mason, Ethel M. Dell, Sir Arthur Conan Doyle, Alice and Claude Askew, F. S. Fletcher, Hamilton Gibbs, and many others.

"LOOK YOURSELF OVER"

Ethel Clayton Starts Work on "Sham"

Ethel Clayton, back again at Hollywood after a long absence, during which she made an extensive tour of Europe and later tarried in New York long enough to make one picture at the Long Island studio, has started work at the Lasky studio in her new Paramount picture, "Sham." Thomas Heffron is the director.

"Sham," from the stage success by Elmer Harris and Geraldine Bonner, presents the star as an aristocratic girl of Knickerbocker descent who is keeping just two jumps behind her creditors. The humor and drama of this sham existence are well carried over into the film version which was written by Douglas Doty, former editor of Century magazine.

An excellent cast supporting the star includes Clyde Filmore, Wallace Hiers, Theodore Roberts, Sylvia Ashton, Helen Dunbar, Irving Cummings, Carrie Clark Ward and Thomas Ricketts. Thomas Heffron is directing the offering, with Charles Schoenbaum at the camera.

Washington Orphans See "The Love Light"

Lawrence Beatus, manager of Loew's Palace theatre, of Washington, D. C., so successfully entertained all the orphans, homeless and friendless children of that community last year by giving them free performances of Mary Pickford in "Pollyanna," and so excellent did the idea appeal to the public from an exploitation point of view, that he has decided to repeat it, and in conjunction with the Washington Times, will again entertain the children at the theatre during the week of January 24 at which time the management will have an extended run of Mary Pickford in "The Love Light."

The children will attend the theatre in the morning from 10.30 until 1 o'clock.

"Partners of the Tide" Has Been Completed

According to a letter from C. A. Willat received at the Hodkinson headquarters, he is scheduled to start East with the new Irvin V. Willat picture, "Partners of the Tide," in the very near future. C. A. Willat is associated with his brother Irvin in the production field. The picture is destined for release by W. W. Hodkinson. The production is now being edited. C. A. Willat styles this latest Irvin Willat production as "Irvin's best" and adds, "It has all the elements that a good picture needs—good sets, photography, cast and acting.

E. Kenneth Todd Leaves Universal Staff

E. Kenneth Todd, formerly a special writer in the publicity department of Universal, recently resigned to accept a position in the sporting department of the Boston Traveler. Todd was with Universal for four months and handled Universal's newspaper publicity for New York City and out-of-town papers.

Educational Blankets New England

ALTHOUGH the prevalence of the double feature policy, or the combination of vaudeville and features, has caused Boston territory to be regarded as a sort of forbidden land for short-subjects, says Educational Film Exchanges, Inc., every important circuit in that territory and a greater portion of the better independent houses has been signed up for Educational's product.

Educational points out that the greatest tribute is paid to its product by the fact that the greater portion of these contracts were made by the manager of the Boston Office and without general solicitation on the part of salesmen. These road forces are now working on the scattered houses that have not contracted for Educational pictures and the promise comes to the home office that a hundred per cent results will be reported within the next sixty days, it is declared.

Completion of this new circuit record was announced this week with the signature of contracts by the Goldstein Brothers, who operate leading theatres in Springfield, Northampton, Westfield, and Ware, Mass. This contract like all the other cities is not for a single group of pictures, but for all the comedies released by Educational, and in many cases for the entire single reel and special product.

Such bookings have been made by the two biggest operators in New England, the Olympia Theatres operating in Key Cities like Boston, Worcester, Lynn, New Bedford, Cambridge, Dorchester, Chelsea and Gloucester, and the Alfred S. Black New England theatres, including a total of more than 25 houses in Maine, Massachusetts, Rhode Island, New Hampshire and Vermont. In addition to merely booking these pictures, both of these circuits are now featuring the comedies, something that has established a new precedent in that section where the double feature has been a principal advertising point.

First Nat'l Drive in West

Seattle Exchange Salesmen Launch Big "First Anniversary" Campaign

SOLID bookings in one hundred per cent. of the theatres in the territory is the mark set for themselves by the salesmen of Associated First National Pictures, Inc., in the Seattle, Washington, exchange as an appropriate method of celebrating First National's first anniversary during the week of February 12 to 18 inclusive. Work was begun in earnest the first week in January to make the week one of the biggest ever held on the Coast and according to the preliminary reports the office stands a chance of accomplishing close to its objective.

As an aid to the campaign the exchange office has designed a unique return post card. A figure of a small infant, attempting to apply a real match to onee candle, puts over the idea of a birthday celebration. The wording on the card is in part as follows:

"Say it with bookings and your birthday congratulations will be appreciated.

"First National's first anniversary week is destined to set a record for the total number of bookings in this territory.

"Even the few exhibitors who have not become franchise holders have caught the spirit. Expressing in the fullest sense their appreciation of what this organization has accomplished in their behalf, they are booking solidly, in many cases, for the entire week. Cancellation of other service, previously booked, is a common occurrence."

The exchange is offering thirty-eight features for bookings during the week including: "The River's End," "In Search of a Sinner," "The Fighting Shepherdess," "The Woman Gives," "The Idol Dancer," "Forty-five Minutes from Broadway," "Peaceful Valley," "Don't Ever Marry," "The Family Honor," "Passion's Playground," "The Love Expert," "The Perfect Woman," "Yes or No," "The Branded Woman," "The Splendid Hazard," "What Women Love," "The Yellow Typhoon," "Folly of the Storm Country," "The Inferior Sex," "Go and Get It," "The Jack Knife Man," "The Notorious Miss Lisle," "The Master Mind," "Good References," "Married Life," "Twin Beds," "Nomads of the North," "Curtain," "Harriet and the Piper," "The Devil's Garden," "In the Heart of a Fool," "Dangerous Business," "Nineteen and Phyllis," "Love, Honor and Behave," "The Scoffer," "Old Dad," "Dinty," "Unseen Forces" and "In Old Kentucky."

James Clemmer Lauds "The U. P. Trail"

From James Q. Clemmer, proprietor of Clemmer's theatre and the Wintergarden in Seattle, Wash., comes the following telegram, addressed to W. W. Hodkinson:

"Zane Grey Story 'The U. P. Trail' opened to capacity business in both Wintergarden and Clemmer theatres. It certainly is most wonderful box office attraction. In spite of coldest weather existing in many seasons this attraction exceeded all expectations. Congratulations to Hodkinson on 'U. P. Trail.'"

Harry Carey Starting Work on Western

At Universal City this week, Harry Carey began work on a new western story, "Everybody for Himself," from the pen of Geo. C. Hull. The production marks the return to the Universal studios of Jack Ford, who directed Carey in some of his most emphatic successes; especially, "A Gun Fighting Gentleman" and "Marked Men." Mr. Ford is directing the Universal star in his latest story and is injecting that combination of human nature and stirring action which mark all his productions.

Harry Carey is seen as the mysterious stranger whose smile hides a fighting nature; Helen Ferguson, one of the best liked of the younger leading women, appears as the girl; Charles LeMoyne and Joe Harris, who have appeared with Carey in many of his features, provide the villainy necessary to the plot; J. Farrell MacDonald has a comedy character role as the town drunkard, and Lydia Yeamans Titus contributes an amusing role in the character of the boarding house keeper.

Strong Cast in "A Certain Rich Man"

Production is under full swing on Benj. B. Hampton's latest all-star picture, "A Certain Rich Man," photoplay of William Allen White's famous novel of American life, which is being made for Hodkinson release.

Among the members of the cast are Robert McKim as "John Barclay," Claire Adams as "Molly Culpepper," Carl Ganvoort as "Bob Hendricks," Jean Hersholt as "Adrian Brownwell" and Joseph J. Dowling as "Colonel Culpepper." Frankie Lee and Mary Jane Irving, famous child players, "grow up" into Gordon Dumont and Eugenie Gilbert, noted screen juveniles.

100% Hodkinson Club Is Growing Steadily

Progress is reported from the headquarters of the W. W. Hodkinson Corporation in the campaign to swell the ranks of the one-hundred per cent Hodkinson Club. The Liberty Amusement Company, after showing "The Spenders," advises: "More pictures like this and we continue one-hundred per cent Hodkinson exhibitors." During the past week the following theatres have signed up under the 100% Hodkinson plan; Arris Theatre Company, Mansfield, Ohio; La Salle theatre, South Bend, Ind.; and Orpheum theatre, Elphant, Ind.

Pioneer Planning for New Expansions

Extending its link of exchanges and broadening the field of activity along greater lines than have ever been attempted in its history, the Pioneer Film Corporation is laying the foundation for what promises to result in the biggest returns it has ever recorded, declared a statement from Pioneer's headquarters. The expansion plans are being perfected under the supervision of President A. E. Lefcourt.

Shoe-Dealers Pick Out Rothacker Pictures

Several months ago the program committee of the Retail Shoe Dealers Association set out to find "the best shoe films ever produced" to show before the Milwaukee convention which was the biggest shoe event of the year.

The films were finally selected and both of these films were Rothacker productions. One picture was "Collosius The Cobbler" a multiple-reel film, which visualizes, in detail, how the world's largest shoe manufacturer produces footwear on a large scale. The other one, "Footprints of Progress," is a picturization of the history of shoes—the evolution of footwear from the crude sandal of the caveman down to the shoe of today. This latter picture, which contains a close-up of one of the slippers believed to have been worn by Marie Antoinette on the guillotine, is now being shown to American school children, theatres being rented outright for showings.

Douglas D. Rothacker and E. D. Blackburn attended the convention.

Daisy Robinson Leads in Willat Feature

It has been decided that Daisy Robinson will play the leading role in "Partners of the Tide" rather than Betty Francisco, as was previously announced. "Partners of the Tide" is the second independent Irvin V. Willat production to be released through the W. W. Hodkinson Corporation.

Colorful Setting for Pathe Episode

With "The House of a Thousand Veils" to supply a gorgeously colorful setting for its action, the seventh chapter of the "Velvet Fingers," measures up to the finest standards developed in Pathe serials both for thrills and pictorial effects, states Pathe. This episode, to be released January 16, finds the principal characters gathered at a resort in Chinatown, whither Lorna was spirited by Professor Robin.



Josephine Scott in "The Diamond Queen," a Universal serial. Miss Scott supports Eileen Sedgwick

New Educational Headquarters

EDUCATIONAL Films Corporation of America and its subsidiary distributing organization, Educational Films Exchanges, Inc., this week moves its general executive and departmental offices to the new Penn Terminal Building at the corner of Seventh avenue and 31st street, immediately south of the Pennsylvania Station. Some 8,000 square feet of space on the twelfth floor is occupied.

Present quarters on the eighth floor of the Godfrey Building have been retained in their entirety. The production, accessory, shipping and film storage departments have been retained at that address, as well as the production room. The remainder of the space vacated by the executive departments has been given over to the New York exchange for its expansion. Complete re-arrangement of these offices has been made.

This vast addition in office space has been made necessary by the remarkable growth of Educational within the past year. Some idea of this can be gained when it is stated that there are now twenty employes of the executive departments of the home office alone for each one just a year ago. This number includes only the headquarters forces and does not take into consideration the sales and distributing forces through the United States and Canada.

Inauguration and completion of Educational's enlargement plans has occupied a space of less than a year. The first of its own exchanges began operation only on June 20, yet the first of October saw the completion of the system



A scene from "Nobody's Wife," a Christie Comedy, featuring Eddie Barry; released by Educational Films

with twenty-eight branches in the principal distributing centers of this country and six in Canada. Along with these exchanges there have been vast increases in the sales, distribution, exploitation, supply, advertising, publicity and various other branches, and many departments representing entirely new activities.

An example of the organization's efficiency is shown by the fact that in the matter of moving offices only five hours' time was lost by any member of the force and during even that time each department was functioning on a somewhat limited basis.

"Our move," commented President E. W. Hammons, "has been forced on us because of our volume of business over our greatest expectation with the inauguration of our own distributing system. For the past few months we have been so crowded in our present quarters that we have been working under handicaps and since service has been one of the foundation stones of this organization we immediately set about to obtain space where each department could attain its utmost effectiveness. We have been delayed some time beyond the date anticipated in getting into our new offices, but I am sure that I can promise exhibitors an even increased efficiency in our chosen task of specializing in the short subjects field.

"Reports from every one of our exchanges the first of the year showed that they had all passed by a large margin the amount of business they were supposed to do by that time and that the increase continues on an upward trend. We have been compelled for the past few weeks merely on account of lack of office space, to hold back some developments which have been planned and which will immediately be put into operation. I expect our increased efficiency to be an added reason for still greater business in one and two-reel subjects during 1921 than that in our astonishing year of 1920.

No Slump at Goldwyn Studios

Completes Seven Pictures and Starts Six More

GOLDWYN directors are now putting the finishing touches on seven interesting productions, while six other pictures are either in production or about to get under way. Special effort has been made to select stories with strong, human themes, it is announced. Five of these will be Eminent Authors productions, filmed with the aid and co-operation of the author, who in every case was at the studio.

In keeping his studio forces up to the normal pace of activity, Goldwyn shows his faith in the immediate future of the motion picture industry and in the quality of the Goldwyn studio productions, many of which have recently scored unusual success.

The pictures which are now being finished are Reginald Barker's production of Katherine Newlin Burt's "Snowblind," with an all-star cast including Russell Simpson, Mary Alden, Cullen Landis and Pauline Starke; Frank Lloyd's production of "A Tale of Two Worlds," an original photoplay by Gouverneur Morris, with J. Frank Glendon, Leatrice Joy and Wallace Beery in the leading roles; "Don't Neglect Your Wife," an original photoplay by Gertrude Atherton, with Mabel Julienne Scott and Lewis S. Stone, heading an exceptional cast, directed by Wallace Worsley; "Boys Will Be Boys," an Irvin S. Cobb story starring Will Rogers, directed by Clarence Badger; "Mr. Barnes of New York," from the famous novel and play of the same name by Archibald Clavering Gunter, starring Tom Moore, directed by Victor Schertzinger; "Dangerous Curve Ahead," an original screen story by Rupert Hughes, with Helene Chadwick in the featured role, directed by E. Mason Hopper; and the twelfth of the Booth Tarkington "Edgar Comedies" featuring twelve-year-old Johnny Jones, directed by Paul Bern.

The six productions now getting under way promise to make exceptional screen entertainment, judging by the combination of authors, directors and actors. Reginald Barker's next opus will be "The Old Nest," from Rupert Hughes' novel of the same name, for which the author is now writing the continuity. Will Rogers is in the midst of "An Unwilling Hero," a screen version of O. Henry's "Whistling Dick's Christmas Stocking," with Clarence Badger again holding the megaphone.

Lon Chaney, who did such fine work in "The Penalty," has been engaged for "The Night Rose," an original photoplay by Leroy Scott, Eminent Author. Leatrice Joy, John Bowers and Edythe Chapman will also be in a cast which may truthfully be called all-star. Wallace Worsley will direct.

Frank Lloyd's next production will be "The Alibi," an original screen story by Charles Kenyon, well-known playwright, author of the stage play, "Kindling." House Peters and Irene Rich will have the leading roles.

Tom Moore was recently in New York taking scenes for "Made in Heaven," William Henry Hurtburt's stage play, which Victor Schertzinger is directing. Helene Chadwick, Goldwyn beauty, is playing opposite the star. Schertzinger and Moore have returned to the Coast.

"The Bridal Path," from the well-known stage play by Thompson Buchanan, will be put into film form under the direction of E. Mason Hopper. Richard Dix, well known on the speaking stage, who recently essayed the silent drama, has been engaged for the leading male role.





A scene from "The Inside of the Cup" an adaptation of the Winston Churchill novel. It is a Cosmopolitan Production released as a Paramount picture

Big Author Helps on Script

Mary Roberts Rinehart at Goldwyn Studio; Production Units Are Busy

MARY ROBERTS RINEHART arrived at the Goldwyn studios on the Coast this week to assist in picturizing her first original scenario at present called, "Let Sleeping Dogs Lie." Rita Weiman, playwright and novelist, recently placed under contract by Goldwyn to write an original scenario, is on her way here from New York City.

The complete cast for Leroy Scott's first original scenario, "The Night Rose," which will be directed by Wallace Worsley, has just been announced, and is believed here to be one of the best ensembles that Goldwyn has ever gathered for any all-star production. Leatrice Joy, Lon Chaney, John Bowers, Cullen Landis, Richard Tucker, Mary Warren, Edythe Chapman, Betty Schade, M. B. ("Lefty") Flynn, H. Milton Ross and John Cossar have been engaged for this production.

May Collins, a recruit from the New York stage, has been selected to act the principal role in "The Bridal Path," by Thompson Buchanan, which is going into production this week under the direction of E. Mason Hopper. Miss Collins played the ingenue in "The Outrageous Mrs. Palmer" when that play was recently seen in New York and achieved a big hit.

Director Reginald Barker is finishing the photography on "Snowblind," Katherine Newlin Burt's new picture and has started preparations for filming "The Old Nest," from Rupert Hughes' famous novel, which will be the next Reginald Barker production. Mr. Hughes is now at the studios writing the continuity from his novel and assisting in the editing, titling, etc., of his original scenario, "Dangerous Curve Ahead!"

Will Rogers is taking the night scenes for "An Unwilling Hero," his new stellar vehicle from an O. Henry short story. He will leave on January 15, with his director, Clarence Dadger, and a few other members of his company for New Orleans where the action of the story takes place, for the exterior scenes.

Vitagraph Feature Started

Corinne Griffith Begins Production of "The Correspondent"

"THE CORESPONDENT," a story by Heliodore Tenno, which was popular when published a year ago as a novelette, has been selected as the next play for Corinne Griffith, Vitagraph star. Work on the new production already has been begun at the Brooklyn studio under the direction of Webster Campbell.

Percy Marmont, who has appeared in the leading male role in many Vitagraph productions, has been engaged to play opposite the star. He has been her leading man in several photoplays, notably "The Climbers," by the late Clyde Fitch. The remainder of the cast contains Leslie Roycroft, George Howard, Charles Cook and Jane Jennings. Fortunately much of the action of the play takes place indoors so that there will be no delay through unfavorable weather. The outdoor scenes will be made at Saugerties, up the Hudson River from New York, where Miss Griffith made most of the scenes for "The Garter Girl."

As Clara Deene, in "The Corespondent," Miss Griffith is said to have a role splendidly suited to her talents and beauty. Employed as confidential secretary to Anthony Blake, a power in railroad circles, she is in love with her employer.

Current Paramount Issues

"Inside of the Cup" and Billie Burke Vehicle Released Jan. 16th

"THE INSIDE OF THE CUP," the Cosmopolitan production which has just opened an indefinite engagement at the Criterion theatre, New York, and Billie Burke in "The Education of Elizabeth" are the Paramount features released January 16.

Winston Churchill's sensational novel, "The Inside of the Cup," has been made into a fine motion-picture drama under Albert Capellani's direction, according to the New York critics. The World called it "the finest motion picture of its type presented in New York this season." "The most gripping, the most essentially human document that has been seen on the screen in some time," said the American. "This great book makes a great film," said the Telegram. The Mail declared it was 'wholly absorbing from the first scene to the last fade-out." And the Sun: "The engagement should be a long one."

The theme, which exposes the hypocrisy of certain churchmen as well as laymen, has been bitterly criticized and consequently widely discussed wherever the book has been read. In its picturization the story loses none of its interest or appeal, and it is, therefore, likely to open wide avenues of spirited discussion in every town where it is shown.

The leading man is William P. Carleton. Edith Hallor is leading woman. Others in the cast include Marguerite Clayton, David Torrence, Jack Bohm, Margaret Seddon, Richard Carlyle, Albert Roccardi and Frank A. Lyon.

Edward Dillon directed "The Education of Elizabeth," in which Billie Burke has the stellar role of a rough-and-ready chorus girl who is educated by the family of the rich man who proposes to marry her. It happens, however, that they do not wed, for both find love elsewhere. In the development of the comedy there are numerous laughable situations. This comedy was written by Roy Horiman, an English novelist and playwright of international fame.

The supporting cast is headed by Donald Cameron as leading man and includes Lumsden Hare, Frederick Burton, Harold Foshav Edith Shayne, Helen Dahl, Rav MacCausland and Frank Goldsmith.

Universal Serial Finished

"The Diamond Master," Which Stars Eileen Sedgwick, Ready for Release

AN eighteen-episode serial based upon "The Diamond Master," Jacques Futrelle's famous novel, and starring Eileen Sedgwick, has been completed by Universal and is now ready for release, reports Mr. Harry H. Berman, general sales manager of that organization.

It is called "The Diamond Queen," with Miss Sedgwick in the title role, her first starring vehicle in the serial field, and the most important role she has had under the Universal banner. Edward Kull, who has handled the megaphone for many Universal thrillers, was in charge of production.

"The Diamond Master" has more natural thrills," said Mr. Berman in a statement announcing the completion of the serial, "than any Universal serial ever produced. The late Jacques Futrelle took the characters of his popular story into lands and through adventures teeming with excitement. Robert F. Roden and George W. Pyper, who adapted the story for the screen, took full adventage of Futrelle's masterful action and evolved a continuity filled with colorful situations and hair-raising punches.

"Miss Sedgwick, who long has been known as one of Universal's most popular players, last was seen as a co-featured role in 'The Great Radium Mystery.' Her work in that serial prompted Universal to give her the starring role in 'The Diamond Queen.' She has more than made good her promise of ability, and has improved by far her former clever portrayals in Universal comedies and in the 'Cyclone Smith' series of westerns with Eddie Polo, as well as her work supporting Polo in his popular serial, 'The Lure of the Circus.'

"'The Diamond Queen,' schedule for release January 31, already has been exceeded in advance bookings only in one case—that of 'King of the Circus,' Eddie Polo's most recent chaptered drama. The large number of exhibitors booking 'The Diamond Queen' who also showed 'The Great Radium Mystery' well attests to the popularity which has been achieved by Miss Sedgwick, Universal's blonde serial heroine."

New Quarters for Paramount Magazine

The Paramount Magazine organization is now quartered in the Bryant Park Studios Building, 40th street and Sixth avenue, having moved from the laboratory of the Famous Players-Lasky Corporation in Long Island City. The new quarters offer the cartoonists, Messrs. Hurd, Sullivan and Bailey, every facility.



FOX Films Corporation announces that five feature productions will be released during February. "While the Devil Laughs," starring Louise Lovely and written and directed by George William Hill, will be released on February 13th. "The Road Demon," which stars Tom Mix, and which was written and directed by Lynn F. Reynolds, will be released February 20th. For February 20th also has been scheduled "Dynamite Allen," in which George Walsh will appear in the stellar role. The story was written by Thomas F. Fallon, and the picture was directed by Dell Henderson. On February 27th, "The Blushing Bride" will be released. This picture stars Eileen Percy. The story was written and directed by Jules G. Furthman. "The Jockey," with Clyde Cook in the principal role, will be released on February 20th.

First Nat'l Salesmen Meet in New York

"Associated First National subfranchises not only make satisfied exhibitors, but they convert them into enthusiastic salesmen of subfranchises to their fellow exhibitors," was the unanimous testimony of the Empire State salesmen who convened in New York, recently for the First National New York State convention under the direction of R. H. Clark, general manager of the First National Exchange of New York.

The convention lasted three days. Before the final session, the men met in the office of Mr. Clark and organized themselves into a "sales club," with E. J. Hayes, sales manager for Buffalo, as president; Ben Levine, Greater New York sales manager, vice-president; W. T. Wilson, treasurer, and Ben Davis, secretary and editor.

Geo. Sargent to Direct Alice Calhoun

George L. Sargent, who directed Corinne Griffith in her last three Vitagraph productions, "The Broadway Bubble," "The Whisper Market" and "It Isn't Being Done This Season," among the most successful and popular of all her pictures, will direct Alice Calhoun in her next Vitagraph production, on which work was begun this week.

In her coming picture for Vitagraph, Corinne Griffith will be directed by Webster Campbell.

Dan Roche Elected Head of M. P. Press Club

Dan Roche, exploitation representative for Paramount Pictures in Chicago, has been elected president of the Chicago Motion Pivture press Club. The Chicago Motion Picture Press Club is a comparatively new organization. Its membership is composed of press agents, critics, theatre publicity men and trade paper men.

Says Short Drama Is in Favor

Pathe Reports Holman Day and Santschi's Series in Demand

IN a statement just issued the assertion is made by Pathe Exchange, Inc., that indications point to a restoration of the short-length dramatic subjects. It is some time since producers put their best available star, author or director to work in the producing of dramatic themes of less than four or five reels, continues the Pathe statement. Pathe points out as a noticeable development of the trend toward short dramatic subjects the fact that within the past few months announcement has been made of a series of pictures, starring Tom Santschi, and more recently, of another series of short-length subjects written for the screen by Holman Day. "King Spruce," which starred Mitchell Lewis, "The Red Lane" and "Square Finn" are some of the photoplays written by Mr. Day which have already been presented on the screen.

The Holman Day series, the first of which Pathe will release January 30th were written around the existing manners and customs in the Maine Woods and along the Canadian border, a country this writer has sketched in many vivid tales. Their success is already manifest according to the amount of bookings thus far recorded on them at the Pathe branch offices. The fact that both the Santschi features and the Holman Day Series are receiving a hearty response from the exhibitors, declares the Pathe statement, is taken as proof that the short dramatic subject does not succeed only in isolated cases, but has its fair opportunity of success provided it offers something of feature quality.

"The Santschi pictures are to be featured for their star, who is promised wider exploitation than ever before accorded one who has served screen drama faithfully and brilliantly for a number of years," continues the Pathe statement. "The Holman Day Series presents its most potent advertising feature in the name of an author who is familiar to people all over this country.

"'Lochinvar O' the Line' is the first offering in Pathe's Holman Day Series. It is typical of the stories from this writer and has been commented upon for the expert blending of humor, melodrama and the picturesque quality of its characters and settings. Edgar Jones, the producer of the series, will appear as the main character in the play, which tells the story of a quaint woodsman whose poetic nature and understanding of men enables him to serve Cupid in a manner that seems both gallant and dramatic. His boon companon, a volume of Sir Walter Scott's poems, suggests in one favorite verse, 'Lochinvar,' the means of bringing happiness to a young pair whose hearts are separated by the line traced between Canada and the United States. For the lover is a revenue officer of the United States and the girl's father is the keeper of a Line House, the scene of much trickery with the prohibition laws of the United States."

"Beyond the Trail," which will initiate the series of Tom Santschi features, releasing January 23rd, will be followed by "The Imposter," "The Death Trap," "The Tempest," "The Desert Wolf," and "La Rue of Phantom Valley."

The Pathe exploitation department has prepared a campaign sheet for the use of exhibitors. A broadside has been designed for each of the six releases announced. It is regular newspaper size and furnishes ad layouts and publicity notes for use in connection with each picture. The paper issued with the pictures includes a stock one-sheet, with an enlarged portrait of Santschi in Western costume; a one-sheet, three-sheet and six-sheet. Other material includes eight 11 by 14 colored lobby photos and fifteen black and white photos on the entire series.



One of the many thrills in "The Double Adventure," a Chas. Hutchinson serial for Pathe release

Knoblock Photoplay Begun

William DeMille Will Direct "The Lost Romance" on the Coast

"THE LOST ROMANCE" has been chosen as the title of the story written by Edward Knoblock, the British dramatist, which is to be produced as a Paramount picture by William DeMille at the Lasky studio, where Mr. Knoblock has been studying screen production methods.

The DeMille-Knoblock picture is cited by Jesse L. Lasky, first vice-president of the Famous Players-Lasky Corporation, as the first of the series of "famous authors-famous directors" pictures which he announced last summer on his return from London where he engaged several well-known British authors to write directly for Paramount Pictures. These pictures, it was stated then by Mr. Lasky, would be produced with the author, director and continuity writer working in the closest co-operation to the end that the author's own story would be shown on the screen.

"Motion picture production was an amazing revelation to me," said Mr. Knoblock. "One or two of my stage plays had been produced as pictures, but the results were not wholly satisfactory to me, their author. Since coming to the Lasky studio I have found what Mr. Lasky told me last summer to be all too true. That is, that if an author wants his works to appear on the screen to the best advantage he should go into the studio, learn how pictures are produced, learn the limitations and requirements of screen technique and how to tell his story in terms of moving pictures. This is the ideal way for authors to have their works produced as pictures—working in co-operation with the director and a trained continuity writer. And I can see now why the more far-sighted producers, in their search for material, are turning away from stage plays and novels, and trying to get authors to write original stories. I am sure this is the only way. It is also the pleasantest way, as I have found in working with Mr. DeMille, who is an artist to his finger tips and who, I am sure, will make the very best of the story I have written."

Mr. Lasky announced that the cast of "The Lost Romance" will include Jack Holt, Lois Wilson and Conrad Nagel, who are in Mr. DeMille's latest success, "Midsummer Madness," which just closed a long run at the Criterion theatre, New York.



An elaborately staged scene from "The First Born," a Haworth production starring Sessue Hayakawa, distributed by Robertson-Cole

"The First Born" at Strand

Booked for Showing in New York's and Brooklyn's Strand Theatres

"THE FIRST BORN," starring Sessue Hayakawa, will be shown at the Strand theatre, New York, during the week of January 30th. The Brooklyn Strand will present this Robertson-Cole release during the week following. The managements of these houses will exploit the picture in a large way, declares the Robertson-Cole organization. The booking of the production by these two big houses in the Metropolis is considered by the Robertson-Cole officials to be testimonial to the high calibre of the production.

A large exploitation section is an important part of the press book which the distributors have just published on this production. It sets forth dozens of ways in which "The First Born" may be placed before the public.

"The First Born," Robertson-Cole believes will mark a new epoch in the picturesque career of Sessue Hayakawa. It is the first of a new series of four pictures which he is making for distribution by Robertson-Cole, each of which is designed to be much more powerful from standpoints artistic, dramatic and commercial than any of his past work. The calibre of the new productions is proved by the Broadway booking, as the Strand has a place among American theatres which does not need to be explained.

One of the exploitation plans outlined by the Robertson-Cole press book consists in a great tie-up embracing all first-born children up to the age of five years, the parents of whom will be interested through various lines of business. Another phase of exploitation which can be counted on to let the whole town know that "The First Born" is playing at a leading theatre consists in the use of toy balloons. Robertson-Cole has arranged with the largest company in the country which handles these toys to supply them at a very low rate, it is declared. For those who desire a quiet advertisement another plan is given in the R-C press book.

Big Run for "Midchannel"

Clara Kimball Young Production Stays Eight Weeks in Chicago

THE run of the fourth Clara Kimball Young production, "Mid Channel," from the pen of Sir Arthur Wing Pinero, released by Equity Pictures Corporation, in Chicago, is regarded by the distributors as an unusual event in picture history in that city. Beginning with a one-week run at the Ziegfeld theatre in Chicago, "Midchannel" held out for four weeks at a stretch and played to capacity business throughout its successful showing. During the fourth week of its run at the Ziegfeld, it was booked simultaneously at the Castle theatre, also in the Loop district.

The last two weeks are demonstrating that the demand for Miss Young has by no means been satisfied by the long runs just mentioned, states Equity. "Midchannel" was obliged to move from the Castle theatre after a two weeks' engagement because of previous booking arrangements, and entered the Central Park theatre—one of Chicago's most exclusive first run houses.

Concluding its capacity week at that house, "Midchannel" moved to the Woodlawn theatre, another of Chicago's classic picture houses, where it is now completing a big week. Andrew Karzas, owner of the Woodlawn, may hold "Midchannel" for an additional week.

Novel Stunts for Fox Film

A Wide Variety of Exploitation Stunts Tried for "Blind Wives"

"BLIND WIVES," Fox Film Corporation's mighty potpourri of thrills and fashion, is, by reason of its principal locale being laid in New York City's "clearing house of feminine finery," a subject that lends itself to exceptional exploitation possibilities—possibilities, which, according to advices from the Fox offices, are being realized by wideawake showmen in a most vigorous manner.

Realizing the eternal fascination of clothes for the average woman, few of the first-run house managers of the country consider their presentation of the film complete without an elaborately staged fashion show with living models, as a proper prologue for the picture. Not a few managers have run a fashion show prologue a week in advance of the showing of the picture, and others have "parked" their living models out in the lobby as well as on the stage, declares William Fox.

Other managers report big results from the display of extravagant and sensational gowns, which they arrange to put on display in local merchant's windows, with prizes consisting chiefly of tickets to "Blind Wives"—for the creation or designer that receives the widest local approval. Generally a group of three prominent women judges decide the contest.

The title "Blind Wives," offers in itself so many possibilities in the way of inexpensive yet telling street ballyhoos that various kinds of blindfolded subjects, male and female, have been uitilized. Wives, well blindfolded and well be-bannered, have been sent out in cars, carry-alls and even on motor trucks. One enterprising New England manager went so far as to rent a whole string of cars, which he filled with fashionably dressed women blindfolded, labelled them with the name of his theatre and the date of the showing and sent them out on parade through the main streets and the suburbs, sandwich men, wearing blue goggles and groping their way slowly with canes have helped carry the message along more than one city's highways.

Such stunts, as these, coupled with unique teaser advertising, are making the presentation of "Blind Wives" not alone the advent of a great picture, but a milestone in the progress of theatrical exploitation as well, says Fox.

Frank E. Woods Promoted

Is Appointed Supervisor-in-Chief of Paramount Studio Activities

JESSE L. LASKY, first vice-president of the Famous Players-Lasky Corporation, in charge of production, announces that he has appointed Frank E. Woods, supervisor-in-chief of all Paramount studio activities. Mr. Woods has long been supervising director at the Lasky studio, Hollywood.

The appointment of Mr. Woods marks the success of a plan which originated with Mr. Woods himself, who, with the idea of further solidifying the Paramount producing organization, suggested to Mr. Lasky some time ago that the best results could be obtained by having somebody in a position to supervise all the non-special productions made in the Lasky studio. This plan was immediately approved by Mr. Lasky and since its beginning has proved a big success.

It worked out so successfully that the arrangement was adopted in the production of all Realart pictures, Elmer Harris, who had worked on Mr. Wood's staff and had been trained in Mr. Wood's production methods, being named supervising director of all Realart pictures made in California.

Mr. Woods was the man who also picked Thomas J. Geraghty for the post of supervising director at the new Paramount studio in Long Island City. Mr. Geraghty's appointment by Mr. Lasky was recently announced. Last week, further developing Mr. Wood's system, Mr. Lasky appointed Thompson Buchanan junior supervising director at the Lasky studio, thus giving Mr. Woods more time to devote to his increased duties as supervisor-in-chief.

Coincident with the announcement of Mr. Woods's promotion, Mr. Lasky also made public the fact that Gardner Hunting, formerly production editor at the Paramount eastern studios, had been named associate supervising director in the Long Island studio. Mr. Hunting, who, as production editor, handled the editing of some of the biggest Paramount pictures produced in the old Fifty-sixth street studio, will take over some of the work now being done by Mr. Geraghty. This is due to the fact that the new studio soon will be re-opened, and Eastern production activities will be greatly increased.

First of Frothingham Series Announced

The first of a series of four J. L. Frothingham pictures for 1921 released through the W. W. Hodkinson Corporation will be "The Other Woman" from the novel of the same name by Nora Davis. It will be directed by Edward Sloman and photographed by Tony Gaudio. The cast includes Jerome Patrick, Jane Novak, Helen Jerome Eddy, Joseph J. Dowling, William Conklin, Aggie Herring, John Steppling and the child, Frankie Lee.

A BENJAMIN B. HAMPTON *Production*

The KILLER



Adapted from the novel of

Stewart Edward White

Produced by
BENJ. B. HAMPTON
Directed by
HOWARD HICKMAN

Every farmer knows what a "Killer" is. A sheepdog, natural guardian of the sheep, who has become their worst enemy; sly, tricky, murderous, cruel, implacable, killing for the love of it, and incurable.

Imagine a man like that, rich, powerful and intelligent.

Then imagine a picture, based on that theme and written by one of our greatest out-of-door writers, with its scenes laid in the Southwest.

Thrilling? Powerful?

Yes, and then some.

Pathé Distributors

A Pathé Serial

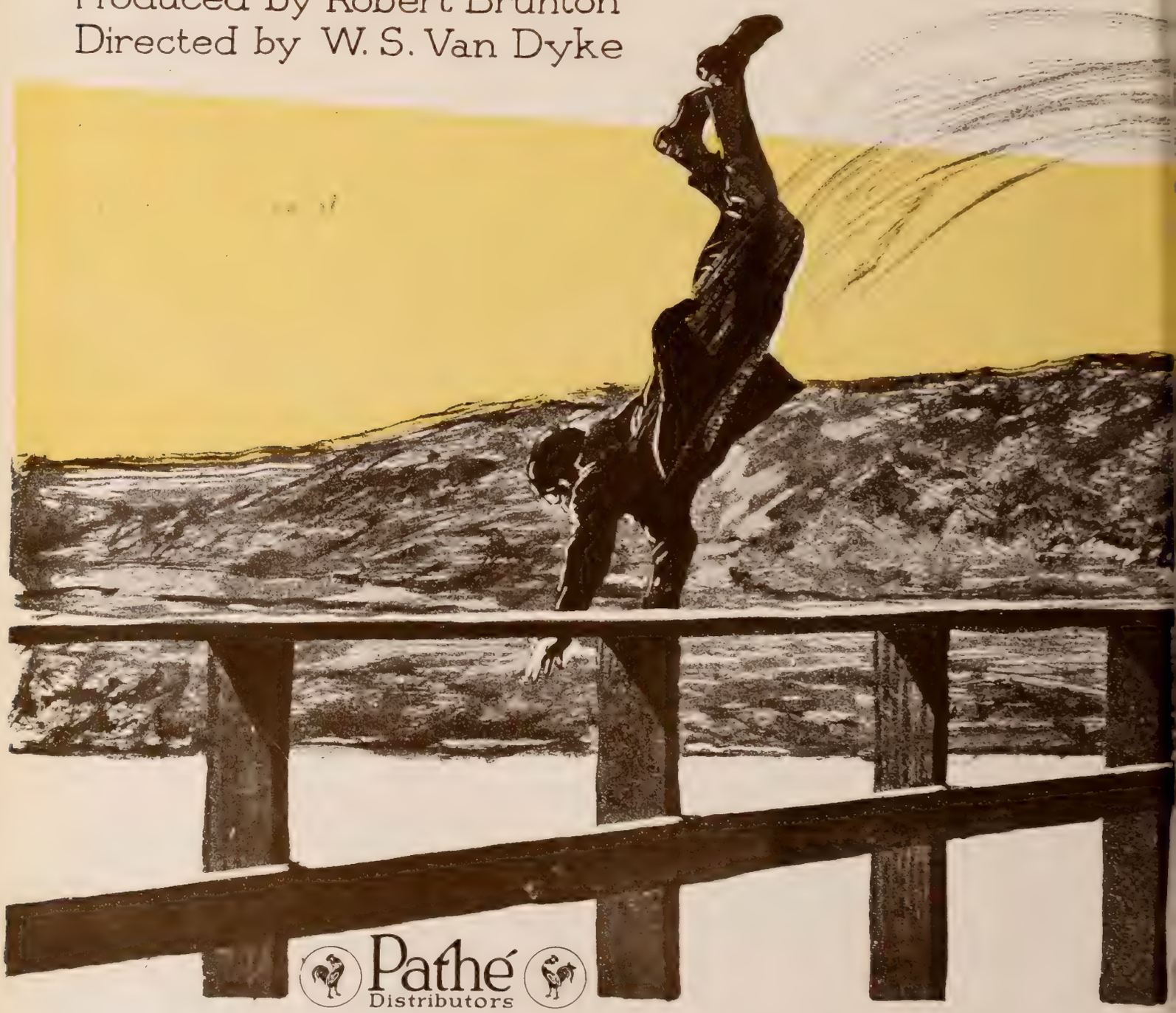
Charles Hutchison

America's Death-Defying Hero of Daredevil Deeds

in "Double Adventure"

By Jack Cunningham

Produced by Robert Brunton
Directed by W. S. Van Dyke

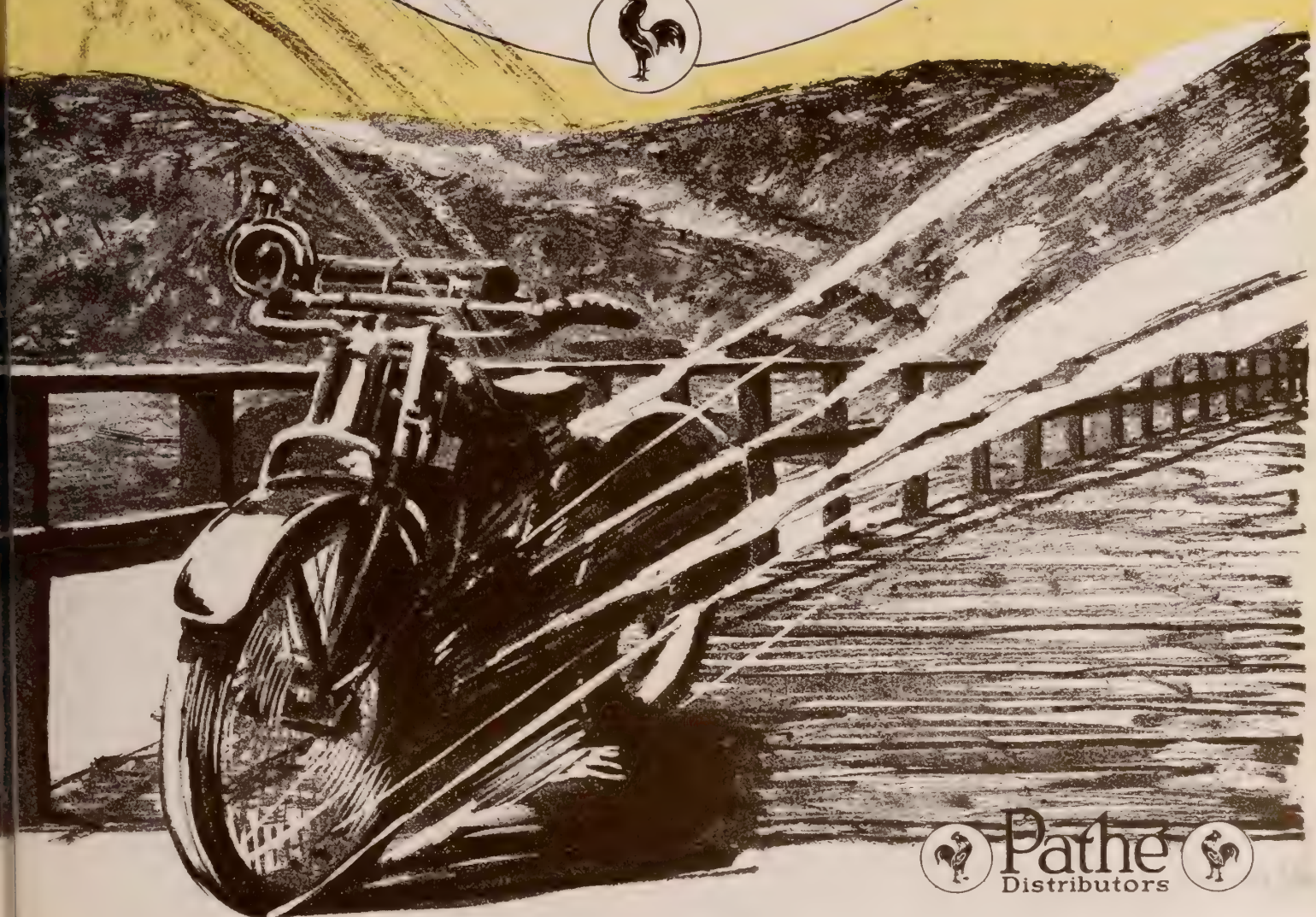


Pathé
Distributors

You know "Hutch?"
Who doesn't?

Most reckless of daredevils, King of Stunts, hero of ten thousand incredible exploits, the man who makes 'em rip up the theatre chairs by the roots in their excitement. Wait until your patrons see him leap from a lofty, falling derrick into a tree; hurl himself from a mile-a-minute motorcycle over the parapet of a bridge; jump from a motorcycle hurtling through space to the back of a galloping horse; wait until they see him doing a hundred such stunts.

They'll see them in "Double Adventure."
Don't wait; *get it now!*



Pathé
Distributors

JUNE CAPRICE *and* GEORGE B. SEITZ
with Marguerite Courtot
in
"ROGUES AND ROMANCE"

A stirring story, given magnificent and costly production, with many scenes actually taken in Spain and with a cast which included *thousands* of persons. Bill it as a very special attraction.

"Good production given thrilling story. Credit should be given Seitz for the way he has handled the detail and arrangements of scenes. Action fast and furious. Shows one of the biggest battles ever produced on the screen."—*Motion Picture News.*

"Full of romance and intrigue. Spectacular. Action never slackens and fight scenes are excellently directed."—*Exhibitors Trade Review.*

"Replete with thrills and exciting happenings, beautiful of setting in Spanish city and hill country, rapid of action and with a mystery plot well developed."—*Exhibitors Herald.*

"Colorful and stirring. Immense cast of characters. Atmospheric effect notably strong."—*Moving Picture World.*

Written, Directed and Produced by
George B. Seitz



Pathé Distributors

"THE TORRENT," a colorful melodrama, starring Eva Novak, and which is the second picture made by Stuart Paton under his new directorial contract with Universal, has just been released, it is announced by Mr. Harry M. Berman, general manager of Universal exchanges.

This picture is adapted from the popular magazine story, "Out of the Sunset," by George Rix, which was published in "Telling Tales." It is the story of a young woman who falls from her husband's yacht and is cast ashore upon an island in the Pacific. It is the rendezvous of a band of bootleggers, from whom she is rescued by a wandering coast patrol aviator.



Gladys Brockwell, whose first picture for Pathe release is "The Sage Hen," at the left. Right, another scene from the picture

"The Great Redeemer" Wins High Favor

Attesting to the appeal made to audiences by the Maurice Tourneur's production, "The Great Redeemer," a Metro release, Metro Pictures Corporation offers the following written testimonials from the Rev. M. Billmayr, pastor of St. Peter's Church in Browerville, Minn, and E. C. Robertson, owner of the Victory theatre, Fayetteville, Ark. The Rev. Bilmayr said:

"Just through with 'The Great Redeemer.' A wonderful production. Our people were just spellbound. Every movie theatre, irrespective of creed, should run that artistic picture."

Mr. Robertson said of "The Great Redeemer": "Lots of my patrons came out of my theatre tonight and told me that it was a better picture than 'The Miracle Man' ever dared to be."

Famous Primadonna in "Money Master"

Truly Shattuck, famous both in America and abroad as a primadonna, comic opera star and vaudeville artist, is now in the midst of an engagement at the Lasky studio in Hollywood, where she is portraying for the screen the role of Virginia Poucette in George Melford's production for Paramount, "The Money Master," which is an adaptation of the novel by Sir Gilbert Parker.

Miss Shattuck made her screen debut five years ago, but she declared that her present role is one of the most interesting screen parts with which she has yet been entrusted.

"Hey Rube" Called Funniest Vernon Film

After its first showing in the projection rooms this week, Educational announced that "Hey Rube," a two-reel Christie comedy, which will be released the last day of January, is the funniest creation in which Bobby Vernon has ever appeared. Helen Darling has an important part in the cast which is an unusually large one. A big array of the Follies girls appear as school children.

Two Pathe Serials Completed

"Avenging Arrow" and "Yellow Arm" Are Just Finished

TWO new Pathe serial pictures have been completed. At the Robert Brunton studios in Hollywood, all production work on "The Avenging Arrow," in which Ruth Roland will star, is finished. While the George B. Seitz studios have filmed the final scenes of "The Yellow Arm," the second serial in which Juanita Hansen will star for Pathe.

Both productions are, according to present arrangement, listed for an important place on the Pathe schedule for this year. Merely routine work remains to put these two offerings in the finished form in which they will be shown to the public. The completion of the pictures puts the producing schedule well in advance of its releasing chart, it is declared. With the increasing of the material issued with Pathe serials, including the exploitation aids and advertising campaigns, the time element has become more important than ever with that company.

"The Avenging Arrow" will be Miss Roland's eighth serial for Pathe. Her vehicle immediately preceding it, "Ruth of the Rockies" is declared to have bettered the best serial records of the past. In that picture, which finished its first run December 5, Miss Roland has played in a greater percentage of the theatres of the country than any serial before its times, declare Pathe officials, and the figures are still mounting as bookings for "Ruth of the Rockies" continue to arrive at the various Pathe branches.

In the Seitz production, "The Yellow Arm," Juanita Hansen appears with Marguerite Courtot, Warner Oland and a notable supporting company. "The Yellow Arm," the production made from a story by James Shelley Hamilton, will show Miss Hansen in the role of stage favorite whom circumstance leads into the storm-centre of a baffling and stirring mystery.

Miss Courtot, who as the co-star of George B. Seitz in three episode plays has attained widespread recognition, plays a role of importance and great acting opportunities, it is said. Mr. Oland, the premier heavy of Pathe serials, takes the part of the man who inherits the vengeance of a certain Oriental tribe and becomes the object of their plots and intrigues.

The direction of "The Yellow Arm" is by Bertram Millhauser, who directed "The Phantom Foe," her first production at Seitz studio.

In addition to these there is also in course of production for Pathe, "The Sky Ranger," which George B. Seitz is producing and directing and which will star June Caprice with Mr. Seitz. The play will be in fifteen episodes and will introduce Miss Caprice as a serial heroine, a role she is essaying for the first time during her long experience before the camera.

"The Avenging Arrow" is the third fifteen episode serial Ruth Roland has made without an interruption in her studio work. After her trip East in 1919 Miss Roland returned to the strenuous working program that carried her through the filming of 45 two-reel episodes without a let-up. Her new film is an adaptation of a novel by Arthur Preston Hankins, who published it under the title "The Honeymoon Ouest." Ben Cohen made the adaptation and the directing was done by W. S. Van Dyke under the supervision of Robert Brunton.

Fine Combination Effected

Paramount Assigns William Taylor to Direct Elsie Ferguson Vehicle

THE coupling of Elsie Ferguson as star and William D. Taylor as producer in "Sacred and Profane Love," a forthcoming Paramount special, marks the end of efforts to bring their respective talents together in production which have compassed several, according to a statement from Paramount.

Mr. Taylor, a man of English descent and well versed in the lore and traditions of the British Isles, has always been considered an ideal choice for the direction of the English plays in which Miss Ferguson has been so successful. So it was that he had no sooner returned from service as a captain in the Canadian army that he was approached with a contract to make two pictures with Miss Ferguson in England. At that time, however, picture-making conditions overseas were so unsettled that the project was abandoned.

Miss Ferguson remained in the East while Mr. Taylor went West to make a string of such exceptional productions that he was named for a special production for Paramount.

So firm was Miss Ferguson's belief in Mr. Taylor's ability to make the kind of pictures suited to her type of interpretation that on her return from a European and Oriental trip she expressed herself as delighted over his assignment to direct "Sacred and Profane Love," in which she had scored so decidedly on the stage.

Mr. Taylor has assumed the screen direction of "Sacred and Profane Love" with a full understanding of the Mid-Victorian English literary circles in which the action takes place. Long educational training on the continent, likewise, makes certain the accuracy of the Parisian scenes marking the reunion of Carlota and her first lover.

Included in the supporting cast are Conrad Nagel in the impressive role of Diaz; Thomas Holding, formerly leading man to Madame Petrova; Helen Dunbar, Winifred Greenwood, Clarissa Selwyn and Jane Keckley.

Hugh Ford Leaves for West Coast

Hugh Ford, who has just completed Ethel Clayton's newest production, "The Price of Possession," is expected to leave for the Coast Friday to join the Paramount forces at the Lasky studio.

"Temple Dusk" Completed

Sponsors Proclaim It as One of the "Big Pictures of the Year"

CAMERA work on "Temple Dusk," the forthcoming George D. Baker production for S.-L. Pictures, has just been completed at Metro's New York studios and the picture is being cut and titled preparatory to being released by Metro late in February.

"Temple Dusk" was adapted to the screen from Calvin Johnston's short story in the *Saturday Evening Post*. Produced under the personal direction of George D. Baker, "Temple Dusk" is regarded by its sponsors to constitute one of the big pictures of the year, and to this end neither time nor expense was spared in providing the picture with all it needed to ensure excellence.

The all-star cast, which will be seen in the picturization of Calvin Johnston's story, includes Anna Q. Nilsson, in the featured role of Ember, the girl; Robert Frazer, as David who married Ember; Charles Lane, as Palter, the aged gambler; Frank Currier, as the old minister who defies the gambler; Robert Schable, as Bunny Fish, and Thomas W. Ross, as Charley, the croupier.

The striking and unusual story of "Temple Dusk," concerned the marriage of the girl Ember to David Marlowe at a drunken party, following which Marlowe loses money in Palter's gambling establishment and forges a check. The struggles of the girl Ember to remain decent throughout her poverty provide the picture with some of its most dramatic and moving situations.

George D. Naker, made the screen adaptation from Calvin Johnston's story and Andre Barlatier photographed the production. The interiors were designed by M. P. Staulcup, Metro's art director.



A batch of Century bathing girls appearing in these Universal releases

Metro Uses Special Sets

Gigantic Swimming Pool and Luxurious Ranch-Home Are Employed

A GIGANTIC swimming pool—so designed as to permit daring acquatic performances—has been erected on the grounds of Metro's West Coast studios in Hollywood, Calif., as one of the numerous remarkable backgrounds to be seen in the forthcoming special all-star production of "What's the Matter with Marriage?"

Although Southern California boasts of thousands of luxurious artificial pools, it was necessary to build this one especially for picture purposes in order to conform to the requirements of the story, which is a screen version of Jack London's "The Little Lady of the Big House."

Ora Carew, in the role of the heroine, will drive a fiery steed to the top of a tall incline and, while still astride it, dive into the tank. Although Miss Carew is known as a daring equestrienne, it was necessary to spend several days practicing this feat before she announced that she was prepared to stage it for the camera, says a statement from the Metro headquarters.

One of the most luxurious of Southern California's far-famed ranch-homes will be seen in this production, announces the Metro statement. It was necessary to canvass the ranch country for weeks before just the proper environment for the London story could be found, it is stated. When Bayard Veiller, chief of productions, and Philip Rosen, who is directing the picture, conferred on the details of the picture, it was decided that the special lighting effects for the remarkable photography that is being sought, could be obtained only by reproducing every room of the house on the enclosed stages.

Loew Exploits Fairbanks

Novel Stunts and Attractive Sign Cards Exploit "The Mark of Zorro"

WHEN Marcus Loew decided to run the latest Douglas Fairbanks production released by United Artists for a run of seven days, instead of following his former policy of three or four days, he set his exploitation, advertising and publicity departments to work doing a variety of things that were designed to bring business into the many Loew theatres.

In many instances the managers of the houses "pulled" some unique exploitation stunts but one particularly good form of advertising that was used were attractive hand-painted sign cards which were placed in all of the lobbies of all of the theatres. These sign cards are credited with having brought much of the business to the theatres; so much so that the management reports that during the run of the picture in the Loew houses in New York, this Fairbanks production played to more than one million.

Some of the material that was used on the signs was as follows: "Oh what a thrill You'll get when you see Douglas Fairbanks in 'The Mark of Zorro'—You'll see it twice!" "We believe we're going to break all records—When we play Douglas Fairbanks in 'Mark of Zorro' It's a wonder!" "'I want to see that again'—Is what you'll say after seeing Douglas Fairbanks in 'The Mark of Zorro' A Screen Sensation." "Imagine Fairbanks as a bold bandit and a master swordsman—who rides alone in the dead of night. Great? We'll say so!—He's all that in 'The Mark of Zorro'—A full week in order to accommodate everyone and let you see the picture twice."

New DeMille Story Titled

"The Affairs of Anatol" Will Be Known on Screen as "Five Kisses".

"FIVE KISSES" is the title selected for Cecil B. De Mille's forthcoming production founded on Arthur Schnitzler's play, "The Affairs of Anatol." This announcement was made by the Paramount producer at the Lasky studio where he is now in the midst of production work on his adaptation of the Schnitzler play .

Brevity and fitness are the chief reasons for the selection of this title. The photoplay story as it has been developed by Cecil B. DeMille and his stellar scenario staff is adequately told by the new title and "Five Kisses" has a decided preference over "The Affairs of Anatol" in point of brevity.

The fact that the Schnitzler story has been translated into an American background with American characters is yet another reason for the change in title.

The latest addition to the cast announced by the producer is Monte Blue, the young leading man who made a success in "Everywoman," Cecil B. DeMille's "Something to Think About" and George Melfort's "The Jucklins." To him has been assigned an important role in the current production in recognition of his excellent work in a wide variety of roles. Another addition is Raymond Hatton, a character actor.

The truly all-star cast now includes Wallace Reid, Gloria Swanson, Elliott Dexter, Theodore Roberts, Wanda Hawley, Bebe Daniels, Monte Blue, Theodore Koaloff, Agnes Ayres, Dorothy Cumming, Raymond Hatton and Julia Faye.

Hope Hampton Film Issued

"The Bait," Star's First Picture for Paramount, Released January 2

MAURICE TOURNEUR'S picture, "The Bait," featuring Hope Hampton, was released this week by Paramount. The combination of Mr. Tourneur's direction, the appearance of Miss Hampton and the fact that the picture is a powerful melodrama of the type in which Tourneur excels is said to make this a strong box-office attraction.

Out-and-out melodrama, a love story and a screen of mystery pervading the plot have been woven together in this picture, states Paramount. Taking its title from the cue that every pretty woman is "the devil's bait," the story presents a varied career of an innocent girl unscrupulously used as the bait for a young millionaire by a band of underworld thieves. A shooting melee in the dark is the scene that provides the opening of the picture and the mystery alike and the story is developed as the characters each explain their parts in the solution of the crime.

"The Bait" was adapted to the screen from Sidney Toler's stage success "The Tiger Lady" which had an extended run on Broadway. Hope Hampton makes her first appearance under the Paramount standard in this picture, taking the stellar role of Joan Grainger. Harry Woodward, who played in Cecil B. DeMille's "Male and Female," has the leading male role. Others in the cast include: James Gordon, Rae Ebberly, Joe Singleton, Poupee Andriot and Dan Crimmins, Jr.

John Gilbert, who was Tourneur's leading man in "The White Circle" and "Deep Waters," wrote the scenario for "The Bait" and assisted in the direction.

Mid-West Exhibs Cheerful

Express Optimistic Opinions as to Outlook for 1921's Business

THE invasion of exhibitors into Chicago following the holidays gave a good opportunity to find out what the theatre men think is in store for them during 1921. At the Paramount exchange the other day some forty or fifty exhibitors were buzzing around—and out of the entire group there was not a one who was not extremely optimistic.

Representative showmen from Chicago and surrounding towns in this territory seemed to feel that they are in for a mighty fine year. John Hammond, of the Vendome, Pickford and Phoenix theatres, South Side, Chicago, was characteristically cheerful, reporting that business has rebounded splendidly since Christmas. And to prove he's feeling prosperous, he is discussing his plans for a trip to Cuba. Lucky John! Andrew Karzas of the Woodlawn and other Chicago theatres, was equally optimistic and says the Woodlawn is going along merrily with no complaints. Charles Lamb, of Rockford, Ill., feels that the new year is going to be one of good business. Joseph Hopp, about to open his new Fort Armstrong theatre, in Rock Island, Ill., is more than cheerful. He thinks the coming year will be a big picture year.

Earl Johnson says that his Berwyn, Ill., theatre is showing a fine spurt after the holiday lull. Wm. Cadoret, of Kankakee, said that the slowing up of business during the holidays was just the normal thing to expect in the show business and is preparing for a big year which he says already has opened well. Julius Lamb, of the Shakespeare, Emmett and President, thinks the theatre that keeps abreast of the times, shows good pictures and exploits them, will make big money during 1921. Saul Optner, new manager of the Hyde Park theatre, reports fine business. And all the others, from whom these typical cases were taken, echoed the optimistic trend of thought.

Strong Cast for Hodkinson

Capable Cast in "The Other Woman" Set for Release in Month of March

THE complete cast of "The Other Woman," the J. L. Frothingham production which is to be released by the W. W. Hodkinson Corporation in March, is announced as follows: Playing the dual role of "Langdon Kirven" and "John Gorham," will be seen Jerome Patrick, last seen in "The Furnace." Jane Novak, who has appeared opposite William S. Hart in some of his greatest pictures, and who was also in Marshall Neilan's production, "The River's End," will be seen as "Naomi Joyce." Helen Jerome Eddy, who will be remembered for her work in many picture successes such as "Pollyanna" and "Rebecca of Sunnybrook Farm" with Mary Pickford; with Sessue Hayakawa in "The Tong Man" and in his latest production "The First Born"; and also with George Beban in his latest production "One Man In A Million," is seen as "Avery Kirven."

William Conklin handles the role of "Spencer Ellis," while Joseph J. Dowling, featured player in Hodkinson's "The Kentucky Colonel" and also seen in "The House of Whispers," "Riders of the Dawn," "The U. P. Trail," "The Spenders" and "The Breaking Point,"—all Hodkinson releases,—is cast as "Colonel Joyce." Frankie Lee, one of the most talented child players of the day, who played in "The Westerners," plays "Bobbie Kirven" while Lincoln Palmer is cast as "Charles Beattie." Kate Price, one of the real veterans of the screen, whose career dates from the old Vitagraph days is also cast in a sympathetic role.

Edward Sloman will direct, while Tony Gaudio will be responsible for the camera-work. The story was written by Norah Davis.

Praise for "The Furnace"

Letters and Wires Commending Film Received at Realart Office

COMMENDATORY letters from exhibitors who have played "The Furnace," continue to arrive at the Realart headquarters, according to a statement received from Realart Pictures Corporation. Following is the opinion of Samuel Goldstein, manager of the new Victory theatre, Holyoke, Mass., as quoted in the Realart statement:

"When I booked 'The Furnace' to open Goldstein Brothers new Victory theatre I considered it one of the best pictures available for the house," Mr. Goldstein wired Realart after showing the production. "It proved to be such by the thousands that were turned away at every performance. Let Realart make more pictures of this kind and it will be easier sailing for the exhibitor as well as the producer."

Mr. Goldstein's preference for strong productions is shared by many other exhibitors who also find "The Furnace" valuable from every point of view, declares the Realart statement. "Capacity business"; "S. R. O. sign"; "packeed house" and "beyond expectations" are some of the comments exhibitors are offering on the picture,



Two views from Charlie Chaplin's super-special, "The Kid," released by First National as one of its "Big Five"

"Mr. Wu" Is Well Received

Is Played to Capacity Business Despite After-Holiday Engagement

REPORTS received from every part of the country at the New York offices of the Stoll Film Corporation record the interest and enthusiasm aroused by the showing of "Mr. Wu," the Chinese play recently released in the company's one-a-week schedule.

Exhibitors, the best judges of a picture's success, have been unanimous in declaring the production made a phenomenal appeal, according to Stoll officials. The day after a double holiday, in the lexicon of the "showman," is the dullest time for business. The day after a double New Year's celebration, as this year, following a whole week of festivities, is looked upon as the worst for entertainment in the year.

Yet one exhibitor—a typical case—reported that on the Monday morning following New Year's day, with "Mr. Wu" showing at his house, capacity was reached fifteen minutes after the doors were opened. He is Fred W. Falkner, his communication reading, in part:

"I am playing your feature, 'Mr. Wu,' this week at my Strand theatre, a first run, week-stand house in the city of Newark, N. J., and I must admit that when I saw the picture in a cold projection room I never anticipated it would meet with such splendid results when properly presented before an audience.

"We opened to a very large Sunday business, and yesterday, Monday, after New Year's Day and Sunday coming together, we naturally expected a very light Monday, but to our surprise we opened at 11 o'clock Monday morning and fifteen minutes later we were holding people out.

"We heard nothing but praise for the picture, and I am really delightfuly surprised myself."

"Holman Day" Release Set

Pathe to Issue One Picture Every Other Week in "Holman Day Series"

THE releasing schedule determined upon by Pathe Exchange, Inc., for the "Holman Day Series" of dramas, portraying life in the Maine woods, is to offer one picture every other week commencing January 30th.

These plays, produced by Edgar Jones Productions, Inc., and written especially for the screen by an author whose stories of the lumber men and guides of the Maine country have been celebrated for twenty-five years, are being produced in the actual locations provided in the scenarios and the casts, save for the principal roles, will present many characters born and bred in that country, states Pathe.

The first picture of the series has been completed and will be released under the title "Lochinvar of the Line." Its issue on January 30th will start the schedule of one every other week and under this arrangement the Holman Day Series will alternate with the Tom Santschi Series of outdoor features on the Pathe schedule. "Single Handed Sam" will be second of the Holman Days and "The Black Ace" is number three. The Santschi features will be released on alternate weeks commencing January 23rd. This arrangement does not merge the two series into one as each will be maintained distinctively as the Tom Santschi Series and the Holman Day Series, respectively.

"Kismet" Scores in Texas

Rialto Theatre of El Paso Reports "Kismet" Has Smashed All Records

WHAT are declared by Robertson-Cole to be typical of the results being obtained all over the country were those reported by the Rialto theatre, El Paso, Texas, on "Kismet," the super-special production, starring Otis Skinner. Past records were broken, Managing Director James C. Quinn reported, following an exploitation program which was the most extensive ever undertaken in El Paso. Mr. Quinn said in a wire to Robertson-Cole:

"In face of local business slump 'Kismet' carried us through a solid week of splendid business at increased admission prices. Even those who miss many of the high lights of the picture are bound to be deeply impressed with the splendor and bigness of it. There is just one thing necessary to stamp your theatre in large town or small indelibly in the minds of your patrons and prospects and that is intelligent showmanship. 'Kismet' supplies all other necessary ingredients. This industry owes a debt of gratitude to Mr. Skinner, Gasnier and Robertson-Cole."

Westcott Young, director of publicity at the Rialto theatre, in a letter which supplemented the wire on the engagement said: "I want to thank you for the accessory service which went with this picture. It was so complete that it made possible one of the easiest campaigns I ever handled here. I made full use of your press book, especially the special section regarding the New York Strand theatre showing. I used also the New York newspaper criticisms. Three days before Christmas, the day on which the picture opened, we sent out over one thousand letters, using your stock program. Christmas Saturday we broke the holiday record, although we ran only four showings instead of the customary six. Sunday every past record was smashed.

"We consider this remarkable, inasmuch as the Rialto is four blocks off the main street and business down here has slumped considerably. Please note that our appropriation on this picture was less than on any former pictures, and our results were better."

Balloonists in Pathe News

Expedition to Mattice Gets Views of Rescue of the Three Balloonists

FLASHING upon the picture screen the long and anxiously awaited scenes of the Navy Balloonists' return to civilization out of the frozen North is the achievement screened in Pathe News, Reel No. 5. Pathe had every possible approach covered by cameramen whose sledge parties proceeded far into the white and frigid wilderness North of the farthest railway communication. With Mattice, for his base, it was the good fortune of Cameraman K. W. Fasold of the home staff and members of his sledge party to be among the first to meet and welcome the rescued adventurers.

The screen vividly shows the scenes of this meeting amid the snows tracked ordinarily only by hunters and trappers, guides and Indian runners. You see the arctic dogs tugging at the burdened sledge with the Northbound party accompanying it on snowshoes. You see the trail stretching out toward distant Moose Factory between "interminable rows of Christmas trees," as the returning balloonists were to describe it. And presently you are thrilled at the sight of an approaching sledge with weary men straggling along behind—first, Lieutenants Kloor and Hinton, and then Farrell. They throw up their hands in greeting. Their fatigue from the unremitting toil over two hundred miles of trail from Moose Factory forgotten—for they are meeting an advance guard from the world of railways, telegraph lines and all the comforts of modern civilized life.

The two sledge parties are shown proceeding southward to Mattice at their best speed. The adventurers receive a rousing welcome when the town is reached. But they are all eagerness to start home and personally reassure their anxious families. You see them at the train—and that is the finale of the remarkable drama.

The preceding Pathe News reel, No. 4, shows interesting preliminaries. There are views of Moose Factory on St. James Bay, near where the balloonists landed. Indian runners are shown on the trail miles to the north of Cochrane meeting newsmen with the early reports of the adventurers' rescue.



Harry Sweet featured in Universal-Century comedies



Scene from "Dining Room, Kitchen and Sink," Christie comedy, featuring Fay Tincher and Eddie Barry, released by Educational

Kinogram Prints Increased

Laboratories Ordered to Increase Prints in Anticipation of Demand

DECLARING that many of its plans have remained unannounced to prevent the possibility of any competitor adopting them in advance, Educational Film Exchanges, Inc., reported this week that advance-advices from its various branches indicated that the number of theatres showing the super Kinograms during the week of the first release, January 30, will far pass the number ordinarily set. The laboratories have already been advised to increase considerably the original print order.

Bookings already include every theatre of the Keith-U. B. O. circuit where the bi-weekly release will be made a permanent portion of the theatre. This contract does not interfere with the simultaneous showing of Kinograms in other theatres in the same cities. Included further in the advance contracts are said to be more than fifty of the very best motion picture circuits in the country. Further, it is declared that a considerable percentage of these bookings represent a replacement of some other news service.

Kinograms, as released through Educational, will immediately take over a product of the Gaumont Weekly, and thirty days later will acquire the whole material of a third leading news pictorial which cannot be announced because of pending contracts, it is stated. Educational stresses the fact that this does not represent an absorption of these two news weeklies, but the acquisition of the entire forces making them. The entire staff supplying the three services will be maintained, and the best of all their work used in the semi-weekly release.

"This wonderful advance showing," says Educational, "is not alone the result of the knowledge of the quality of the super Kinograms, but because we have placed our emphasis on the service that we will give exhibitors. We believe that with the three forces at work the super Kinograms will far surpass any similar effort, but without service the best news weekly is not dependable. The Kinograms as distributed by Educational will be, they know, and that explains a large number of the contracts."

Recent Appointments by Hodkinson

Joe Bloom, Hodkinson Supervisor, has appointed C. E. Gregg Hodkinson representative in the Des Moines territory and S. E. Marks, representative in the St. Louis territory.

S. R. KENT, general manager, Department of Distribution, has announced the following appointments in the Famous Players-Lasky sales organization:

J. P. Corbett, formerly Branch Manager at Dallas, is appointed District Manager in charge of the Dallas and Oklahoma City exchanges of Southern Enterprises, Inc.

Leslie Wilkes, formerly Branch Manager at Oklahoma City, succeeds Mr. Corbett as manager at Dallas.

Thomas H. Bailey is appointed Branch Manager at Oklahoma City, succeeding Mr. Wilkes.

Herbert I. Krause, formerly temporarily in charge of the Boston office, is appointed Branch Manager at Omaha, succeeding Paul J. Swift, who will take up special duties with the company.

Charles G. G. Epperson is appointed Branch Manager at Boston.

These appointments take effect immediately.

Bits of News from the French Film World

WHATEVER may be the ultimate fate of the new enterprise known, or to be known as the Franco-American Cinema Corporation, there is no getting away from the fact that, thanks mainly to the storm of opposition which it has aroused in the French moving picture world, it has already obtained an enormous amount of free publicitv. For more than a week now its originator, Monsieur Andre Himmel, has been occupying the center of the stage with the limelight of public opinion glaringly focussed upon him and his activities on both sides of the Atlantic. The polemics in the press have been both bitter and severe while the recriminations heaped upon his head in the name of the French cinema industry have been sufficient to brand him a dozen times over as the arch-enemy of the trade.

The first intimation of the existance of the Franco-American Cinema Corporation was made known in France at an important banquet held in Paris towards the end of November, when the youthful promoter, who had just returned from New York, exploded a bomb by announcing that he had been appointed General Manager for Europe of what was to be the world's greatest moving picture society, with a capital of one hundred million dollars, under the presidency of Mr. G. J. Fleischmann. The F. A. C. C., its founder proclaimed, had been launched with good American dollars, and was destined to play a vast and important role, not only in France but throughout the entire world. Its principal aim was to develop and extend the moving picture business principally through Franco-American co-operation, and, while the whole world's trade was to benefit thereby generally, that of France was to profit in particular. In a speech which aroused the greatest enthusiasm and met with acclamations of approval, he summarized these aims briefly as follows: To combine under one vast organization the different branches of the cinema industry which are now separate and independent; to facilitate and co-ordinate and standardize the manufacture of everything pertaining to the production of a film; to establish a system of international exchange whereby every country should be assured of a market for its own output both at home and abroad; to extend the use of the moving picture so that it may become a factor in other branches of activity, such an education, science, publicity, propaganda, tourism, etc.; to establish an international congress for the purpose of determining the commercial and industrial rules and regulations governing the trade, including those referring to customs' duties and authors' rights, which, in France especially, require revision and standardization.

Such was the gist of the message which M. Himmel brought back with him from New York, where, it will be recalled, he had just previously been feted at another large banquet at the Ritz-Carlton by a notable gathering of the American moving picture trade and at which the French High Commissioner had been present. But the sequel was not long in coming. In spite of the rosy prospects which M. Himmel held out for the future of the French trade, and the great enthusiasm his projects evoked among the guests at the Paris banquet, the storm clouds began to gather. Up and down the boulevards, the Rialto of the trade, discussion grew apace and the declarations and activities of this unknown young promoter became the subject of many adverse and vitriolic comments. Cries of "bluff," "faker," "hot air," were hurled at his head, while the spectre of a colossal trust intended to monopolize the entire French trade was held up as a warning and a protest. "Combination is one thing, but combine is a horse of a very different color," cried the alarmists.

Then the press took up the cry and alleged, among other things, that the so-called M. Andre Himmel was in reality one Himmelfarb, late of Constantinople, where his father ran a small tailoring establishment. This apparently was sufficient to bring the trade officially into the fray. The French Motion Picture Syndicate called a meeting and decided to examine "impartially," as they expressed it, the declarations and activities of one Andre Himmel, alias Himmelfarb. The result was that it was charged that the said Andre Himmel had falsely represented himself in the United States as an emissary of the French government and that furthermore the letters and credentials which he had presented on that occasion were open to question, and in the case of one letter, supposed to have originated from the Ministry of Commerce, it was declared apocryphal. Having satisfied themselves on these points, the Syndicate declare their mission accomplished and retired gracefully. The next move is expected from M. Himmel, who has already sent a message from New York that full and complete explanations will be forthcoming in due course which will clear his name and confound his critics. It may, however, be safely assumed that the opposition which the Franco-American Cinema Corporation has already encountered in France will return to the charge just as soon as the new "combine" shows any sign of invading their territory and inserting what they regard as the thin end of the wedge of private monopoly.

Film Taxes Discussed

The French Moving Picture Syndicate, whose mission is to watch over and safeguard the interests of the trade in France, is at present engaged on a project which is to be submitted to parliament, aiming at certain changes and ameliorations calculated to benefit the home industry and to afford it a certain measure of protection against the foreign market. These proposals include the inclusion of the cinema in the theatrical category with a uniform tax of 6 per cent, a reduction according to length of the tax on French films and on films considered as strictly educational; the suppression of the municipal tax or in lieu of this a maximum tax of 10 per cent plus the poor tax. In order, however, to replace the loss for the budget which the acceptance of these proposals would cause, the syndicate suggest what they term "compensation taxes" in the form of increased customs' duties. In other words, it is a step nearer protection and a blow at the formidable foreign invasion of the French film trade. It is, however, unnecessary to state that in the event of such a proposal being adopted it will be the French public that will "pay the piper" because, owing to the enormous superiority of the foreign—that is, the American films over the French—the former will continue their vogue in France, even though the cost of importation is raised. French producers may protect their own interests, but they will not protect the public's pocket, which is only concerned with receiving the best in exchange for their money.

"J'accuse" Coming to U. S.

Abel Gance informs me that he has arranged with Marcus Klaw for the presentation of his film, "J'accuse," in the United States in the new year. "J'accuse," which has already obtained a remarkable success in France and England, will first be shown privately to the President at the White House, and will then open in New York some time in January. According to M. Gance, "J'accuse" has established a record for bookings in England, where it is at present showing. The receipts from bookings between May and July totalled some $200,000, surpassing even the "Birth of a Nation." Its success in America is, therefore, regarded as beyond a doubt, according to its producer. Gance, however, states that he is going to stagger even American producers with his latest picture, now nearing completion and to be known as "The Wheel." According to Ivy Close, heroine of the film, this Frenchman must be a sort of superman or a Napoleon of the film. Certainly the word "impossible" seems to find no place in his vocabulary. Anyone who in the present chaotic condition of the French transport system can succeed in getting a railroad company to place at his disposition fifty or so large locomotives and the free and unhampered use of a good stretch of their line must be gifted with something more than exceptional persuasive powers.

Miss Close told me that she will never be able to forget her visit to the United States and the many friends she had made there among all classes of the motion picture profession. She spoke with enthusiasm of American producers and their enterprising methods and add-

(*Continued on next page*)



Scenes from "Lying Lips," Thomas H. Ince's second production for Associated Producers release

ed that she was looking forward to a speedy return.

The hand of the censor has fallen heavily this week on one of the most important French film groups, the Aubert Company. Some two months ago this firm presented to the public in Paris one of its greatest successes, "Li-Hang le cruel," a gripping drama of the spectacular kind, recalling vividly in many respects the powerful play, "Mr. Wu," and the equally sensational drama of Japanese morality, "The Cheat." The plot of "Li-Hang le cruel," as its title implies, is founded on the sinister cruelty of a rich and powerful Chinese towards his white wife, interpreted by May Murray, and her white lover. The author, a Frenchman, has followed the traditional lines of the majority of these dramas of Oriental morality, which differs from our Western code in that it is more intense, more tyrannical and more cruel.

The alert French censor probably overlooked the fact that the old reactionary Chinese Empire, with its antiquated morals and manners, had been recently replaced by a modern and progressive republic, at least in name. Consequently the film was passed and met with great success in France. But the still alerter Chinese Legation in Paris, whose members pride themselves on the ease with which they have absorbed Western manners and the facility with which they have broken with the traditions of their country, refused to sanction this representation of Chinese morality. A violent protest was therefore lodged with the Minister of the Interior with the result that "Li Hang le cruel" was withdrawn until further notice. The Chinese Legation, to which I applied for explanations, declared that they had taken this action because they considered the film a gross misrepresentation of Chinese customs and methods calculated to convey an utterly false impression of their countrymen. The Aubert Company, on the other hand, are making strong representations to the government against the decision of the Minister of the Interior. One peculiar feature of the situation is that, while Paris is temporarily deprived of this film, it is being shown in the provinces without let or hindrance. It will be recalled that something similar happened during the war to "The Cheat," known in France as "Forfaiture," owing to the wounded sensibilities of the Japanese government.

"Doug's" French Rival

Douglas Fairbanks, whose popularity in France has long been established, will have to look to his laurels. It is announced that the "Pathe Consortium," under which name the recently transformed Pathe Company is now known, has just signed up its "D'Artigan" for the film of "The Three Musketeers," which it intends to produce. The role of the dashing Dumas hero will be played by a young and brilliant French actor, Aime Simon-Girard. When Douglas was recently in Paris he told me that it had long been one of his greatest ambitions to interpret the role of this swaggering cavalier, whose romantic character he particularly admired. The buoyant and light-hearted Douglas saw in the devil-may-care Frenchman the very epitome of his own daring and exuberant nature, and it is not surprising that he should hanker after such a reckless and adventurous role. It is no secret that Douglas felt that he held a sort of moral copyright on this fascinating character. French psychologists, or at least a certain coterie of them, refused, however, to recognize this claim, asserting that to portray faithfully the role of the French national hero, something more than mere acrobatic prowess was required. It was generally conceded that in all that concerned vigor, action and sensational exploits the great Douglas could be relied upon to fill the bill, but when it came to grasping the finer and more subtle parts of the role—whatever that may mean—a Frenchman was the only choice. So it comes about that when he arrives in France next February to deck himself out in the gay trappings of the picturesque D'Artagan Douglas Fairbanks will find that he has a rival in the popular young actor, Aime Simon-Girard. This may not be altogether to Douglas' liking, but, in any case, the screen is not likely to lose thereby, and it will be at least interesting to compare the two versions, the one French and the other not merely American, but rather international.

Fanny Ward in France

Fanny Ward has been supplementing her film work in France by trying her hand at newspaper work. A few days ago the brilliant American actress contributed nearly a column in a Paris newspaper on the importance and position of

(Continued in last column)

Honor Universal Manager

Claire Hague is Guest of Honor at Big Dinner; Canadian Drive Opened

AS a tribute to Claire Hague, general manager of the Canadian-Universal Film Company, Ltd., the Canadian arm of the Universal Company, employees in the half-a-dozen branch offices throughout Canada are staging an intensive sales-drive for the opening weeks of 1921. This period is called Hague's anniversary, and is in honor of his recent completion of ten years' service with Universal.

The Hague anniversary drive was inaugurated at a dinner given recently in the King Edward hotel, Toronto, and at which Hague was the guest of honor. Herman Stern, recently appointed district sales-manager for Canada, was the principal speaker. The dinner was attended by many prominent Canadian film men, in addition to Hague's co-workers. By courtesy of J. Shea, Jules Bernstein and N. K. Miller, entertainment was supplied to the banqueters by artists from Shea's, Loew's and Pantages' theatres.

The dinner was Mr. Stern's first official appearance before Universal's Canadian representatives, and he took occasion to outline to them Universal's plans for the Canadian territory.

"I am going to concentrate my efforts to bring about an even closer relationship between Universal exchanges and exhibitors," he announced. "As the head of the Pittsburgh branch, I found that personal relationship, and mutual confidence based upon 100 per cent. service, were great factors in building up Universal's prestige.

"In our projected work in this field, we are fortunate in having excellent backing by the newly formed exploitation department of Universal, under Mr. P. D. Cochrane. This department is meant to work with the salesman and with the exhibitor in selling Universal pictures to the public. It means honest-to-goodness co-operation and personal relationship with exhibitors."

Holiday Attractions Listed

Features for Lincoln's Birthday and Valentine Day Are Announced

IN a statement emanating from the headquarters of the Association First National Pictures, four pictures on the release list of that organization are recommended as special holiday attractions for the coming celebration of Lincoln's Birthday and St. Valentine's Day. For the Lincoln's Birthday program "Habit," starring Mildred Harris Chaplin, and "The Jack-knife Man," the King Vidor production, are offered as features readily tied up with the spirit of the day itself. The subject of the freeing of the negro slaves by Lincoln and the theme of the Mildred Harris stellar vehicle, "Habit," can be used in attractive tie-ups, declares the First National statement. The theme of "The Jack-Knife Man," which is described as a human interest story embodying the creed of brotherly love, can also be readily linked with Lincoln's famous quotation, "With charity for all, and malice toward none," asserts First National.

For the program on St. Valentine's Day, Associated First National Pictures recommends "The Love Expert," starring Constance Talmadge, and "In the Heart of a Fool," the Allan Dwan production. The Toonerville Trolley series are also suggested as offering novel exploitation possibilities. The subjects of the two features are declared to be of the character that will readily tie-up with the sentimental appeal of the celebration of St. Valentine's Day. The characters appearing in the Toonerville Trolley series, the Skipper, Katrinka, etc., can be used for throw-aways, made up after the manner of the comic Valentine, with suitable verses attached.

French News

(Continued)

the film industry in the United States. She explained to her French readers that the motion picture at home occupied a much higher rank than in France and quoted the example of William McAdoo, who resigned from his political work in order to devote himself to the picture game. She also reproached them, mildly, it is true, for what she termed their opposition to the attempts of Americans to produce films in France, and added that such an attitude was beyond her comprehension since millions of dollars would thereby be spent in the country and employment found for thousands of workmen. She cited the example of Sidney Chaplin, who recently came to France with the intention of spending nearly half a million francs on a film, but left in disgust and disappointment because of the obstacles he met with. The film will now be produced in California. Evidently Miss Ward is luckier than Mr. Chaplin, because she does not appear to be encountering many difficulties unless her perseverance is the explanation of her activities in France. FRANCIS J. TUCKFIELD.

From the New York Sunday Telegraph Review of

"BLACK BEAUTY"

"It is a picture that shines out like a good deed in a naughty world."

"The picture is just about *perfect in its details.*"

"The picture is a high tribute to the artistic ability and the patience of its director, David Smith."

"As for 'Black Beauty' himself, *Man O' War could not have played the role with more finesse.*"

Celebrates Anniversary of Ray Incorporation

The completion of the first year of the corporate life of Charles Ray Productions, Inc., was celebrated in Los Angeles on Friday evening, January 7th, when Mr. and Mrs. Ray were guests of the company's officers at a dinner and theatre party. Besides Mr. and Mrs. Charles Ray there were present the star's father, Charles T. Ray, who is president, and Mrs. Ray; Richard Willis, first vice-president and general manager, and Mrs. Willis; Albert A. Kidder, Jr., secretary, treasurer and assistant general manager, and Mrs. Kidder, and Gus Inglis, the second vice-president, and Mrs. Inglis.

The dinner was served at the Los Angeles Athletic Club. In the midst of the informal celebration the guests paused to send a telegraphic word of greeting to Arthur S. Kane, who presents Mr. Ray in the productions made by the star.

Girls Paint Ads for "Outside the Law'

An novel idea used by Universal to attract attention to its feature "Outside the Law," was used in New York recently, when the changing of the sign on the Mecca Building on Broadway from "To Please One Woman," to "Outside the Law" was executed by several pretty girls, attired in short skirts, smocks and tam o' shanters.

The unusual painters, and the sign they were painting attracted much attention. Various news photographers and news reel cameramen took pictures of the stunt. New York papers carried news stories of the evert.

Several exhibitors in the vicinity of New York, who have booked "Outside the Law," already have made arrangements to duplicate the stunt in front of their theatres.

Mary Minter's New Vehicle Praised

Final cutting and editing of "All Souls' Eve" have been completed for some time, and Mary Miles Minter's latest Realart picture is scheduled for early release. Realart officials who have seen the advance screening of this production are very enthusiastic in their praise, declaring that it has the calibre of a big special, and containing the best work Miss Minter has ever done.

Based on the successful stage play of the same name by Anne Crawford Flexner, "All Souls' Eve" develops the theme of a powerful love so strong that it transcends even death itself.

Pantages House Books Hodkinson Releases

A. Gugel, Hodkinson representative in New Orleans, has closed a deal with Pantages big new Louisiana theatre, New Orleans, for a full week's showing of "Pagan Love," Hugo Ballin's first independent production for Hodkinson release and a full week's showing of "The Brute Master," the J. Parker Read, Jr., production starring Hobart Bosworth.

Hodkinson Announces Releases

Lists Coming Issues Up to the End of Month of May

THE W. W. HODKINSON CORPORATION has put forth a tentative release for 1921. During January the Hodkinson organization will release two comedy-dramas, "The Spenders," a Benj. B. Hampton production, and "The Truant Husband," the first independent venture of the Rockett Film Corporation. "The Spenders" is a picturization of Harry Leon Wilson's novel of the same name. "The Truant Husband" was made by the Rockett Film Corporation from Albert Payson Terhune's story which appeared in the Cosmopolitan magazine. It has been characterized by reviewers as "one of the cleverest, keenest comedies ever brought to the screen," declares W. W. Hodkinson.

In February two more releases are scheduled. First, "The Breaking Point"; then, "Partners of the Tide." "The Breaking Point" is a J. L. Frothingham production in which Bessie Barriscale is starred. In Miss Barriscale's support is seen a strong cast in which are included such popular artists as Pat O'Malley, Walter McGrail, Wilfred Lucas, Ethel Grey Terry, Joseph J. Dowling and many others. "Partners of the Tide" is Irvin Willat's second independent production for Hodkinson release. It is a sea story written by Joseph as the director of "Behind the Door" and "Below the Surface," is given an opportunity to handle the type of story that is popular with patrons of the screen—stories C. Lincoln, and once again Mr. Willat, who will be long remembered of the sea and its folk.

In March, Hugo Ballin's second independent production, "East Lynne," will be offered to the exhibitors as well as "The Other Woman," another J. L. Frothingham production. Much may be expected from "East Lynne" as it is said to represent Mr. Ballin's greatest work thus far, while "The Other Woman," adapted to the screen from Nora Davis' novel of the same name is a stirring mystery story to which the producer has given a fine cast. Important roles are handled by Jerome Patrick, Helen Jerome Eddy and Jane Novak.

In April there will be "Keeping Up With Lizzie," another Rockett Film Corporation production made from the novel by Irving Bacheller. Incidentally this represents the first of Irving Bacheller's works to reach the screen. Another Benj. B. Hampton production, "A Certain Rich Man," from the novel by William Allen White, will also be released during this month.

In May "The Light in the Clearing," another Irving Bacheller novel, produced by the Dial Film Corporation, and directed by T. Hayes Hunter, comes to the screen, and also the first of the new Cawwood Pictures Company's productions featuring Irene Castle.

Later on in the year, other pictures are scheduled for release, among which may be mentioned "The Man of the Forest," which Ben. B. Hampton will make from Zane Grey's novel, and "The Face of the World," an Irvin V. Willat production, made from the novel by Johan Bojer, the famous international author.

The Hodkinson release list is being so arranged as to leave space for approximately six big special productions which will be selected from the independent producing field. "These productions will be chosen with the utmost care from the various pictures which are constantly offered to this company for distribution," declares W. W. Hodkinson.

Coast Critics Laud Fox Film

"Connecticut Yankee" Well Received at Pre-Release

A PRE-RELEASE run of Mark Twain's "A Connecticut Yankee in King Arthur's Court," the big film production that kept the William Fox production departments in a ferment of activity for several months, is now in progress at Miller's theatre, Los Angeles, and the spectacle has been welcomed with a flood of commendatory reviews.

Grace Kingsley, the Los Angeles Times reviewer, has the following to say concerning the production: "Hurrah for Mark Twain and for 'A Connecticut Yankee in King Arthur's Court!' Then throw in a couple of hurrahs for Emmett Flynn, director, and Harry Myers, star. For, mark ye, the most brilliant comedy drama in the history of picturedom is here, and 'A Connecticut Yankee in King Arthur's Court' is it.

"The picture's on view at Miller's and the big audiences are fairly pulling the house down.

"'Make 'em laugh, make 'em cry, make 'em thrill,' D. W. Griffith said once; and the Yankee does all three superlatively. Its comedy has Charlie Chaplin's brilliant aliveness and great, common, human touch; it has lightning flashes of William De Mille's fine whimsy; it has moments as great as some of Griffith's own; it has touches of 'Miracle Man,' spiritual vision; and yet it is much more, for it is all Mark Twain.

"In this film Twain lives again, and, though he has gone before, has triumphed as the greatest picture story writer the world has seen. The adapter's hand, though it took some liberties—eliminating for instance, the religious satire—seems fairly inspired.

"Never even at a premiere of a Charlie Chaplain picture have I seen a house more rocked with laughter than at "The Yankee."

"As for the cast, that, too, seems to have been chosen with inspiration. Harry Myers is the slangy, capable, resourceful, yet chivalrous Yankee to perfection. No more appealing and soul-satisfying Sandy could have been found than Pauline Starke. William V. Mong does a superlative bit of character work as Merlin; George Siegmann is even more cleverly villainous than usual as Sir Sagramore; Charles Gordon is picture perfect and ideal as Clarence the page; Charles Clary is impressive as King Arthur; Rosemary Theby is the hard-hearted, but alluring queen to the life; and the minor parts are equally well done.

Florence Lawrence, who reviews for the Los Angeles Examiner, was impressed by the "Yankee" as follows:

"A spectacle in which dignity, monstrous edifices and gorgeous panoply vie with a constant running comedy to keep the audience in high spirits. While the action, costumes and settings, with their unique combination of feudal customs and 1920 achievements, unite to make the ensemble one of clean, wholesome joy, unmarred by problems and illumined throughout by the master wit of the great American humorist, Mark Twain."

The reviewer of the Los Angeles Express writes:

"Retaining all the satire and subtle humor that made Mark Twain the poor of American humorists, augmented by down-to-the-minute American slang in the subtitles, embellished by sets so stupendous as to be almost bewildering, and we have William Fox's pictorial conception of Mark Twain's famous satire or royalty and aristocracy—'A Connecticut Yankee in King Arthur's Court.'

"Every man and woman with American blood in his or her veins will enjoy this Fox picture. It was made especially for Yankee consumption."

The Los Angeles Record reviewer says: "Setting enthroned among the gods of laughter, Mark Twain must have heard the swelling thunder of the roaring humans at Miller's theatre last night. 'A Connecticut Yankee in King Arthur's Court' triumphed across the screen—a kaleidoscopic moment of rich humor, keeu satire, breath-taking adventure and touches of rare emotion."



FOR NEWSPAPER USE—FOR THEATER PROGRAMS

Live Notes from the Studios

CONDUCTED BY LILLIAN R. GALE

ABOUT PLAYERS

RUTH ROLAND, Ruth of Pathe fame, is indulging in a shopping tour mostly centered in Fifth avenue, New York, but giving the city a general survey while separated from the sunshine and roses of Hollywood.

In "A Message From Mars," Metro production in which Bert Lytell will be seen in the leading masculine role, the popular screen star will illustrate his versatility again, in the portrayal of a man steeped in selfishness, a role quite unlike anything he has previously done on the screen, and calling for an extraordinary amount of versatility and characterization. Supporting Mr. Lytell are Raye Dean, Alphonz Ethier, Maud Milton, Leonard Mudie and Gordon Ash.

Louis H. Chalif, a dancing instructor of acknowledged ability and Manhattan fame, assisted David G. Fisher in directing the dance scenes in the Fox-Fisher's production of "In the Shadow of the Dome," under the direction of Mr. Fisher.

To have stood in your own front doorway, as a little boy, and seen Jesse James, the notorious outlaw, ride by on a blooded horse, is the sort of experience to quicken the pulse of most lads, and is what is vividly remembered by the author of "Temple Dusk," the George D. Baker production for Metro, by Calvin Johnston. "Temple Dusk" was originally published in the Saturday Evening Post, and Mr. Johnston hails from the actual locale of the thrilling adventure of the James boys, having been born in Springfield, Missouri, where the James clan lived and flourished. In the hands of George D. Baker, one may expect a great deal from "Temple Dusk," and fear no disappointment.

Percy Marmont, remembered for his excellent work in the Tom Terriss production, "Dead Men Tell No Tales," in which he was co-featured with Catherine Calvert, is now playing opposite Corinne Griffith in a picture which is tentatively titled "The Correspondent," adapted from a recent "Snappy Stories" story. Mr. Marmont is favorably remembered for his work in "The Climbers," also a Vitagraph production with Miss Griffith in the stellar role. This time Mr. Marmont will be seen as a social lion, a characterization very much different from his last screen work in the Tom Terriss production. Webster Campbell will direct the picture.



May McAvoy, ingenue lead of John S. Robertson's "Sentimental Tommy," Paramount-Artcraft, whose work in the production is complete

Another player now "takes his pen in hand" and becomes a playwright, adding to his already enviable reputation as a versatile gentleman. Al Lincoln, now playing the star dual role in "Determination," is the man. A few days ago one would sum him up as college athlete, soldier and actor, but now his one-act play entitled "The Criminologist," under rehearsal, entitles him to the distinction of joining the playwright corps. George Howell will be seen in Mr. Lincoln's vaudeville offering, produced by Joseph Hart. Lincoln, besides his activities in the studios, indulges in boxing and fencing at the New York Athletic Club, daily, where he keeps in "trim" for the part.

"Without Limit," another personally directed George D. Baker production for Sawyer-Lubin, will soon be presented with a notable cast, including Anna Q. Nilsson, Robert Schable, Thomas W. Ross, Robert Frazer, Charles Lane, Frank Currier and Kate Blancke. In "Temple Dusk," another George D. Baker production, Mr. Schable will also appear in the heavy lead. In fact, Robert Schable is one of those fortunate actors whose work recommends him for re-engagement incessantly. Soon, he will have two big releases running on Broadway, playing opposite Estelle Taylor in an important episode of "Blind Wives," and in "Paying the Piper," a George Fitzmaurice production, Mr. Schable also holds his own in an admirable way.

Personal appearance of Franklyn Farnum in Philadelphia, and in principal cities en route to the Pacific Coast, will take up the time intervening between Mr. Farnum's studio activities between his last series of pictures and the first in which he will be under the direction of Harry J. Revier.

In "Prisoners of Love," Betty Compson made her debut not only as a motion picture star, but as a producer. It also introduced her as the first actress-producer in the country.

Other stars have had their own companies, but it remained for Miss Compson to be the first to attend to every detail of the business of her producing company.

Miss Compson admits she has a natural aptitude for business and as she went to work at the age of fourteen to support herself and her widowed mother, she has had some training in money matters. But she did not rely on these qualifications only when she decided to organize her own company. She disappeared from the studios for some time and took a thorough course in a business college. This explains why Miss Compson has not been seen since she made her great success in "The Miracle Man."

Courtney Foote, distinguished stage and screen star who plays a dual role in the forthcoming Ince-Louis Vance special "The Bronze Bell," and who will shortly be seen in the leading male role in "The Passion Flower," starring Norma Talmadge, complains that his name is frequently misspelled. The end of his patience was reached recently when an unknown admirer addressed him as "Corkscrew Foote." Since Mr. Foote hails from London town, where bottled and choice liquors are not inaccessible, it annoyed him to be so rudely reminded that he is in an arid country. He also bewails the fact that someone misspelled the title of "The Bronze Bell," the picture being referred to as "The Bronze Belle"—which is quite impossible, according to the popular actor who contends that "a woman cannot be bronze, even though she may sometimes be brazen."

Leatrice Joy has been selected to play the leading feminine role in "The Night Rose," the first original screen story to be completed by Leroy Scott. It is a tale of the New York underworld upon which Mr. Scott collaborated with Arthur F. Statter in preparing the continuity for Goldwyn. Miss Joy will first finish her work in "A Tale of Two Worlds," before commencing under the direction of Wallace Worsley, who will direct "The Night Rose."

Tom Moore has taken to wearing green glasses around the studios during rehearsals. He does this, he insists, to protect his eyes against the glare of the powerful Cooper-Hewitts, the light of which has an orange tint. But there are skeptics at the Goldwyn studios, who keep referring to the fact that Mr. Moore was born in County Meath, Ireland.



Marguerite Clayton, now being seen in the Capellani feature, International, "The Inside of the Cup," at the Criterion theatre

And the other day Rupert Hughes, meeting the star as he left the set, where he had been making "Mr. Barnes of New York," took occasion to remark:

"Mr. Moore, it seems to me you are carrying your Irish prejudices too far."

ABOUT DIRECTORS

THE semi-monthly meeting of the Motion Picture Directors' Association, held on Tuesday night, found, for the first time, Charles Miller in the chair as director. Mr. Miller was made chief executive at the last meeting, and succeeded James Vincent. A large gathering came forth to congratulate the popular new president and to sit in lodge under his direction. Mr. Miller expects to be a busy man within the next few weeks, and hesitated not in the least in telling the members that each and every one of them would be responsible for the activities and progress of the lodge in the coming year, as well as himself. "You are all busy men," said Mr. Miller, "and I, too, expect to be as busy within a very short time. But I shall not be too busy to remember that the M. P. D. A. stands for a great deal more

than any of us, to date, realize and that we must all combine to the honor and glory of the profession of which we are all members. I expect to do my best to make you who have elected me glad, ultimately. For the present you may not be so glad, since I expect to find a task for each and every member of this lodge to perform and exercise my "presidential authority to see that he performs it." Incidentally, the social affairs of the M. P. D. A. may be expected to be frequent and distinctive, Mr. Miller being one in the past who has "started things" and "finished them,'. too.

Tom Terriss, director of "Tom Terriss Productions" for Vitagraph, does not wish to run in competition to any exhibitor, neighborhood or foreign, although he has arranged for the showing of favorite productions in his own home. He uses a "house equipped" projection machine and usually entertains an impormptu audience upon Sunday evenings. Recently he projected for family approval his latest productions, "Trumpet Island," "Dead Men Tell No Tales." "The Heart of Maryland" will probably be the next attraction.

Directors, too, are now among the makers of personal appearances. Harry J. Revier, who directed the much talk of serial, "The Son of Tarzan," following the success of the previous one, "The Return of Tarzan," has found, to his surprise, that he has a "fan" following. Throughout the country exhibitors have written Mr. Revier to be good enough to visit their city and make a personal appearance. That a director would take the chances so plainly evidenced by Mr. Revier's thrilling work in the latest "Tarzan" serial, has established a "hero worship." He will, therefore, en route to the Coast to make more thrilling photoplays, stop along the way to afford the motion picture going public an opportunity to see the director who made beast of the jungle "act" in the sequel serial completed by the director last November.

Bertram Millhauser, who directs productions for George B. Seitz, Pathe release, is taking a few weeks away from the megaphone, returning to his previous work, that of writing scenarios. It will be the eighth script from the pen of the writer-director, and according to Mr. Seitz, looks promising. "The Yellow Arm," a George B. Seitz production, directed by Mr. Millhauser and starring Juanita Hansen is in the last stages of preparation for release.

George Lloyd Sargent continues to direct pictures for Vitagraph and is at present building up his already well established reputation for good work, by assuming the responsibility of directing a junior star, Miss Alice Calhoun. Throughout the country, where the names of directors are not always recalled, Mr. Sargent's name, as director of "The Broadway Bubble" is immediately identified with the commendable feature.

When the Paramount home office executives have their first view of



Eulalie Jensen, who will appear in "In the Shadow of the Dome," directed by David G. Fischer

George Melford's recently completed production, "The Faith Healer," it is said that they are expecting to see a veritably inspired performance by Milton Sills in the title role.

Frank Lloyd, director for Goldwyn, is like the man who says of course he hates to have a bad fire break out, but if it does, he wants to see it. Only Mr. Lloyd goes a step further—he wants to get pictures of it. A few days ago he had his wish. It was when the famous pier at Venice, California, burned. That is about eight miles from the Goldwyn studio at Culver City, but the fire was so intense that the flames lit the sky.

Mr. Lloyd needed some fire scenes for Gouverneur Morris' "A Tale of Two World," so Mr. Lloyd hastily left the stage where he was working and with his assistant and two cameramen, hurried to Venice. He came back with 1,000 feet of excellent film.

David M. Hartford, engaged in the making of "The Golden Snare," will be obliged to spare the valued consultation with James Oliver Curwood, whilst said Mr. Curwood goes a'fishing. Together with Ray Long and Julian Johnson, the "three huntsman" will venture upon an expedition into the frozen wastes of Northern Michigan, where they expect to spear muskelunge through the ice, and shoot at rabbits. Before starting the triangle will vow not to duplicate the balloonist wrangle, while away from electric lighted civilization.

"Good References" to Be Published as Novel

One of the very latest photoplays to be published in the form of a novel is Constance Talmadge's vehicle, "Good References." This photoplay was based on a story by E. J. Rath, being adapted for the screen by Dorothy Farnum and released by Associated First National Pictures, Inc. And now W. J. Watt and Company announce that they will shortly publish "Good References" in book form.

Geo. Arliss Introduced at Pathe Luncheon

Mr. George Arliss, heralded actor of the legitimate stage, has become a full-fledged screen star, presented with all due ceremony to the trade and general press by his distinguished sponsors, Pathe. The occasion was a luncheon at the Hotel Astor, Monday, January 16, where representatives from divers publications gathered to meet the guest of honor, incidentally star of the current local attraction, "The Devil," in film-form in which he is conceded to have repeated his acknowledged success in the role upon the speaking stage.

Presented by Mr. Edward Eschmann, feature sales manager for Pathe, whose remarks must have been gratifying, indeed, even to the famed actor, Mr. Arliss himself, took the floor and in a delightful most unassuming manner made each guest feel at liberty to ask any question that might provoke an interesting description of Mr. Arliss' first experiences before the motion picture camera. He stated that it seems to him an art entirely separate from that of acting as he heretofore has applied the word, but none the less interesting nor important. He pointed out that rather than having interfered with the attendance of the public at spoken plays, the screen had increased the patronage, having brought people out of their shells who never before were on speaking terms with amusement enterprises. Thereafter, Mr. Joe Plunkett declared that Mr. Arliss had brought a few new ones out, evidently, since the attendance at the Strand theatre upon the day of his opening had broken all previous records, and that it looked like a week which would crowd the popular play house to capacity never before recorded.

Genial Joe Reddy, usually identified with Pathe functions, was unable to attend. Aside from that, the affair was a most successful occasion.

Plan for Stanley Opening

Paramount's "Forbidden Fruit" to Be Feature at Opening of Big House

THE Stanley theatre, the new $2,000,000 Mastbaum house in Philadelphia, which is soon to be opened to the public, will present as its opening attraction Cecil B. DeMille's newest Faramount special production, "Forbidden Fruit." The Stanley is unanimously conceded to be the finest amusement edifice in the Quaker City and one of the most elaborate and perfectly appointed motion picture houses in the entire country, and the selection of the DeMille picture as its opener is therefore the most pronounced tribute which could be bestowed upon any production at this time.

The decision of Jules E. Mastbaum was announced in the following night letter sent to Adolph Zukor, president of the Famous Players-Lasky Corporation, this week:

"I have just had the pleasure of witnessing the Cecil B. DeMille's Paramount masterpiece, 'Forbidden Fruit,' and am delighted to state to you that it is the unanimous opinion of the directors of the Stanley Company and myself that it is the crowning achievement of the cinema art. It is therefore gratifying to inform you we will open our magnificent $2,000,000 Stanley theatre with this production for an extended run as a fitting and appropriate testimonial to this picture, which we believe reaches the pinnacle of art in motion picture production."

"Forbidden Fruit" is from an original story and scenario by Jeanie Macpherson. The leading feminine role is played by Agnes Ayers, with Forrest Stanley in the opposite part. Prominent roles are taken by Theodore Roberts, Clarence Burton, Kathlyn Williams, Theodore Kosloff, Shannon Day, Bertram Johns and Julia Faye. Alvin Wyckoff and Karl Struss were the photographers. The costumes, said to be more elaborate than any yet seen on the screen, even in the DeMille production, were designed by Clare West; Paul Chalfin designed the settings and Theodore Kosloff staged the spectacular scenes, the whole being under the general supervision of Howard Higgins, Mr. DeMille's production manager.

A Difficult Continuity Task Well Done

Pathe presents the adaptation of Franz Molnar's play, "The Devil," to the screen as an example of perfect continuity built up on a stage production which at first sight was considered to be unqualified for ready conversion into screen form. The liberal measure of dialogue and brilliant satire found in the original stage version militated against an easy adaptation for screen purposes. "One cannot photograph dialogue, and one cannot strike a note of pessimism in the motion-picture theatre," reads the Pathe statement. "A master craftsman was needed."

Edmund Goulding was selected as the man to do the work, and, accordingly, Mr. Goulding was brought from London by Associted Exhibitors and put to the task of adapting "The Devil" to the screen. The results achieved have surpassed "his own expectations," declares the Pathe statement, and this too "without sacrificing one particle of Mr. Arliss's fine characterization of the Spirit of Evil."

Vignola Company Defies Death

Staring death in the face, and escaping by sheer luck, will, hereafter, be an easy thing for Robert G. Vignola, nationally known director to vizualize, and members of his present company to enact, collectively or individually. The reason for this sudden though perhaps disagreeable education being an accident, when a promontory upon which the director and his company were working, collapsed and slid into the sea, off the Bahama Islands, where exteriors for Mr. Vignola's Cosmopolitan-Paramount picture "Redemption Cove," were being "shot."

The accident, according to the report, occurred just outside of Nassau. The promontory, or cliff, towered fully two hundred feet and was chosen by Mr. Vigonal for some of his important scenes because it afforded the necessary thrills which he was endeavoring to secure. Consulting native fishermen, the director was assured that the cliff was safe and through an entire morning, accident was evaded. Hardly had the company resumed work, however, following a brief respite, when the ground beneath their feet began to give way and before anyone could grasp what was happening, they were falling and sliding with the loose earth into the sea. Mr. Vignola, himself an expert swimmer, rescued Seena Owen, his leading woman, and turned to assist others, but found, except for shock, there were no serious injuries, the only delay being in excavating the cameras, buried in mud, at the bottom. Others in the company who shared in the unexpected "ducking" were E. K. Lincoln, Phil Carle and Russell Mathias, assistant directors, Al Liguori, cameraman and other technical assistants.

First Nat'l Organ "The Franchise" Published

The first number of the official organ of the Associated National Pictures has just made its debut under the date of January 15th. The publication bears the title of "The Franchise." In point of general make-up, typographical style and interesting subject-matter, "The Franchise" marks a noteworthy addition to the list of organization publications already in the field.

In addition to its editorial page, "The Franchise" carries six principal departments, captioned respectively "Keeping Pace with the Leaders," "Interest Items for Your Newspaper," "Opinions of First National Attractions," "High Lights of Exploitation," "How Do You Advertise Films" and "Live News, Short Notes and Some Views." "The Franchise" is twenty pages in length and of standard trade-paper size.

The most elaborate section is presented under "High Lights of Exploitation."

Lee S. Ferguson, formerly associated with the Cincinnati office of *The Billboard*, later with the Motion Picture News and until recently assistant to David Selznick in the advertising and publicity department of the Selznick organization, is the editor of *The Franchise.*

Featuring the Future

WHILE the discussion regarding the permanency of the present "star" system, vs. its rapid decline goes merrily on, new "featured" ingenues are making appearances and in the face of the frightening situation, hesitate not for a moment in their inspired ascent.

Among these we find a new bit of femininity eager to enter into the struggle to maintain the "star system," incidentally, becoming one herself, in the tiny being known to her family. friends and admirers as Margaret Beecher.

Miss Beecher is making rapid strides towards the goal that well known stars have been led to believe is fading, little by little, and the newcomer refuses to believe that the motion picture going public will ever be robbed of seeing their favorite artists "starred." Like many famed and admired feminine players who have risen to stardom by merit of their work, alone, Miss Beecher is willing to climb. She is also desirous of bringing about her popularity in certain kinds of stories, such as simple, dramatic tales with strong human interest and stated she would rather never reach the heights than to reach via the "sex pla-" trail.

Edward Hemmer has recently produced "Sunshine Harbor," in which Miss Beecher will be seen as featured leading ingenue. Her natural qualification are encouraging, since her personality is altogether charming, her ideas and plans clear and definite.

"I have learned already that once one has mastered the tricks of technique, which one must have done before hoping for success in motion pictures, one must also be sincere in the work and to be sincere is to really love it. Of course I have learned, also, that there are many, many things necessary to success in any artistic line. One must have courage, perseverance and almost infinite patience to attain acknowledged success, but with supporting one's natural ability with untiring effort, it seems to me success is not nearly so hidden a quantity as is the popular belief."

First Impressions

By W. Somerset Maugham

AS an absolute amateur of the cinema, one who previous to arriving in Hollywood had never seen the making of a photoplay, I have been asked to present my initial impressions o fthis great motion picture industry.

I was not in Hollywood two days before I was signally impressed with the manner in which the technical side of photoplay production has run ahead o fthe stories interpreted. I found beautiful settings, marvellous lighting, camera work uncanny in its excellence, splendid direction and almost faultless acting—all wasted, in many cases, on stories lacking in truth, dramatic suspense and human interest.

Some of the writers for the screen seem to have dropped into more or less of a rut. A great success has been made, a story has scored a tremendous hit, and immediately scores of plays are produced, founded upon the same fundamental idea. This, however, is meant in no way as a criticism of film producers, for they, first of all, have realized this fault and are endeavoring to correct it. Particularly does this seem true in the case of Famous Players-Lasky Corporation, with whom I have just been associated. To find in their plant my old friends Edward Knoblock, Sir Gilbert Parker and Elinor Glyn emphasized the impression that new writing blood is being infused rapidly into the industry.

As for the industry as a whole, my impression is that it is tremendous beyond even my fondest dreams. The intense concentration on artistic ideals is amazing and fills one with enthusiasm. The constant endeavor toward perfection being made by thoughtful producers insures ultimate reward. Errors have been made in the past, but really sincere effort is being made toward their prevention in the future.

The possibilites of the cinema completely intrigued me during four short weeks in Hollywood and I am looking forward to my first plunge into this new and, to me, uncharted sea of dramatic expression.

Mr. Whittaker-Presented

THAT our leading scenario writers are rapidly coming into their own as authority upon subjects closely related to the production of motion pictures, and that acknowledged skill in this direction is commanding long past due recognition ,is illustrated by a recent occasion in Philadelphia, in the midst of procreative censorship.

At Temple University, there has been instituted a department, a closs for the tutoring of aspiring writers of scenarios. Here, at the request of the faculty, and the choice of those in authority, the inaugural address was delivered by Charles E. Whittaker, whose numerous worthy adaptations and original stories have won him the reputation of extreme dexterity.

The class, according to Mr. Whittaker, was most extraordinary. Not among those assembled was there a face wherein there was not a trace of earnest and determined endeavor. Not the 'student age,' but men and women of mature years, seemingly seriously intent upon their purpose." In delivering the lecture, Mr. Whittaker was provided with an opportunity to explin the author's and producer's side of the censorship question as well as to touch upon the importance of

(*Continued from third column*)

logic ,and the necessity of collaboration.

By way of illustrating some of the difficulties apt to be encountered, Mr. Whittaker pointed out "La Tosca," which, by the way, might be described as a luminous example, although among his difficult and more recent contributions, include "Kismet," "Billions" and a number of other works of acknowledged merit.

At the University Club, where Mr. Whittaker was a guest during his short stay, one interview upon another by representatives of the Philadelphia daily press monopolized his time, for not only was the assignment accepted by Mr. Whittaker to deliver the inaugural lecture of a series most unique, but the local interest doubled because of the memorial endowment. It is a permanent institution, provided by Jules Mastbaum, President of the Stanley theatres, as a tribute to his brother Stanley, whose great interest in life, in the motion picture, will be carried on by the endowment of the chair, in memorium.

Follies Girl to Head Allan Dwan Cast

Allan Dwan announces that his new "find" engaged from the Ziegfeld Midnight Frolic girls, Miss Jacqueline Logan, will play the leading feminine role in his next production, "The Perfect Crime."

"DEAD MEN TELL NO TALES"

"If you want a thrill you will find it in 'Dead Men Tell No Tales' (Washington), a cinematized version of the E. W. Hornung story of the same name. Readers of fiction know what Mr. Hornung can do. The 'Raffles' tales were by him and then this story of romance of the deep came, not as a surprise but as a fitting follow-up.

"Better screen material has rarely been prepared. The continuity is exceptionally smooth and logical, events flow evenly and with logical sequence. The suspense is admirably sustained, the cumulative force of incidents is well illustrated, the acting is unusually good, and the picturization as fine as anything seen in a long time. Catherine Calvert appears as the daughter of Santos, and a charming one she makes. George von Seyffertitz appears as Santos, and others in the cast add materially to the excellence of the offering. It is a vivid and satisfying presentation of a stirring romance of crime, but not the sort of crime that is usually associated with pictures."

—From Jackson D. Haag's review in the Detroit News.

Jessen's Studio News by Wire

UNIVERSAL

Announcement is made of recent purchases of stories by Universal for its stars. "The Open Shutters," written by Clara Louise Burnham has been bought for Edith Roberts. "The Kentucky Cinderella," by F. Hopkinson Smith has been purchased for Gladys Walton. A magazine story written by Wadsworth Camp and published in the Black Cat Magazine has been secured for Eva Novak. A James Edward Hungerford story, entitled "Patches," has been purchased for little "Breezy" Eason, who will be featured in this story under the direction of his father, Reeves Eason. "Breezy" has already been seen in "Pink Tights" and "Two Kinds of Love." George Piper is writing the continuity for the screen version of "Patches."

William Lloyd Wright has been placed in charge of the serial, short-subject and Western department at Universal City.

John W. Gray, George H. Climpton and George Mordan are beginning a series of subjects dealing with the exploits of the Texas Rangers.

Jacques Jaccard has completed "If Only Jim" with Harry Carey. He is now making two reel Westerns with Leonard Blatten. The first is titled "Hit the Trail Harkness."

The company engaged in the production of "Blood Brother to the Pines," under the direction of Robert Thornby is spending two weeks in Yosemite Valley.

Hoot Gibson has completed production work on his two reel western entitled "Assorted Nuts." Edward Laemmle has finished "Triger Trails" which is also a two reel western.

Eddie Lyons and Lee Moran have engaged Lillian Hackett and Joy McCreery to play as leads in their two-reeler, entitled "Boot Leggin," which is a satire on prohibition and the Blue Law Sunday agitation.

Harry Burns has completed a two reel animal comedy entitled, "A Monkey Fireman," in which Joe Martin is featured.

Dick Lareno has been added to the staff of "False Colors," which is being produced under the direction of Stuart Paton.

A number of feature subjects are at present in the making. Eva Novak is being starred in "The Girl and the Goose" under the direction of Fred Granville. Harry Carey is working on "Everybody for Himself," with Jack Ford as the director. Rollin Sturgeon is directing "The Bobbed Squab," starring Gladys Walton. Edith Roberts is engaged in the filming of "Three at the Table," under the direction of William Worthington. Eric Von Stroheim is still engaged on "Foolish Wives," with an all-star cast, while Stuart Paton is directing "False Colors," in which Priscilla Dean is being starred.



Director Edwin Carewe, Louis B. Mayer and Scenarist A. P. Kelly watching the taking of a scene for Anita Stewart's new picture for First National, "The Tornado"

BRUNTON

J. O. Frothingham Productions is completing "The Other Woman," under the direction of Edward Sloman. The cast includes Jane Novak, William Conklin, Helen Eddy, Jerome Patrick, Joseph Dowe, Kate Price and Frank E. Lee.

The Benjamin Hampton Company has taken the final scenes for "A Certain Rich Man," written by William Allen White. The production is now being edited.

The cast selected for the screen production of "A Man of the Forest," written by Zane Grey, includes Claire Adams, Robert McKim and Carl Gantvoort in the leading roles. The director will be Howard Hickman.

The cast for Mary Pickford's new stellar vehicle, written by herself, under the tentative title of "Thru the Back Door," includes John Harron, brother of Robert, Helen Raymond, Bertwood Astor, Wilford Lucas, William Menjoy, Norman Hammond, Beatrice Jacks and Dorsen Durner. The picture will be made under the direction of Al Green and Jack Pickford.

Douglas Fairbanks is now making the last scenes for "The Nut." The director is Ted Reed. The cast includes Margaret De LeMotte, William Lowrey, Leavy Gerald Pring, Morris Hughes and Barbara Lamar.



Gen. Robert Georges Nivelle, "hero of Verdun," visits the Goldwyn studios at Culver City. In the front row, left to right, are Col. E. C. Buckley, Helene Chadwick, Gen. Nivelle and Col. Azlan, of the French army

The Betty Compson company has finished its third subject which for the present remains unnamed.

Clara Kimball Young is at present engaged on "Straight from Paris," an original screen story written by Sada Cowen. Harry Garson is directing; and the cast includes William Carlston, Bertha Grasby, Gerard Alexander, Clarissa Selwynne and Betty Francisco. Vision scenes will show Miss Young as Marie Antoinette. Constant Frankie will appear as King Louis.

Tom Santschi has completed "The Sagebrush Musketeer" for Pathe. He is now selecting the members of his new cast for "The Sheriff of Mojava."

LASKY

Lila Lee will be Roscoe Arbuckles' leading woman in "Crazy to Marry," which was formerly titled "Three Miles Out." Laura Anson has an important part in the cast. James Cruze is the director.

Grace Darmond has been engaged to play in "White and Unmarried," in support of Thomas Meighan. Jacqueline Logan has the leading feminine role in this production.

GOLDWYN

Production work is starting this week on "The Bridle Path," written originally for the stage by Thomas Buchanan. E. Mason Hopper has been assigned as the director of this picture. May Collins of New York, Raymond Hatton and Stuart Holmes have been added to the cast previously named for this production.

Victor Schertzinger and Tom Moore have arrived in Los Angeles from New York.

HERE AND THERE

Lois Weber will start East this week to attend the premier showing of "What's Worth While?" The first year's output for Famous Players has now been completed by the Lois Weber forces. During her absence, the studio will be enlarged and additional features added.

The Union Film Company is making two-reel comedies featuring Alexander Alt and Helen Howell. It has contracted with Reelcraft for a series of twenty-six subjects. The first release will be made on February 12th.

On Friday of last week the studio publicity men of Los Angeles held a grand banquet at the New Ambassador Hotel.

Ben Wilson has placed Ann Little under contract for a serial production, entitled "The Blue Fox." The story was written by John Brant. Dell Henderson will direct it. The production will be released by Arrow.

Lost Balloonists Seen in International

The first news reel pictures of the return to civilization of the three Navy balloonists stranded in the Canadian Wilds, were released January 14 by the International News, in the News Reel No. 4, it is claimed by the Universal sales department, which distributes that news reel.. At the same time the reels were issued in New York City, they were forwarded by fast mail and air-mail to other parts of the country.

The pictures also include shots of the various other persons now nationally known by their participation in the lost ballon story, pictures showing the territory over which the balloon drifted, as well as an animated diagram of the entire flight.

"Edgar's Country Cousin" Is Released

"Edgar's Country Cousin" is the title of the latest addition to the "Edgar" series to be released by Goldwyn and is the story of Edgar's visit to his country cousin.

Johnny Jones as Edgar does some of the most humorous acting of his young career in this "Edgar." Edouard Trebaol gives him excellent support as his country cousin. In the cast are "Shorty" Callahan, ex-circus clown, as the hired man, and Katherine Bates as Aunt Ellen. Mason N. Litson directed.

"Should prove a big box office attraction in any theatre in any locality. There are many exploitation angles suggested in a comprehensive press book furnished by the producers.

"One of the best Vitagraph pictures in many months. Tom Terriss has plunged right into his story in the first reel and never lets up with the suspense until the last few feet of the film. The book has been faithfully followed to a marked degree.

"Catherine Calvert is a very appealing heroine and makes the most of her role. George von Seyffertitz as Santos gives a remarkable performance. Holmes E. Herbert makes Rattray the best role of his screen career. Percy Marmont, as Cole, gets all that is possible out of a fine part. Roy Applegate handles the role of Captain Harriss to advantage. Walter James is well cast as the Portuguese, and gives a good performance. Bernard Seigel and India Wakara give good performances in two supporting roles. The production is well built. It should prove a winner."

—From "IT," Los Angeles, Review of "Dead Men Tell No Tales."



Our Motto: All the News, If it's News, When it's News

Merger?

Wild rumors afloat.

H. Abrams is coming to town.

Associated and United means together.

Tom Ince was in conference this week.

Doug Fairbanks had a conference this week.

Charlie Chaplin sat in on a conference this week.

Conferencing was enjoyed by J. Parker Reid.

Marshall Neilan missed the conference—being East.

Allen Dwan got an ear full at conferences.

Up to the moment we put Hokum to press on our Underwood no papers had been signed. Maybe a merger—maybe not.

Oscar Price is still in town.

Allen Holubar is still in New York.

Lon Chaney has his make-up case at Goldwyn.

Sidney Franklin continues to produce "Courage."

Charlie Ray is directing himself in "The Midnight Bell."

Headline on our desk reads, DeHaven finishes "The Girl in the Taxi."

Dorothy DeVore liked her experience in drama so well she's in it again.

Samuel Goldwyn was seen on the million dollar Alexandria rug reading a telegram.

How does it come that Fred Warren was not out on the coast to attend a conference.

E. Mason Hopper is now making "The Bridle Path," which will be news to a good many of his friends.

Eddie Lyons and Lee Moran threaten to become criminals, for they are working in a film named "Bootlegging."

Frank Powell avers slapstick was getting on his nerves, so he is not directing comedies on the Sennett lot.

Helene Chadwick finds a vacation necessary, for she recently served as the mother of a dozen children in "Dangerous Curves Ahead."

We are advised this week that Stroheim and Company are coming back from Monterey, Cal., where they have been working on "Foolish Wives."

Buster Keaton maintains that even actors and actresses are entitled to vacations. Whereupon a sage rises up and inquires what else do they have?

John Stahl is back on the coast and says he is going to stay out West, and have his name put on pictures known as John Stahl Productions.

The name of Al Nathan we finds signed to a letter written on a letterhead from Drascena Productions and below Al's signature is typed Supervising Director.

Rollin Sturgeon was convinced the other day that the longest sentence in the English language is also the shortest one for he was told that it consisted of the word "life."

A new Assistant Director was sent to Suite 2 in the Administration Building at Universal City to get the wind machine. Arriving there he found Charles Hertzman, chief of the Publicity Dept.

Bebee Daniels got pinched this week for allowing her car to run too fast in Orange County. The car is said to have a beautiful cut glass flower vase, make-up box n'everything, which may have something to do with its ability to get Bebee in trouble.

Louis B. Mayer gave a dinner Tuesday night to the public, fan and trade press and received no regrets. Covers were laid in the banquet room of the Alexandria and all ate heartily. After the food they feasted their vision on "The Woman in His House," and a good time was had by all, which is more favorable criticism.

Samuel Goldwyn gave a party this week, entertaining 25 guests at dinner and then showed them what he termed the greatest picture ever produced by a single artist, which is titled "The Kid." There was a lot of the hoipoli there, including Charlie Chaplin, Will Rogers, and a number of story writers, who recently were edged into our industry. A complete list would contain the names of Gertrude Atherton, Sir Gilbert Parker, Elinor Glyn, Gouverneur Morris, Rupert Hughes, Edward Knoblock, LeRoy Scott, J. G. Hawks, Abraham Lehr, Mabel Reginald Barker, and others. Normand, Elsie Ferguson,

Paramount Lists Its Features

Releases Up to September Are Named by Company

THE Famous Players-Lasky Corporation has completed its schedule of Paramount feature releases through next August, the end of the current motion picture year. The greater proportion of these productions have already been completed and of the remainder all are either now in the making or in immediate contemplation.

In announcing the completed schedule, in which there is likely to be few if any changes, Sidney R. Kent, general manager of distribution, said: "This imposing list of productions, following those for January and February concerning which exhibitors already have been informed, furnishes the strongest kind of evidence of the good faith of the Paramount organization when it promised exhibitors prior to last September that they would be assured a constant supply of pictures of the highest box-office value throughout the year 1920-21."

First on the list for March is the George Melford special production, "The Faith Healer," from the novel by the late William Vaughan Moody, which Jesse L. Lasky declared, on his recent arrival in New York from the Coast, to be the equal of George Loane Tucker's production, "The Miracle Man." Also on the list for March is Hugh Ford's production of Henry Arthur Jones' "The Call of Youth," made at the London Famous Players studio; Thomas Meighan in Blair Hall's story, "The Easy Road"; the Cosmopolitan production, "Straight Is the Way," a crook story with Matt Moore in the leading role; William S. Hart in his own Western production, "O'Malley of the Mounted"; the Robert Z. Leonard special, "The Gilded Lily," starring Mae Murray; Dorothy Dalton in "The Teaser"; and the Thomas H. Ince-Joseph Vance special, "Beau Revel."

April will bring William De Mille's production of Sir James M. Barrie's play, "What Every Woman Knows"; Roscoe (Fatty) Arbuckle in "The Dollar a Year Man"; Marion Davies in the Cosmopolitan production "Buried Treasure"; John S. Robertson's special production of Sir J. M. Barrie's "Sentimental Tommy"; William D. Taylor's special production of Augustus Thomas's play, "The Witching Hour"; Douglas MacLean in the Ince production, "The Home Stretch"; Wallace Reid in "The Love Special" and adaptation of Frank H. Spearman's story, "The Daughter of a Magnate"; and Hugh Ford's London-made production, "The Great Day."

In May there will be Thomas Meighan in "The Quarry"; the Cosmopolitan production, "Proxie"; George Melford's production of Sir Gilbert Parker's "The Money Master"; William S. Hart in "The Whistle"; Sidney Chaplin in his own production, "King, Queen, Joker"; Dorothy Gish in "Oh, Jo"; the Lois Weber production, "What's Worth While"; Gloria Swanson in "The Great Moment," the story Elinor Glyn wrote for her; and Elsie Ferguson in an adaptation of the Arnold Bennett play, "Sacred and Profane Love," produced by William D. Taylor.

The June list includes Roscoe (Fatty) Arbuckle in "The Traveling Salesman"; the Cosmopolitan production, "The Wild Goose"; Thomas Meighan in "Billy Kane;" the Thomas H. Ince-Louis Joseph Vance special "The Bronze Bell"; Douglas MacLean in the Ince production, "One a Minute"; Donald Crisp's London-made production, "Appearances," by Edward Knoblock; Ethel Clayton in "Sham," and William De Mille's production of an Edward Knoblock story, the title of which has not yet been definitely decided upon.

In July there will be Lois Weber's production, "Married Strangers"; Marion Davies in the Cosmoplitan production, "The Bride's Play"; Wallace Reid in "Watch My Smoke"; Dorothy Dalton in "In Men's Eyes"; the London Famous Players production, "The Mystery Road," directed by Paul Powell, who produced "Pollyanna"; Billie Burke in a picture as yet untitled; a Charles Maigne special production tentatively titled "The Lifted Veil," and Gloria Swanson in "Everything for Sale," an original story by Hector Turnbull.

For August there are scheduled the Cosmopolitan production, "Get-Rich-Quick Wallingford," directed by Frank Borzage, who made "Humoresque"; William S. Hart in "Traveling On" and others.

MEN AND EVENTS IN THE FILM CENTRES

With "News" Correspondents

ITEMS OF THE EXCHANGES AND THEATRES

NORTHERN NEW YORK

Following allegation by Rabbi Stephen Wise of New York of the exhibition in Jamestown, N. Y., of certain pictures "not fit to be seen," Mayor Samuel A. Carlson has issued a statement in which he declares that he has invited the local men's and women's clubs to send representatives to his office with a view to forming a reviewing committee and eliminating all pictures of a demoralizing or degrading character.

Luigi Scalzo, proprietor of an East Side picture theatre at Niagara Falls, N. Y., was held up and robbed of $125, the day's receipts, as he was on his way home from the theatre on the night of January 11.

Howard Riehl, formerly with Associated Producers in Buffalo has joined the Dooley exchange sales staff, according to an announcement by John M. Sitterly, branch manager. Mr. Riehl will cover the western part of the state. Mr. Sitterly reports business booming on the new Neal Hart subjects. Olive Tell in "Woman's Business," has been booked by Mr. Sitterly for an extended presentation in the Palace theatre soon.

Elmer C. Winegar, manager of the Central Park and Premier theatres, is confined to his home with an attack of grippe. During his illness, the two North Main street theaires, are being managed by Art Young of the Nu-Art Pictures, who is at the Central Park each evening.

DeMille's newest production, "Forbidden Fruit," will have its world premiere in Shea's Criterion, the week of January 23, according to an announcement by Harold B. Franklin, managing director. "The Devil," also received its "world premiere" in the Criterion last week and did such big business that it was held for a second week. Buffalo is fast taking its place as a "world premiere" city. Broadway, beware!

G. E. Dickmon, Nu-Art salesman, fell while in one of the Southern Tier cities last week, injuring himself so seriously that he will be confined to his home for several weeks. Mr. Dickmon was formerly with First National.

T. R. Gardiner announces the coming to Buffalo on February 7, of Richard C. Fox, former manager of the local Famous Players-Lasky exchange, as general sales manager of Gardiner Pictures, Inc.

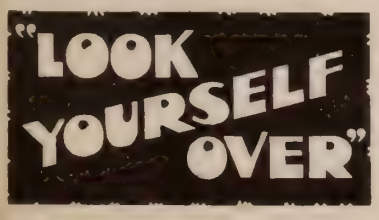
CONNECTICUT

Joseph Healy, for the past five years manager of the Princess theatre on Riverside avenue, Bristol, Con., has resigned to enter the automobile business in that city with his brother-in-law, John Madden.

Fred G. Carney has taken over the management of Fox's theatre at New Britain, Conn. He was formerly in charge of that theatre, later serving in a similar capacity at the Lyceum theatre in that city.

George M. Fine, formerly manager and lessee of the Bradley theatre at Putnam, Conn., later lessee of a motion picture house at New London, Conn., has bought a part interest in Bowman Brothers' Blue Grass Minstrels and will be in charge of the business and financial end.

To determine whether construction throughout is in strict compliance with the building laws and under the belief that the south wall should be re-inforced, Building Inspector Benjamin R. Linicus has temporarily held up work on the new motion picture house being constructed on Bank street for the Walter T. Murphy Amusement Company of New London, Conn.



CLEVELAND

The Universal Film exchange of Cleveland was host to more than 150 northern Ohio exhibitors this week. There was "open house" at the exchange, with cigars being freely passed around. The projection room was the busiest room in the office, with films being screened constantly. There was no special reason for the gathering, other than to promote the spirit of friendliness between the exhibitors and the exchange, and to screen the newest Universal releases for the exhibitors.

Adolph Mahrer, for many years treasurer of the Cleveland Motion Picture Exhibitors' Association, died suddenly on the fifteenth of December. Mr. Mahrer was in apparently good health at the last monthly meeting of the organization and made a complete report on the financial status of the association. His death came as a distinct shock to the members.

Neighborhood motion picture theatres have registered a grievance before the Grievance Committee of the Cleveland Exhibitors' Association complaining that motion picture programs are being shown in schools for paid admissions. The King theatre, East 79th street, was particularly anxious for the League to take some action to stop the spreading of non-theatrical motion picture shows.

Leo Selznick has been named office manager of the Phil Selznick Productions Cleveland office, 318 Erie building. Alex Winter is now handling the city sales of "County Fair," "Trail's End" and "Women Men Love" all released by Phil Selznick Productions.

E. M. Frankinl, representing the American Films in Ohio reports that "Blue Moon" is going over very well in this territory. It opened to big business at the Standard theatre, Cleveland, several weeks ago, and is booked to appear at the leading first-run houses of Ohio, including the Lyceum, Canton; Dreamland, Akron; and Regent, Youngstown. "Light Women," one of the newest American films, will play its first Ohio engagement at the Strand theatre, Akron.

SAN DEIGO

Jack B. Gillis has succeeded William Stammler as house manager at the Broadway—one of the Bush theatres. E. W. S. Delacour is the new auditor for the Bush theatres, succeeding Erle V. Doherty, who has gone with James B. Mason, as manager for the California and the Dream.

Stuart Taber, editor of The Chain of Blue, the house organ of the Bush theatres, occasionally breaks into the "big league" publications, such as Life, in which his verse and dialogues are to be seen now and then.

As an added feature for a recent week the Superba management presented Miss Hazel Stallings, one of the country's foremost whistlers. She appeared at the Superba once before and proved a strong attraction.

CANADA

The City of Winnipeg, Manitoba, has adopted a film exchange by-law which will make it necessary for all exchanges of the city to be established in a fireproof structure, having approved vaults and ventilation, before October 1, 1921. The law was adopted after assurance had been secured from exchange interests that a brand new building would be available for film offices by next fall. Each film company using the new structure will be required to pay an annual tax to the municipality of $25 and the by-law provides for regular inspections of the building.

Mr. Joseph Lieberman, formerly manager of the Fox Film Corporation at Calgary, Alberta, has been appointed manager of the Winnipeg branch of the Select Pictures Corporation, Limited.

Mr. A. M. Wilbur of Winnipeg, formerly with the Vitagraph and Select in Winnipeg, has become a local distributor of theatre supplies, having accepted an agency of the Rialto company of Minneapolis.

Mr. Archie Laurie, formerly theatre supervisor with the Famous Players Canadian Corporation, Toronto, has joined the sales force of the Specialty Film Import, Limited, Toronto, distributor of Pathe releases.

The Canadian Aero Film Company, Limited, 39 Queen street East, Toronto, has added to its personnel by the appointment of Mr. G. A. Sampson as secretary-treasurer of the company and by the engagement of Mr. W. W. Miller as chief of the laboratory department.

The Montreal branch of the Canadian Universal Film Company has moved to Albee Building, the new and large moving picture exchange structure which is now practically completed. Mr. F. D. Leduc succeeded Mr. Phil Hazza as manager of the Montreal office of the Universal, Mr. Hazza having organized the Amalgamated Exhibitors' Circuit, Limited.

PORTLAND, ORE.

C. S. Jensen, senior member of the firm of Jensen and Von Herberg, has been named a member of the general committee from the Portland Rotary club of which he is a member, to help put on an entertainment February 1, funds gained thereby going to a children's hospital.

Tickets to this entertainment are all one price, $10 each. The affair will take place in the municipal auditorium which has a seating capacity of 3,500. Already more than $3,000 tickets have been sold.

A. C. Raleigh, a respectable bachelor, is making a bid for trouble, according to his married film row friends. Mr. Raleigh is the editor of Screenland, the official Jensen and Von Herberg theatre house organ. In this week's issue he plans to start what will be known as the children's page. He has obtained some exceptionally artistic photographs of local children with which he will open the page. Portland mothers will be invited to send in photos of their offspring to decorate this page for future issues.

Charles Miller who since last summer has been house superintendent of the Columbia theatre, will be assistant manager of the Rivoli theatre under John Stille, his new duties commencing at that house immediately.

Illness last week prevented C. S. Jensen from accompanying his partner, J. G. Von Herberg, East. Mr. Von Herberg is now en route to New York where he will attend an important meeting of the Associated First National Pictures directors.

"BLACK BEAUTY"

(From Exhibitor's Trade Review)

Albert E. Smith, President of Vitagraph, offers exhibitors an exceptionally good commercial picture in "Black Beauty."

With a charming star and a splendid cast, coupled with a story so very human that few people will fail to admire it, "Black Beauty" looms large on the horizon of 1921 with promise of outliving this year and other years on the exhibitor's books. This production has splendid advertising and exploitation details, with several decades of book publication to enhance its value. Mr. and Mrs. Chester have added something of sweetness to the love story of Jessie and the Vicar's son, but the valued things in the book are retained. The horse race at the close of the picture is a *thrilling climax* and splendidly staged.

DETROIT

John H. Kunsky has purchased the state rights on "Isobel" or "The Trail's End" and will launch it at the Madison with a big advertising campaign.

Phil Gleichman has sold his interests in the Majestic theatre to the Majestic Operating company and will devote most of his time to the erection of a new house which goes up in the business district this spring.

The Drury Lane theatre management has adopted a first-run full week policy, starting off this week with Pauline Frederick in "A Slave of Vanity."

Detroit and Michigan exhibitors are co-operating in every respect to make Wednesday, January 26, a great Hoover day. In many of the theatres the employes have donated their salaries for the day to the fund.

The Michigan Motion Picture Exhibitors' Association now has a membership of 488. This is 72 per cent of the exhibitors in the state.

Sidney Smith is now directing the Majestic theatre with Ralph W. Thayer as house manager.

The safe of the Majestic theatre was robbed by yeggmen last week and $500 in change money secured.

Sid Lawrence has resigned as manager of the Ferry Field theatre, going to Newark, N. J. Will M. Elliott has succeeded him.

OKLAHOMA CITY

Jesse Jones of Houston, Texas, and John T. Jones of Dallas, Texas, will soon start the building of a new million dollar theatre on Elm street between Harwood and St. Paul streets, Dallas, Texas. The house will be the largest in the South, seating over 2,000 persons.

Other property owned by Jones Brothers on film row will be improved in the near future and a twelve-story building will soon be begun on Commerce and Prather streets to be used for a film exchange building.

The Palace theatre at Cherokee, Okla., has been closed down indefinitely for want of patronage, the management announces.

Fire in the operating room of the Dreamland theatre at Indianola, Okla., caused a bit of excitement on the opening night. No one was hurt and the damage was slight.

A $7,500 pipe organ will be installed in the opera house at Vernon, Texas, in the near future.

The Snyder Opera House was destroyed by fire at Snyder, Texas, last week. A loss of $25,000, which was not covered by insurance, was sustained.

The Best theatre at Bonham, Texas, suffered heavy loss by fire at Bonham, Texas, last week. The water did most of the damage.

Bandits held up the picture show at Picher, Okla, at 8 P. M. one evening last week. At the point of guns they forced the cashier to empty the afternoon and evening receipts into a large suitcase. They then robbed two stores and made their escape.

NEW ORLEANS

Maurice Barr, manager of the Saenger Amusement Company's New Orleans theatre, was elected commander of the Alvin Callendar post of the American Legion last week.

Motion-picture theatres violating the fire laws of the city are to be the objects of special investigation by an inspector working under the direction of the fire board. An inspector will investigate complaints and make inspections of fire hazards. Fire Commissioner Fitzpatrick asked for the appointment.

J. H. Majeau, president, and Wyndham Robertson, secretary and treasurer, have incorporated under Louisiana laws The General Theatre Supply Company with a capital of $40,000. It is to open for business February 2 at 300 Dauphine street. It will deal in motion picture machines, opera chairs, generating sets, electric lights, and will cater to churches and colleges and schools. Carroll B. Walmsley is a director of the company.

E. A. Schiller, representative of the Loew interests passed through New Orleans Tuesday enroute to Honolulu enjoying his first real vacation since he was fourteen years of ago. He is accompanied by Mrs. Schiller and will sail from San Francisco January 26. He will be absent three months.

The Saenger Amusement Company "dads" blew their employes to a swank banquet December 29, to ease the old year off. "Papa" Clarke, the toastmaster, didn't call time until 11 P. M. More than 300 persons were present, including besides the Saenger family of New Orleans, Ivy Kittredge, city attorney, President Bouden of the Whitney bank, Charles Rosen, theatrical managers, film exchange managers, and some particular buddies of the organization. The feminine loveliness would have made the Aurora Borealis jealous.

The Saenger Amusement Company gave its colored employes a Christmas dinner at the Astoria Hotel, 237 South Rampart, Wednesday night. There were sixteen members of the Saenger Company and each member was allowed to bring one member of his family.

PITTSBURGH

The Duquesne theatre which opened last November under the management of John P. Harris as a picture house, has closed its doors.

Captain Lewis and his Chinatown prologue was the added attraction at the Minerva theatre last week.

"Way Down East" is now in its fourth week at the Sam S. Shubert theatre and enjoying prosperous business.

Harry Wimsatt is the representative of the Stoll Film Corporation here.

Harry E. Reiff, Hodkinson manager, has refused an offer to tour the country with a concert company. Mr. Reiff was formerly a singer of note.

Isadore O'Brien has been added to the Pathe selling staff.

Sam Fleishman had a screen test recently and is seriously contemplating entering the movies.

Bill Graney and Mary Novak have been promoted to the posts of booker and assistant-booker of Pathe offices.

With a population of 25,000, Sharon, Pa., boasts five picture theatres, and two more are nearing completion. Claffey Brothers are erecting a theatre seating 1,800 that will house pictures and vaudeville, and Potter and Minton of Erie will open their new theatre next fall with a capacity of 2,100.

Manager Best of the Best theatre, is making extensive improvements at Albion, Pa., that will give him one of the best equipped houses in northern Penna.

Walter Silverberg, manager of the Mercer Square theatre, Greenville, Pa., contemplates a tour around the world beginning February 1. Mr. Silverberg states that when he returns to Greenville he will inaugurate many new ideas that he intends picking up abroad.

On February 1, the new Denman theatre will open at Girard, Pa., under the management of Fred Wright. This new theatre erected at a cost of $65,000, has a seating capacity of 500, a stage that is ample for any stage production and a building that will stand as a monument to Denman Thompson who was born in Girard. The policy of the new theatre is to play feature pictures and traveling attractions.

The claim that one out of every five moving picture projection machine operators in the Province of Ontario is suffering from lung trouble as a result of poor ventilation of theatre booths was laid before Hon. Walter Rollo, Ontario Minister of Labor and Health, on January 14 by a deputation representing Toronto Local 173, Moving Picture Machine Operators, in asking for legislation to compel all theatre owners to provide approved ventilation of projection rooms and to install drinking water facilities in all booths.

PROVIDENCE, R. I.

All records for the Providence Opera House have been broken. This is a theatre that has always played to the legitimate at top prices. "Way Down East," the big D. W. Griffith spectacle has smashed all high marks, having played one week to $13,076.50. The record has been achieved largely through the efforts of Bert McKenzie, manager, and W. L. Malley, press representative for D. W. Griffith. The picture rounds out its fourth week Saturday night, and will go into the fifth week Monday. Providence has gone wild over the film and packed houses are the order.

At a meeting on January 16th, the Theatrical Stage Employes and Moving Picture Operators' Union installed the following officers: president, A. N. Decker; vice-president, M. L. Tripp;; recording secretary, Fred W. Newcomb; financial secretary and treasurer, Fred Friend; business agent, Edward J. Kenneally; Sergeant-at-arms, Ralph Fields.

The first moving picture star to visit Providence, R. I., in nearly five years, arrived on January 17, and it was none other than Bert Lytell, the Metro star, who visited the city as the guest of William J. Mahoney, manager of the Rialto and Martin R. Toohey, manager of the Emery theatres. At every visit he made at the two theatres—two to each—the play houses contained every mortal soul that could be crowded into them, and keep within the fire regulations. And there were more waiting outside to get a glimpse of their "hero." It proved that Lytell has hosts of friends in this town. Even the Hotel Dreyfus where he put up while here sold every dinner seat, so anxious were people to see him.

Palmer Slocum, well known in theatrical and motion picture circles of Cleveland fell from the sixteenth story of the unfinished Hanna building through an elevator shaft last Friday afternoon. His death was instantaneous. Mr. Slocum has been more influential in flavoring local motion picture exploitation with originality, than any other local man in the same field. He was associated alternately with The Cleveland Press, The Cleveland Plain Dealer and manager of the Grand and Priscilla theatres. Of late Mr. Slocum has been specializing in theatre advertising, and was handling the publicity work of most of the legitimate and first run motion picture theatres in Cleveland. He was thirty-six years old and married.

Loew's new Park theatre, Euclid avenue and East 101st street, opens Saturday, January 22nd. The opening attraction will be the Paramount feature "Burglar Proof," co-starring Lois Wilson and Bryant Washburn. The Park promises to be the largest and most elaborate motion picture house up to date, and universal interest has been created over the opening by the advance notices of the opening, which have been given prominent space in newspapers and bill boards for the past three months.

NEW YORK STATE

W. L. Beebe, manager of the Candor theatre in Candor, N. Y., in the Southern Tier, has leased the Lyric theatre in Deposit, N. Y. He has reopened the house, which has been closed for a time, with the best obtainable in film entertainment.

Albert A. Fenyvessy, Rochester exhibitor, starts the New Year with an offer to provide motion picture entertainment at his own expense in the homes of the sick and invalided of the city. Mr. Fenyvessy operates the Strand, Rialto and Family theatres in Rochester.

From Wid's Review of

"BLACK BEAUTY"

"'Black Beauty' characterized by thrills and extravagant production."

"The story of 'Black Beauty' is so famous in every part of the country that the *title alone* will be sufficient to draw a crowd."

"It is a clean, wholesome picture, a fact which you can make an especial appeal to women and children. The book is so well known that there will naturally be curiosity to see it visualized."

"The success of the picture with most audiences is going to depend on its 'human' theme, for the story of the horse holds interest only in those scenes involving fast action. Among the latter are some very good shots of a fox hunt, and a *thrilling horse race* at the finish which has been admirably done and will be apt to *raise them off their seats.*"

Advance Information on All Film Releases

All forthcoming film, also current and earlier releases, made by both the independent and the regular producers, in short subjects as well as features, are arranged alphabetically with all the later releases at the top of each respective list instead of at the bottom.

AMERICAN FILM CO., INC.

FLYING "A" SPECIALS

Sunset Jones (Chas. Clary-Irene Rich).....5
Their Mutual Child (Margarita Fisher—Nagel Barrie).....6
The Blue Moon (Special Cast).....
The Gamesters (Margarita Fisher).....6
A Light Woman (Helen Jerome Eddy-Chas. Clary)..6
Peggy Rebels (Mary Miles Minter).....5

ARROW FILM CORPORATION

Penny Philanthropist (Peggy O'Neill-Ralph Morgan).5
gan).....5
Wolves of the Street (Edmund Cobb-Vida Johnston).6
Desert Scorpion (Edmund Cobb-Vida Johnston).....6
Chamber Mystery (Claire Whitney-Earl Metcalf)....5
Circumstantial Evidence (Glenn White).....5
Wall Street Mystery (Glenn White).....5
Unseen Witness (Glenn White).....5
Trail of the Cigarette (Glenn White).....5
Bromley Case (Glenn White).....5
Sacred Ruby (Glenn White).....5
House of Mystery (Glenn White).....5
Triple Clue (Glenn White).....5
Woman's Man (Romaine Fielding).....5
Love's Protege (Ora Carew).....5
Bitter Fruit (Special Cast).....5
The Golden Trail (Jane Novak-Jack Livingston)....5
Bachelor Apartments (Georgia Hopkins).....5
A Man from Nowhere (Jack Hoxie).....5
The Way Women Love (Rubye De Remer).....5
Luxury (Rubye De Remer).....6
The Deceiver (Carol Holloway-Joan Hersholt).....5
The Tame Cat (Special Cast).....5
The Man Who Trifled (Special Cast).....5
Before the White Man Came (Indian Cast).....5
Daughter of the Don (Special Cast).....5

HANK MANN COMEDIES

One Two-Reeler every other week starring Hank Mann.....

MURIEL OSTRICHE COMEDIES

Stage Struck.....2
Betty the Vamp.....2
Meet Betty's Husband.....2
Betty's' Romeo.....2
Betty's Green Eyed Monster.....2
Betty Sets the Pace.....2

BLAZED TRAIL PRODUCTIONS

One every other week.....2

NORTHWOOD DRAMAS

The Man of Brawn.....2
A Knight of the Pines.....2
Looking Up Jim.....2
Raiders of the North.....2
Three and a Girl.....2
In the River.....2
Border River.....2
Quicksands.....2
Beloved Brute.....2
A Fight for a Soul.....2
Breed of the North.....2
The Strangers.....2

SPORT PICTORIALS

How Do You Get Your Exercise.....1
Making Man Handlers.....1
Girls Will Be Boys.....1
The Happy Duffer.....1
How Will You Have Your Bath.....1
Thrill of the Thorobreds.....1

SPOTLIGHT COMEDIES

Featuring Billy Fletcher and Violet Joy.
Father's Hero.....1
A Cabaret Touchdown.....1
Scandal A La Carte.....1
All Over Overalls.....1
Splash Me.....1
Doomed at Noon.....1
Imported Trouble.....1
A Domestic Knockout.....1
Wanted an Alibi.....1

ARDATH-XLNT COMEDIES

His Wife Jimmy.....2
Her Husband's Flat.....2
Kink of Kawakki.....2
Soap Bubbles.....2
Champion by Chance.....2
Homer Joins the Force.....2
The Village Grocer.....2
Wild Women and Tame Men.....2

SERIALS

Thunderbolt Jack (Jack Hoxie).....15 episodes

ASSOCIATED PRODUCERS, INC.

THOMAS H. INCE PRODS.

Lying Lips (Peters-Vidor).....6
Homespun Folks (Lloyd Hughes).....6

J. PARKER READ, JR., PRODS.

Love (Louise Glaum).....6
A Thousand to One (Hobart Bosworth).....6
The Leopard Woman (Louise Glaum).....7

ALAN DWAN PRODUCTIONS

The Forbidden Thing (James Kirkwood).....6

MAURICE TOURNEUR PRODS.

The Last of the Mohicans (Barbara Bedford).....6

MACK SENNETT PRODS.

A Small Town Idol (Ben Turpin).....5

AYWON FILM CORP.

Up in Mary's Attic (Novak-Gribbon).....6
Woman Above Reproach (Florence Chase).....6
Evolution of Man (Special Cast).....6
Woman of Mystery (Cunard-Ford).....5
When Quackel Did Hyde (Charlie Joy).....5
Thirty Years Between (Vera Stewart).....5

HARRY CAREY TWO REELERS

Wanderer.....2
Sheriff's Dilemma.....2
Brothers.....2
His Desperate Deed.....2

JOY COMEDIES

The Hoodoo Watch.....2
Three of a Kind.....2
Stone Quarry Romance.....2
Too Much Garlic.....2

C. B. C. FILM SALES CORP.

State Rights

Dangerous Love.....6
The Victim.....6

HALL ROOM BOYS COMEDIES

Dec. 15—This is the Life.....2
Dec. 1—A Close Shave.....2
Nov. 15—Hired and Fired.....2
Sept. 2—All Balled Up.....2
Aug. 19—Clever Clubs.....2
Aug. 5—Some Champs.....2
July 22—Wild, Wild Women.....2
July 8—Stung Again.....2
June 24—Back on the Farm.....2

SCREEN SNAPSHOTS

BI-MONTHLY NEWS REEL
Dec. 24.....No. 16
Dec. 15.....No. 15
Nov. 30—.....No. 14

STAR RANCH WESTERNS

One two-reeler every two weeks.
Dec. 24—A Desperate Tenderfoot (John Halladay)..2
Dec. 10—The Man Hater (Grace Cunard).....2
Nov. 25—The Mormon Trail (C. Edward Hatten)..2

CAPITAL FILM COMPANY

FRITZI RIDGEWAY PRODUCTIONS

Bandit of Hell's Gap.....2
A Traitor's Vengeance.....2
Shadows of the West.....2
Almost an Outlaw.....2
The Avenging Trail.....2
Western Rays.....2
Shadows of the West.....2
A Fight to a Finish.....2
Trail of the Buzzard.....2
A Fugitive from Justice.....2

LESTER CUNEO PRODUCTIONS

Lone Hand Wilson.....5
The Ranger and the Law.....5

NEAL HART SERIES

Knight of the Western Land.....2
Bareknuckle Gallagher.....2

AL JENNINGS SERIES

Fate's Frame Up.....2
Seeds of Dishonor.....2

HELEN GIBSON SERIES

Trail of the Rails.....2
Overland Express.....2

CELEBRATED PLAYERS CORP.

(At State Right Exchanges)

THE GUMPS

Andy the Hero.....1
Andy's Picnic.....1
Andy the Chicken Fancier.....1
Andy the Actor.....1
Andy on the Beach.....1
Pleasure Bent.....1
At Shady Rest.....1
Howdy, Partner.....1
There's a Reason.....1
Ship Ahoy.....1
The Toreador.....1
The Broilers.....1
Flicker, Flicker, Little Star.....1
Mixing Business with Pleasure.....1
Up She Goes.....1
Westward Ho.....1
A Hunting We Will Go.....1
Get to Work.....1
Best of Luck.....1
The Promoters.....1

COMMONWEALTH FILM CORP.

The Hidden Light (Dolores Cassinelli).....6

COMMONWEALTH PICTS. (Chgo.)

SPANUTH'S VOD A VIL MOVIES

Billy Whiskers (Comedy).....2
La Farre Sisters (Dancers).....1
The Dying Swan (Skating).....1
Free Hand and Love (Acrobatics).....1
The Flying De Armands.....1
Reynolds and Geraldine (Aesthetic Dancers).....1
Hundeller (Balancing).....1
Three Whipple Sisters (Boxing and Wrestling).....1

EDUCATIONAL FILMS CORP.

(Released Through Educational Film Exchanges)

Mermaid Comedies—2 Reels

"A Fresh Start."
"Duck In."
"Dynamite."
"Nonsense."
"The Simp."
"April Fool."
"High and Dry."

Chester Comedies—2 Reels

"Four Times Foiled."
"An Overall Hero."
"The Big Show."
"A Tray Full of Trouble."
"The One Best Pet."
"You'll Be S'prised."

Torchy Comedies—2 Reels

"Torchy."
"Torchy Comes Through."
"Torchy in High."
"Torchy's Millions."
"Torchy Turns Cupid."
"Torchy's Double Triumph."

Christie Comedies—2 Reels

"Kiss Me Caroline."
"A Seaside Siren."
"Out for the Night."
"Seven Bald Pates."
"Don't Blame the Stork."
"Striking Models."
"A Homespun Hero."
"Shuffle Queens."
"Going Through the Rye."
"Mr. Fatima."
"Wedding Blues."
"Back from the Front."
"Dining Room, Kitchen and Sink."

Education. Specials

"The Race of the Age" (Man o' War) (2 reels).
"Babe Ruth—How He Knocks His Home Runs"—1 reel.
"Art of Diving" (Kellerman)—1 reel
"Valley of Ten Thousand Smokes"—1 reel
"Modern Centaurs"—1 reel

Bruce Scenics Beautiful—1 Reel

"Hope of Adventure."
"The Great Mirror."
"Log of the Laviajere."
"Song of the Paddle."
"Wanderlust."

Bruce Scenics Beautiful—1 Reel

"Solitude."
"The Castaway."
"By Schooner to Skagway."
"Tropical Nights."
"The Banana Special."
"The Explorers."
"The Isle of Desire."
"The Business of Camping."

Chester-Outings—1 Reel

"The Tamer the Wilder."
"Trail to Wedontcare."
"Too Much Overhead."
"Seven League Boots."
"Halling the Hunk."
"Collectors of Craniums."
"Pipe the Penguin."
"Mad Hatters."
"Lovely Maoriland."
"Frozen Thunder."
"Iguazu the Exquisite."
"Getting a Polish."
"Swat the Landlord."
"There Is No Santa Claus."
"Rookeries and Squawkeries."
"Crowning King Blizzard."
"Frivolous Fijis."

Chester Scenics—1 Reel

"Chosen Waters—South Sea Naiads."
"They All Turned Turtle—Family Trees."
"Through Winding Wall—Climbing Cataracts."
"Mules and Gobtalk."
"Sea Planets — Apartments for Rent."
"Fine Feathers—They Forgot the Town."
"Out of the Past."
"Then Company Came—Art Is Everything."
"No Hope for the Dry—Silver Silences."

EQUITY PICTURES CORP.

Whispering Devils (Conway Tearle).....6
Keep to the Right (Edith Taliaferro).....6
For the Soul of Rafael (Clara Kimball Young).....7
The Forbidden Woman (Clara Kimball Young).....6
Silk Husbands and Calico Wives (House Peters)....6
Eyes of Youth (Clara Kimball Young).....7

FAMOUS PLAYERS-LASKY EXCH.

PARAMOUNT-ARTCRAFT

Jan 30—The Frontier of the Stars (Thomas Meighan).....
Jan. 30—Paying the Piper (Geo. Fitzmaurice Prod.).....
Jan. 23—Midsummer Madness (Wm. DeMille Prod.).....5908
Jan. 23—The Rookie's Return (Douglas MacLean-Ince Prod.).....4123
Jan. 16—The Inside of the Cup (Cosmopolitan Prod.).....

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Advance Information on All Film Releases

(Continued from page 1053)

Jan. 16—The Education of Elizabeth (Billie Burke)
Jan. 9—The Charm School (Wallace Reid).....4743
Jan. 9—The Jucklins (George Melford Prod.)....6023
Jan. 2—The Bait (Maurice Tourneur Prod.)....5289
Dec. 26—Silk Hosiery (Enid Bennett).....4556
Dec. 26—The Testing Block (Wm. S. Hart).....5927
Dec. 19—An Amateur Devil (Bryant Washburn)..4464
Dec. 19—To Please One Woman (Lois Weber Prod.)....6086
Dec. 12—Heliotrope (Cosmopolitan Prod.).....6307
Dec. 12—The Life of the Party (Roscoe Arbuckle)....4944
Dec. 5—Flying Pat (Dorothy Gish).....
Dec. 5—Conrad in Quest of His Youth (Thos. Meighan)....5926
Nov. 28—A Romantic Adventuress (Dorothy Dalton)....4736
Nov. 28—Idols of Clay (Geo. Fitzmaurice Prod.).7230
Nov. 21—Burglar Proof (Bryant Washburn).....4495
Nov. 21—The Frisky Mrs. Johnson (Billie Burke).5586
Nov. 14—Her Husband's Friend (Enid Bennett-Ince Prod.)....4539
Nov. 14—Always Audacious (Wallace Reid).....5101
Nov. 7—Sins of Rozanne (Ethel Clayton).....4862
Nov. 7—Behold My Wife (Geo. Medford Prod.).6556

ARTCRAFT

June—Rebecca of Sunnybrook Farm (Mary Pickford)....5382

PARAMOUNT-ARBUCKLE COMEDIES

Jan. 16—Country Hero 2
Dec. 19—Fatty at Coney Island.....
Nov. 21—His Wedding Night.....2
Oct. 24—Rough House (Re-issue).....2

PARAMOUNT-SENNETT COMEDIES

Jan. 23—Bungalow Troubles 2
Jan. 9—Dabbling in Art 2
Nov. 28—A Fireside Brewer.....2
Nov. 14—Fickle Fancy 2

PARAMOUNT-BRIGGS COMEDIES

Dec. 28—Housecleaning 1
Dec. 21—Those Distant Cousins .....
Dec. 7—After the Circus.....1

PARAMOUNT-DE HAVEN COMEDIES

Oct. 10—Spirits 2
Sept. 12—Kids Is Kids.....2
Aug. 29—Never Again 2

PARAMOUNT-HOLMES TRAVEL PICTURES

Jan. 30—Under Cuban Skies.....1
Jan. 23—Old Malacca 1
Jan. 16—Beautiful Bermuda 1
Jan. 9—Catching Up in Canton 1
Jan. 2—Bordeaux to Lourdes 1
Dec. 26—Quaint Kuala Lumpur.....1
Dec. 19—The Snowbound Pyrenees.....1
Dec. 12—Malayan Motor Roads.....1
Dec. 5—In Finisterre 1
Nov. 28—Land of the Tin Millionaires.....1
Nov. 21—Around About Manila.....1
Nov. 14—Pyrenean Perspectives 1
Nov. 7—The Port of Penang.....1

PARAMOUNT-BURLINGHAM

Jan. 23—Wildest Wales 1
Dec. 19—The Jungfrau Railway.....1
Nov. 21—Kilauea Volcano Eruption.....1
Oct. 17—Winter Sports at St. Moritz.....

PARAMOUNT-POST NATURE PICTURES

Jan. 9—Victory Mountain 1
Dec. 5—Indian Summer 1
Nov. 7—A Setting of Ages.....1
Oct. 10—The Cloud 1
Sept. 5—From a Piscatorial Angle.....1

PARAMOUNT MAGAZINE

Jan. 30—Pictionary-Comedy-Cartoon by Moser.....1
Jan. 23—Pictionary-Comedy-Cartoon by Sullivan....1
Jan. 16—Pictionary-Comedy-Cartoon by Hurd.....1
Jan. 9—Pictionary-Comedy-Cartoon by Bailey.....1
Jan. 2—Pictionary-Comedy-Cartoon by Moser.....1
Dec. 26—Twentieth Century Pictionary-Comedy-Cartoon by Pat Sullivan.....1
Dec. 19—Twentieth Century Pictionary-Comedy-Cartoon by Earl Hurd.....1
Dec. 12—Twentieth Century Pictionary-Comedy-Cartoon by Henry D. Bailey.....1
Dec. 5—Twentieth Century Pictionary-Comedy-Cartoon by Frank Moser.....1
Nov. 28—Magazine Items—Frank Moser Cartoon....1
Nov. 21—Magazine Items—Pat Sullivan Cartoon....1
Nov. 14—Magazine Items—Earl Hurd Cartoon.....1
Nov. 7—Magazine Items—Henry D. Bailey Cartoon.1

FEDERATED FILM EXCHANGES

Nobody's Girl (Billie Rhodes).....5
Bonnie May (Dessie Love).....5

MONTE BANKS' COMEDIES

A Rare Bird.....2
His Naughty Night.....2
Nearly Married 2
A Bedroom Scandal.....2

FORD EDUCATIONALS

Jan. 23—Democracy in Education.....1
Jan. 16—The Message 1
Jan. 9—Faryland 1

FIDELITY PICTURES COMPANY

State Rights)

The Married Virgin (Vera Sisson).....6
Frivolous Wives (Kathleen Kirkman).....6
Love's Flame (Thos. J. Carrigan).....5
The Fighting Kentuckians (Special Cast).....5

FILM SALES COMPANY

BILLY RUGE COMEDIES

His Bed Sheet.....1
Nutt Inn 1
It's a Live One.....1
Powder Puff Pirates.....1
Harem Scarem 1
Lolly-Pop's Daughter 1
His Watch Hound.....1

FIRST NATIONAL EXCHANGES

Passion (Pola Negri).....
Sowing the Wind (Anita Stewart).....
Man, Woman and Marriage (Dorothy Phillips).....
Parrot and Company (Sydney Franklin).....
My Lady's Latch Key (Katherine McDonald).....
The Great Adventure (Lionel Barrymore).....
Nineteen and Phyllis (Chas. Ray).....
The Truth About Husbands (Whitman Bennett's).....
Habit (Lewis Mayer Prod.).....
Nov. 29—Dinty (Wesley Barry) Marshall Neilan Prod.
Nov. 29—Unseen Forces (Special Cast).....
Nov. 22—Love, Honor and Behave (Mack Sennett's).
Nov. 22—Dangerous Business (Constance Talmadge) 5118
Nov. 8—The Devil's Garden (Lionel Barrymore).5600
Nov. 1—Wet and Warmer (Lehrman).....2061
Old Dad (Mildred Harris Chaplin).....6
Twin Beds (Mr. and Mrs. DeHaven).....5
Nomads of the North (Jas. Oliver Curwood).....6
Peaceful Valley (Charles Ray).....6
Tonnerville Trolley (Dan Mason).....2
The Kick in High Life (Lehrman).....2
What Women Love (Annette Kellerman).....6
The Master Mind (Lionel Barrymore).....6
The Branded Woman (Norma Talmadge).....7
Harriet and the Piper (Anita Stewart).....6

FOX FILM EXCHANGES

SPECIALS

Skirts (Special Cast).....6
A Connecticut Yankee in King Arthur's Court (Special Cast).....7
Blind Wives (Special Cast).....7
The Face at Your Window (Special Cast).....7
While New York Sleeps (Special Cast).....7
The Skywayman (Lt. Ormer Locklear).....7
If I Were King (William Farnum).....7
The White Moll (Pearl White).....7

WILLIAM FARNUM SERIES

The Scuttlers.....6
Drag Harlan.....6

PEARL WHITE SERIES

The Tiger's Cub.....6
The Thief.....6
The Mountain Woman.....6

TOM MIX SERIES

Prairie Trails 6
The Texan.....6
The Untamed.....6

WILLIAM RUSSELL SERIES

The Iron Rider.....5
The Challenge of the Law.....5
The Man Who Dared.....5

SHIRLEY MASON SERIES

Chin Toy.....6
Flame of Youth.....6
Girl of My Heart.....6
Merely Mary Ann.....6

GEORGE WALSH SERIES

Dynamite Allen 5
Number 17.....5
The Plunger.....5
From Now On.....5

20TH CENTURY BRAND

Partners of Fate (Louise Lovely).....5
Just Pals (Buck Jones).....5
The Land of Jazz (Eileen Percy).....5
Two Moons (Buck Jones).....5
Beware of the Bride (Eileen Percy).....5
Sunset Sprague (Buck Jones).....5
The Little Grey Mouse (Louise Lovely).....5

SERIALS

Fantomas (20 Episodes).....2
Bride 13 (Fifteen Episodes).....2

SUNSHINE COMEDIES

Her Doggone Wedding.....2
Pals and Petticoats.....2
The Slicker 2
An Elephant's Nightmare.....2
Hold Me Tight.....2
His Noisy Still.....2
Pretty Lady 2
Chase Me.....2

FOX NEWS

Twice a Week.....1

CLYDE COOK COMEDIES

Don't Tickle 2
All Wrong 2
The Huntsman 2

MUTT AND JEFF CARTOONS

Cleopatra .....½
The Parlor Bolshevist.....½
The Hypnotist .....½
The Papoose .....½
On the Hip.....½
Northwoods .....½
Sherlock Hawkshaw & Co.....½
All Stuck Up.....½
A Hard Luck Santa Claus.....½
Gum Shoe Work.....½
Home Brew .....½
The Medicine Man.....½

GAUMONT COMPANY

(At State Right Exchanges)

Fall of a Saint (Josephine Earle).....6
Out of the Darkness (Gertrude McCoy).....6
Infatuation of Youth (Paul Capellani).....6
Branded (Josephine Earle).....6
The Sinker (Special Cast).....6
The Edge of Youth (Josephine Earle).....6
Husbands and Wives (Vivian Martin).....6

SERIALS

In the Clutches of the Hindu (Ten Episodes).....2
Tuesdays—Gaumont News 1
Fridays—Gaumont Graphic 1

GOLDWYN EXCHANGES

STAR SERIES

SPECIALS

The Song of the Soul (Vivian Martin) Messmore Kendall Prod. 5
Godless Men (Special Cast).....6367
The Great Lover (Special Cast).....5202
Just Out of College (Jack Pickford).....4779
Roads of Destiny (Pauline Frederick).....
The Highest Bidder (Madge Kennedy).....4960
Prisoners of Love (Betty Compson).....5884
The Concert (Special Cast).....
Guile of Women (Will Rogers).....4496
Bunty Pulls the Strings (Special Cast).....6255
Hold Your Horses (Tom Moore).....4610
A Voice in the Dark ((Special Cast).....4255
What Happened to Rosa (Mabel Normand).....4148
Boys Will Be Boys (Will Rogers).....
His Own Law (Hobert Bosworth) J. Parker Read, Jr. 7
Madame X (Pauline Frederick) 6475
The Girl With the Jazz Heart (Madge Kennedy)..4600
The Man Who Had Everything (Jack Pickford)..5198

EMINENT AUTHORS PRODUCTIONS

Earthbound (Basil King).....6772
The Penalty (Gouverneur Morris).....6730
It's a Great Life (Mary Roberts Rinehart).....5659
The North Wind's Malice (Rex Beach).....6725
Going Some (Rex Beach).....

BOOTH TARKINGTON'S EDGAR SERIES

Edgar the Explorer.....2
Get Rich Quick Edgar.....2
Edgar's Little Saw.....2
Edgar Camps Out.....2
Edgar's Sunday Courtship.....2

CAPITOL COMEDIES

Jan. 30—Indigo Sunday (George Bunny).....2
Jan. 16—You'd Better Get It (Geo. Bunny).....2
Jan. 2—Ged 'Ap, Napeoleon (Geo. Bunny).....2
Dec. 19—When Martin Gets Here (Geo. Bunny)....2
Dec. 5—Professional Ethics (Geo. Bunny).....2
Nov. 21—At It Again (Geo. Bunny).....2
Nov. 7—Love on Rollers (Flanigan and Edwards)..2
Oct. 24—Fingers and Pockets (Flanigan and Edwards) 2
Oct. 6—Artistic Enemies (Flanigan and Edwards)..2
Sept. 22—Hearts and Hammers (Flanigan and Edwards) 2
Sept. 8—Knocking 'Em Cold (Flanigan and Edwards) 2

GOLDWYN-BRAY COMICS

Hunting Big Game—Lampoons (Shenanigan Kids)...1
The Sponge Man (Judge Rummy) Lampoons.....1
The Prize Dance (Judge Rummy) Lampoons.....1
Happy Hooldini (Happy Hooligan) Lampoons.....1
Cupid's Advance (Happy Hooligan) Lampoons.....1

GOLDWYN-BRAY PICTOGRAPHS

Unshod Soldiers of the King.....1
No Reg'lar Bud.....1
Gypsy Scientists 1
Seein' Things on the Orinoco.....1
The Human Voice.....1
The Riveter 1
Action of the Heart.....1
Venice of the Orient.....1

GOLDWYN-INTERNATIONAL COMICS

Jan. 30—The Chicken Thief.....1
Jan. 23—Fatherly Love 1
Jan. 16—Too Much Pep.....1
Jan. 9—Oil 1
Jan. 2—Yes, Dear 1

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Projection — Camera — Music Hints and Ideas About

"New Theatres"

Pages 1055-1072



New California theatre, Bakersfield, California.

Pantages Theatre in Salt Lake Is Complete in Appointments

Fire Protection, Ventilation and Lighting Have Been Given Attention

THE new Pantages theatre of Salt Lake which has just opened has cost $500,000 and the ground was broken for the foundations November 3, 1918. From the Main street entrance to the back of the stage the structure is 295 feet long. From the entrance to the lobby is 175 feet. The lobby is 35 by 48 feet and the foyer is 10 by 88. The auditorium is 95 by 88 and the stage is 30 feet deep and 88 feet wide. It is 68 feet from the orchestra pit to the dome. B. Marcus Priteca was the architect.

The projection room contains two Simplex machines and was designed by Vance Bartlett, special designer for Mr. Pantages, who resides in Seattle. There is a throw of 120 feet to the screen. There is an extra set of everything used in projection so that if anything goes wrong the current can be immediately thrown into the extra set and the pictures will not be delayed. The switchboard is so arranged that the operator cannot come in contact with any live metal parts. A special generating set is provided to furnish the current for the moving picture machines.

The fans for exhausting the foul air are located in the attic and are directly connected with individual motors. A special switchboard is provided for the control of these fans.

The stage lighting consists of several distinctive features; the footlights are so designed to effect the greatest possible projection of light onto the stage with a minimum amount of glare on the actors, and entirely hidden from view of the audience. They are constructed of heavy cast iron base with heavy sheet metal reflecting surfaces scientifically formed and shaped.

The strip lights or side lights on the stage are likewise the result of study and experimental work and are a new departure. There are sixteen floor and wall pockets which are provided for the purpose of attaching a special apparatus used with the various acts and for providing spot lights, flood lights, colored lights, etc. Two of these pockets are in the orchestra pit and two in the gallery. Additional standard plug receptacles are on each side and at the rear of the stage near the floor and near the top of the proscenium. The main auditorium lighting consists mainly of thousands of special electric lamps concealed in the ornamental plaster work of the main ceiling.

Fire alarm service is provided on both sides of the stage, in the operating booth, in the foyer, in the basement and in the main entrance. These are directed to the central fire station. The exit lights, passage lights, foyer lights, entrance lights, etc., are controlled from a separate switch panel, located in the foyer near the manager's office, and are so arranged that they cannot be turned out by the operator on the stage.

The Marquise lights and all lights on the front of the building, including the main sign, are controlled by a small push button switch located near the front entrance. The stage switchboard contains seventy-five switches and is so arranged and interconnected that any one light or any number of lights or all lights can be handled by a single operation. For instance, there is an individual switch for each circuit, for each color and an additional master for all stage lights.

There are twenty dimmers on the stage switchboard, which are for the purpose of reducing the candle power on all stage lighting and are of such capacity that the stage can be gradually increased from absolute darkness to sunlight brightness within a few seconds, yet the dimmers are so arranged that one light or all lights can be dimmed or brightened by the operation of a single handle.

A mammoth dimmer is provided to control the main auditorium lights, and is of such size as to require gears and chain to operate. A special control apparatus is provided to operate the electrical letters on either side of the stage, announcing the acts. Call buttons are provided on the stage board, so that the stage manager can instantly call any of the dressing rooms or operating room. This stage switchboard is made of two-inch marble slab, is ten feet wide and eight feet high. The cost without installation was $4,000.

There are 52,000 feet of electrical conduit, or approximately ten miles, ranging



Three views from the interior of the Pantages theatre, Salt Lake City, Utah

in size from one-half inch diameter to four inches diameter. The conduit is all placed in the concrete and masonry construction of the building. The greatest care and ability was necessary to locate the outlets in the rough construction so that they would be in their exact position as regards the centers of rooms, panel work, etc., when the final plastering and painting was in place. The conduit was completely installed and the plastering of the building completed before any of the wires were pulled in.

There are some 185,000 feet of wire, or approximately thirty-five miles, ranging in size from 11-64th of an inch to one and three-quarter inches in diameter. After the conduit was all in place and the plastering completed and dry so as to prevent any moisture collecting in the pipe, the wires were pulled in the conduit by means of pushing a flat steel wire through the conduit and attaching the wires thereto and pulling them in.

After the wires are pulled in they must be individually tested and tagged and then inter-connected so that the current will flow as intended. There were approximately 22,000 connections necessary to complete the circuits. There are 5,675 electric lamps in the installation, consuming approximately 280,000 watts, or 270 horse-power, per hour. There is a total of 175 horse-power in motors for the mechanical equipment, ranging in size from one-quarter to thirty horse-power.

The current is brought into the building by means of direct lines coming from the Utah Power & Light Company's central station to the main switchboard, which is located in the basement. The demand for service was so great that the distributing lines of the power company were not sufficiently large to accommodate this installation. There are three separate feeder lines or services supplying the building, namely, power service, general lighting service and emergency lighting service. The emergency service is so arranged that in case of a failure of the regular service sufficient light will be provided for the occupants to be either seated or let out of the building.

The main switchboard contains the enormous main line switches which control all of the power and light in the building, and twenty sub-feeder or branch line switches to control the various distributing panels and switchboards throughout the building.

The decorative scheme of the theatre is in the period of late Roman and early Italian renaissance. The color motif throughout is "Du Barry" gray to bring out in sharp relief the carved enrichments; the background styling in warm gray tones; the whole highlighted in gold.

The fruit and floral enrichment are brought out in natural polychrome colors. The cherubim, the great frieze, the cartouches, the capitols, the columns and other major enrichments are executed in dull Roman gold with burnished gold highlighting, with pick-in colors of dull primates for a background.

The great dome has for its features, in addition to the art glass panel, two figural groups, an allegory of the Drama and Music on a field of colored sky with four ornamental corner pieces representing a conventional idea of the tragic mask. The whole is multicolored with mosaics of colors and burnt gold encaustic.

The ceiling and walls of the rear balcony are done in tones of burnt orange and fawn gray, with conventional panel and frieze decorations. The wall panels in the auditorium proper are done in arabesques, a replica in color and design of the arabesque panels by Raphael now hanging in the Sistine chapel in the Vatican at Rome. The balcony ceiling diamond grill panels are in burnt orange, the carved ornament being in gray and gold. The curved ceiling panels are in warm gray and the conventional ornamentation.

(To be concluded)

Remodelling Adds to Glens FallsTheatre

NO effort has been spared on the part of the O. H. Stacy Amusement Company of Albany to make their most recently acquired playhouse, the Empire Theatre of Glens Falls, one of the most beautiful and up-to-date homes of high-class stage and photoplay attractions in northern New York. Approximately $45,000 was expended during the three months' recess from July to October 2, when the renovated and remodeled theatre was opened to the public under the management of Charles Greenstone, former manager of the Majestic theatre of Albany. Up until last July the Empire was conducted under the management of the Cohoes Amusement Company, of which L. A. Buettner was general manager, and John Fitzgerald, manager of the Glens Falls house.



Charles Greenstone, manager Empire theatre, Glens Falls, N. Y.

The statement made in regard to the Empire now being one of the most beautiful playhouses in northern New York asserts itself in the harmony in which



The new Missouri theatre, St. Louis, provides this nursery for patrons with babies

everything is arranged from the outer lobby to the rear of the back stage and from the orchestra circle to the second gallery. The institution of a large smoking room for the men in the rooms formerly occupied by the office is one of the big features of the improvement work. The room is done over to match the blue and gray color scheme of the theatre and will have one entrance from the inner lobby and one from the street.

Beautifully finished oak doors have been put in place of the iron gates in the outer lobby, with gold and black curtains draped over the plate glass door panels. Black marble casings have been placed around the floor walls, while the four walls in the lobbies are set off with gold leaf and trimming effects in gray and blue. In the inner lobby gold frames have been placed around the walls for the announcing of forthcoming attractions. The display window in the lobby of the adjoining footwear store has also been trimmed with a gold frame and finished off in gray and blue to match the hall.

Swinging from the inner lobby to the rear of the orchestra circles are large oaken portals with plate glass on the inner side and mirrors on the outer. All the windows in the hallways and smoking rooms have been curtained with gold and blue to match the lobby. The lower floor and balcony have been recarpeted to match the decorations of old ivory and blue, while the railings along the back of the balcony and orchestra circle have been covered with dark blue plush. A complete new system of wiring and an entire new steam heating system has been installed in the theatre, while around the walls of all three floors new light fixtures of a candle design have been placed. New seats have been put in the orchestra circle, while in the balcony the seats have been done over in gray.

Along with the previously mentioned innovations a new moving picture booth has been erected and two new Simplex moving picture machines installed along with a new spot lamp. An abundance of new scenery has been secured for back stage, a new floor built, entire new stage outfittings consisting of ropes and drop, new foot and border lamps, a new asbestos drop curtain of beautiful design and a new $2,000 Steinway piano has been installed. The dressing rooms have been renovated and the orchestra pit enlarged and put into excellent condition.

The Morris Kantrowitz Contracting Company of Albany was in charge of the work. John H. Cover of New York was the scenic artist, J. W. Gonyea construction engineer and Jesse J. Dennick painter and decorator.

Theatres Planned in Troy, N. Y.

Gaspare Battaglia, of Troy, N. Y., who already runs two motion picture theatres in that city, has just purchased a plot of ground and will erect another house in the near future. The new one will seat about one thousand.

M. and J. Weinstein, of Troy, have also bought a piece of land in Fourth street, and according to report, plan to build a motion picture theatre in the spring.

New Orpheum Theatre, Akron, Ohio

THE New Orpheum theatre of Akron, which opened on October 22, is the third motion picture house in the state operating under the ownership of the Botzum Brothers. The Dreamland of Akron and the Strand of Canton also belong to the Messrs. Botzum.

The New Orpheum is one of the largest motion picture houses of Akron, and offers seating capacity for 1,500 people. Of this, one thousand seats are on the main floor, and the remaining five hundred seats are in the balcony. The balcony is particularly well built, and is so graded as to give almost perfect vision from all parts, to the screen.

The New Orpheum follows the construction of the legitimate theatres more closely than do the average picture houses. It has considerably more width than depth, wide aisles, all of which are heavily carpeted, and simple but ornate decorations.

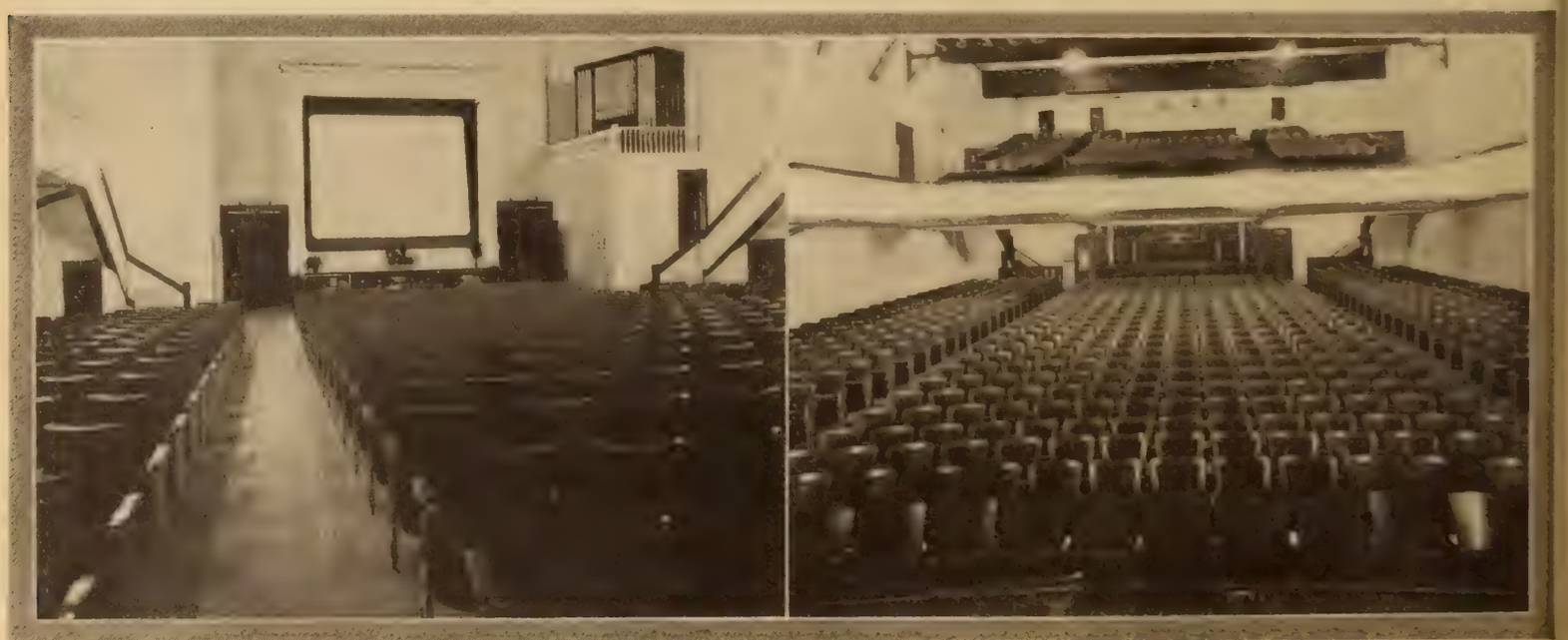
The lobby of the New Orpheum deserves special mention. It is all white marble, and except for the lobby frames, presents a formal appearance. This lobby is 40 feet long and 12 feet wide.

The opening attraction was "Once to Every Woman." However, the day before the official opening, Messrs. Botzum gave a private exhibition of his house and of the picture, "Once to Every Woman," to fourteen hundred invited guests. The accompanying photograph was taken on the night of the private showing.

The New Orpheum is one of the most modern houses in the state. All technical equipment was furnished by the Argus Company of Cleveland, including two Simplex projection machines, bead screen, and an elaborate stage setting. A fourteen-piece orchestra is one of the big features of the house, and serves as a fitting accompaniment to the high-class superfeature productions which will be shown exclusively at the New Orpheum.

Notes from San Diego

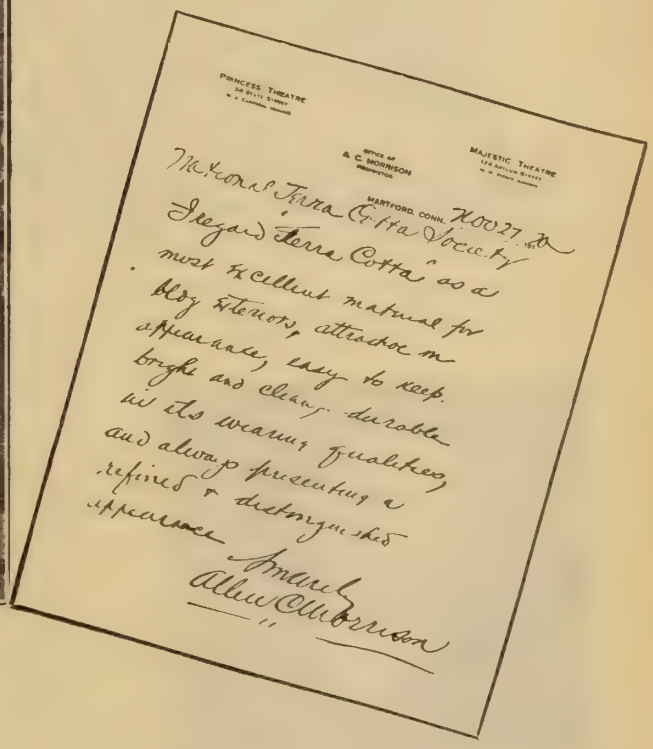
The Bush Theatres opened their latest addition to their string of motion picture houses—the Vista—at East San Diego on December 22nd, with a seating capacity of 600. The seating arrangement is somewhat unique in that it consists of benches upholstered in silver gray denim, the benches having backs and being located 36 inches apart, thus affording easy exit and ingress without disturbing seated patrons. The interior decorations of the house match the seating arrangement in color effect. The Vista uses the latest type of Argus mazda projection equipment, with a Hoffman curtain.



No attempt at gaudy or fanciful decorations has been made in the Barcli, Schenectady, N. Y., yet it is attractive and gives a sense of comfort



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Sun-Light Arc Official Returns from Europe After Studying Conditions

Believes Foreign Producers Must Apply American Methods to Bring Products Up to Standard

MR. J. JUSTICE HARMER, president of the Sun Light Arc Corporation, has recently returned from England after spending several months there and on the continent. Mr. Harmers trip was one of business, he having made the journey across to gain a first hand knowledge of motion picture studio conditions in European countries and incidentally to investigate the operation of the many Sun Light Arc installations in the studios. In the relatively short time during which he was away, Mr. Harmer inspected in detail practically all the producing centers and consequently is well qualified to speak on the subject. In an interview with the NEWS representative he talked freely of conditions as he found them and did not hesitate to give his opinions as to the cause and remedy.



J. Justice Harmer, President and General Manager, Sun Light Arc Corp.

London studios, said Mr. Harmer, are not up to the mark in the production of motion pictures. The reason is that they have not had the opportunity to ebuip themselves with American methods. When they follow present methods of American producers they will win success. He is convinced that they are extraordinarily clever from the dramatic viewpoint but their inability to use our technipue is the root of the trouble.

Mr. Harmer went on to say that he carried out several simple experiments for the benefit of British film men to prove to them that the London atmosphere was not conductive to perfect negative production. The murky air of London, while not always noticeable by the electricians, is present in sufficient quantities to impair the film. To one of the most important film executives of London, Mr. Harmer made the statement that the easiest way out of their difficulty was to "make the weather" for their studios.

When asked for information regarding the general impression he had obtained of the industry in Great Britain, Mr. Harmer went on to say that the theatres themselves were being supplied with such a poor quality of projection as compared with America that it was impossible for an experienced spectator to tell whether the fault of the screen picture lay in the film or in the projection room. For one thing, he was certain that the amount of light being used by the theatres there is much too little for good results.

During his stay abroad, Mr. Harmer was entertained by Duncan Watson the best known of the mechanical engineers of Great Britain. Mr. Watson has recently been made sole representative in Europe for the Sun Light Arc Corporation. As an illustration of the esteem in which Mr. Watson is held by his colleagues, Mr. Harmer pointed out that he had been appointed Chairman of the Greater London Electrical Commission, a body which has been formed to standardize electrical procedure in that city. At the present time London is supplied with sixty-two different kinds of current. To lessen this number is the herculean task of the Watson Commission.

Mr. Watson has the distinction of being the first Engineer to equip a British studio with up-to-date equipment. The Famous Players studio was under his general supervision as well as many of the other large ones.

One of Mr. Harmers most interesting visits was to the studio of Sir Oswald Stoll. There he was asked to address the personnel which he did gladly. The gist of his remarks are included in this article. As he himself says, he talked straight from the shoulder and his hearers seemed to be impressed with the possibilities in following American studio procedure.

"There is no reason whatsoever," says Mr. Harmer, "why English films cannot be made acceptable to the theatregoers of this country. The greatest stride they can make it to use modern equipment and modern tools. With this done the greatest difficulty will have been overcome and the quality of their product increased many fold over the present."



Duncan Watson, who has taken over the European distribution of Sun-Light Arcs. This photograph was taken just before Mr. Watson's term of office as Lord Mayor of Marlebone terminated

Business Is Good in Equipment Line

According to reports from the Fulco factory the market for projection equipment is exceedingly good. They have sold three Arc Controls for the Kedzie Annex theatre, a double arc 100 amperes G-E Compensarc to the new Wets Englewood theatre and to the Palace theatre both being Ascher houses.

New Devices Appear First in the News
See Pages 1066-1068

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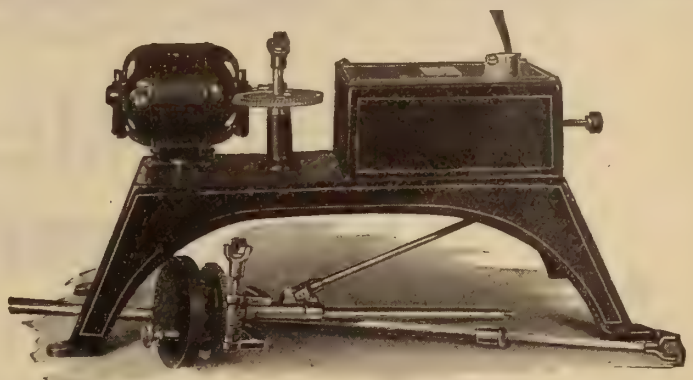
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Equipment Operating Projection Questions Answered

The Incandescent Lamp for Stereopticon Service

Information Compiled by H. F. Barnes, Lighting Service Department

(*Continued*)

As was mentioned before, the filament of the lamp is rarely placed at the focal point of a condensing lens—since at such a point the lens would deliver parallel rays. If the lens, however, did deliver parallel rays, the *projection lens* would need to be the same diameter as the condenser.

The less the diameter of the lens the more accurately it can be ground and the less it will cost. If, instead of a parallel beam therefore, we can use a *converging* beam and allow the beam to pass through the *projection* lens at the *smallest* diameter of the beam, the size of the *projection lens* need not be as great as the condensers.

In order to accomplish this—converging or bringing together the light beam from the condensers—the lamp filament is placed *behind* the actual focal point of the combined condenser system.

Most lenses in common use with the stereopticon are a form of a convex lens; in other words, one or both surfaces are curved out.

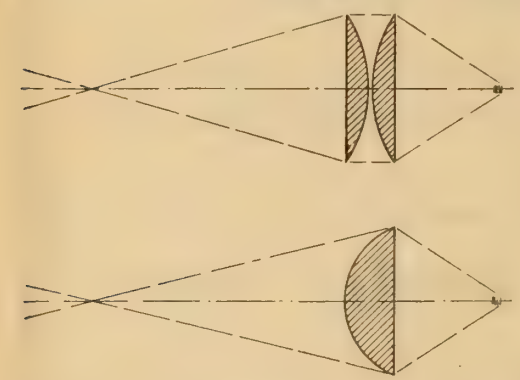


Fig. 6

Showing How It Is Possible Theoretically to Obtain the Same Bending of Light Rays Where the Curvature is Distributed between Two Lenses or Combined in a Single Lens

The amount of curvature or the thickness of the glass at the center with relation to the diameter of the lens determines to a large measure the amount that the rays will be bent. A plain window glass as was shown does not bend the rays at all, but a curved glass, such as a reading glass, may converge the rays considerably. The greater the curvature of the glass the greater the convergence of the rays, and consequently the shorter the focus. The shorter the focal length of a condenser system, the closer the lamp can be placed, and consequently more light will be picked up.

Several months ago we published a series of articles on the subject of Incandescent projection. The author was Mr. H. F. Barnes, who is also the author of the present series, which originally appeared in one of the Bulletins of the Edison Lamp Works.

Mr. Barnes has the happy faculty of combining technical knowledge to practical application, and what is of even greater importance, of stating it in simple, easily understandable language.

If we had a bucket and were attempting to catch water as it came out of a hoze nozzle in a wide spray, the closer we placed the bucket to the nozzle the *greater* the amount of water we would obtain. The same principle holds true for a condensing lens and a lamp.

With a given diameter of lens, however, there is a minimum focus that can be practically and economically obtained.

The majority of stereopticon machines use two condensers, for two reasons: a thinner lens of a given diameter controls the light with less loss (from aberation) than a thicker one; we need a certain curvature, a certain thickness of glass, which if put in a single condenser, would make it a thick one indeed. Consequently, the curvature is distributed between two lenses.

Most lenses, unless especially ground, will not focus as accurately those rays which pass through the edges of the lens as those that pass through the center. This slight difference in focusing is known as aberration. This second lens is put in even though loss of light results from its introduction, from reflection, since the *total* light *lost* is less in most cases with two lenses than with one lens performing the same function.

Each time a ray of light passes from air to glass or from glass to air, at least 4 per cent of the ray is reflected. A ray of light then, passing through an ordinary piece of glass, suffers two reflection losses of a total of at least 8 per cent. Again—a thick lens will tend to crack from the heat.

The Projection Lens

What difference does the focal length of a lens make? Why be particular as to whether the projection lens is a 10- or 20-inch one?

The rays of light from the condenser after passing through the slide, strike the projection lens. If the projection lens were of a short focus, i.e., of a steep curvature, the rays upon passing through it would be bent through a considerable angle. The picture on the screen would thus be relatively large. If, however, the projection lens were of a long focus, i.e., of a slight curvature, the rays would not be spread apart so much, and the picture would be smaller.

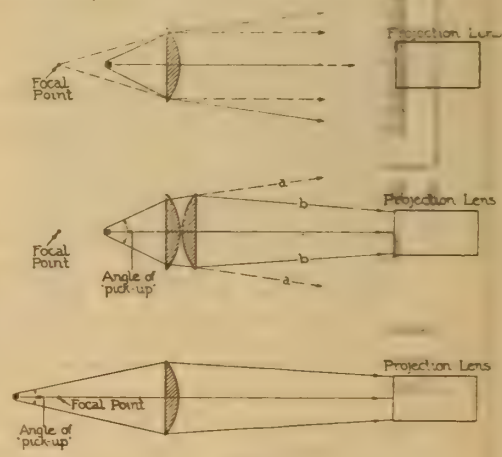


Fig. 7

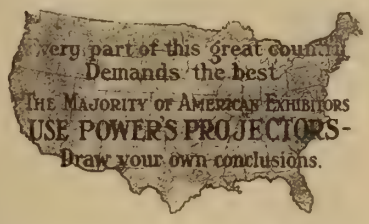
Indicating Why it is Desirable to Use Two Condensers Rather than One. In the upper diagram if the filament were put at the focal point, the rays coming out (shown by the dotted lines) will be parallel. If, however, in order to pick up more light, the filament is placed ahead of the focal point, the rays coming out will diverge considerably, and only a small portion will pass through the projection lens. So, in order to overcome this, and at the same time pick up a considerable quantity of light, the filament is placed ahead of the focal point of the first lens, and a second lens is put in, to bend the rays a-a which heretofore did not strike the projection lens down to position b-b thus passing through the lens

It is possible, however, to pass these rays through the projection lens by the use of a single condenser as shown in the lower diagram. The filament is placed considerably behind the focal point, and the rays are thus made to converge and pass through the projection lens. However, in this case, the "angle of pick-up," in other words, the amount of light striking the condensers, is considerably less than where two condensers are used, and the filament placed close to the rear condenser

The shorter the focus, the larger the picture. Thus, a 10-inch lens at 40 feet, gives a picture about 11 by 12, whereas a 20-inch lens, which has a much less curvature does not bend the rays so much, and only gives a 5½ by 6 ft. picture at 40 feet.

For small hall work, a 12-in. focus lens will be most suitable.

The following table shows the pictures obtained at various distances with different focus lenses.



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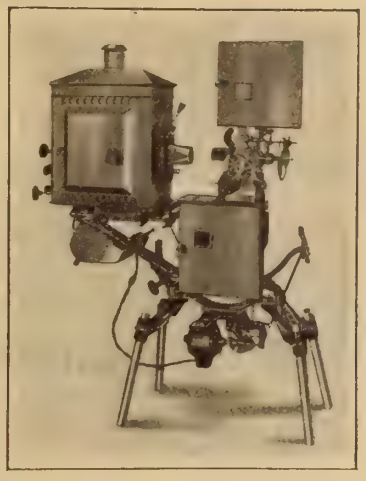
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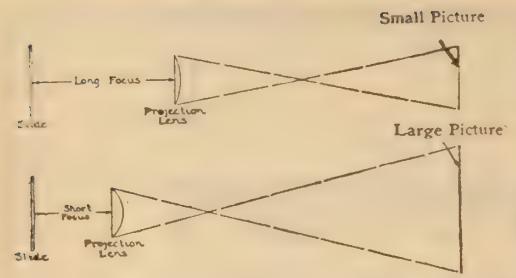


Fig 8
Showing How the Short Focus Lens Bends the Light Rays Through a Greater Angle, Consequently Producing a Larger Picture on the Screen

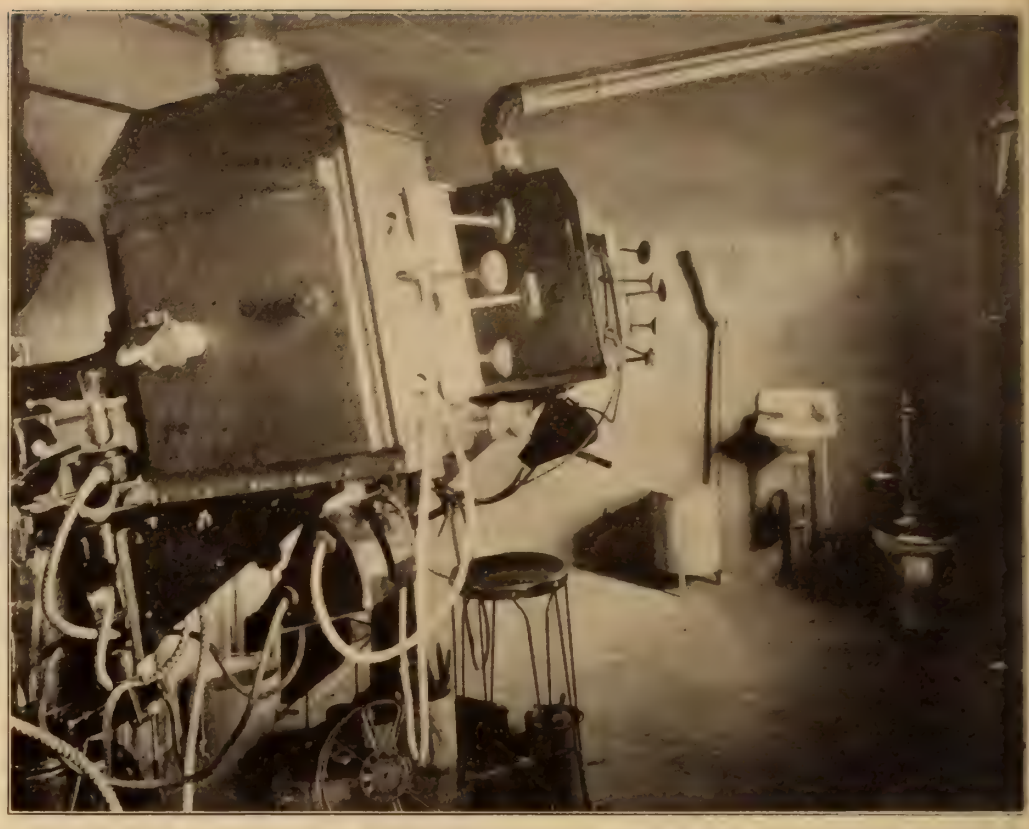
DISTANCE FROM SLIDE TO SCREEN

Lens Focus in In.	20	25	30	35	40	45	50	60	70	80	90	100
	5.3	6.6	8.0	9.4	10.8	12.2	13.5	16.3	19.0	21.8		
10..	5.8	7.3	8.8	10.3	11.8	13.3	14.8	17.8	17.8	20.8		
		5.5	6.6	7.8	8.9	10.1	11.2	13.5	15.8	18.1	20.0	
12..		6.0	7.3	8.5	9.8	11.0	12.3	14.8	17.3	19.8	22.3	
			5.6	6.6	7.6	8.6	9.6	11.6	13.5	13.5	17.5	19.4
14..			6.2	7.3	8.3	9.4	10.3	12.6	14.8	16.9	19.0	21.2
				6.2	7.1	8.0	8.9	10.8	12.6	14.4	16.3	18.1
15..				6.7	7.7	8.7	9.7	11.7	13.7	15.7	17.7	19.7
				5.8	6.6	7.5	8.4	10.1	11.8	13.5	15.2	17.0
16..				6.3	7.3	8.2	9.1	11.0	12.9	14.8	16.6	18.5
				3.4	6.2	7.0	7.8	9.5	11.1	12.7	14.3	15.9
17..				5.9	6.8	7.7	8.6	10.3	12.1	13.9	15.7	17.5

For instance, suppose our screen were 50 feet distant and our projection lens were marked 12-in. focus—what would be the size of the picture?

Glance across the lateral column of the 12-in. lens till the 50-foot column is reached. The picture size is noted as 11.2 feet high by 12.3 feet wide.

(*To be continued*)



One corner of the projection room of the Barcli, Schenectady, N. Y., with the Simplex machines in the foreground. The trap door leading to the machine room is just visible behind the stool

Smith Supervises Special Showings

Mr. W. C. Smith of the Nicholas Power Company might be called the "first nighter of the projection world" as during the last year very few first showings of films have taken place without having him in charge of the special battery of projectors.

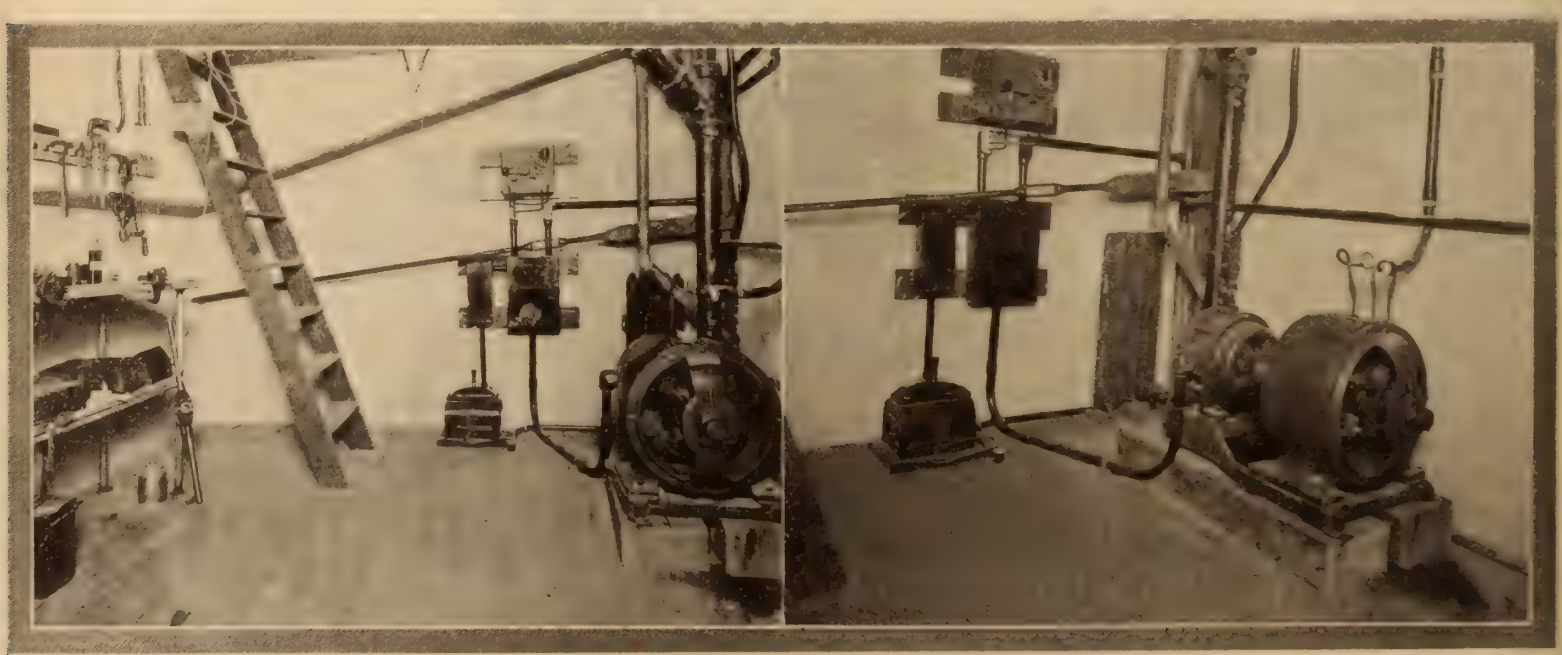
When "Outside the Law" was shown a few nights back Mr. Smith was again in charge. But this time the showing was unique in that the same film was shown in four theatres in the same city at the same identical time and the eight Powers machines doing the work were installed and were supervised by Mr. Smith.

There is more than the mere motor running to these special showings. The machines often being placed in the theatre for the occasion only must conform to certain stringent fire regulations and it is necessary that the man in charge understand them or be "Inside the Law." This Mr. Smith has the ability to do.

Shall M.P.Films be Marked

The News Letter of the National Fire Protection Association carries the following notice:

The Executive Committee N. F. P. A. at its meeting January 20th, is to discuss the feasibility of inaugurating a campaign to secure the placing of distinguishing marks upon all motion picture films. Members and correspondents of the Association in the states and provinces complain that in their efforts to exclude the nitro-cellulose film from non-professional use much difficulty is experienced in identifying films of the professional width (35mm) by any other process than a fire test. An edge marking repeated at certain distances would afford ready identification. Manufacturers report a growing demand for the film on slow-burning stock, but also the importation of considerable footages of nitro-cellulose film from France, Belgium, England and other European countries.



Two views of the machine room at the Barcli. On the left is shown the stairway leading down from the trap door in the projection room. There is also an exit from the machine room to the outdoors. In addition to the G-E Compensarc and control equipment this room contains a fine assortment of tools and a working bench

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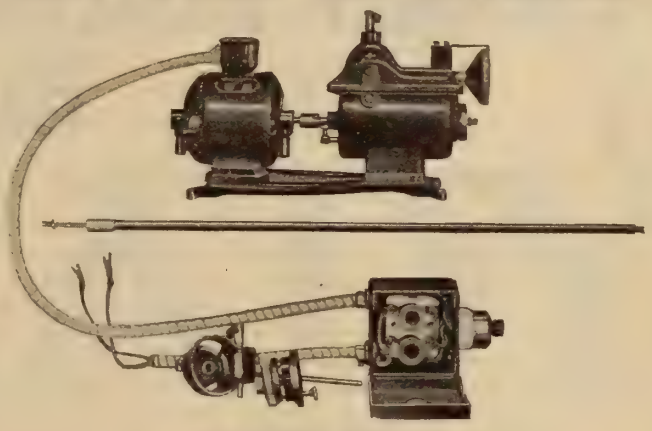
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Camera Laboratory | Picture Making | Studio Technique

Design Features and Operation of the Russell Camera

An Instrument Embodying Many Features Desired by Cameramen

IN almost every industry the history of its progress might be reckoned in steps. First the idea, then the improvement of machinery to perfect the idea, then the over-improvement of the machinery while the art hastens to catch up with it, and so on and so on. There is no stopping of either the technique of an art or the mechanism making the technique possible. One is essential to the advance of the other.

It is the same way in this industry of ours. First the bright idea of a scenarioist and the brighter idea of some cameraman which makes the utilization of the idea possible. This alternate step by step upwards has placed a severe strain on the inventiveness of camera manufacturers, since the demand for films of greater latitude has caused to be sent out an insistent call for cameras of wider possibilities and of more perfect workmanship. That the genius of the workman has been equal to the task is amply proven by the number of new cinema cameras and devices that have been featured of late in the trade press.

But when the limit for the present seems to have been reached comes the announcement of the Russell Camera, a mechanism that embodies in its small size and light weight the finest of machine work, the most attractive of finishes and the smoothest of operation. It contains so many interesting features that a mere mention of them would be unsatisfying to the cameraman. They must be treated in detail.

The Russell includes so many interesting departures from current cameras that a starting place is difficult to decide on, but without much doubt the feature that will be of greatest interest is the film shifting mechanism, illustrated by A in Fig. 1.

By means of this device it is possible to focus directly on the ground glass without opening any part of the camera and without the wastage of film. A small lever on the top of the camera case at the back does the work. By turning it slightly the entire gate—with rollers and tension shoes—is swung away from its natural position taking the film with it, and in place of the gate there is placed, by the same action



View of rear and crank-side of Russell Camera

of the lever, an auxiliary aperture containing a ground glass. This ground glass occupies the exact position of the film and the focusing is therefore exact "to a hair." The focusing completed another slight twist of the lever backwards swings the ground glass to one side and replaces it with the gate containing the film. Fig. 1 shows the gate in normal position with the ground glass swung to one side.

Any camera to be used in studio work requires an automatic dissolving shutter with the widest latitude and sureness of operation. In the case of the Russell this feature seems to have been carried to a point that will be eminently satisfactory to the studio cameraman. In Fig. 2 B is the speed lever which sets the shutter for any one of its three speeds of dissolve. On the opposite side of the case is C in Fig. 1, is the angular setting of the shutter opening. The controlling lever which starts the dissolve in operation is at D, Fig. 2. After the proper adjustments have been made this lever D is pushed slightly forward or backward according to whether it is desired to dissolve in or out and when the operation has been completed the mechanism locks. The shutter which can be set for any angle from 170 to 0 can be operated by hand if desired.

Perhaps though there is nothing about the Russell that strikes the cameraman as being such a radical departure from existing types as the arrangement of the magazines. One of them is placed on each

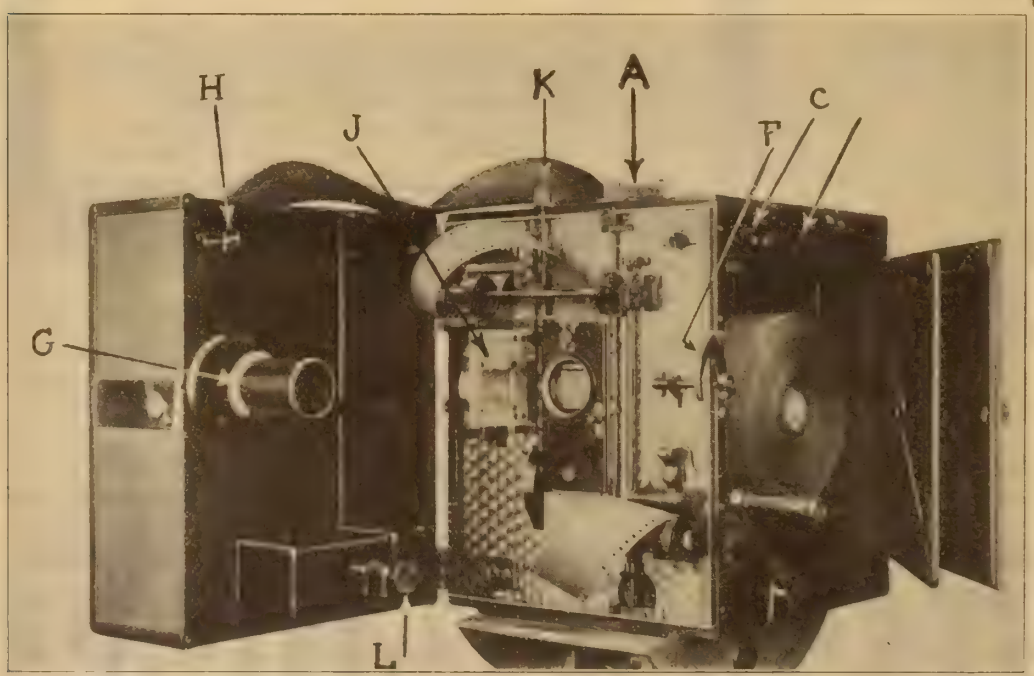
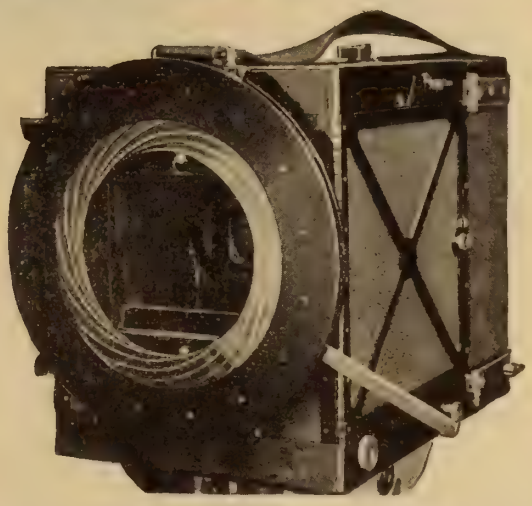


Fig. 1—Russell Camera with back and side opened. Features lettered are: A, Film Shifting Lever; C, Shutter Setting; F, Door catch which operates Film Trap; G, Ocular; H, Focusing scale shaft; J, Ground Glass; K, Film Punch

THE RUSSELL CAMERA IS READY



It Represents the Newest Great Contribution to Cinematography

The Russell Camera possesses new, patented, practical features which render all present camera equipment inadequate — and therefore out of date.

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There is only one way to lead — Get the best. In cameras it is the RUSSELL! This is a simple statement of fact which professional camera men will prove to themselves by examining this great new advance in cinematography.

Our offices are open to all interested in learning about the Russell. Call Murray Hill 4284 and arrange for a demonstration.

THE RUSSELL CAMERA, Inc. 19 West 44th Street, New York

side of the camera casing and as this feature coupled with the general arrangement of the mechanism calls for the location of the lens a considerable distance from the front surface of the case a natural sun-shade is supplied. Of course as the focal length of the lens is decreased the divergence of the entering beam is greater, but by a careful design which takes this fact into account there is no vignetting of the light rays until lenses well below 40 millimeters are used.

Lenses are mounted in special mounts supplied with the camera. A special arrangement makes it possible to change from one lens to another in a matter of a few seconds. The lens mount will accommodate any lens up to 6" focal length, and even the latter size when in place does not protrude beyond the face of the camera.

Vignetting and double exposure devices are placed on the extreme front of the camera and when in place do not interfere with the rapid changing of lenses.

In conjunction with the ground glass feature mentioned in a preceding paragraph, the focusing of the Russell is a simple and satisfactory operation. At the back of the case is an ocular, which is pushed in nearly flush with the face when not in use. Then by means of the focussing button, E in Fig. 2, the lens is adjusted through a micrometer mounting. With the ground glass in place and the lens focused the image is seen right side up in the ocular.

But in addition to the above method of focusing, the camera man if he wishes can make use of the calibrated focusing scale on the back of the case. The scale is also of value when it is necessary to focus while operating.

For a take-up the designers of the Russell have developed a multiple dry disc clutch which will take up 400 feet either forward or backward and in solving this problem have eliminated the buckling of the film. The change from forward to reverse can be carried out instantly and the reversal made as frequently as desired. The take-ups work automatically in either direction and there is no shifting of belts or adjusting to be done. When the crank is being turned forward the clutch engages the forward take up, leaving the back spool to revolve freely. To reverse the crank is merely turned backward. This automatically throws out the forward take-up and engages the take-up on the reverse. There is no loose motion and the manipulation of the film is positive in either direction.

The film magazines themselves are constructed to take the regular 400 foot rolls direct from the film can. There is no need to remove the film from the wooden rolls and onto special rollers. When the camera is closed and locked the door catch at F in Fig. 1, automatically opens the film traps one half inch, which allows ample room for the travel of the film. When the door is opened these film traps are instantly closed.

A student of mechanics or a lover of good machine work would certainly appreciate the intermittent mechanism of the Russell. This is one of the finest pieces of design found in any motion picture camera and when in actual operation is practically noiseless. The basic principle is that of the claw, but the manner in which this well known movement has been altered—and improved—to make it suitable for the Russell is worthy of study. The movement is sturdy, perfectly balanced and supported by ball bearings. Wherever possible the gears are spiral. Full provision has been made for taking up any wear in the gear trains and shafts.

Although the normal speed of the movement is the ordinary 8-1, a distinctive feature allows the operator to shift instantly to a 1-1 or back again to normal. The crank itself is situated at the lowest center of gravity which reduces vibration. It is permanently attached to the camera and when not in use folds tightly against the camera case and locks itself.

Cinematographers have their own opinion of the proper material out of which to construct camera cases, but it appears that a new sect will spring into being with the advent of the Russell. The makers have departed from the usual and have made use of fibrous material known as Condensite. The substance which is prepared originally in a powder form is pressed into molds under enormous pressure and once the contour of the surface has become "set" there is nothing that can change it. Extremes of temperature have no effect whatsoever upon it. Besides Condensite has the advantage of light weight. The Russell Camera, complete with a 400 foot roll of film weighs slightly less than 20 pounds.

In size the camera is 9" high, 7¾" wide and 10¾" long. The combination of this relatively small size, its capacity of 400 feet, its light weight, its mechanical features and general design and the fact that when the camera is taken from its carrying case it is ready for instant cranking seem to give the instrument a premier place in cinema camera development. The Russell has been in actual operation in some of the leading studios for several years but it was only after many refinements had been carried out and its designers were certain of its excellence that it was placed on the market and made available to cinematographers.

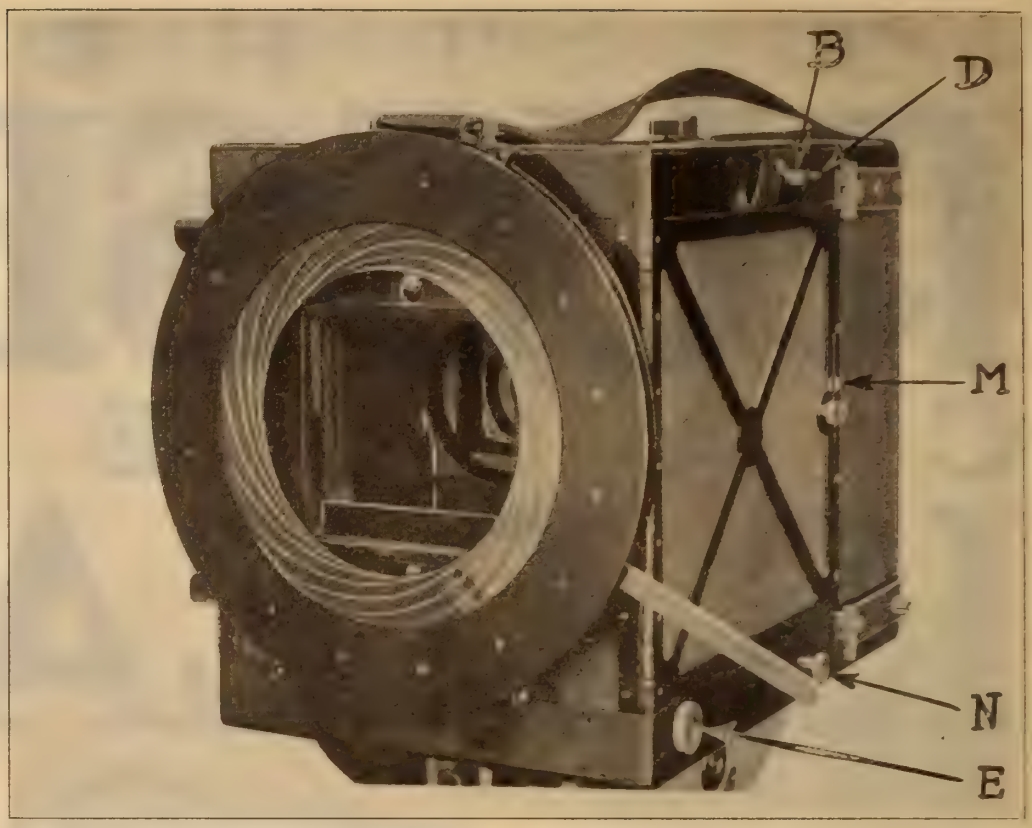


Fig. 2—Front view of Russell. Parts lettered show B, Automatic Dissolve Setting; D, Dissolve Lever; E, Focusing Button; M, Mask Opening. N, Stop Motion Screw

Another Circuit Orders the Peerless Control

In order to provide the highest possible standard of projection in their theatres, the Lubliner & Trintz Enterprises of Chicago recently equipped their entire circuit of seventeen theatres with Peerless Automatic Arc Controls, manufactured by the J. E. McAuley Mfg. Co. of Chicago.

The four largest theatre circuits in Chicago are now 100% Peerless equipped, which appears to be conclusive proof of the tremendous improvement which these remarkable devices effect in the screen illumination and general projection.

Browning Gets Tyrone Power in Screen Snapshots

Irving Browning, director-cinematographer of Screen Snapshots, has made an interesting subject of the domestic life of Tyrone Power, famous actor of the stage and screen.

Mr. Power is a gifted artist at painting, as well as an artist actor.

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Program of Conference

DAY BY DAY

(There will be other features added, but the following activities are assured.)

Prelude to the Conference at De Witt Clinton Hall, 59th Street, Sunday Evening, January 23, 1921, at 8:15 o'clock. (Capacity 3000.)

New York Globe Concert dedicated to the Motion Picture Musical Conference. Special "Movie" Night with Oumansky Ballet; Amanda Brown, Soprano; Joseph Turin, Tenor; Felice Dann, Cornettiste and Florence Reed (famous film star). Address—"Behold the Picture Theatre, Patron of Art." Blanche Dann, Emma Bachus-Baer, Accompanists; Hugo Riesenfeld and Nat W. Finston, Guests of Honor.

Formal Opening of Conference

HOTEL ASTOR

Monday, January 24, 1921

(All meetings, unless otherwise indicated, are held at the Hotel Astor)

10 A. M.—Hotel Astor

1. FORMAL OPENING
2. ORGANIZATION OF ASSOCIATION OF MOTION PICTURE AND MUSICAL MEN
3. PRESENTATION OF MUSIC TAX PACT
4. ADDRESS—"Picture Showmanship Through Music"
   SAMUEL ROTHAFEL, Director Capitol Theatre
5. ADDRESS—"The Musical Fraternity Becomes the Ally of the Picture Theatre"
   JOHN C. FREUND, Editor "Musical America"
6. ADDRESS—"Standardization of Music for the Film"
   MAURICE BARR, Manager New Orleans Theatre, Saenger Amuse. Co.
7. ADDRESS—"Picture Music and Musicians of the Future"
   ERNEST R. VOIGT, Boston Music Company
8. BRIEF TALKS
   PAUL EISLER, Asst. Conductor, National Symphony Orchestra
   PHILLIP GORDON, Musical Director Schools of Newark
   SCOTT BUHRMAN, Editor American Organist

2:15 P. M.—Capitol Theatre

9. SPECIAL MUSIC PROGRAM
10. DISCUSSION IN DETAIL OF SAID PROGRAM
    Headed by SAMUEL ROTHAFEL
11. HOW THE ORCHESTRA WAS HANDLED AT THE CAPITOL SHOW
    ERNO RAPEE, Conductor

3:15 P. M.—Hotel Astor

12. ADDRESS—"The Complete Music Score"
    JOHN C. BREIL, Composer
13. ADDRESS—"The Grand Opera Film"
    NAT W. FINSTON
14. ADDRESS—"The Music Cue Sheet"
    M. WINKLER, President Belwin, Inc.

Open Discussion on Cue Sheet

Tuesday, January 25, 1921

10 A. M.—Hotel Astor

1. ADDRESS—"How Music Development Can Be Linked With the Picture Theatre"
   C. M. TREMAINE, Director National Music Advance Bureau
2. ADDRESS—"The Coming of the Musical Agencies for Picture Theatres"
   A. F. ADAMS, Wolfsohn Musical Bureau
3. ADDRESS—"What the Picture Industry Can Get from the Musical Art and Vice Versa"
   LEONARD LIEBLING, Editor "Musical Courier"
4. ADDRESS—"The Motion Picture Impresario"
   HUGO RIESENFELD, Director Rivoli, Rialto and Criterion
5. SOME SONGS IN COSTUME
   WINIFRED MARSHALL, Soprano
6. ADDRESS—"What the Musical Union Has to Suggest to the Picture Industry"
   JOSEPH WEBER, President National Federation of Musicians
7. ADDRESS—"Musical Interpretation"
   EDWARD L. HYMAN, Manager Strand Theatre, Brooklyn
8. ADDRESS—"The Producing Director and Music"
   ALBERT PARKER, Directing Albert Parker Productions
9. ADDRESS—"The Theatre as a Community House"
   MARSHALL BARTHOLOMEW

2:15 P. M.—Rialto Theatre

10. SPECIAL SHOWING FOLLOWED BY DISCUSSION IN DETAIL OF MUSICAL PROGRAM IN PROJECTION ROOM OF THEATRE
    Headed by HUGO RIESENFELD

4:00 P. M.—Hotel Astor

11. ROUND TABLE DISCUSSION OF PRODUCERS
    Led by OSCAR A. PRICE, Associated Producers, Inc.
    J. R. BRAY, Bray Pictures, Inc.
    E. W. HAMMONS, Educational Films, Inc.
    J. B. SCHNITZER, Equity Pictures, Inc.
    J. B. KELLY, World Motion Picture Co.
    And Others
12. ADDRESS—
    Mr. OTTO H. KAHN
13. EVENING. INFORMAL DINNER TENDERED VISITING EXHIBITORS AND PRODUCERS
    By HYMAN S. KRAFT, President of the New York Concert League

Wednesday, January 26, 1921

10 A. M.—Hotel Astor

1. ADDRESS—"What Two Million Club Women Have to Say to the Picture Industry"
   Mrs. A. F. OBERNDORFER, General Chairman Federation of Women's Clubs in the U. S.
2. ADDRESS—"Women and Motion Picture Music"
   Mrs. WINIFRED STONER, Editor "Forecast"
3. ADDRESS—"Acoustics"
   HARRY M. PRINCE, Architect, Dallas, Texas
4. ADDRESS—"How the Organist Can Be Most Useful to the Picture Theatre"
   RICHARD HENRY WARREN, Chatham, Mass.
5. ADDRESS—"How Far a Picture Theatre Should Go in Allying with Other Musical Activities"
   W. G. STEWART, Musical Director, California Theatre
6. ADDRESS—"Scenics and Music"
   FRANCIS MANGAN
7. ADDRESS—"Music and Pictures in the South"
   FRED STARK, Superba Theatre, Raleigh, N. C.
8. ADDRESS—"American Opera and Motion Pictures"
   J. VAN BROEKHOVEN

2:15 P. M.—Hotel Astor

9. ROUND TABLE DISCUSSION OF EXHIBITORS
   Led by EDWARD L. HYMAN, Strand Theatre, Brooklyn, N. Y.
   HAROLD B. FRANKLIN, Shea's Hippodrome, Buffalo, N. Y.
   W. G. STEWART, California Theatre, Los Angeles, Cal.
   B. E. CORNELL, Eckle Theatre, Syracuse, N. Y.
   And Many Others

3:30 P. M.—Hotel Astor

10. ROUND TABLE DISCUSSION OF MUSIC PUBLISHERS
    Led by Mr. MILLS of Music Publishers' Ass'n
    ERNEST R. VOIGT, Boston Music Co.
    CHAS. K. HARRIS MUSIC PUBLISHING CO.
    Miss N. V. JOSEPH, M. Witmark & Sons
    M. WINKLER, Belwin, Inc.
    And Others

4:30 P. M.—Hotel Astor

11. ROUND TABLE DISCUSSION OF INSTRUMENT MAKERS AND MUSICAL DEVICES
    Led by STEINWAY & SONS (Herman Irion)
    AMERICAN PHOTOPLAYER COMPANY
    BRAMBACH PIANO COMPANY
    MARR & COLTON CO., Inc.
    (History of the Organ)
    And Others

Strand Theatre, Brooklyn

12. EXHIBITION OF MUSICAL INTERPRETATION at Strand Theatre, Brooklyn
    The Orchestra will render "Aida" by Giuseppe Verdi—ALOIS REISER Conducting

    SCREEN TEXT
    Explanation in detail by EDWARD L. HYMAN, Manager

SPECIAL NOTE:—Sometime during the Conference, details to be arranged, the Chicago Opera Association will hold a special rehearsal with the leading stars, as a tribute to the Motion Picture Musical Conference.

Greetings to the Convention

(*Continued from page* 1070)

what music and the calibre of musicians to engage—all this will be brought out by the greatest authorities who are gracing this convention with their presence and their genius.

All that is to be said of the picture theatre's needs—what the big and the little house wants—the handicaps, the advantages, the knowledge or the lack of it—this will be brought forth by the managers themselves and those who have observed conditions.

What can be done to standardize the music, the musicians, the method of procuring the directors and their men specially trained, building libraries, getting the right kind of instruments—this will be told.

How the grand opera companies and the concert managers and the tour directors can find an ally in the picture theatres, who in turn can capitalize the other forces at work for music's development—these ideas will be set in motion.

But I want to look further at this moment than anything which even the most optimistic and enthusiastic of us can hope to see completed in this week of meetings—I want to look in the future for just a few years. We must do this, those of us who really can see further than our noses.

What we do in these several days—even if we accomplish wonders—is nothing to compare with what we set in motion. We make a centralized channel for the exchange of the big ideas of the two arts now wedded. We make a means for the united expression of the picture and musical fraternity.

What will history say of what we do? I am thinking now of some other instances in the past when men joined together for purposes similar to this. Little did they know what the future would say of them, or what the future would bring as a result of their first audacious dreams. There was a time when the theatre—I mean the house of entertainment—was not a thing of reality. And some courageous men decided that there was a place where people ought to be allowed to gather. Instead of travelling players, visiting the audiences—let the audiences visit the players. So started the theatre.

Then there was a man named Monteverde who opened the first Opera House. People laughed at the idea of such a thing. But Monteverde started the opera-houses of the world.

Is it so long since that a man built the first motion picture theatre? How long ago is it anyway that a young man took his father-in-law's backroom of the cafe and opened a picture show with music (a piano). That man was Rothafel and how long ago is it that the Rialto opened amidst the derision of the picture and musical conservatives?

No, as optimistic as I am personally for the great results of our first convention of motion picture and musical interests, I see mainly that we are making a start. I predict that in the coming year, the most revolutionary things will happen in music for the picture theatres.

Synchronized Music Exchange for Chicago

WITH the formation of the Bushmint Company, this week, Chicago has the distinction of being the first city in the world where there is a synchronized music exchange, a place where the theatre man can get complete musical scores for his pictures—the same as he can buy film, or posters or get other talent to "put the pictures over." The music exchange was started to handle the service the Synchronized Scenario Music Company has just inaugurated and controls the Northern Illinois and Indiana territory.

The Bushmint Company will be managed by Paul Bush, well known exchange and film man, and will be located at 207 South Wabash Avenue for the present.

Although the idea is entirely new, a number of the biggest theatremen in Chicago territory have endorsed it and have already signed for musical scores under the new plan as soon as the scores are ready for release. Mr. Bush's connection with the film trade has been a long one. For several years he was connected with the Pathe Company, in fact opened the first Pathe Exchange in Chicago. He then joined Samuel Goldwyn's staff and took charge of the Goldwyn St. Louis exchange. From St. Louis he went to Detroit as Universal exchange manager and later was transferred to the Kansas City office of Universal where he built up a splendid business.

Before entering the film industry he was with the American Tobacco Company and first sprang into prominence in film circles when he promoted the Jeffries-Johnson fight pictures. For a time he was in charge of the Chicago *Tribune's* motion picture department, exploiting German War films and organized the Peerless Film Exchange Company in Chicago, which handled state right features.

From Celebrities Everywhere

(*Continued on page* 989)

Count me with you—Dorothy Phillips, star.

Anyone who can think, sees the value of your plan. I heartily subscribe to it.—Rudolph Ganz, distinguished pianist and composer.

Welcome art and artists—George Arliss.

I'm in it—Paul Althouse, leading tenor.

Add my name—Alice Gentle, leading soprano.

It's historic—Molly King.

There is something which counts—June Caprice.

I wish I might be present to say personally all that is in my mind concerning this great movement—Helen Stanley, prima donna soprano.

Anything for the good of music wins my support—Margaret Matzenauer, celebrated contralto.

Now, that's big—Frank La Forge, conductor and coach.

You have done something which in my estimation is of the greatest value to the picture theatre and musical taste—Felix Warburg, great philanthropist.

Congratulations—Charles Miller, President, M. P. Directors.

Cards of greetings came from the following stars of the screen:

Justine Johnston, Montague Love, Juanita Hansen, Claire Whitney, Frankie Mann, Corinne Griffith, Katherine Calvert, Molly King, Ruby de Remer, Hope Hampton, Martha Mansfield, Richard Bartholomes.

Other greeting cards came from:

Edmund Goulding, John F. Robertson, The R. Cecil Smiths, George B. Baker, Charles Whittaker, Allen Holubar, Robert Gordon, Ernest Shipman, Joseph Storm, Tom Terris, George Sargent, Wally Van, Jerome Young, Harry Millarde, George Archimbaud, Lon Chaney, Charles Biblyn, and many others.

"I am leaving Rochester on the 16th of the month for a trip south, to be gone until after the first of February so it will not be possible for me to be present at the MOTION PICTURE CONFERENCE. I have read the program and shall look forward with a great deal of interest to learning what develops at the conference. I hope that a pretty full report of the transactions will be published. The whole subject of the relation of music to motion pictures is one of great importance and I hope the conference will mark an important step in the advance of the industry—George Eastman, Eastman Kodak Company, Rochester, N. Y.

Magnificent effort—Richard Hageman, great conductor.

Delighted—Claude Warford, teacher of voice.

I'm with it—Edwin Franko Goldman, conductor.

So much am I for this big plan, that I shall lend my personal aid—Otto H. Kahn, America's leading art patron.

It is a very ambitious and worthy venture—Charles M. Schwab, head of the Bethlehem Steel Corporation.

Big doings—S. Jay Kaufmann, "Round the Town."

How fine: Yes, count me in—Dixie Howell.

Special cards from Glad Forster, Alexander Lambert, Dr. Noble (Director Juilliard Foundation for Music), Dr. Rush Rhees (President University of Rochester), Vladmir Dubinsky, Henry Hadley (great conductor and composer), Erno Rapee, Bertha Kalich, Mrs. Oscar Hammerstein, Dallas Musical Association, and many others.

Dear Mr. Isaacson:

Your program, as outlined in this week's NEWS, offers a rare treat to visiting musicians, and I am looking forward to not only the entertainment side of the convention, but to the general discussion where I am sure can be found the key to the solution of many of the difficulties that beset the average picture player.

With best wishes for the success of your splendid plans, and the hope that this convention will realize even more than all you hope for it, I am,

MILDRED SMITH,
Organist Knickerbocker Theatre,
Washington, D. C.

Dear Mr. Isaacson:

I have followed your articles in the MOTION PICTURE NEWS, for some time back, and would like to add my congratulations and appreciation for what you are doing to bring the pictures and music closer together.

When the date of the convention was first made known, I thought it would be impossible for me to attend, as we are opening a number of large houses throughout Canada. However, luck has been with me and I will be able to accept your invitation, and will probably bring my assistant, Mr. Milton Blackstone, and Dr. Harvey Bobb, who is in charge of our Organ Department.

Hoping this will be satisfactory to you and wishing you every success in bringing your ideas to a working basis, I am,

JOHN ARTHUR,
Musical Director
Famous Players,
Canadian Corporated.

Dear Mr. Isaacson:

Will you kindly note that besides myself, Mr. M. Mauro-Cottone, formerly chief organist of the Capitol, and Mr. H. Frommel, both members of our musical staff, will attend the conference.

EUGENE CONTE,
Plaza Theatre,
New York City.

Dear Editor:

I have your communication of January 7 in regard to your musical conference, to be held at the Astor Hotel January 24 to 26, and advise that I will have a representative at this meeting.

Wishing you much success and with kindest regards, I beg to remain,

H. M. CRANDALL,
Crandall Theatres,
Washington, D. C.

A reference list of Good "Movie" Music, Classified according to Screen Moods.

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MOTION PICTURE DIRECTORY CO.

244 West 42nd St. *Phone, Bryant 8138* **New York**

Addressing *Printing*

Perfect Projection Sought in Erber Theatre

JOE ERBER, pioneer showman of East St. Louis, announces that the $300,000 Erber theatre will open early in 1921. He and his partner, Mr. Cohn, are bending every effort to get the house open in January, and claim that it will be the finest appointed theatre in southern Illinois.

The policy of the house will be to show the best photoplays the market affords, with high-class vaudeville. This is in keeping with a tendency of the show business at present—to combine the two kinds of entertainment.

The seating capacity will be such that 2500 people can be accommodated comfortably, having a complete, full view of the screen and stage.

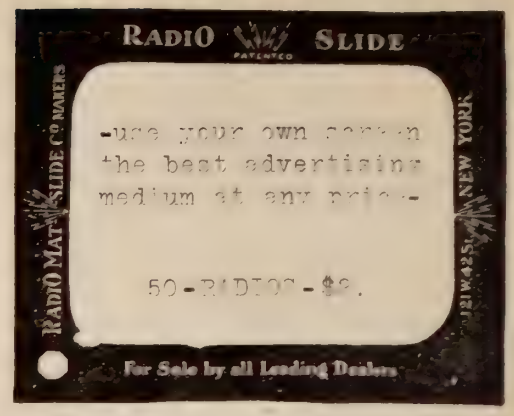
The projection equipment, furnished by the St. Louis branch of the Exhibitors' Supply Company, consists of articles that Mr. Erber and Mr. Cohn know will give satisfactory projection.

After much investigation, three Type S Simplex projection machines were ordered, equipped with Peerless Automatic Arc-Controls and Keen-o-lite lenses. Their investigation showed that many of the best houses giving perfect projection, were equipped this way, in addition to having Hertner Transverters. Two double-75 440-volt transverters were ordered to complete the ideal projection equipment.

In order to be assured of a good picture from this excellent equipment, a Minusa screen was included.

Besides the equipment for the booth, the Exhibitors' Supply received an order for a Brenkert Spotlight, a double dissolving stereopticon, a three-battery ticket-selling machine, and a ticket chopper.

The decorative scheme in the auditorium is salmon with picked in colors and flowered basket designs on the walls, large velour draperies of blue and gold surrounds the boxes and lounges. The house is sufficiently beautiful architecturally to stand on its merits alone.





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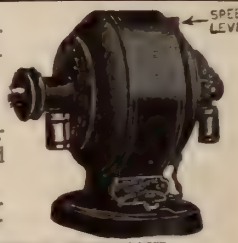
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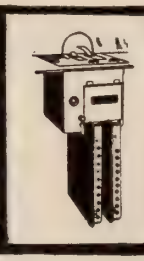
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The Complete Plan Book

Everything the Showman Needs on Every Picture Released

"The Son of Tarzan"
(National-Howells—State Rights Serial, 15 Episodes)

ANY picture which has the name Tarzan in it—whether it is the father, the son, or the ape, himself, is certain to carry a punch. An offering which contains the wealth of adventure found in Edgar Rice Burroughs' jungle tales is surely rich entertainment. "The Son of Tarzan" may be said to eclipse the previous pictures founded upon the Burroughs adventures because Harry Revier, the director, has incorporated a little more action and suspense, mystery and thrills. He has a good continuity to work with—a continuity furnished by Roy Somerville who has written, seemingly with one idea, to present the utmost in plot. The latter has contributed praiseworthy subtitles which are brief and do not give away the action.

The serial starts a trifle slowly which is excusable in planting the various characters and giving the spectator an idea of what it is about. After the prologue the action begins and never stops throughout the succeeding reels. Serials are supposed to carry action and suspense. These two ingredients are absolutely necessary to stimulate interest from one week to another. Well, "The Son of Tarzan" has an exceptionally strong dose of action, some of which is of the breath-taking or hair-raising kind. Director Revier has fashioned a "tailor-made" jungle which looks like a Burton Holmes. In other words the observer is truly transported to the heart of Africa. And the players enacting the picturesque characters are certainly put through their paces.

Thrills follow one another in rapid succession, each one, seemingly, more dangerous than its forerunner. The son of Tarzan is kidnapped in his London home and taken to the land of the ape. There he grows up and falls in love with a wild girl who is as untamable as the hero. Their escapades, their adventures keep the spectator's gaze glued to the screen. The underbrush, the thickets, the suspense derived from watching the man-eating lions who are ever ready to pounce upon their prey, the fascination of taking in these sights spell an entertainment which will satisfy everyone fortunate enough to see it. The girl playing the wild character certainly earns her money. It is apparent that Manilla Martan, the girl in question, suffered some torture. The whole company must have felt relieved when the picture was finished, so strenuous is their work. There is enough plot substance to furnish surprises and the scenery, the landscapes, the atmosphere, the animal shots, the rugged acting—these are the vital factors toward the success of this picture.

It should prove to be a good box-office magnet. The average feature catering to thrills stands no comparison. Credit should be given Harry Revier for accomplishing something which puts zest into everyday life. His players should enjoy a long vacation with full pay. The titling is presented on glass composition against black backgrounds and is highly effective. There is some commendable double exposure work. But technicalities aside, excellent though they are, it is the big value of suspense which will make spectators cling to the arms of their seats. Imagine yourself in the heart of a jungle, with danger and death lurking everywhere and you have it. "The Son of Tarzan" is a regular grown-up, "he-man," "reinforced concrete" serial. The exhibitor who books it will have packed houses.—*LAURENCE REID.*

"Behold the Man"
(Pathe)

PATHE has revised its former release, "The Life of the Saviour," and is presenting it under the title of "Behold the Man." It depicts the life of Christ from Birth to the Ascension, the picture being taken up with the outstanding episodes of the four Gospels. The sponsors have introduced a modern story which shows a mother relating the life of the Saviour to her children before they are sent to bed. Through a series of fade-ins the action develops and interests after a fashion. The scenes and figures have been photographed in natural colors. This process emphasizes the sharp contrasts for the faces of the players are shown to be absolutely colorless.

The director has used discretion with his scenes shaping them according to the popular conception according to the Old Masters. The titles are presented in a manner which may be understood by every child. Aside from the technicalities, "Behold the Man" is a satisfying offering. But it must have a musical setting to be wholly appealing. A French cast interprets the biblical story and the performance is not entirely acceptable because the players do not appear adaptable to the parts. However, they act with dignity and poise. The modern episode is directed by Spencer G. Bennett.—Length 6 Reels.—*LAURENCE REID.*

"His Enemy's Daughter"
(Candler Pictures—State Rights)

THIS is a fairly interesting drama for a middle-classed house, with revenge as its dominating motive. Lloyd Lonergan, the author, has not given his story any absorbing incidents, to refresh his old familiar story. It moves along with a fair amount of suspense and sufficient drama to please, but not impress, the patrons of the houses where it will probably be shown.

The story starts with the betrayal of a man by his supposedly truest friend. The betrayed man, sinking to the very depths of human society, vows revenge. He ships as a sailor on a vessel owned by his false friend. The daughter of his enemy is aboard by mistake and in a shipwreck the two are cast on a small island in the West Indies. There the ruined man discovers pearls, and stays while the little girl is rescued. The story jumps fifteen years. The girl is budding into womanhood, her father is on the verge of financial ruin, and the vengeance seeker is a wealthy Cuban. Coming unrecognized to America he gets the girl in his power, but her trust in him, and the memory of her as a small child, prevents him from harming her. His betrayer he also ruins and captures, but lets his revenge take the form of giving him a good scare.

Vincent Serrano is featured. His acting is stilted and unconvincing.—*MATTHEW A. TAYLOR.*

"Bungalow Troubles"
(Mack Sennett Comedy-Paramount)

THE humor which can be found in the dinner party where the neighbors are called in to help themselves has been appreciated by Mack Sennett. There is an amount of fun in the idea. As every one knows who conducts a dinner party, the neighbors never come except when they are hungry. Here are Louise Fazenda, Jimmie Finlayson and others from the Sennett lots and they provoke a deal of amusement with their dinner antics and their efforts at dancing. The comedy is not Sennett at his best. But when it gives indication of losing its high kicks he introduces a dream situation which keeps it sustained to the finish. The husband is talking in his sleep and visualizes some bathing girls of his acquaintance. The child wakes up mamma, Louise, and the usual explanations occur. She decides it is better to take a chance with her present husband than to speculate with an unknown quantity. The titling is pithy and more humorous than the incident.—Length 2 Reel.—*LAURENCE REID.*

Kineto Review
(Urban)

Here is a scenic, describing minutely, the beauties of Panama, opening with a few views of the Ancient City, showing thereafter the methods of keeping the unfortunate lepers within their exile running along smoothly to scenes showing the U. S. S. Florida entering the canal. An interesting part of the subject is toward the end, where the electric operations controlling the Locks are shown in action. A new idea of rushing things is introduced, by rapidly moving a liner through the Panama Canal in one minute, an action which requires by actual timing, nine hours. An entertaining and informative compilation.—*LILLIAN GALE.*

Advance Information on All Film Releases

(Continued from page 1054)

HODKINSON CORP., W. W.

(Releasing through Pathe Exchanges)

BENJ. B. HAMPTON GREAT AUTHORS PICTURES, INC.

The Dwelling-Place of Light (Winston Churchill)
The Sagebrusher (Emerson Hough's)
The Westerners (Stewart Edward White's)

ZANE GREY PICTURES, INC.

(Benj. B. Hampton and Eltinge F. Warner)

The U. P. Trail (Zane Grey's)
Riders of the Dawn (Zane Grey's)
Desert Gold (Zane Grey's)

J. PARKER READ, JR., PRODUCTIONS

The Brute Master (Hobart Bosworth)
Love Madness (Louise Glaum)
Sex (Louise Glaum)
The Lone Wolf's Daughter (Louise Glaum)
Sahara (Louise Glaum)

DEITRICH-BECK, INC.

The Harvest Moon (Doris Kenyon)
The Bandbox (Doris Kenyon)

ARTCO PRODUCTIONS

The Capitol (Leah Baird)
Cynthia of the Minute (Leah Baird)

ROBERT BRUNTON PRODS.

The House of Whispers (J. Warren Kerrigan)
The Green Flame (J. Warren Kerrigan)
No. 99 (J. Warren Kerrigan)
The Dream Cheater (J. Warren Kerrigan)

NATIONAL PRODUCTIONS

The Kentucky Colonel (Joseph Dowling)
The Blue Bonnet (Billie Rhodes)

JOSEPH LEVERING PRODUCTIONS

His Temporary Wife (Special Cast)

DIAL FILM CO. PRODUCTIONS

The Tiger's Coat (Stedman-Butt-Modotti)
King Spruce (Mitchell Lewis)

LOUIS TRACY PRODUCTIONS

The Silent Barrier (Sheldon Lewis)

IRVIN V. WILLAT PRODUCTIONS

Down Home (Special Cast)

INDEPENDENT FILMS ASS'N.

NEAL HART SERIES

Jan. 1—Danger Valley
Nov. 15—Skyfire
Oct. 1—Hell's Oasis

LEO WHITE COMEDIES

Jan. 1—Restless Rummies
Dec. 15—Back to Earth
Dec. 1—Razzin the Jack

INTER-OCEAN FILM CORP.

The Silent Barrier
Bearcat
Seeds of Vengeance
The Gift Supreme
Whispering Devils
The Victim
The Transgressor
The Burning Question
Luring Shadows
Below the Deadline

HALL ROOM BOYS COMEDIES

Cads and Caddies
Stung Again
Wild Wild Woman
Back on the Farm
Mis Fortune Hunters

MAJOR DAWLEY RELEASES

Ghost of Slumber Mountain
Along the Moonbeam Trail

BURLINGHAM ADVENTURE PICTURES

Ride Under the Alps
Vacation Days in Switzerland
From Montreux to Berness Alps
Through Switzerland in 10 Minutes

JANS PICTURES CORP.

Madonnas and Men
Wings of Pride
A Woman's Business
Love Without Question (Olive Tell)

KINETO CO., OF AMERICA

Urban Popular Classics
Chas. Urban's Movie Chats
Kineto Reviews

KREMER FILM FEATURES, VICT.

(Released on States Rights Basis)

Voices (Diana Allen)
Mad Love (Lina Cavalieri)
Wending Trail (Buck Manning)
Skinner's Dress Suit

WESTERN

Handicap

HORSE-RACING PICTURE

Why Tell (Henry Miller)

CHAPLIN REISSUES

A Burlesque on Carmen
The Champion
Jitney Elopement
Work
By the Sea

LUBIN (BERT)

STATE RIGHTS

Honeymoon Ranch

METRO EXCHANGES

SCREEN CLASSICS, INC., SPECIALS

Feb. 21—Mother Love (Alice Lake)
Feb. 14—Fine Feathers (Special Cast)
Feb. 7—Passion Fruit (Doraldina)
Jan. 31—The Off-Shore Pirate (Viola Dana)
Jan. 24—Coincidence (Special Cast)
Jan. 17—The Marriage of William Ashe (May Allison)
Jan. 10—Lure of Youth (Special Cast)

C. E. SHURTLEFF PRODUCTIONS

What's the Matter With Marriage? (Special Cast)
Nov. 22—The Star Rover (Special Cast)
Aug. 23—The Mutiny of the Elsinore (Special Cast)

BUSTER KEATON COMEDIES

(Produced by Joseph M. Schenck)

Feb. 16—Neighbors
Dec. 22—The Scarecrow
Oct. 27—Convict 13
Sept. 1—One Week

HOPE HAMPTON PRODUCTIONS

Mar.—A Modern Salome (Hope Hampton)

NAZIMOVA PRODUCTIONS

Dec. 6—Billions (Nazimova)
Oct. 11—Madam Peacock (Nazimova)
Apr. —The Heart of a Child (Nazimova)
Jan. —Stronger Than Death (Nazimova)

TAYLOR HOLMES PRODUCTIONS

Apr. —Nothing But Lies (Taylor Holmes)
Mar. —The Very Idea (Taylor Holmes)
Jan. —Nothing But the Truth (Taylor Holmes)

ROBERT HARRON PRODUCTIONS

Oct. 25—Coincidence (Robert Harron)

S. L. PRODUCTIONS

Feb. 28—Temple Dusk (Special Cast)
Sept. 6—Love, Honor and Obey (Special Cast)

MAURICE TOURNEUR PRODUCTIONS

Oct. 18—The Great Redeemer (Special Cast)

ROWLAND, WEST PRODUCTIONS

Jan. 3—The Silver Lining (Jewel Carmen)

MISCELLANEOUS

The Foreigner (Special Cast) Ernest Shipman
The Wrong Woman (Ivan Abramson)
The Crimson Cross (Fanark)
Man and Woman (Special Cast) Sherman Prods. Corp.
The Devil's Angel (Helen Gardner-Templer Saxe) Clark Cornelius Corp.
Birthright (Special Cast) Allied Ind. Attractions
The Japanese Question in California (Pantex)
The Fighting Kentuckians (Special Cast) Sterling Features
Out of the Dust (Apex Film Co.)
Why Leave Your Husband (Austin-Shepard) Equality Photoplay Corp.
Uncle Sam of Freedom Ridge (Special Cast) Harry Levey Prods.
The White Rider (Joe Moore-Eileen Sedgwick)
Hell's Oasis (Neal Hart) Independent Films Assn.
Peerless Feature Producing Co.
The Hidden Light (Dolores Cassinelli) Commonwealth Film Corp.

COMEDIES

Top Notch Comedies (Plymouth Pro. Dist. Syndicate—Cleveland)
After Bed Time (Fraxee Film Prods.)
Billy Ruge Comedies (Funful Films)
Mack Swain Comedies (C. B. Price)
Flora Finch Comedies (Film Frolics Pictures Corp.)
Two-Reel Comedies (Edna Shipman-John Junior)
Legend Film Prods.

NATIONAL FILM CORP.

(At State Right Exchanges)

Nobody's Girl (Billie Rhodes)
Kentucky Colonel (Special Cast)
Captivating Mary Carstairs (Norma Talmadge) Reissue

PATHE EXCHANGES

Feb. 6—The Devil (George Arliss)
Jan. 30—The Killer
Jan. 23—The Sage Hen (Special Cast)
Jan. 16—When We Were Twenty-one (H. B. Warner)
Jan. 2—That Girl Montana (Blanche Sweet)
Dec. 26—Rogues and Romance (Seitz-Caprice)
Dec. 19—The Empire of Diamonds
Dec. 5—Dice of Destiny (H. B. Warner)
Nov. 28—The Devil to Pay (Brunette-Stewart)
Nov. 21—The Unwilling Husband (Blanche Sweet)
Nov. 7—A Beggar in Purple (Edgar Lewis')
Oct. 31—The Money Changers (Claire Adams-Ray Stewart)
Oct. 24—Half a Chance (Mahlon Hamilton)
Oct. 10—Forbidden Valley (Gordon-McAvoy)
Oct. 3—The Riddle: Woman (Geraldine Farrar)
Sept. 26—Help Wanted—Male (Blanche Sweet-Henry King)
Sept. 12—Felix O'Day (H. B. Warner)
Sept. 5—The House of the Tolling Bell (Bruce Gordon-May McAvoy)
Aug. 29—Lahoma (Edgar Lewis)

DOUBLE ADVENTURE

(Fifteen two-reel episodes starring Charles Hutchinson)

Feb. 6—Third, Hearts of Stone
Jan. 30—Second, The Harbor of Bandits
Jan. 23—First, On the Trail of Fate

EDGAR JONES PRODUCTIONS

Lochinvar o' the Line

VELVET FINGERS

(Fifteen Two-Reel Episodes Starring Geo. B. Seitz and Marguerite Courtot.)

Feb. 6—Tenth, Shots in the Dark
Jan. 30—Ninth, The Broken Necklace
Jan. 23—Eighth, Aiming Straight
Jan. 16—Seventh, The House of a Thousand Veils
Jan. 9—Unmasked
Jan. 2—Fifth, The Desert Pavilion
Dec. 26—The Man in the Blue Spectacles
Dec. 19—Third, The Hand from Behind the Door
Dec. 12—Second, The Face Behind the Curtain
Dec. 5—First, To Catch a Thief

THE PHANTOM FOE

(Fifteen Two-Reel Episodes Starring Juanita Hansen and Warner Orland)

Jan. 23—Fifteenth, Retribution
Jan. 16—Fourteenth, Confession
Jan. 9—Thirteenth, The Attack at the Inn
Jan. 2—Twelfth, Behind the Veil
Dec. 26—Through Prison Walls
Dec. 19—Tenth, The Foe Unmasked
Dec. 12—Ninth, The Mystic Summons
Dec. 5—Eighth, The Man Trap
Nov. 28—Seventh, Gun Fire
Nov. 21—The Crystal Bail
Nov. 14—Fifth, The Tower Room
Nov. 7—Fourth, The Open Window
Oct. 31—Third, The Trail of the Wolf
Oct. 24—Second, The Disappearance of Janet Dale
Oct. 17—First, Doom

RUTH OF THE ROCKIES

(Fifteen Two-Reel Episodes Starring Ruth Roland)

Dec. 5—Fifteenth, The Hidden Treasure
Nov. 28—Fourteenth, Regina Island
Nov. 21—Thirteenth, The Surprise Attack
Nov. 14—Twelfth, The Secret Order
Nov. 7—Eleventh, The Fatal Diamond
Oct. 31—Tenth, The Secret of the Trunk
Oct. 9—Ninth, The Perilous Path
Oct. 17—Eighth, Danger Trails
Oct. 10—Seventh, Troubled Waters
Oct. 3—Sixth, The Eagle's Nest
Sept. 26—Fifth, Double Crossed
Sept. 19—Fourth, Between Two Fires
Sept. 12—Third, The Tower of Danger

PIRATE GOLD

(Ten Two-Reel Episodes Starring Geo. B. Seitz and Marguerite Courtot)

Oct. 17—Tenth, Defeat—And Victory
Oct. 10—Ninth, The Double Cross
Sept. 26—Seventh, Under Suspicion
Sept. 19—Sixth, Kidnapped
Sept. 12—Fifth, Drugged
Sept. 5—Fourth, Treasure—At Last
Aug. 29—Third, The Dead Man's Story

THE THIRD EYE

(Fifteen Two-Reel Episodes Starring Warner Oland and Eileen Percy)

Aug. 29—Fifteenth, The Triumph of Justice
Aug. 22—Fourteenth, At Bay
Aug. 15—Thirteenth, The Blind Trails of Justice
Aug. 8—Twelfth, Man Against Man
Aug. 1—Eleventh, The Long Arm of Vengeance
July 25—Tenth, The House of Terrors

Release Information Continued on Page 1076

Feature Subjects of Short Length

" Double Adventure "
(Pathe)

PATHE says that Charles Hutchison is the "bravest daredevil of the screen." Judging from the way this young man went through the first two episodes of his new serial "Double Adventure," they're not far from it, for he does many stunts which will make the serial loving public gasp and be amazed.

When the scenes call for it, Hutchison doesn't hesitate to equal or surpass anything that has ever been done before. And then again many of his stunts are new.

For instance, during a chase scene in which two automobiles participate, the star climbs out on the front of the rear "auto" which appears to be going at top speed, does a forward dive and grasps the emergency tire of the front auto and by superhuman strength drags himself to a sitting position.

This piece of daredeviltry is worth a hand from any audience and is only an illustration of what the fans may expect when they see Charlie Hutchison in "Double Adventure."

The story is up to date in every way and is given a splendid production. It concerns the trials and tribulations of a young reporter, Bob Cross, who is determined to land Jules Fernol and his notorious gang of crooks behind the bars for stealing Martha Steadman's inheritance.

The action is "fast and furious" in the first two episodes and shows the star in many fights and quick get-a-ways until the finish of the second episode when he is seen hanging on a hoist over treacherous water with the villains, knives in hand awaiting their chance.

W. S. Van Dyke, who directed Jack Dempsey in "Daredevil Jack," held the reins in "Double Adventure" and has been careful in handling his actors and developing an intricate plot.

A capable cast supports Hutchison, among whom are Josie Sedgwick, Carl Stockdale, S. E. Jennings, Ruth Langston and Louis D'or.

Jack Cunningham wrote the story.—*FRANK LEONARD.*

" Pleasure Seekers "
(Selznick)

"PLEASURE SEEKERS" is one of the best productions Elaine Hammerstein has ever done. It is a comedy-drama, gripping in its dramatic moments and amusing in its lighter scenes.

Although the story is not new, it has a number of novel twists which carry it entirely away from the "cut and dried" and land it high in amusement value. But it is Elaine Hammerstein's acting, especially in the dramatic moments, which gives added impetus to the picture. And many a wet handkerchief did she bring from the eyes of the women folks in a Broadway house when the scenes show her setting out to bring back her wayward husband whom she finds out is in the company of a woman of uncertain character.

In the lighter scenes, Frank Currier in a character role is a splendid foil for the star and reminds one of William H. Crane, especially in his methods of handling the comedy situations.

In the opening scenes the star appears in the role of a secretary to an old clergyman. When the latter dies, the girl marries the wayward son of a millionaire. The latter does not forgive his son on learning of the marriage and the young couple decide to "go to work."

The comedy situations begin when Elaine secures a position as stenographer to the irate father and convinces him that she is not of the ordinary "gum chewing, powder puff" variety.

The son, however, cannot stick to the "straight and narrow" and falls a victim to his old pals. When the wife finds that he is in the company of a "not too good woman" she sacrifices her own feelings, goes to this woman's home and brings him back. Here he is met by his father who has previously discovered Elaine's identity and in another strong moment, when the young wife accomplishing her object is about to leave, turns tragedy into comedy by declaring, "If you ever desert her again, I'll disinherit you." These words are said to soothe rather than offend and bring the story to a happy ending.

Frank Currier, Webster Campbell, Marguerite Clayton and James Furrey head the cast.—*FRANK LEONARD.*

" Hides—and Go Seek "
(Educational-Hudson Bay Travel Series One Reel)

THIS is another of the Hudson Bay Travel series which should prove of decided interest to exhibitors for the reason that these films bring before the public Eskimo and Indian life in the far north, as it is lived in the service of the company.

"Hides-and Go Seek" shows the Indian method of trapping the beaver, minx, muskrat, ermine and lynx in the Athabascan country.

The Indian and his companion start in the early dawn and trudge through the snow covered wilderness until a suitable place is found to lay the traps.

After they are set, and it certainly requires some skill in the setting, the northlanders proceed to their camps, build their fires and await the coming of the morrow. When dawn arrives they proceed merrily to the traps where the preceding day's work proves a success, each trap containing one or more of the precious fur-bearing animals.

The scenes showing the laying of traps for snaring the beaver and muskrat are especially interesting because they have to be laid under the ice where the animals live during the winter.

The subtitles are clear and expressive, adding life and humor to the story.—*FRANK LEONARD.*

Movie Chat—40th Series
(Urban)

FROM this chat one may learn how difficult it really is to obtain the skins of seals, Alaskan seals, for (usually) the making of fur coats for the fair sex. Lives are risked in thrilling fashion, and the scenes of the frozen north where the seals are found, furnishes interesting location. Why not the fox, the kind which this chat shows come from "fox farms," where the animal is raised and his coat perfected for the express purpose of decorating the lady of expensive tastes. This part of the subject will be of great interest to sportspeople, who enjoy the thrills of fur trapping, while the second half will be of more interest to those in touch with scientific research. The habits of the cobra, the viper and other reptiles are shown, as well as the breeding of aligators and their growth into maturity. The photography in its entirety, is much above the ordinary, making the subjects doubly interesting.—*LILLIAN GALE.*

" A Barefoot Boy "
(Post-Paramount Nature Picture)

HERE is one of the brightest little fillers for an exhibitor's program that has come to the screen in many a day. The title exploits a youngster, but the interest of the subject is found in a fuzzy-haired Scotch terrier who because of his homely and pathetic countenance certainly inspires a friendly response. He follows the boy around in typically dog fashion, waiting for him to come from school, and joining him in some walks to the old swimmin' hole. The picture is inviting in its charming atmosphere.

One feels the call of the country, the call of the rustic stream, the quiet contentment of the farmhouse. The shots have been done in sepia —some of which are offered out of focus. There is a spell about the subject which places the spectator in an appreciative state of mind. The city dweller who is unable to show his dog a good time, feels a desire to take a week-off and travel to the country. He may even feel like going bare-footed again. This picture is such a gem that it acts as an atmospheric prelude for a heart interest feature.—Length One Reel.—*LAURENCE REID.*

" The Porcelain Lamp "
(Harry Levey Service Corporation)

HE Harry Levey Service Corporation have offered a five-reel subject under the title of "The Porcelain Lamp," made for the Cole Motor Company. It takes up in a fictional way the discovery of gasolene and its application as the motive power of automobiles. There is a prominent engineer who escorts his dinner friends to his studio to show them his antiques. A porcelain lamp is one of the treasures. As he relates the history of the lamp, the action discloses the discoverer of gasolene and the inventor of the lamp. He is a Frenchman named Daimler who struggled for years in finding a satisfactory liquid fuel. He dreams of success but never attains it until he accidentally uses gasolene instead of kerosene to light his porcelain lamp. Thus he discovers his liquid fuel. He invents a gasolene engine, the forerunner of the motor car of to-day.—Length 5 Reels.—*LAURENCE REID.*

" The Officer Cupid "
(Paramount—Mack Sennett Comedy—Two Reels)

THIS comedy won't get a laugh. It is so "polite" that it fails to be funny. Containing practically no slapstick or burlesque, it necessarily must depend for its humor upon a good comedy idea in its story. And the idea is not there. It is simply the story of a police chief and a young patrolman, both in love with the same girl. Burglars enter the young lady's house and the patrolman and his chief both come to the rescue. There is also a fake burglar at work, employed by the ambitious young cop in order that he can make a hit with the girl.—*MATTHEW A. TAYLOR.*

Advance Information on All Film Releases

(Continued from page 1074)

July 18—Ninth, The Race for Life....2
July 11—Eighth, Dangerous Trails....2
July 4—Seventh, The Double Trap....2
June 27—Sixth, The Death Spark....2

VANITY FAIR MAIDS COMEDIES

Dec. 26—The Sleepy Head....1
Dec. 12—Greek Meets Greek....1
Nov. 14—The Sandman....1
Oct. 31—Mamma's Boy....1
Oct. 3—June Madness....1

AFTER THIRTY

(Six two-reel comedy dramas featuring Mrs. Sydney Drew and John Cumberland)
July 15—Fourth, The Unconventional Maida Greenwood....2
May 30—Third, The Emotional Miss Vaughn....2
Apr. 16—Second, The Stimulating Mrs. Barton....2

ROLIN COMEDIES

Jan. 9—The Morning After (Snub Pollard)....1
Dec. 19—Park Your Car (Snub Pollard)....1
Dec. 5—Cash Customers (Harry Pollard)....1
Nov. 7—Insulting the Sultan....1
Oct. 24—When the Wind Blows (Snub Pollard)....1
Oct. 10—Fellow Citizens (Snub Pollard)....1
Sept. 26—Doing Time (Snub Pollard)....1
Sept. 12—Go As You Please (Snub Pollard)....1
Sept. 12—Rock a Bye Baby (Snub Pollard)....1
Sept. 5—A Regular Pal....1
Aug. 29—Money to Burn (Snub Pollard)....1

ROLIN TWO REELERS

Dec. 26—Number Please (Harold Lloyd)....2
Sept. 26—Get Out and Get Under (Harold Lloyd)....2
July 11—High and Dizzy (Harold Lloyd)....2
May 2—An Eastern Westerner (Harold Lloyd)....2

BLACKTON PRODUCTIONS

Oct. 10—Forbidden Valley (Bruce Gordon-May McAvoy)....6
July 18—Man and His Woman (Herbert Rawlinson)....6
June 20—Passers-By (Herbert Rawlinson)....6

NEWS REELS

Sundays—Topics of the Day....
Wednesdays—Pathe News....1
Saturdays—Pathe News....1

PEERLESS PICTURES COMPANY

The Heart of a Woman....5

PHOTO PRODUCTS EXPORT CO.

SHIRLEY MASON REVIVALS

Apple Tree Girl....5
Law of the North....5
Cy Whittaker's Ward....5
The Awakening of Ruth....5
Light in Darkness....5
The Tell Tale Step....5
Lady of the Photograph....5

FLAGG COMEDY REVIVALS

The Bride....1
The Screen Fan....1
The Matinee Girl....1
The Man Eater....1
The Superstitious Girl....1
The Artist's Model....1
The Art Bug....1
The Starter....1
The Spoiled Girl....1

PIONEER FILM CORPORATION

Thoughtless Women (Alma Rubens)....6
Place of Honeymoons (Emily Stevens-Montagu Love)....6
Midnight Gambols (Marie Doro)....6
What Women Want (Louise Huff)....5
Where Is My Husband? (Jose Collins)....6
Out of the Depths (Violet Mersereau-Edmund Cobb)....5
Empty Arms (Gail Kane-Thurston Hall)....5
Finders Keepers (Violet Mersereau-Edmund Cobb)....5
His Brother's Keeper (Mansfield,-Lytton-James)....6
The Inner Voice (E. K. Lincoln)....6
Bubbles (Mary Anderson)....5
A Moment's Madness (Marguerite Namara)....6
Idle Hands (Gail Kane-J. Herbert Frank)....5
A Good Woman (Gail Kane-J. Herbert Frank)....5
Luke McLuke's Film-osophy....½
Sonny Series....2

THE FACTS AND FOLLIES SERIES

Babes in Bearskin....1
Two's Company....1
Call Me Daddy....1
Knockout Maggie....1
Down Beside the Seaside....1
Professor Was Right....1

PRICE (C. B. CO.)

INDIAN DRAMAS

Fifteen Single reelers starring Princess Mona Darkfeather.
His Pajama Girl (Billie Rhodes)....5
Power (Holbrook Blinn)....5
Your Daughter and Mine (Special Cast)....

RADIOSOUL FILMS, INC.

A Man There Was (Victor Seastrom)....5

REALART PICTURES CORP.

SPECIAL FEATURES

The Furnace (Wm. D. Taylor's)....6882
The Soul of Youth (Taylor)....5995
The Deep Purple (Raoul A. Walsh's)....6705
The Law of the Yukon (Charles Miller's)....5614
The Luck of the Irish (Dwan's)....6607
Soldiers of Fortune (Allan Dwan's)....5911

STAR PRODUCTIONS

Blackbirds (Justine Johnstone)....4979
The New York Idea (Alice Brady)....6181
Oh Lady, Lady (Bebe Daniels)....4214
You Never Can Tell (Bebe Daniels)....5302
Her First Elopement (Wanda Hawley)....4212
Her Beloved Villain (Wanda Hawley)....4646
Food for Scandal (Wanda Hawley)....4648
Eyes of the Heart (Mary Miles Minter)....5084
Sweet Lavender (Mary Miles Minter)....5134

REELCRAFT PICTURES CORP.

ROYAL COMEDIES

Dec. 10—I'll Say He Forgot (Otis Harlan)....2
Nov. 28—He Looks Like Him (Tucker Twins)....2
Nov. 12—Oh, Buoy (Sammy Burns)....2
Oct. 30—Married to Order (Rosemary Theby)....2
Oct. 15—When the Cat's Away (Special Cast)....2
Sept. 30—Where Are Your Husbands? (Billy B. Van)....2
Sept. 1—The Plucky Hoodoo (Billy B. Van)....2
Aug. 30—Snakes (Billy B. Van)....2
Aug. 15—Buggins (Leon Errol)....2

MATTY ROUBERT (ROMANCES OF YOUTH)

Bold Bad Pirate....2
Summer Days....2
Sunshine....2
She's a Vamp....2
Circus Days....2

BILLY WEST COMEDIES

The Dreamer....2
Hands Up....2

TEXAS GUINAN WESTERNS

The Desert Vulture....2
Girl of the Rancho....2

ALICE HOWELL COMEDIES

Lunatics in Politics....2
Good Night Nurse....2

WILLIAM FRANEY COMEDIES

Snitch....1
Moonshiner....1
No. 13....1
Pest....1
Pile Driver....1
Undressed Kid....1
Live Wire....1
Dummy....1
Rye and Wry....1
Referee....1
In and Out....1
The Landlady....1
The Moocher....1
The Bull Fighter....1
Professor....1
Getting His Goat....1
Fixing Lizzie....1
Dry Cleaned....1
Kidnapper....1

BURRUD (SUNSET) SCENICS

The Mountain That Was God....1
Wind Goddess....1

MILBURN MORANTI COMEDIES

Double Trouble....2
Lazy Lem....2
Bungalow Bungle....2

NAPOLEON & SALLY COMEDIES

The Deserter....1
Dreamy Chinatown....1

GALE HENRY COMEDIES

Heirlooms....2
Help....2
The Movies....2

ROBERTSON-COLE PRODS.

SUPERIOR PICTURES

Moon Madness (Special Cast)....6
Li Ting Lang (Sessue Hayakawa)....5
Heart of Twenty (Zasu Pitts)....5
Bright Skies (Brentwood)....5
The Devil's Claim (Sessue Hayakawa)....5
The Notorious Mrs. Sands (Bessie Barriscale)....5
The Brand of Lopez (Sessue Hayakawa)....
The Woman Who Understood (Bessie Barriscale)....

SUPER SPECIALS

Little 'Fraid Lady (Mae Marsh)....6
Kismet (Otis Skinner)....9
813 (Arsene Lupin Story)....6
A Slave of Vanity (Pauline Frederick)....6
So Long Letty (Christie Comedy Drama)....6
The Stealers (Wm. Christy Cabanne)....8
Occasionally Yours (Lew Cody)....6
Big Happiness (Dustin Farnum)....7

SPECIALS

Aug. 15—Arabian Knight (Sessue Hayakawa)....5
Aug. 1—Life's Twist (Bessie Barriscale)....6

SUPREME COMEDIES

June 6—Becky Strikes Out....1
May 30—Letty's Lost Legacy....1
Mixed Husbands....1
The Taylor Made Wife....1
Downstairs and Up....1
Why Be Jealous?....1
Her Beloved Burglar....1

MARTIN JOHNSON PICTURES

Marooned in the South Seas....1
The City of Broken Old Men....1
Recruiting in the Solomons....1
Lonely South Pacific Missions....1
Domesticating Wild Men....1
Cruising in the Solomons....1
Saving Savages in the South Seas....1

ADVENTURE SCENICS

The Lone Trapper....1
Outlaw of the Wilderness....1
The Tempest....1
Waters of Destiny....1
Free Magic....1
Ghosts of Romance....1
Sons of Salooskin....1

RUSSELL-GREIVER-RUSSELL

TUSUN COMEDIES

Jan. 17—Wild Women....1
Jan. 10—From Kitchen to Throne....1
Jan. 3—Buried Alive....1
Dec. 27—A Slick Detective....1
Dec. 20—New Ralgia....1

SCHWAB D. N. PRODUCTIONS

Girls, Don't Gamble....5
Fickle Women....5

S-E ENTERPRISES

It Might Happen to You (Billy Mason)....5
Cowboy Jazz....2

TWO REEL COMEDIES

Beach Birds and Bombs....2
Hashers and Mashers....2
Waffles and Wallops....2

MIDGET COMEDIES

(Starring Eddie Frank and Jimmie Rosen)
Beach Birds and Bombs....2
Waffles and Wallops....2
Hashers and Mashers....2
Oh, What a Circus....2
Movies and Maniacs....2
A Tenderfoot Romeo....2

SELZNICK (LEWIS J.) ENT.

SELZNICK PICTURES

(Distributed by Select Exchanges)

The Figurehead (Eugene O'Brien).... 5,000
The Flapper (Olive Thomas).... 5,000
The Man Who Lost Himself (Wm. Faversham) 5,000
The Point of View (Elaine Hammerstein).... 5,000
The Poor Simp (Owen Moore).... 5,000
The Wonderful Chance (Eugene O'Brien).... 5,000
Whispers (Elaine Hammerstein).... 5,000
Dangerous Paradise (Special)....
Red Foam (Ralph Ince Special)....
The Daughter Pays (Elaine Hammerstein)....
Pleasure Seekers (Elaine Hammerstein).... 5,500
You Can't Kill Love (Special Cast).... 5,500
Broadway and Home (Eugene O'Brien).... 5,500

SELECT PICTURES

(Distributed by Select Exchanges)

The Adventuress (Julian Eltinge).... 5,000
Children Not Wanted (Edith Day).... 6,000
Man's Plaything (Grace Davison).... 5,000
Mountain Madness.... 6,000
Mothers of Men (Claire Whitney).... 5,000
The Great Shadow.... 6,000
The One-Way Trail (Edythe Sterling).... 5,000
Faith of the Strong (Mitchell Lewis).... 5,000
Just Outside the Door (Edith Hallor).... 5,000
Seeds of Vengeance (Bernard Dunning).... 5,000
Taking the Count (William Collier).... 5,000
The Servant Question (William Collier).... 5,000
The Valley of Doubt (Special Cast).... 5,000
Seeds of Vengeance (Bernard Dunning).... 5,000

Release Information Continued on Page 1078

"THE DEVIL"
(Asso.-Exhib.-Pathe)

Very Artistic With Arliss Superb in His Screen Debut

THIS production is certainly going to arouse a deal of discussion among exhibitors and screengoers as to whether it constitutes good film material. A great many will argue, that deprived of the subtleties of dialogue, it will appear unduly conventional. But since it is a play founded upon a moral and utilizing a symbol for characterization which in the shadow world seems highly effective, those who come to scoff should go away feeling well entertained. It is a picture which can appeal to the imagination. While the figure of the devil appears in the flesh in the identity of a false friend whose object is to plant seeds of distrust in the minds of his acquaintances and watch them harvest a crop of evil thoughts and deeds, it is our idea that the author intended the character to symbolize the power of evil—in other words appear invisible.

Accepting it in this light the picture takes on interest which cannot be denied. Certainly there is nothing the matter with the interpretation or production. George Arliss makes his screen debut in the part he created upon the stage and gives one of the finest portrayals even seen. He is superb as the stealthy, scheming, polished, dignified arch—enemy of righteousness. He brings to the silent drama his subtle, keen understanding. His make-up is marvelous and he is silhouetted in the foreground with splendid lighting. A toss of his cape, a gesture of his hand, a mocking smile, a lift of the eyebrow, whatever he does is the acme of grace. He is the artist to his finger tips. Whenever he is in the picture it takes on value because of his superiority to the story and the other portrayals.

The idea itself, looking at it from an analytical viewpoint simply exposes the meddler in the home. It borders on the triangle without actually entering it. Some will say that the good people must have been exceedingly stupid to countenance the devil's constant meddling. If they will look at the figure as a composite representation of false friends and gossips who are in every community though not actually identified they will get a proper interpretation of the subject. Thus a moral is observed. The picture, scene for scene, is always obvious. But that is to be expected. Doubtless it will soar over the heads of the masses. If it does they can still derive satisfaction from the wonderfully fine production and Mr. Arliss' performance. James Young has been given a free rein toward investing the picture with artistic backgrounds. His attention to details must have been a labor of enthusiasm. "The Devil" should draw them in through the star's reputation, but we are frank in stating that it seems almost too high-brow for the patron used to sharp conflicts and contrasts.—Length, 6 reels.—*Laurence Reid.*

THE CAST

Dr. Muller ..... George Arliss
Mimi ..... Sylvia Breamer
Marie Matin ..... Lucy Cotton
Her Aunt ..... Mrs. Arliss
Paul De Vaux ..... Edmund Lowe
Georges Roben ..... Roland Bottomley

By Franz Molnar.
Scenario by Edmund Goulding.
Directed by James Young.

PRESS NOTICE—STORY

"The Devil," a screen version of the play of the same name in which George Arliss scored a most artistic success, will be the feature attraction at the ———— theatre next ————. Mr. Arliss is also the star of the photoplay and again shows his skillful interpretation which is marked for its subtle shading, poise and dignity. A clever company which consists of such favorite players as Sylvia Breamer, Lucy Cotton and Edmund Lowe, is in support. James Young has produced the picture from a scenario by Edmund Goulding.

This offering is from the Hungarian play by Franz Molnar, which symbolizes the power of evil. The author shows his puppets being guided by a devil, whose object is to sow distrust and corruption among the minds of his acquaintances. While he uses the name of Dr. Muller, the figure might well be any "trusted" friend whose evil tongue spreads unhappiness. Right triumphs over wrong eventually. The picture is made fascinating through Mr. Arliss' masterly portrayal. Mr. Young's production is highly artistic. "The Devil" is certainly a subject which compels attention through its vital theme and the splendid performance.

PROGRAM READER

A picture of vital theme, powerful characterization, wonderfully artistic performance and production is "The Devil" which comes to the ———— theatre in the near future. This play when it appeared upon the speaking stage created a sensation since it was produced by two separate companies, one of which was headed by George Arliss, the star of the screen version. Mr. Arliss is a superb artist, a fact which will be testified to by patrons of the ————. His skill at pantomime, his artistic study, poise and dignity compel the utmost attention. He is the diabolical power of evil that may be found—in fact, is found, in every community. See "The Devil" and marvel at the star's performance. A highly artistic production.

SUGGESTIONS

Concentrate upon the name of the star in your exploitation. He is one of the most gifted actors on the stage and he brings to the screen a rare artistry. Make plain that he created a sensation in the stage version of the picture. And he offers screen patrons a genuine delight in the theatre. Make use the theme by pointing out that the Devil—the power of evil is ever abroad in every community. The gossip, the false friend, the scandal-monger—these are Powers for evil. Make use of James Young's name. He is a well known director and well known to your crowd who are "dyed-in-the-wool" fans. Play up the artistic production, but use most of your advertising in bringing forth Arliss' name. Play up that it scored a sensation when it was produced upon the stage by two separate companies at the same time.

"THE KID"
(First National)

Long Heralded Chaplin Six Reeler Lives Up to Expectations

MR. CHAPLIN'S "The Kid" lives up to expectations which is saying considerable. Perhaps no picture has ever been ushered into official being with so much to recommend it from an exhibitors standpoint. To begin with it is Mr. Chaplin's first venture into the multiple reel feature not counting "Tillie's Punctured Romance" in which he shared starring honors. Next America's foremost comedian has been absent from the screen for a long time. His public which means about everyone who goes to pictures is hungry for another comedy. Third, the existence of "The Kid" has been known to both the public and the trade for a year and during that period more publicity for it than could have been purchased for a barrel of money has just naturally accrued in the course of certain human events.

When and how this picture was going to reach the screen has been the topic of the day.

Viewed from the picture angle, with no thought of the box office values, "The Kid" is a paradox. The picture is not a Chaplin comedy. It is actually a drama, developed with a splendid lot of highly original and absolutely new incident, played in an exaggerated tempo with such skill, not only by the star, but the entire supporting cast that the result is a high class comedy.

There are few of the old Chaplin tricks made manifest in this picture, although the familiar Chaplin makeup and mannerisms are retained. Also there are few "custard pie" gags in it and a surprisingly small number of titles.

Mr. Chaplin and his principal comedy assistant, the child player, Jackie Coogan earn their laughs by legitimate methods.

In acting honors the star is entitled to scarcely less praise than his supporting cast, especially the young Mr. Coogan. There is no doubt that "The Kid" is going to receive the attention of the entire picturegoing public and if it doesnt set new box office records our judgment is badly at fault.—Length. 6 reels.—*J. S. Dickerson.*

THE CAST

The Man ..... Carl Miller
The Woman ..... Edna Purviance
The Kid ..... Jack Coogan
The Tramp ..... Charles Chaplin
The Policeman ..... Tom Wilson

Written and directed by Charles Chaplin.

PRESS NOTICE—STORY

The long heralded six-reel comedy "The Kid," in which Charles Chaplin is starred and which has been linked with the newspeper stories of the Chaplins' domestic troubles for the past year is to be the attraction at the ———— theatre for a ———— days' run beginning ————. In "The Kid" the greatest of all screen comedians shares acting honors with a small boy by the name of Coogan and between the two more clean fun is generated than any picture that Mr. Chaplin has ever made which is proof positive that a great deal of fun is in store for the patrons of the ————.

It is said that Mr. Chaplin has entered a new field in his latest production. The "custard pie" variety of humor has been discarded along with many of the famous Chaplin tricks and "The Kid" makes its bid for popularity as a straight comedy. Of course the old Chaplin make-up, flat shoes, battered derby and ill-fitting clothing is still retained but here the old ideas end. In fact "The Kid" might have been a drama had it been developed along different lines. "The Kid" is in six reels with so many laughs crowded into it that even such great comedy pictures as his previous productions such as "A Dog's Life" and "Shoulder Arms" are relegated to the rear ranks as laugh producers. Young Mr. Coogan, who is "The Kid," is the most remarkable child actor ever presented on the screen. He is entitled to a full share of honor for the picture's entertaining qualities.

PROGRAM READER

We've got it. It cost a lot of money but it is going to be worth it to us and to you. "The Kid" the first six-reeler that Charlie Chaplin has ever made and the greatest comedy ever filmed is to be the attraction at the ———— for a ———— days' engagement beginning ————.

For a year we have all been hearing about this picture, speculating when it was to reach the public and how good it really was. Well, in this latter connection we are willing to make a "money back" offer. If anyone thinks "The Kid" isn't the best picture that Charlie ever made, and that's going some when such fun makers as "A Dog's Life" and "Shoulder Arms" are considered, we will hand him back his admission money and a bonus. "The Kid" sets a new standard in picture making and also introduces a new child player who is a wonder. Little Mr. Coogan, who is the "kid," is entitled to be co-starred with even the great Chaplin. To tell you what to expect would spoil half your fun. All we want to impress on you is that this is a picture of a million with more laughs than has ever been crowded into one film.

SUGGESTIONS

The exploitation possibilities of this picture are many but probably most exhibitors will get the best results from widely heralding the facts concerning what they may expect in the way of fun. Extravagant praise for the offering, calling attention to the fact that it is Chaplin's first production in a year, that it is his first six-reeler, and giving the history of it, is recommended.

CATCH LINES

The one and only Chaplin in a feature length comedy that sets a new record forever for the king of comedians.

Charlie Chaplin, plus little Jackie Coogan and a fine story is productive of six reels of unexcelled entertainment.

Advance Information on All Film Releases

(Continued from page 1076)

NATIONAL PICTURES

(Distributed by Select Exchanges)

Marooned Hearts (Conway Tearle)..... 5,000
Out of the Snows (Ralph Ince)..... 5,000
The Palace of Darkened Windows (Special Cast) 5,000
Who Am I? (Special Cast)..... 5,000
Just a Wife (Special Cast)..... 5,000
Blind Youth (Special Cast)..... 5,000
The Invisible Divorce (Special Cast)..... 5,000
The Road to Ambition (Conway Tearle)..... 5,500
The Chicken in the Case (Owen Moore)..... 5,500
The Highest Law (Ralph Ince Prod.)..... 5,500

SPECIAL PICTURES CORP.

COMEDYART

Open the Bars.....1
Hay Fever.....1
Sweet Dynamite.....1

COMICLASSIC

Nov. 14—Watch Your Husband (Merriam-Edwards).2
Oct. 31—A Seminary Scandal (Charlotte-Merriam)...2
Oct. 17—A Pajama Marriage (Neely Edwards).....2

SUNSET BURRUD SCENICS

Nov. 7—Totem Land.....1
Oct. 31—Dawnland.....1
Oct. 24—Going North.....1
Oct. 17—The Highway of Wonderland.....1

CLAYPLAY COMEDIES

Oct. 10—Bubbles.....1
Oct. 3—Dreams.....1
Sept. 26—Up on the Farm.....1

MORANTI COMEDIES

Oct. 31—Kids.....1
Oct. 17—Guilty.....1

CHESTER CONKLIN COMEDIES

Nov. 14—Who Am I.....2
Oct. 7—Home Rule.....2

STOLL FILM CORPORATION

Jan.—The Hundredth Chance (Special Cast).....6
Jan.—Mr. Wu (Matheson Lang).....4650
Jan.—The Lure of Crooning Water (Ivy Duke-Guy Newell).....6
Jan.—Squandered Lives (Ivy Duke-Guy Newall)....6
The Tavern Knight.....

TYRAD PICTURES, INC.

Broken Hearts (Lucille de Tar-Florence Hackett)..5
It Happened in Paris (Mme. Yorska).....5
Human Passions (Lottie Tilford).....5
Man and Woman (Betty Mason).....5
The Red Viper (Gareth Hughes).....4
Your Wife and Mine (Eve Dorington).....5
And the Children Pay (Gareth Hughes).....7
Dr. Brind's Wonders of Nature (One every week)..
Johnny Dooley Comedies (Johnny Dooley—one every month).....2

RADIN PICTURES

Skinning Skinners (Johnny Dooley).....5
Through Eyes of Men (Frank Mayo).....5
Weekly Indigestion (one every week).....1

UNITED ARTISTS CORPORATION

Jan. 9—The Love Light (Mary Pickford)..... 8,000
Dec. 5—The Mark of Zarro (Douglas Fairbanks)..8
Sept. 5—The Love Flower (D. W. Griffith's).....7
June 27—Suds (Mary Pickford).....5
June 13—The Mollycoddle (Douglas Fairbanks).....6
May 30—Romance (Doris Keane).....8
Apr. 5—Down on the Farm (Mack Sennett's).....5
Jan. 18—Pollyanna (Mary Pickford).....6
Dec. 29—When the Clouds Roll By (Douglas Fairbanks).....6
Oct. 20—Broken Blossoms (D. W. Griffith's).....6
Sept. 1—His Majesty the American (Douglas Fairbanks).....8

UNIVERSAL EXCHANGES

SPECIAL ATTRACTIONS

The Fire Cat (Edith Roberts).....5
The Mad Marriage (Carmel Myers).....5
Tiger True (Frank Mayo).....5
The Torrent (Eva Novak).....5
Hearts Up (Harry Carey).....5
Two Kinds of Love (Special Cast).....5
White Youth (Edith Roberts).....3
Beautifully Trimmed (Carmel Myers).....5
Risky Business (Gladys Walton).....5
West is West (Harry Carey).....5
Honor Bound (Frank Mayo).....5
Fixed by George (Lyons-Moran).....5
The Gilded Dream (Carmel Myers).....5
Wanted at Headquarters (Eva Novak).....5
The Marriage Pit (Frank Mayo).....5

JEWEL PRODUCTIONS, INC.

Outside the Law (Priscilla Dean).....
Once to Every Woman (Dorothy Phillips).....6
The Devil's Pass Key (Special Cast).....7
Shipwrecked Among Cannibals.....6
The Breath of the Gods (Aoki-Carew).....6
Under Crimson Skies (Elmo Lincoln).....6

JEWEL COMEDIES

A Wild Night (Joe Martin).....2
A Prohibition Monkey.....2

THE DIAMOND QUEEN

(Eighteen Episode serial starring Eileen Sedgwick)

Second, The Plunge of Doom.....2
First, The Vow of Vengeance.....2

KING OF THE CIRCUS

(Eighteen Two-Reel Episodes Featuring Eddie Polo)

Twelfth, Deep Waters.....2
Eleventh, Man and Beast.....2
Ninth, Dynamite.....2
Seventh, Over the City.....2
Sixth, Lion's Claws.....2
Fifth, The Black Wallet.....2
Fourth, Facing Death.....2
Third, Stolen Evidence.....2
Second, The Mushroom Bullet.....2
First, Blood Money.....2

RED RIDER SERIES

(Six Two-Reel Specials Featuring Leonard Clapham)

Sixth, The Timber Wolf.....2
Fifth, The Forest Runners.....2
Fourth, When the Devil Laughed.....2
Third, Big Stakes.....2
Second, The Girl and the Law.....2
First, A Son of the North.....2

THE FLAMING DISK

(Eighteen Two-Reel Episodes Featuring Elmo Lincoln)

Eighteenth, The End of the Trail.....2
Sixteenth, Running Wild.....2
Fourteenth, The Purple Rays.....2
Thirteenth, Caged In.....2
Twelfth, The Tunnel of Flame.....2
Eleventh, The Dynamite Trail.....2
Tenth, Spiked Death.....2
Ninth, The Floating Mine.....2
Eighth, Through Walls of Steel.....2
Seventh, The Circle of Fire.....2

THE DRAGON'S NET

(Eighteen Two-Reel Episodes Featuring Marie Walcamp)

Twelfth, Unmasked.....2
Eleventh, The Shanghai Peril.....2
Ninth, The Train of Death.....2
Eighth, Trailed to Peking.....2
Seventh, The Unseen Foe.....2
Sixth, Captured in China.....2
Fifth, A Jump for Life.....2
Fourth, Into the Chasm.....2
Third, A Watery Grave.....2

CENTURY COMEDIES

Fresh from the Country (Harry Sweet).....2
Puppy Love (Brownie).....2
His Fearful Finish (Chas. Dorety).....2
The Spirit of Twenty-One.....2
Fire Bugs (Harry Sweet).....2
Happy Daze (Century Lions).....2
Their First Tintype (Armstrong-Jackson).....2
Trails Win (Sweet-Monty).....2
Laughing Gas (Dorety-Jamisen).....2
Hot Dog (Brownie).....2
A Fishy Story (Monty-Jackson).....2

STAR COMEDIES

Milk and Yeggs.....1
Hearts and Flour.....1
His Lady Friend (Joe Martin).....1
Chicken, Country Style.....1
Fresh from the Country (Dorothy Wolbert).....1
Nearly Wed (Dorothy Wolbert).....1
Way Down North (Dorothy Wolbert).....1
Forbidden Brew (Dorothy Wolbert).....1
A Movie Bug (Dorothy Wolbert).....1
My Lady's Ankle.....1

RAINBOW COMEDIES

An Oil Can Romeo (Dorety-Byron).....2
Won by a Nose (Dorety Keating-Henley).....2
Off His Trolly (Engle-Dickerson).....2
Should Waiters Marry (Geo. Ovey).....2
A Villain's Broken Heart (Engle-Zemlick).....2
A He Male Vamp (Monty-Sweet).....2

WESTERN AND RAILROAD DRAMAS

The Battler (Hoot Gibson).....2
The Trigger Trail (Jack Perren).....2
The Grip of the Law (Jack Perrin).....2
The Kickaroo (Hoot Gibson).....2
The Saddle King (Hoot Gibson).....2
The Trail of the Hound (Hoot Gibson).....2
The Man With the Punch (Hoot Gibson).....2
Fight It Out (Hoot Gibson).....2

NEWS AND MAGAZINE REELS

Tuesdays—International News.....1
Fridays —International News.....1
Fridays —New Screen Magazine (Universal).....1

VITAGRAPH EXCHANGES

VITAGRAPH SPECIALS

Black Beauty (Jean Paige).....
Dead Men Tell No Tales (Tom Terress') Special Cast.....7
Trumpet Island (Tom Terriss) Special Cast.....7
The Courage of Marge O'Doone (James Oliver Curwood's) Special Cast.....7

ALICE JOYCE PRODUCTIONS

Cousin Kate.....5
The Vice of Fools.....5
The Prey.....6
Dollars and the Woman.....6
The Sporting Duchess.....7

EARLE WILLIAMS PRODUCTIONS

Diamonds Adrift.....5
The Romance Promoters.....5
The Purple Cipher.....5
A Master Stroke.....5
Captain Swift.....5
The Fortune Hunter.....7

CORINNE GRIFFITH PRODUCTIONS

It Isn't Being Done This Season.....5
The Broadway Bubble.....5
The Whisper Market.....5
Bab's Candidate.....5
The Garter Girl.....5
Deadline at Eleven.....5
Human Collateral.....5

ANTONIO MORENO PRODUCTIONS

Three Sevens.....5

ALICE CALHOUN PRODUCTIONS

Princess Jones.....5

LARRY SEMON COMEDIES

The Sportsman.....2
The Suitor.....2
The Stage Hand.....2
Solid Concrete.....2
School Days.....2
The Fly Cop.....2
The Grocery Clerk.....2

JIMMY AUBREY COMEDIES

The Mysterious Stranger.....2
The Nuisance.....2
The Back Yard.....2

FIGHTING FATE

(Fifteen Episode Chapter Play Starring William Duncan and Edith Johnson)

Fifteenth, Cleaning the Blot.....2
Fourteenth, Thieves Fall Out.....2
Thirteenth, Mystery Mountain.....2
Twelfth, Indian Vengeance.....2
Eleventh, A Choice of Death.....2
Tenth, The Stolen Bride.....2
Ninth, The Air Avenger.....2
Eighth, The Treasure Hunt.....2
Seventh, A Demon's Bluff.....2
Sixth, The Crown Jewel Clue.....2
Fifth, Double Crossed.....2
Fourth, A Desperate Dilemma.....2
Third, A Modern Daniel.....2
Second, Playing the Game.....2
First, A Borrowed Life.....2

THE PURPLE RIDERS

(Fifteen Episode Serial Starring Joe Ryan)

Fifteenth, Buried Alive.....2
Fourteenth, The Frame-Up.....2
Thirteenth, A Devil Fish Foe.....2
Twelfth, The Infernal Machine.....2
Eleventh, The Stolen Millions.....2
Tenth, The Fire Curtain.....2
Ninth, The Betrayal.....2
Eighth, The Camouflage Trap.....2
Seventh, Red Feather's Secret.....2
Sixth, Double Destruction.....2
Fifth, The Fatal Pursuit.....2
Fourth, The Fiery Trail.....2
Third, The Decoy.....2
First, Love or Duty.....2

WILK (JACOB) FEATURES

(At State Right Exchanges)

Ashes of Desire (Mrs. Sessue Hayakawa).....

ALICE BRADY FEATURES

Maternity.....
The Trap.....
A Woman Alone.....
Darkest Russia.....

ROBERT WARWICK FEATURES

Man of the Hour.....
Stolen Voice.....
Friday the 13th.....
Human Driftwood.....

"ONE MAN IN A MILLION"
(Beban-Lesser-Robertson-Cole)

Character Study Is Satisfying Offering

GEORGE BEBAN hasn't been absent from the screen long enough to make people forget him. In fact that would be impossible since his famous character study of the lowly Italian is imperishable in the minds of all who have seen it whether on stage or screen. He makes his return as author and director of "One Man in a Million," a picture which conquers for its human qualities—it being rich in the elements of pathos, humor, sentiment and romance. It is indeed similar to the offerings which presented Mr. Beban some seasons ago. In fact all are cut from the same cloth. But a sample of this pattern is preferable to the overdone triangle. The author-actor hasn't incorporated the simplicity to the extent it demands. In several places he has allowed his action to be uneven with a break here and there in the continuity.

But the backbone is there—the foundation is strong since it relies upon a forceful, rugged characterization. It is not a picture crammed with drama and suspense. It rather depends upon the human note—the note of sympathy. Beban always plays the soulful Italian who is oppressed on all sides, but who is determined to smile and send the clouds away. He has introduced some interesting incident. There are scenes which are highly amusing. For example, the effort to corral the dogs and keep them from being sent to the executioner. There doesn't appear to be too much sentiment or heart stuff. Indeed the picture is absolutely dependable upon these elements. The character of the Italian is one that wins sympathy. Where Mr. Beban has erred is in incorporating too much detail. And the sequences are unable to carry it all and appear even at the same time.

At times the story impresses as being quite far-fetched. But despite Mr. Beban's earnest desire to provide the spectator with his money's worth, the picture reaches out and grips the spectator because it radiates with humanities. The star dominates the story naturally. But never does he assume the attitude of "I'm the star, give me plenty of room!" He gives a study which he has mellowed with time and experience. It is a perfect cameo. Humor and pathos are blended perfectly. Beban, Junior, cuts an interesting figure as the youngster who is adopted and nearly lost. And Helen Jerome Eddy and Irene Rich are others who complete the picture. "One Man in a Million" is a sympathetic little heart-throb which will interest with its incident and characterization.—Length, 5 reels.—*Laurence Reid.*

THE CAST

Lupino Delchini	George Beban
Gustave Coppel	George Williams
Clyde Hartley	Lloyd Whitlock
Flora Valenzi	Helen Jerome Eddy
Madame Charlotte Mereveau	Irene Rich
Orphan	George Beban, Jr.
Immigration Inspector	Wade Boteler

By George Beban.
Scenario by Dorothy Yost.
Directed by George Beban.

PRESS NOTICE—STORY

George Beban makes his return to the screen after a long absence in "One Man in a Million," written and directed by the star himself. The author-actor has achieved fame in his skillful characterization of Italian roles. In fact he is called America's greatest character actor. In this picture he plays one of his beloved roles which have not been forgotten by the steady picturegoer. For playing square with his fellow-men he is rewarded with a responsible position—a position which serves him all kinds of adventure—even offering him the care of a boy, the dogs of the city and a romance.

Mr. Beban invests the part of Delchini with warmth and color and understanding. He is pathetic and humorous by turns. The star has associated himself with players who have been chosen for their adaptability to the roles. Among them are Lloyd Whitlock, Helen Jerome Eddy and Irene Rich. "One Man in a Million" offers humor, pathos, thrills, sentiment, romance and heart interest. The picture is coming to the ———— next ————.

PROGRAM READER

He was only a foreigner and didn't know how to speak English ver' well. In fact he came from the olda countree—from Italy. He knew he wasn't a much to look at, but he had a da heart. He believed that if wanna smile enough the shadows would a run away. His generosity brought him the gooda da luck. Soon he had alla da dogs in town. He fella in love and lost a his heart. It made him feel ver' bad when the 'Thorities threatened to send his a sweetheart back to de olda countree. But the sun it came through de clouds after a time and he was a happy. See George Beban in "One Man in a Million" written and directed by the star, himself. This picture marks the return of Mr. Beban after a long absence. At this theatre next ————. A rare treat.

SUGGESTIONS

Play up that George Beban comes back to the screen after a long absence to appear in a story written and directed by himself. Emphasize that he is supreme in the delineation of Italian roles—that no actor approaches him. Make emphatic that Mr. Beban has come back to the screen determined to provide patrons with human and lovable stories of happiness and romance. Use the idea of the story for a little newspaper space. You might obtain the proper atmosphere for a prologue by having a figure disguised in corduroy clothes of an Italian playing a hand-organ. Or a musical prologue, a sextet singing Neapolitan love songs or the "Sextette from Lucia. By all means get the atmosphere. Play it up as a heart interest drama with America's greatest character actor as the star.

CATCH LINES

George Beban, America's eminent character actor, comes to the ———— theatre next ———— in "One Man in a Million." Come and be royally entertained.

"PRISONERS OF LOVE"
(Released by Goldwyn)

Very Unusual and Artistic Drama

BETTY COMPSON'S first starring vehicle, long heralded and awaited with considerable expectation, is not a "Miracle Man," but it is an interesting, excellently produced drama that gives the star an ideal role and will probably fully establish her as an actress of stellar dimensions, if that has not already been fully accomplished.

"Prisoners of Love," a title which really does not have any great meaning as applied to the picture, is rather daring in theme, for it makes a plea for charity concerning human weaknesses in general and the male of the species sex indiscretions in particular, in a way that is not often attempted.

Miss Compson is presented as a girl who loves not wisely, but too well, and in so doing learns some lessons through suffering that are the means of effecting a reconciliation with her father, with whom she had become estranged because of his digression from the straight path, leads her to consent to the marriage of a sister to the unfaithful lover and finally brings her marital happiness, with Roy Stewart as a man who had himself arrived at years of discretion after having made his errors.

It is really a big idea on which this picture has been founded. Almost too big an idea and one too difficult of expression without the use of words to be properly explained. Then, too, there are several holes in the logic of the drama as it is developed. One of these slips is apt to jar with a good many people in the average audience. There doesn't seem to be sufficient reason for the heroine's becoming a mistress rather than a wife.

However, "Prisoners of Love" cannot help but be voted a better than average production. Certainly it isn't hackneyed and certainly Miss Compson delivers as a star. From a production standpoint it is most excellent. The supporting cast is very good and some exceptionally artistic lightings and camera work is in evidence.—Length, 6 reels.—*J. S. Dickerson.*

THE CAST

Blanche Davis	Betty Compson
Her Father	Ralph Lewis
Her Mother	Claire McDowell
Her Sister	Clara Horton
James Randolph	Emory Johnson
His Mother	Kate Toncray
Martin Blair	Roy Stewart

Story by Catherine Henry.
Directed by Arthur Rosson.

PRESS NOTICE—STORY

Betty Compson, the never-to-be-forgotten "Rose" of "The Miracle Man," won her standing as a star in this wonderful picture, and now her first picture in which she plays the leading role has been completed under the title of "Prisoners of Love," and will be the feature attraction at the ———— theatre for a ———— days' engagement beginning.

"Prisoners of Love" is a picture with a daring theme, for it makes a plea for the indiscretions of men and finds charity for the unfaithfulness of lovers and husbands. It is a big story, one that will leave a lasting impression. In the role of the girl who must live to learn, who suffers much before she finds herself, Miss Compson is ideal. Her beauty and dramatic talent outrivals even that which won her instant fame in the "Miracle Man." In support of the star is a strong cast, including Roy Stewart, himself a star. The picture has been produced with great attention to detail and some of the most artistic lightings and camera work ever seen are in evidence.

PROGRAM READER

Betty Compson, the "Rose" of "The Miracle Man," in "Prisoners of Love," her first starring vehicle, is the feature picture at the ———— theatre for a ———— days' engagement beginning ————.

The picture is a remarkable drama based on a great theme, faultlessly produced with the star in a role eminently suited to her particular talents and in which her beauty is enthralling.

With a story far above the average, a production that rivals the best of the year and a star of undenied ability, we expect "Prisoners of Love" to prove one of the real dramatic treats of the season. Those who fail to see it will be missing one of the best bets of the year.

SUGGESTIONS

In exploiting this picture centre your early publicity on Betty Compson so that everyone will fully understand that she is the "Rose" of "The Miracle Man." When this is accomplished give the dramatic values of the story attention. Tell your public that this is a plea for charity for men's indiscretions. Let them know enough of the story to guess at a bit of spice. Use plenty of stills of the star and in your newspaper ads give a cut of her prominent position with captions that will identify her as "Rose." Advertise the picture as one with a message.

CATCH LINES

Beautiful, brilliant and talented Betty Compson, the "Rose" of that never to be forgotten "The Miracle Man," makes her stellar debut in this drama that dares to ask charity for man's indiscretions and demonstrates that her performance as the girl crook was but a weak effort in comparison with what she can deliver.

The "Rose" of "The Miracle Man" blossomed over night into a full fledged star in a drama of power, strength and individuality supported by a cast that includes Roy Stewart, Clara Horton and others of national renown.

The first starring vehicle of beautiful and talented Betty Compson, the "Rose" of the "Miracle Man." A picture that will further endear this clever actress to ———— patrons. One of the few really great pictures of the year.

"SOWING THE WIND"
(Mayer-First National)

Powerful Drama, Well Produced and Acted

LOUIS B. MAYER has contributed a photoplay to make First National's "Big Five" live up to the name given them. For "Sowing the Wind," starring Anita Stewart, has real powerful drama behind it, and is very well directed by John M. Stahl. He has fearlessly plunged into an old theme and out of it made a photoplay of gripping situations which will hold any audience intense.

The star, Miss Stewart, has one of the most difficult roles of her career. It is a dramatic characterization of the heaviest variety, and she proves herself easily equal to it. In addition, the many close ups of her show off her remarkable beauty as well as any picture in which she has appeared. There is little to be desired in the way of acting from any of the cast. Especially noteworthy is the work of Myrtle Stedman and James Morrison.

The story is one based upon the theme that those who sin shall reap the punishment for their guilt. Baby Brabant, of shady reputation, a part played by Mrytle Stedman, is the mother of an innocent convent girl. This part is in the hands of Miss Stewart. The mother is seeking to keep her identity hidden from the girl. There is a powerful and appealing love story worked in with Miss Stewart and James Morrison as the principals. After well planned, intense, and forceful incidents, which bring out to the full the potential drama in the story, there is a final reconciliation and happiness.

This drama has a background of lavish and perfectly detailed production. Some of the sets are magnificent, and the photography is quite perfect in every respect.

"Sowing the Wind" is probably the best production in which Miss Stewart has ever appeared. This is partly due to her direction and partly to the well-developed story. It is a tale which preaches its lesson without in any way giving the idea that it is preachment. It is going to be a well liked and well received drama everywhere.—Length, 6 reels.—*L. H. Mason.*

THE CAST

Rosamond Athelstane ..... Anita Stewart
Brabazon ..... Ralph Lewis
Ned Annesley ..... James Morrison
Baby Brabant ..... Myrtle Stedman
Watkins ..... William V. Mong
Petworth ..... Josef Swickard
Cursitor ..... Ben Deely

By Sydney Grundy.
Directed by John M. Stahl.

PRESS NOTICE—STORY

What is considered one of the leading pictures of the year is coming to the ———— theatre next ————. This is one of First National's Big Five and presents Anita Stewart in the best role of her career. The offering is an adaptation of Sydney Grundy's story and has been directed by John M. Stahl. It is said to contain all the elements which go to make up a modern picture of ceaseless action. Miss Stewart, by her finished performance in her portrayal of the character of an innocent girl whose mother is a "queen" of revellers in a notorious gambling house, commands hearty sympathy.

The story takes up the obstacles an evil fate may place in the way of a human being, before happiness can result permanently. The most interesting phase of the story hinges upon the girl meeting the man of her heart and her subsequent battles to have and to hold him despite her maternal antecedent. The picture throbs with strong dramatic scenes which are capably interpreted by a cast that deserves special commendation. Ralph Lewis, Myrtle Stedman, James Morrison and William V. Mong handle roles most acceptably. "Sowing the Wind" is a photoplay which is said to be thoroughly diverting in character. It is a study in the weaknesses and virtues of mankind.

PROGRAM READER

The next attraction at the ———— theatre will be Anita Stewart in "Sowing the Wind." The ever-increasing popularity of the star and the assurance that this is one of the best starring vehicles provided for her would indicate that our patrons are due for a full measure of diversified entertainment. In "Sowing the Wind" an unusual story is unfolded—one which concerns an innocent convent girl who goes out into the world only to discover that her reputation is tainted by a notorious mother—a mother who has achieved bad notoriety. Her struggles—her romance—her effort to maintain her ideals these combine to make a story of unusual appeal. Miss Stewart is supported by a very clever company.

SUGGESTIONS

Since this photoplay carries a vital theme and is considered one of the big ones of the season, it would be well to give it a proper exploitation. Your musical setting should be highly appropriate. Have your orchestra play excerpts from Tschaikowsky or Beethoven. Spread it on attractive copy for the papers. Play it up far in advance. Bill it as one of First National's Big Five. Since this campaign has achieved wide publicity the screengoers will be familiar with it. Bill it as Anita Stewart's greatest picture. Bill it as a whirlwind of drama and the spectator will reap its delight. Use the theme for convincing arguments. Use every possible means to get a "sold out" on this picture. Exploit a follow-up campaign with the title featured in a different style every day.

CATCH LINES

See the beautiful Anita Stewart in "Sowing the Wind." A picture of tremendous appeal. A picture of strong drama and charming romance.

Her mother did not deserve her. Did her father deserve her? The interesting answer may be found in "Sowing the Wind," Anita Stewart's latest and greatest picture.

Suffering is the portion of all humanity, but eventually begets a modicum of happiness as comes to Rosamond Athelstane in "Sowing the Wind."

"HER HUSBAND'S FRIEND"
(Ince-Paramount)

Rather Hectic in Spots, But Keeps the Interest

THIS picture could be called quite a human document if the director had not attempted to exaggerate the action. It contains a novel idea, logical characterization and generates some good sound argument. But those in charge labored under the impression that they must add fuel to the fire to keep it burning when it bore all the earmarks of smouldering without any reinforcement. One bit especially makes the picture anti-climatic. It shows the friend of the husband and the charming widow he has won experiencing a violent accident when their motor is struck by a locomotive. Indeed the picture offers enough violence when the husband's life is snuffed out beneath the wheels of a huge truck. To duplicate it makes one shudder. Although the lives for the convenience of the happy ending are spared.

The idea revolves around a staunch friend of a waster whose wife has obtained a divorce. The husband has performed a good turn toward the friend in a time of misfortune and he reciprocates by going on his alimony bond. Thus when the young sport is killed, the friend takes up his financial burden. The task proves irksome, especially when he falls in love. But it is made pleasant when the woman turns out to be the widow. The picture is a happy variation of the eternal triangle and doesn't maintain its pace because it is really single-track in its romance. Thus the director feels the urge to pile on the action.

The concluding scene which shows the romancers in a hospital convalescing from their injuries is hardly compensation for the violence of the preceding shot, regardless of how perfect the execution. The introductory reels are given over to painting the gay life of the waster whose gay parties cause his wife to seek a divorce. There is a pleasant detail which shows the divorcees reconciled and a possibility is presented that they might have re-married, but for the waster's death. The picture holds the attention, however, because it is well acted by Miss Bennett and a very competent cast. The technical details are perfect.—Length, 5 reels.—*Laurence Reid.*

THE CAST

Judith Westover ..... Enid Bennett
Billy Westover ..... Roland Lee
Princeton Hadley ..... Tom Chatterton
Clarice ..... Mae Busch
Dr. Henrietta Carter ..... Aileen Manning
Dr. Ogilvy ..... George Pierce
John Morton ..... Robert Dunbar

By Marjorie Cooke.
Scenario by R. Carol Kapieau.
Directed by Fred Niblo.
Photographed by George Barnes.

PRESS NOTICE—STORY

The popular and talented Enid Bennett is coming to the ———— theatre next ———— in her latest Ince-Paramount production entitled "Her Husband's Friend." This is said to be a deal for the expression of the star's charming personality. It enables her to extract a great deal of sympathy from the role and is dramatic enough to provide her with acting opportunities. "Her Husband's Friend" is directed by Fred Niblo and adapted from a story by Marjorie Cooke.

Miss Bennett's role is that of a young wife who, when she becomes a widow, is unaware that her husband's best friend had promised to care for her. Neither have met and while the young widow believes that the money she receives regularly comes from her husband's estate, the friend soon begins to squirm under the burden imposed on him. But romance enters and all ends happily. Such a story contains a great deal of adventure and considerable drama, all of which is splendidly emphasized. Miss Bennett is supported by a competent cast that includes Roland Lee, Tom Chatterton, Mae Busch and others. The picture is handsomely staged.

PROGRAM READER

She hadn't made much of a success of her marriage. Her husband was a waster who lived only to satisfy his erotic tastes. Now do you suppose that this introduction offers the usual triangle? No! A different kind of marriage story entirely. To detail it would be spoiling it for you. So you had better come to the ———— theatre next ———— and see Enid Bennett, the popular and charming star, in her greatest triumph, "Her Husband's Friend." The picture is filled with chapters of real life—the kind of life that is being enacted about you every day. It is filled with genuine characters whom you will recognize maybe among your friends. Come and be entertained.

SUGGESTIONS

If you played "Hairpins," an Enid Bennett release, your crowd certainly remember it. So the best plan would be to tell them that "Her Husband's Friend" is of the same high calibre. Tell them that it concerns a theme and characterization which are real. Tell that it offers a story which is going on in real life every day, everywhere. Tell them that it has nothing to do with the eternal triangle. The title might keep certain cautious critics away for fear that they were seeing something ancient. So stress the fact that it offers a DIFFERENT version of marriage. Treat your copy in a mysterious fashion. Don't by any means give away the plot. Keep it as a real surprise. Play it up as a domestic heart drama which rings with truth.

CATCH LINES

See charming Enid Bennett in "Her Husband's Friend." A picture of a beautiful romance and companionship.

If a husband neglects his wife, and denies her the affection she has a right to expect—what would you have her do? See "Her Husband's Friend" with Enid Benett.

"THE KILLER"
(Hampton-Pathe)

Thrilling Story Given Splendid Production

FROM a box office standpoint "The Killer" should hit the nail on the head and do satisfactory business wherever it is played. This statement is made by the writer because the picture contains about all the ingredients necessary to make it a strong fan production.

The story is from the pen of Stewart Edward White and has received excellent treatment from E. Richard Schayer, the scenarioist, and Howard Hickman, the director, the result being an even continuity and a gradual development of the many situations up to the climax. And then again the suspense is withheld in such a way that it would be impossible to guess the climax at any point in the story.

Stewart Edward White has selected a strong central character and has built his yarn around him. Although the character is of the cunning, scheming variety, and although the author makes him do many things which may be entirely revolting in the eyes of an audience, there is a certain charm about this deep-dyed villain which compels one to sit through and wait for his finish.

The picture brings the mind of the observer back to the days of the old melodrama, when the villain paid the price of his villainy—only Stewart Edward White has entirely modernized the characters and placed them in up to date settings.—Length, 6 reels.—*Frank Leonard.*

THE CAST

Ruth Emory	Claire Adams
William Sanborn	Jack Conway
Bobby Emory	Frankie Lee
Henry Hooper	Frank Campeau
Artie Brower	Tod Sloan
Ramon	Edward Peil
Windy Smith	Frank Hayes
John Emory	Will Walling
Buck Johnson	Milton Ross
Tim Westmore	Tom Ricketts
Aloysius Jackson	Zack Williams

Scenario by E. Richard Schayer.
Directed by Howard Hickman.
Story by Stewart Edward White.

PROGRAM READER

They had been partners for years and then the devil which was within him broke out and what a terrible man he proved to be. First, in a most treacherous manner he had his partner killed and then held the latter's beautiful daughter and son captives.

When the young lady refused to marry this monster, did he try to use force? No, but he did use mind work, which is said to be more weakening in its final effects, and then when a young man tried to rescue her with his followers this demon and his Mexicans put up one of the wildest fights ever witnessed upon the screen.

And it all happens in "The Killer," a Benjamin Hampton production released through Pathe which will be the attraction at this theatre on ———— of next ————.

If you care to see a real good picture, one that will grip and hold you and make you feel that you are witnessing something entirely out of the ordinary don't fail to see "The Killer."

The picture is splendidly produced, with its locale in Arizona.

Among the prominent players are, Claire Adams, Jack Conway, Frankie Lee, Frank Campeau, Tod Sloan, Edward Peil, Frank Hayes, Will Walling, Milton Ross, Tom Ricketts, and Zack Williams.

PRESS NOTICE—STORY

"The Killer," Benjamin B. Hampton's latest feature to be released by Pathe, will be the attraction at the ———— theatre on ———— of next week.

This feature contains about everything necessary to give the patrons rattling good entertainment. It has plenty of dramatic moments, suspense, romance and thrills galore and is heartily endorsed by the management of the ———— theatre as a sure-fire entertainer.

The locale is laid in Arizona, showing plenty of romantic atmosphere in the numerous exteriors in and around which plenty of action is injected. Mr. Hampton has been particularly careful in the selection of his cast for "The Killer" as the principal parts call for actors typical in their roles. Among the prominent players are Claire Adams, Jack Conway, Frankie Lee, Frank Campeau, Edward Peil, Frank Hayes, Will Walling, Milton Roos, Tom Ricketts, Zack Williams and Tod Sloan.

The latter will be remembered as one of the greatest jockies who ever rode in a saddle and it is a pleasure to see him back on a horse again and in a part that entirely suits his personality.

The story is entirely novel and is built around an Arizona rancher whose treachery overreaches anything that has appeared upon the screen in a long time.

If you want to see a real interesting picture, with plenty of life and action in every scene and one that will hold and grip you throughout—go to the ———— theatre and see "The Killer," you won't be sorry.

SUGGESTIONS

This is a rattling good feature and should give good satisfaction to your patrons. It has a good story strong in incident and dramatic moments and one that should appeal.

Play up the author, Stewart Edward White, for he is well known. Mention some of his best sellers and if you can, tie up with some book story in your town.

Be sure and run a short synopsis of the picture in your town papers and place as many stills in prominent places, as you can.

A good idea would be to order several stills of the villain and in heavy type along the border run a line something like this: "This is the man who caused all the trouble," or "This is a picture of one of the most despicable villains ever portrayed upon the screen. Come and see him act in "The Killer" at the ———— theatre on ———— of next week.

Also play up the cast, for it is a strong one.

CATCH LINES

See "The Killer" at the ———— theatre, it will thrill and grip you. A Benjamin B. Hampton production released by Pathe.

"WHY TRUST YOUR HUSBAND?"
(Fox)

The Title Might Attract Them—That's All

IT surely was a happy thought when this picture was given the title it carries. Whoever was the inspiration of it deserves the only mark of commendation in this production. Patrons who are attracted by this title will certainly see a "take-off" on the sex stuff, but if they become analytical they will wonder why it hasn't adorned a Sennett or Sunshine comedy. Most any kind of burlesque could have been made out of the caption. And from this viewpoint it looks wasted here on this trivial and naive attempt at farce. They haven't been coming very good for Eileen Percy judging from her recent releases. Her sponsors seem to think that she is adaptable to farce, but since she hasn't been very successful in the interpretation of it she should be given romances or ingenue stories.

"Why Trust Your Husband?" is about the most inconsequential thing that she has ever had. It should have been "slapsticked" instead of being treated semi-humorously. Two married couples are involved in the plot and the action revolves around a masquerade ball. One husband says he won't be home since he is detained on business and the other is called out of town. But all four appear at the ball fairly well disguised. Now the merest tyro at theatre-going knows just what is going to happen. The wives get mixed up with the wrong husbands. And for the sake of emphasizing the comedy (?) relief, the stereotyped figures of the hen-pecked uncle and his wife are trotted out. He must play at romance with a young flapper while the spouse creates a scene.

This ball-room scene takes up the major portion of the action and is repeated in several places. Farces are hard enough to get over on the stage. When they are deprived of dialogue and incident and tempo and the pantomime is scarce, they become dismal failures on the screen. There is a great deal of running about and hiding behind masks and lifting them occasionally to see how the fun is progressing. The director must have realized how shallow the story is for he introduces a court-room scene for the conclusion. The ball room is raided and the innocent masqueraders are lugged to the bench. Explanations and tears and kisses. The cast is weak, too, for the interpretation of the picture. None of the players are adept at comedy situation. It is a picture of one scene and antique hokum. There is no continuity visible, the action jumping around at the convenience of the director.—Length, 5 reels.—*Laurence Reid.*

THE CAST

Eunice Day	Eileen Percy
Elmer Day	Harry Myers
Joe Perry	Ray Ripley
Uncle Horace	Harry Dunkinson
Aunt Miranda	Milla Davenport
Maud Stone	Jane Miller
Gilbert Stone	Hayward Mack
Marie (Phone Girl)	Bess True

By George E. Marshall and Paul Cazeneuve.
Scenario by William E. Conselman.
Directed by George E. Marshall.
Photographed by Lucien Andriot.

PRESS NOTICE—STORY

"Why Trust Your Husband?" is the title of the Fox feature which comes to the ———— theatre next ———— and ———— with Eileen Percy as the star. The star, who is noted for her beauty as well as her talent as a comedienne never has shown to better advantage than in this clever farce. She enacts the role of a young wife who is left alone by her husband on the first anniversary of their wedding, to keep a business appointment. Both are drawn to a masquerade ball under vastly different circumstances; and at the ball many complications arise that furnish the opportunity for some uproariously funny situations.

It is said that Miss Percy excels her previous performances in the manner of her interpretation. "Why Trust Your Husband?" is from the pen of George E. Marshall and Paul Cazeneuve and is an interesting tangle of matrimonial life. The masquerade ball is a rich scene and well executed by the director. The star is supported by a cast of clever comedy players—a cast that includes Harry Myers, Harry Dunkinson, Hayward Mack, Jane Miller and others. Mr. Marshall also directed.

PROGRAM READER

"Why Trust Your Husband?" a William Fox production starring the beautiful Eileen Percy, will be the feature attraction at the ———— theatre next ———— and ————. It has been in fast and furious farce comedy that Miss Percy has gained enviable success and great popularity as one of the leading comediennes of the screen; and it will be in an original farce that she will be seen in her present engagement. The fun starts in a matrimonial mix-up. A certain husband drops an invitation to a masquerade ball and this falls into the hands of the two wives. What follows may be called hilarious comedy. It is fast and breezy, full of pep and ginger.

SUGGESTIONS

A press campaign would be the best angle to exploit this feature. If you have been meeting with any success with Eileen Percy's pictures why you shouldn't be afraid to run this one. It carries such a simple plot that detailing it might keep patrons away. So kid them along. Tell them that the picture is a snappy farce which concerns a marital mix-up. Tell that four young married people are concerned. Treat your copy in a snappy fashion. Use catch lines. You can have a lot of fun with the title, which is a "take-off" on the heavy sex stuff which has been released. Use catch lines around it. Play up the star, featuring her in stills and press stories.

(Continued on page 1082)

"THE ROMANCE PROMOTERS"

(Vitagraph)

The Sun Shines on Earle Williams in This One

IT almost seems like a revelation to see Earle Williams in a picture which enables him to indulge in an impersonation. "The Romance Promoters" may easily be called his best assignment since "The Fortune Hunter." It is fortified with a good comedy idea, carries enough mystery and surprise to keep one interested and travels with quite a sparkle up to the concluding reel. At this point the pace has proven too fast and the plot is exposed as exceedingly harmless. There is enough incident to keep it moving, however, although most of it is far-fetched. The director has arranged his scenes with the keynote of mystery fairly well emphasized.

Most of the action has been taken against exteriors and revolves around an eccentric millionaire whose idea of a good time is to develop his daughter's romantic disposition by testing his faith in human nature. He surrounds her with a group of grasping trustees and plays "possum with them." They are under the impression that he has one foot in the grave. Than like a bolt from the blue, the star is invited to enter the arena and protect the girl. In other words he is employed to circumvent the plans of the trustees. The introductory footage seems unnecessary in the development of the story since it serves no purpose other than to plant the mystery. The action keeps such a steady pace and is packed with enough detail so that the shortcomings of the story are not made unduly evident.

To come down to brass tacks there isn't much meat to the thing. But the "in-tri-kut" plan of the eccentric father inspires curiosity as to just what constitutes his purpose. One never has time to take into account that it is all much ado about nothing because of the speed of the action. The star has suffered in the past from being allowed too much latitude in the way of posing. But "The Romance Promoters" keeps him active. There is no reason why he may not continue to have quick action—material like the present feature. There is so much play between the hero and the trustees that the father's scheme becomes apparent. The director has used effective backgrounds which are charged with good atmosphere. In support of the star is the personable Helen Ferguson. The picture, while of the program brand, is light, but pleasing entertainment.—Length, 5 reels.—*Laurence Reid.*

THE CAST

Todfield King	Earle Williams
Quentard Lorris	Charles Wingate
Count Vorilla	Ernest Pasque
Simon Slane	Michael Matheis
Betty Lorris	Helen Ferguson
Trustee	Otis Harlan

By L. H. Robbins.
Scenario by Harvey Thew.
Directed by Chester Bennett.

PRESS NOTICE—STORY

A picture carrying a novel romance which intrigues the imagination is presented in "The Romance Promoters," the Vitagraph feature which comes to the ———— next ————, starring Earle Williams. It is of such an unique character that patrons are certain to be interested from inception to conclusion. The star plays the part of an agreeable young man whose love of adventure causes him to accept a position which calls for the safeguarding of a romantic girl. Her father is an eccentric millionaire, who to test mankind, palms himself off as an invalid and places the guardianship of his daughter in the hands of a group of trustees.

Events occur which causes him to lose faith in them, with the result that Todfield is employed to circumvent their machinations. The trustees believe that they can come into Lorris' fortune at his death. But Todfield King spoils their plans by his resourcefulness and romantic disposition. The picture is crammed with pleasant adventures which intrigue the imagination. There is a surprise in nearly every scene. Effective backgrounds bring out the action in an agreeable manner and the star and his assistants contribute clever performances. Prominent in the company are Helen Ferguson in the opposite role and Otis Harlan. The picture is directed in good taste by Chester Bennett.

PROGRAM READER

He was an eccentric father and conceived an unique plan toward the safeguarding of his daughter's welfare. He would place her in the hands of a group of trustees and then wait and see if his faith in mankind was destroyed. Events occur which causes him to employ a resourceful young man to offset the machinations of the trustees. How he frustrates their plans—how he wins the girl against every obstacle placed in his path—how he proves that romance can be prompted by simply making a girl fall in love is told in this charming picture of youth, love, and adventure. See "The Romantic Promoters" at this theatre next ————.

SUGGESTIONS

There is such an amount of originality about this picture that you can go into detail without giving away the plot. You can state that every romance is promoted—either by the young people in question or by an anxious parent or guardian. Play up the fact that Earle Williams is the star and that he has an offering here which should appeal to everyone. Tell that it is his best picture of the year. Tell that it is his best picture since "The Fortune Hunter." Treat your copy in a humorous fashion and ask if it is safe to leave a girl in charge of an attractive young man.

CATCH LINES

Can romance be promoted? Can a young man be interested in a project which calls for him falling in love? See Earle Williams in "The Romantic Promoters."

He was hired to take charge of a romantic girl. His job was to protect her from determined suitors. See Earle Williams in the dashing comedy, "The Romantic Promoters."

"THE FIGHTING STRANGER"

(Canyon Pictures—State Rights)

Selig Produces Another Thriller, with Franklyn Farnum

THE third of this series of five reel Westerns offered by Canyon Pictures to the independent market reaches the screen well up to the mark set by its two predecessors. Wm. E. Seling is responsible for the production, and the direction is by Webster Cullison. It is a typical Western picture with a few daredevil stunts and plenty of hard riding, a bit of mystery thrown over it all which starts it off in the manner of a "crook" story, and just a touch of romance.

Farnum has not been given the usual role of a Western hero. The story opens in a city prison, where the star, playing "Australia Joe," a criminal, is released from the penitentiary. The second thread of the story concerns a business man who has been sentenced unjustly, having been the tool of a mysterious "man higher up." "Australia Joe" continues his career of crime and there is a good chase scene after he attempts to rob a safe. Escaping, he leaves for the West, and the riding and shooting enter automatically. He and his band of bandit rob the town hall to obtain a book of land records required by the "man higher up" for his safety. A delirious companion reveals to the star the identity of the master mind and Joe, determined to punish him, interrupts his wedding to the daughter of the man whom he has unjustly sent to prison.

At the very end "Australia Joe" flashes a badge and shows himself to be, not a bandit, but a secret service man. Thus is our hero a hero after all, and the criminals are all brought to justice. It is a true surprise, but some may find difficulty in accounting for his supposed crimes when he was a guardian of the law all the time. It is logical enough, however, if they figure it out.

Drama is, of course, sacrificed somewhat to bring in all the action. It is a picture which will satisfy completely as a Western.—Length, 5 reels.—*Matthew A. Taylor.*

THE CAST

"Australia Joe"	Franklyn Farnum
Madeline Ayre	Flora Hollister
Winthrop Ayre	W. A. Alleman
Bob Scarritt	Churchill Scott
"Laughing" Billy	W. A. Bartlett
Mrs. Ayre	Emma Burns
Joe Kilburn	Vester Pegg

Produced by Wm. N. Selig.
Directed by Webster Cullison.
Adapted from the novel by Wm. E. Wing.

PRESS NOTICE—STORY

"The Fighting Stranger," the Canyon production, which will be the feature picture at the ———— theatre on ———— and ————, brings back an old favorite screen actor to the patrons of the ————. He is Franklyn Farnum, who will be recalled as one of the most virile and likeable screen stars who delineate the character of the Western plainsman.

"The Fighting Stranger" is far more than a rough-and-tumble story of cowboys and Indians. It contains real drama and a surprising amount of heart interest. Its most likeable feature, however, is the stirring and unceasing action. Few, if any actors can handle a horse better than Mr. Farnum. Seemingly forgetful of all danger to himself, this daring star rides down precipices, leaps across chasms, and guides his horse across the rocky and almost impassable stretches of the plains.

In addition to the fast action, there is a gripping mystery story contained in "The Fighting Stranger." This story reached the public as a novel under the title of "Danger" by William E. Wing. Playing opposite the star is Flora Hollister, a beautiful and accomplished screen actress. The others in the cast are skilled horsemen who assist Farnum in giving the picture audiences one of the most thrilling and virile dramas that have reached the screen in many a moon.

PROGRAM READER

Thrills, romance and mystery! With these three elements as the principal ingredients of its story, with Franklyn Farnum as its star, and with a capable supporting cast, "The Fighting Stranger," which will be the feature picture at the ———— theatre on ————, is going to be one of the most popular pictures of the year among ———— patrons. This production, produced by Wm. Selig, the great creator of countless thrilling dramas of the Western plains, shows the daredevil screen star at his best. Seldom have so many thrills been compressed into one picture. Farnum, a daring horseman, is also proficient with the lasso. Lovers of action and thrills cannot afford to miss this picture.

While primarily a story of the Western plains, part of the action is laid in a large city. There is plenty of mystery in the story and the suspense never lessens for a single moment throughout the five reels.

SUGGESTIONS

You can promise your patrons both mystery and thrilling Western action in this one and they will not be disappointed. Appeal especially to the picture fan who likes hard riding, shooting and fighting. Franklyn Farnum will be well remembered by those who have seen the first or second picture of this series, or the serial "Vanishing Trails." He presents a likeable appearance and a lobby photograph of him should attract many. You can run teaser ads. in the newspapers reading—"The fighting stranger is in town. Be on the watch for him!" The fact that it is adapted from the novel by Wm. Wing will not mean very much, unless you can prove to yourself by library statistics that it has had a wide circulation in your town, which may be the case.

"WHY TRUST YOUR HUSBAND?"

(Continued)

CATCH LINES

A snappy screen farce of gay husbands and charming wives. His first night off since his wedding day—mask ball—she follows—what happens? See "Why Trust Your Husband?"

Can you trust your husband? Are you sure that when he says "Detained by Business" that he is telling the truth? See "Why Trust Your Husband?"

"SOMETHING DIFFERENT"
(Realart)

Rather Frail, But Backgrounds Save It

THE producers certainly haven't hit upon something different in theme and characterization for Constance Binney's latest release. In fact it belongs to a very ancient screen formula—one which is lugged out whenever there is a scarcity of idea. However, it has been used against a highly colorful background and moves with considerable vigor so that the obviousness is more or less eliminated. Instead of placing the figure of a young ne'er-do-well in the center of a comic opera revolution, (the natural plan), the sponsors have substituted a society girl, bored with her monotonous existence.

The story doesn't take any time in getting started. She is hardly in Central America before the hero is trotted out in the figure of a generalissimo. And so the orthodox action begins. The romantic conflict finds development in the hero teaching the girl good manners. Her proud spirit is broken when she is imprisoned in his hacienda because of her rebellious attitude and the fact that she is something of a spy. It is a romance of "give and take" with the girl taking all the abuse and insults. His seeming indifference fascinates the girl, although it is her fancy to appear greatly provoked. In due time she is released and the hero journeys to the States to renew his romance. It finishes according to Hoyle.

Miss Binney and her company have gone to proper locations—either Jacksonville or Havana. And the backgrounds certainly lend correct atmosphere. The director, appreciating the comic opera idea, has dispensed with the warfare. Which is a mark in his favor. He has paid most of his attention to the romantic phase. The spectator is offered flashes of Miss Binney registering coyness, pride, playfulness, stubborness and other feminine fancies. He is also offered a chance to see Crane Wilbur, again, in the role of a Spanish Bolshevik. This player has only a small bit, but he still remembers how to assert his personality by using his profile. Ward Crane is the hero and plays his part in a quiet, effective manner. The picture carries even continuity, the scenes being well arranged and not overburdened with padding. The production is better than the story.—Length, 5 reels.—*Laurence Reid.*

THE CAST

Alicia Lee	Constance Binney
Rosa Vargas	Lucy Fox
Don Mariano Calderon	Ward Crane
Don Luis Vargas	Crane Wilbur
Calderon's Housekeeper	Gertrude Hillman
Richard Bidgley	Mark Smith
Mrs. Evans, Alicia's Aunt	Grace Studiford
Mr. Stinson, American Consul	Wm. Riley Hatch
Spy	Adolph Millar

By Alice Duer Miller.
Scenario by Kathryne Stuart.
Directed by R. William Neill.
Photographed by Oliver Marsh.

PRESS NOTICE—STORY

The story of a girl who longed for adventure and got it in good measure is told in "Something Different," the Realart picture which comes to the ———— next ———— week, with Constance Binney as the star. Alicia Lee, the character played by Miss Binney, is a spoiled darling. She is bored with life. She longed for "something different." So she decided to take a trip to South America and visit an old school chum who had married a wealthy planter there. And before she got her trunks fairly unpacked she found herself in the midst of a seething revolution and a prisoner besides!

What made it interesting was the fact that while she hated the brute of a general who had detained her till the rebellion was over, she couldn't help falling in love with him! All in all, things were rather complicated, but she was willing to admit that she wasn't bored. This picture permits the captivating Realart star plentiful opportunities to score her vibrant personality. There is not a dull moment in the picture which carries romance, thrills, adventure and excitement throughout its five reels. It will interest picturegoers to know that Crane Wilbur, erstwhile star, appears in a leading role and acquits himself with all his old time dash and vigor.

PROGRAM READER

The story of a girl who found life monotonous and longed for adventure—for "something different" and found it in jail is the idea of Constance Binney's latest Realart picture which comes to the ———— next ————. If you are a bit tired of problem plays and eternal triangles and divorces and matrimonial mix-ups, well, "Something Different" will offer you a change. It is something new and fresh and, above all, romantic. It is something which will entertain you with its captivating humor, its plentiful thrills, its fine romance and its flavor of adventure. You will forget the problems of the day when you see this delightful star in "Something Different." You will come away a different person.

SUGGESTIONS

You can use effective catch lines for advertising based upon the idea incorporated in the Program Reader. You can play up the star and state that she has a fitting sequel to "39 East." Also play up that Crane Wilbur returns in a good role here. He still has a following and doubtless there are many who would like to see him again. Bill it as a romantic comedy-drama with its idea based upon adventure. Play it up as a "different" picture—something away from the problem and triangle plays. You can exploit cards with your merchants for window displays—cards which read "Something Different" in waists, shoes, candies, etc. Use teasers for the papers.

CATCH LINES

He offered her freedom for a kiss. She rebelled against her imprisonment, but at least life wasn't boresome. Did she fall in love with her jailer? See "Something Different."

"HUSH"
(Garson-Equity)

Interesting Picture on a Familiar Theme

THERE cannot be a great deal of variation, naturally in the exposition of the tried and true formula—that of the woman with the past who must create unhappiness for herself by telling her husband. This is the idea behind "Hush," which serves to give Clara Kimball Young, the best dramatic effort she has had in a year. It being so familiar, the contents of the offering are easily anticipated. One knows in advance just how the sequences will develop. There are no surprises in the situations and climaxes. And for that reason "Hush" doesn't always hold the interest. Appreciating the time-worn plot the director has paid special emphasis to the elements of sympathy and pathos.

In such stories the husbands are always shown up in all their selfish, relentless attitudes. Sympathy cannot be extended them. They are invariably shown up as unduly stupid. The husband in "Hush" is no exception. The wife in a moment of weakness confesses an indiscretion of her youth without naming the man in the case. So a quarrel is precipitated into the drama which results in the wife leaving the house and living by herself. One sort of condemns the wife for putting up with such a type for so long. He sulks and pouts and makes himself generally disagreeable. In due time he realizes that his wife is genuine and sincere and forgiveness concludes the drama. The director has approached this ancient theme with intelligence. He has not stressed the triangle or painted the pathos too strongly. He even resorts to a comedy relief which gives it balance. Once in a while a title grates because of its sob sister character, but most of them are in capital style—to emphasize the action.

Of course it will strike some that if the husband asked a few questions he would discover that his suspicions are false. Such a treatment would have eliminated the necessary conflict and contrasts. The picture is handsomely staged. The interiors have seemingly been taken care of by an expert decorator with all details in good taste. The soft pedal has been used. None of the players are guilty of emotional display. This subdued interpretation makes such a drama ring more genuine than when heroics are given indulgence. There are some exotic scenes, one of which calls for praise—the representation of a tableaux. The continuity is even, the sequences building with cumulative force to the climax. Miss Young gives a capital performance as the distressed heroine and she is splendidly gowned. In fact her wardrobe will stimulate interest among feminine audiences. In the company are Kathlyn Williams in a sympathetic role, Frank Glendon, and Bertram Grassby.—Length, 6 reels.—*Laurence Reid.*

THE CAST

Vera Stanford	Clara Kimball Young
Jack Stanford	J. Frank Glendon
Herbert Brooks	Bertram Grassby
Grace Brooks	Gerry Alexander
Isabel Dane	Kathryn Williams

By Sada Cowan.
Directed by Harry Garson.

PRESS NOTICE—STORY

A story of marital misunderstanding in which a wife's happiness is constantly threatened because of an indiscretion of her youth is offered in "Hush," the Equity picture starring Clara Kimball Young. This emotional actress has in the role of Vera Stanford an excellent opportunity to display her abundant talent. It is a part which exacts sympathy from the spectator because of its wealth of pathos and human interest.

The Stanfords are extremely happy until Vera is prompted to disclose her past. But her husband instead of condoning her sins takes an attitude of intolerance. He is blind to the fact that his wife loves him. He only sees the disillusionment. Vera countenances his conduct until she realizes that she is robbing herself of happiness. She will make him suffer as she has suffered by living up to his accusations. This course is sufficient to effect a reconciliation. The picture builds through scenes of dramatic strength—scenes which have real situations and climaxes. Miss Young is supported by competent players. The offering is artistically presented.

PROGRAM READER

Is it advisable to tell your husband of your past? No matter how much he may have sinned he naturally expects his better half to be above reproach. Every husband places his wife upon a pedestal and woe to domestic happiness if the pedestal crashes and breaks. This is the idea behind "Hush," the Clara Kimball Young picture which comes to the ———— theatre next ————. It is a strong dramatic story which builds through scenes of cumulative interest. It is a picture which every married couple should see, and also every couple contemplating matrimony. Wives should not be blamed for innocent indiscretions of their youth. See "Hush" and see Clara Kimball Young at her emotional best.

SUGGESTIONS

Since the idea behind this picture is a favorite one in screen circles it would be well to argue its points in effective catch lines and newspaper copy. Put the issue squarely up to your patrons. Ask them if they would conduct themselves likewise. Place stress upon the fact that the subject is worthy of Miss Young's talents and that it offers her opportunities to display histrionic power as well as appear beautiful and well gowned. State that it is a highly dramatic offering on a domestic theme and one that is effectively staged. The title might come in for some live exploitation.

CATCH LINES

Must every woman who approaches the altar keep from her husband the indiscretions of her youth? Should she conduct herself with hushed lips? See "Hush."

She was honest enough to relate an indiscretion of her youth. But he wasn't manly enough to appreciate her sincerity. What resulted? See "Hush" with Clara Kimball Young.

"RICH GIRL, POOR GIRL"
(Universal)

Gladys Walton Scores in Heart Interest Story

THE elements which compose Gladys Walton's latest photoplay are sure-fire in their appeal and there is no doubt that "Rich Girl, Poor Girl," will meet with popular approval. Permit a pleasing personality like Miss Walton to appear in a vivid study of a street waif who manages to be happy despite a drunken father's abuse and then permit her to double in brass, as it were, and play the pampered daughter of the rich, and it is dollars to doughnuts that the picture will get over. J. G. Hawks has fashioned his tale after the manner of Mark Twain's "Prince and the Pauper." In other words, the girl of riches becomes the girl of poverty and vice versa.

This is a good idea for the expression of Miss Walton's talent and charm. It offers her opportunities to present vivid contrasts. The environment of the poor is shown alongside of the estate of the rich. The early footage is given up to planting the characterization, after which it swings into its action—action of a melodramatic and local color brand. The introductory scenes show the Irish lass dancing on the pavement and going after beer for her father. She wanders to the rich girl's estate and the exchange of identities takes place. Quite appealing are those scenes given up to Miss Walton taking delight in the manners and customs of society. A bath in an artistic bathroom, followed by a royal dinner, are sure-fire incidents.

If the story sags, and it does so occasionally, the director introduces melodramatic hokum and the interest is maintained. The rich girl, disguised in the other's clothes, is made the victim of a kidnapping party, but is rescued in time to give the "alley gang" a dinner party. The author conveniently eliminates the drunken father by exposing his relationship as a fraud. Thus the poor girl is destined to become rich. The picture is Gladys Walton's any way you look at it. She is maintaining the stride revealed in "Pink Tights" and knows more about impersonation than a lot of beauties masquerading as stars. The action is told against a street set or two and the interiors of the tenement and the palace. The studio atmosphere is exposed in one scene which shows the breath exhalations of the players. Such a story is far-fetched. But Mark Twain found it sure-fire and so has J. G. Hawks. "Rich Girl, Poor Girl," is vivid in characterization and carries the elements of heart interest, pathos and romance. The double exposure work is commendable.—Length, 5 reels.—*Laurence Reid.*

THE CAST

Nora McShane.....Gladys Walton
Terry McShane.....Gordon McGregor
Reginald.....Harold Austin
Muggsy.....Antrim Short
Spider.....Joe Neary
Vanderfleet.....Wadsworth Harris
Boggs.....C. W. Herzinger

By J. G. Hawks.
Directed by Harry B. Harris.

PRESS NOTICE—STORY

Gladys Walton, the Universal star who just exudes personality in every gesture she makes, is coming to the ———— theatre next ———— and ———— in "Rich Girl, Poor Girl," a picture written by J. Hawks. Patrons of the ———— who were fortunate enough to see "Pink Tights," will be delighted to know that the star has another role which is equally as strong in entertaining possibilities. The star plays a sort of dual role. As Nora McShane she ventures into the estate of a rich girl who feels like a bird in a gilded cage.

The two girls exchange places which naturally precipitates a lively lot of action. The incident reveals the star having a charming time adopting the customs of the rich and as the latter girl venturing into Poverty Row. The true identity of the girls is established eventually and all ends happily when the poor girl is adopted into the other's family. Miss Walton is rapidly forging to the front as a very accomplished actress and she gives a delightful performance here. Others in the cast are Antrim Short and Gordon McGregor. The picture is appropriately staged.

PROGRAM READER

She lived in Poverty Row and there was another girl who looked exactly like her who lived in a gilded palace. The poor girl would like to have some of the other's pleasures and the rich girl longed to flee away from her cage. So the two girls met and had their wish. How they exchanged identities and found pleasure and excitement is told in five reels of delightful entertainment. "Rich Girl, Poor Girl" is chock full of pathos and heart interest. The star of this picture is Gladys Walton who will be remembered for her charming performance in "Risky Business" and "Pink Tights." Come to the ———— next ———— and be royally entertained by one of the most accomplished actresses on the screen.

SUGGESTIONS

You can tell them that Gladys Walton is coming in a fitting successor to "Pink Tights." Tell them that it carries the same kind of sure-fire incident and action. Tell them that the picture is similar to Mark Twain's classic, "The Prince and the Pauper" although entirely different. Play up stills of the star in her different costumes. Emphasize the fact that she is rapidly forging to the front as a very accomplished actress. The title should come in for some special exploitation. You can stage a prologue in ideal harmony with the story. A prologue showing two girls who resemble one another, each dressed according to the characters of the story.

CATCH LINES

One longed to become a sparrow of the streets—a sparrow of the world outside. The other wanted to enter the gilded palace. See "Rich Girl, Poor Girl," with the charming Gladys Walton.

"HER FIRST ELOPEMENT"
(Realart)

Inconsequential and Too Vapid for Feature Length

JUST why this story appealed to the sponsors as fitting material for feature length, considering its frail idea and its single-track outline, will be the thought of more than one that sees it. While the idea and characterization are rather in harmony with Wanda Hawley's delicate beauty and charm, it strikes us that she is capable of playing other roles than that of the impressionable ingenue. The idea is all about an innocent compromise in which the victim (?) turns the tables and emerges an honorable diplomat. In developing the idea considerable padding is resorted to and the action is as mild as a church social. In fact it will impress many people as rather silly—as if time and money had been wasted on immature material.

The picture is decorated with some enchanting scenes—one of which shows a yachting background. And no expense has been spared in giving it a good production. But artistic interiors and exteriors don't make a picture entertaining even though they hide defects. A pretty ward runs away to save her cousin from being compromised. There is a counter conflict which shows a wealthy young yachtsman endeavoring to save his brother from the same "vamp's" clutches. He naturally suspects the heroine to be the gay charmer and she believes him to be a certain scapegrace. So he abducts her—takes her on his yacht for the purpose of the above-mentioned compromise. The twist of the story comes when she discloses the fact to the anxious guardians that they are married.

The picture suffers from arbitrary incident. It seems as if more could have been made from this romance. There is never any opportunity for the star and her players to portray the customary emotions. Miss Hawley is photographed from several vantage positions so that her loveliness is clearly focussed. Jerome Patrick hasn't been cautioned by the director to refrain from posing. He is caught from as many angles as a fashion plate mannikin. This story should have been compressed into three reels and made into a satire. Its weaknesses are always apparent. It is like the little girl who wants to appear grown up but can't hide her curls. The picture cannot hide its gentle action and mild incident. Feminine patrons may enjoy it, but it is no attraction for sophisticated audiences.—Length, 5 reels.—*Laurence Reid.*

THE CAST

Christina Eliot.....Wanda Hawley
Adrian Maitland.....Jerome Patrick
Lotta St. Regis.....Nell Craig
Ted Maitland.....Lucien Littlefield
Gerald Eliot.....Jay Eaton
Letitia Varden.....Helen Dunbar
John Varden.....Herbert Standing
Mr. Maitland, Sr.....Edwin Stevens
Bettie Carlisle.....Margaret Morris
Trixie.....Ann Hastings
Captain Hardy.....John MacKinnon

By Alice Duer Miller.
Scenario by Edith Kennedy.
Directed by Sam Wood.

PRESS NOTICE—STORY

"Her First Elopement" is said to give Wanda Hawley another of the cleverly humorous roles which she interpreted in "Miss Hobbs," "The School of Scandal" and "Her Beloved Villain." This Realart picture brings the beautiful and talented star to the ———— screen on ———— of next ————. The star is cast in the role of a spoiled and wealthy orphan, who keeps her guardian in a constant state of anxiety over her escapades and flirtations. She never gets seriously interested in love until she decides to lend a hand in her boy cousin's affair with a chorus girl.

She has never met the charmer, but is fond of her cousin enough to see him get his heart's desire. How she wins a husband and saves her relative from being "vamped" makes up this mirthful hodge-podge which is said to be ideal for Wanda Hawley. The clever young comedienne is supported by a cast that includes Jerome Patrick and Nell Craig. The picture is directed by Sam Wood from a story by Alice Duer Miller. It is a breezy tale of summer-time yachting and romance.

PROGRAM READER

She was pretty and very wealthy. Apparently every man in the world wanted to marry her. Life became a terrible bore until one day a man just up and kidnapped her. As a matter of fact he thought she was a "would-be vampire"—who had been trying to compromise his brother—but that only added spice to the situation. "Out all night with a man! On board his yacht, too. How shocking! But they fooled them all. How? Well, that forms the fun of "Her First Elopement," the Realart picture which comes to the ———— theatre next ———— and ———— with Wanda Hawley as the star. The leading man is Jerome Patrick. This picture is a delightful comedy—just the thing for Miss Hawley's captivating personality.

SUGGESTIONS

Inasmuch as this is light and fluffy it would be best to use the soft pedal in your exploitation scheme. You can go after the flapper set. Doubtless the star has established quite a following among the buds. Simply bill it as a clever hodge-podge which carries a captivating romance. You might exploit Miss Hawley's previous pictures, being careful to state that this keeps to the same high average. Describe its charming scenery. Play up that Miss Hawley will chase the blues away in her role of the gay charmer. Play up that she wears some stunning frocks. This will interest the feminine patrons. Play up the author if you think she is read in your community. Treat all your copy lightly.

CATCH LINES

He thought he would disillusion his kid brother by compromising the girl who was after the youngster's money. But he succeeded in compromising the wrong girl! See Wanda Hawley in the delightful comedy romance, "Her First Elopement."

"PAYING THE PIPER"
(Famous Players-Lasky Corp.)

Well Produced Domestic Drama That Will Please

EXCEPT for the fact that the continuity is rather episodic, the story covering a period of some twenty years, this can be labeled a better than average drama, very logically developed and produced without regard to expense.

The plot has to do with the lives of the Wyndham-Grahame families typifying America's mushroom aristocracy with a rather unusually logical domestic drama story developed with good incident and carrying suspense and interest.

The story begins with a juvenile prologue enacted by a talented cast of children and then jumps to the time they have grown up.

Dorothy Dickson is the spoiled daughter of wealthy parents. Rod La Roque is a wild oat sowing son of a captain of industry. The girl flirts with a poor architect who is employed by her father. The son falls in love with a nice little actress. Business and social expediency demand, however, that like wed like, and a marriage for convenience is consummated. The jilted actress and the rejected architect console each other so well that they finally marry. The Wyndham-Grahames lose their money. The chap who has been a rotter develops a streak of real manhood, goes to work for the architect, and finally the butterfly wife is reconciled to life in a cottage.

Miss Dickson is a perfect type for the society trained Barbara Wyndham, while Mr. La Roque proves a convincing Larry Grahame. Alma Tell makes "Marcia Marillo" a sympathetic character. Reginald Denny is the architect. George Fawcett contributes considerable comedy as the elder Grahame.

The picture has been lavishly staged. It has big sets, beautiful clothes, pretty exteriors and extra good photography. The various roles are very evenly divided and each one is splendidly interpreted. There are several unusual twists in the development of the story that help to maintain interest. The titles used are of the best both in style of writing and in the information they contain. The direction is up to Mr. Fitzmaurice's usual high standard. All in all it is a picture that should find favor with any audience that doesn't insist on too much action.—Length, 6 reels.—*J. S. Dickerson.*

THE CAST

Barbara Wyndham.....Dorothy Dickson
Larry Grahame.....Rod LaRoque
Marcia Marillo.....Alma Tell
Keith Larne.....Reginald Denny
John Grahame.....George Fawcett
Charles Richard Wyndham.....Robert Schable
Mrs. Wyndham.....Katherine Emmett

By Ouida Bergere.
Directed by George Fitzmaurice.
Photographed by Arthur Miller.

PRESS NOTICE—STORY

What is considered one of the best photoplays of the season will be offered at the ———— theatre next ———— when the George Fitzmaurice production, "Paying the Piper," is shown. The feature has a solid theme which, coupled with the dramatic treatment of the story, makes its appeal to almost any audience irresistible. The story deals with the idle rich and the chief character is Barbara Wyndham, portrayed with charm and artistry by Dorothy Dickson, who makes her screen debut in this picture.

Dorothy is married to an idle rich young man, but there is little love in the union until their wealth is swept by a crash in Wall Street. Then both are regenerated in a series of interesting happenings which are calculated to thrill the spectator. The author, Ouida Bergere, has woven a story replete with human and dramatic situations. She shows that money cannot buy the happiness of the most desired things of life. Miss Dickson is supported by a cast that includes Robert Schable, Alma Tell, Reginald Denny and Rod La Roque.

PROGRAM READER

An absorbing story of how a frivolous, money-mad girl, blind to the finer things of life, is regenerated through a baby she finds in the park is told in the George Fitzmaurice production, "Paying the Piper," which comes to the ———— theatre next ————. It is the sort of story that will interest all classes, because it deals with the real basic things of life. There are numerous thrills in hte development of this highly interesting theme. "Paying the Piper" is considered George Fitzmaurice's greatest production, even surpassing "On With the Dance." The picture serves to introduce Dorothy Dickson to screen audiences. She is supported by an excellent cast that includes George Fawcett, Rod La Roque, Robert Schable and others.

SUGGESTIONS

You have a corking title which should be exploited here for all it is worth. You can detail part of the plot which is a most iteresting one and stimulate interest by pointed teasers and catch lines in the papers. Play up the name of Fitzmaurice. Your crowd should remember his "On With the Dance" and "The Right to Love." Play it up as a great human interest play on a vital theme—a theme which is startling in its realism. Feature Dorothy Dickson and tell of her gowns. Play up that she is asknowledged to be one of the best dressed women identified with the stage. You can doubtless obtain cuts from your nearest exchange. Use an appropriate musical prologue.

CATCH LINES

On one side was the glare, the glitter, the white lights and jazz. The other, the challenge and inspiriation and simple hearts and love. Which conquered? See "Paying the Piper."

See "Paying the Piper," George Fitzmaurice's greatest production. A vital picture of today. A throbbing story of pleasure-mad spenders.

"THE TAVERN KNIGHT"
(Stoll-Pathe)

This One Will Hardly Interest the Majority

THE Stoll pictures have been hitting a pretty high average since their introduction on the market—high enough in fact to make a less-than-average production quite noticeable. "The Tavern Knight" can be labeled "costume" which should not be anything against it provided it carried a vital theme and outstanding figures or episodes of history. This it doesn't contain and the general public may look upon it with indifference. It offers an adventurous story of a swash-buckling hero in the days of Cromwell and his Puritanical uprising.

This part of English history doesn't offer any outstanding figure of romance which would appeal to picturegoers. Cromwell was not a figure that inspired sympathy. Since he only remains in the background one cannot condemn this "costume" on that account. One cannot condemn it on any ground since there is earnest effort behind it. But swashbuckling heroes have been used before without much success, even when they haven't had any historical background. This picture simply takes up an adventurous conflict between an expert swordsman and a couple of roysterers who have deprived him of his family and inheritance. Six reels is a trifle too much for the expression of the story which is obvious to a degree and which is told a great deal through the captions. There is a representation of a battle between the forces of Charles the First and Cromwell, but it is so insignificant that it offers no action and thrill. It might inspire ridicule. One could easily say that the total extras engaged numbered ninety or thereabouts.

The rest of the picture is devoted to making substance of duels with swords. For a story which has to do with life in the open considerable footage is given up to interiors. Time and place are traveled over by introducing a subtitle. There is an effort to incorporate a romance which is so out of place that it never appeals. The picture is marked by good atmosphere. A castle, a moat, picturesque bridges, and English country life are excellently represented. The acting is of a mediocre calibre, the character of the youth being badly overplayed by Laurence Anderson. Most of the cast suffer from poor lighting. "The Tavern Knight" doesn't take one into the land of make-believe. It has undoubtedly suffered from excess footage with the scissors applied too strenuously to make it compact with action and incident.—Length, 6 reels.—*Laurence Reid.*

THE CAST

"The Tavern Knight".....Ellie Norwood
Cynthia.....Madge Stuart
Charles Stuart.....J. E. Wickens
Oliver Cromwell.....Conway Booth
Joseph Ashburn.....Cecil Humphries
Col. Pride.....Clifford Heatherley
Capt. Hogan.....Teddy Arundel
Master Kenneth.....Laurence Anderson
Gregory Ashburn.....C. H. Croker-King
Lieut. Pride.....Lionel Scott

By Rafael Sabatini.
Scenario by Sinclair Hill.
Directed by Maurice Elvey.

PRESS NOTICE—STORY

A picture of the "days of old, when knights were bold" is offered in "The Tavern Knight," which will be the feature attraction at the ———— theatre next ————. This is a romantic adventure of the days of Cromwell's uprising against Charles, King of England and tells a tale of a swashbuckling hero, who has been deprived of his inheritance and his family. "The Tavern Knight," as he is called, casts his fortunes with the King and manages to hold Cromwell's forces at bay through his swordmanship.

He is captured, however, along with his son whom he doesn't recognize. They make their escape and the Knight returns to his ancestral estate. He is forced to fight for his property but succeeds, though he spares the life of his enemy on the condition that the latter inform him of his son's whereabouts. The Knight makes his escape to France but the son is killed. But romance having entered the swordsman's life acts as compensation for the loss of his boy. The picture is punctuated with scenes which depict adventurous action. The backgrounds provide excellent atmosphere. A well-balanced cast of romantic players offer an acceptable interpretation.

PROGRAM READER

You have all read of Cromwell and his adventurous life. You have thrilled at the days of old when knights were bold, when adventure and romance crowned the lives of the people of England. Come to the ———— theatre next ———— and live over again the thrills of the stirring days of English history —the conflict between Cromwell and Charles the First. "The Tavern Knight" is a picture which will make your pulse beat faster. It will bring romance to you and the call of adventure. It is a picture of a time when a man's life was measured by his ability to defend himself by a good, strong sword. Watch for further announcements.

SUGGESTIONS

You had better not tell your patrons that this is a costume picture unless you are sure of them. While there is a general antipathy against the costume subject, if it is well done this antagonism should not be felt. Tell them that "The Tavern Knight" is a colorful romance of the adventurous days of Merrie England. Play up the atmosphere. Stage a prologue in harmony with the theme. You might exploit a group of dancers attired in period costumes dancing around a maypole. Have your orchestra play English Morris dances. Bill it as an adventurous romance of the days when knights were bold.

CATCH LINES

A picture of adventure and romance is coming in "The Tavern Knight." At the ———— next ————. Don't miss it.

Claims One Lens Stereo Effect

(*Continued from page* 988)

been a slight variation of *clear vision.*"

"The foregoing, alone then, would seem to contradict and disprove the statement: 'A single human eye does not possess stereoscopic vision.' But, there are many additional scientific truths to substantiate the fact, that such a supposition is a fallacy."

"The second claim in the statement is: 'That stereoscopy attained in human vision is due to the *optical arrangement* of the eyes; being set apart they focus upon an object from different angles.' This is also a scientific untruth, for it is now known that *each eye has a separate function;* that depth perception—stereoscopic vision—is not *mainly* the function of the combined eyes."

"How we see, what things we see most quickly, and how our eyes are deceived, have been the subjects of painstaking research. All for the purpose of helping to explain the functions of sight in man; which scientists admit *has been a great puzzle.* Students of optics, have hitherto believed that man preceives depth in solid objects because he see it with two eyes, and that it would appear perfectly flat if seen with one eye only. It has been scientifically proven, that in stereoscopic vision—in which we see an object in relief—the *fusion of separate images is not essential;* a single eye can obtain the stereoscopic vision."

"Stereoscopic phtography, likewise, has been the subject for considerable thought and experimentation. And, naturally, its study developed many puzzling problems, as did the study of the human eye. But, as in the latter case, I believe much of the puzzle has been solved and the unknown made clear to the investigators."

"My single lense process, I am convinced, is the simplest and most practical method of obtaining stereoscopic results. Particularly so, with respect to motion pictures. But, please do not misunderstand me to claim that the binocular or two-lense process will not give perfect stereoscopic results. I know that it will, for I originally worked along those lines myself; resulting in my single lense discoveries. I have merely endeavored to demonstrate that stereoscopic vision exists in a single eye and that stereoscopic photography is obtainable with the use of a single lense only; that stereoscopy exists, to a certain extent, in all photographs so made."

"No, my discoveries were not the result of accident, for I have been working out the problem for several years—on and off. In my younger days I was employed by a manufacturer of optical lenses and instruments and, here, also became interested in photography. This knowledge came in handy when I first produced motion pictures—in the early days, existing cameramen might be counted on the fingers of your hands—for I was obliged to turn the crank myself. So, you see, I was not without a smattering of the basic knowledge essential to conduct my investigations and experiments."

"The binocular method requires specially made productions and special two-lense projection. This will limit the use of such stereoscopic motion pictures to a great extent; the principal obstacle natural color photography has had to contend with. Compare the progress made in the last six years as between ordinary motion pictures and those in natural colors. My single lense process has no such limitations, for it projects the ordinary motion picture by means of the standard projectors in use; with perfect stereoscopic results."

"The 'Spectra' in the name I have given my process—Stereo-Spectra-Scopy—is there because I also obtain certain color effects with my method. Color value exists in all positive motion picture prints, to a certain extent, not visible to the eye as now projected; but which I can make visible with my process, although not comparable with natural color pictures which have been shown on the screen. I have had some success with ordinary negative, in multiplying the color values so that a positice therefrom gives me greater color value than otherwise. But, I am almost convinced, to obtain true natural color, I will have to resort to special photography."

We can now appreciate that Charles V. Henkel's supposed activity in the industry for the past year has been only seemingly so. If he has accomplished what he claims—and there is no reason to doubt it a fact, for he appears to have a broad familiarity with the subject—his success can readily be accounted for. He inherited inventive ability. His father was the inventor of the carving-machine and other wood-working machinery, the basic inventions for the modern tools used in that industry. His mother gave to the world's breakfast table the coffee-percolator.

Mechanically inclined himself, C. V. Henkel has been granted and applied for over fifty patents to his own inventions. He is the originator of the loose-leaf system of bookkeeping and invented scores of binders and filing devices for that purpose; also, many other time and labor-saving office devices and systems. He designed, built and marketed the first hornless phonograph now in common use; the "truetone" talking-machine; "Eureka" record-cabinet and other kindred devices.

One of the first professional public accountants to practice in the United States, he thus acquired a vast experience and intimate personal knowledge of the details of divers businesses: Manufacturing, Mercantile, Insurance and Banking. His analytical mind aided him in devising original manufacturing cost-systems and his varied experience proved of value in his practice of efficiency expert and business doctor.

Identified, in the minds of many, with the business department of the motion picture industry, it is, nevertheless, a fact that he has spent over seventy-five per cent of his time in the actual production of pictures. A pioneer director, cameraman and the author of hundreds of produced scenarios, he is also practical in the processing and marketing of the film.

As an independent producer, he experienced all the trials and tribulations of the very early days and with the Sales Co. His intimate knowledge of patents and patent laws saved the independent producers from annihilation by the Patents Co.; responsible, to a great extent, for the present day advancement of the industry. It was his knowledge of the celebrated secret disclaimer facts, that invalidated the Edison camera patent, killing the infringement bugaboo and opening wide the doors to present day producers.

Identified with the exploitation of Dante's Inferno and other of the first big special features, he was one of the pioneers of the State Right idea. And, subsequently, personally produced feature films for that market.

As early as 1908, he visioned the present day prominence of motion pictures. Attempting to form a company to build a chain of large seating capacity theatres for exclusive motion picture purposes, he wrote a prospectus in which he predicted practically all that exists in the exhibition of photoplays today: Large picture houses; entire evening program of pictures; multiple reel productions; admissions upwards of a dollar; patronized by the best class of people.

In 1910 he formed the Sage Securities Syndicate, for the purpose of acquiring and amalgamating the independent producing companies than existing. The patent bugaboo created obstacles, but the effort resulted in the birth of the Universal and Mutual companies. An official of the former company, he supplied the foreign film release to that program. Resigning and disposing of his stock in that corporation, he again became an independent producer.

Subsequently, Mr. Henkel was manager of productions and also scenario editor at Universal City, resigning to become director general for David Horsley Productions. Realizing the great value of the screen to arouse patriotism, he left California when we entered the war and convinced the Government of the importance of motion picture propaganda. He producer "The Eagle's Eye,' the story by the Chief of the U. S. Secret Service—the first step in motion picture propaganda— inspiring other productions which helped the cause.

C. V. Henkel, we learned, has always been opposed to the star system—to his financial disadvantage. Believes that Shakespeare is right—properly cast, artistically acted and intelligently directed—the story is the *only* thing. That he created enemies years ago by insisting productions should be finally edited and titled by fresh and unprejudiced minds. Thinks common-sense admission charges should prevail to encourage the fans—the very foundation of success in all amusement enterprises. Predicts future distribution will supply complete picture program upon a box-office percentage: and that distributors will cease to produce; and that independent producers will supply the demand upon a merit basis.

Another mystery has been solved through compiling this sketch of the activities of Charles V. Henkel. It has been wondered what the "V" stood for. We should say that his middle-name is "Versatile."

Full Program of the Music Conference

Page 1070

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Motion Picture News

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¶ The February 19th issue of The News—a special Music Number—will review in most complete detail the discussions and addresses of the week. An issue of unusual interest to the thousands unable to attend, but on record expressing their deep interest in the conference.

Watch for it.

The News Alone Covers the Field

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BY WILLIAM S. HART

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The Biggest Day in Rivoli History by $587—

And More Turned Away Than Ever Before!

That was on Sunday, January 23rd, when "Forbidden Fruit" opened in New York. The theatre that housed "The Miracle Man," "Humoresque," "Why Change Your Wife?" "Male and Female" and "Dr. Jekyll and Mr. Hyde" was *too small* for Cecil B. DeMille's masterpiece!

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"Forbidden Fruit"

By Jeanie Macpherson

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A Realart Star Franchise Picture—

WANDA HAWLEY

IN

"THE SNOB"

Adapted by Alice Eyton from the William J. Neidig story in the Saturday Evening Post.

Directed by Sam Wood.

Mamma: *What is that down there in the lower right hand corner—a worm?*

Mamma's *Daughter: It seems to be one of those waiter persons.*

Mamma: *Up with your chin, darling; there are no waiters in Who's Who!*

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Says Bernard Shaw, England's foremost dramatist of today

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Associated Exhibitors Inc.

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Mr. George Arliss

in

"The Devil"

The Sensation of Two Continents

Produced by HARRY LEONHARDT and ANDREW J. CALLAGHAN

Director JAMES YOUNG

Records Topple, Both at New York's Strand and Buffalo's Criterion

"The Devil" has been shown at only two theatres.

The premier presentation at "The Strand," New York, broke the enviable record made by "Kismet," the high record for the house.

At "The Criterion," Buffalo, the picture broke the record held by "Humoresque." In consequence *it has been held over for another week.*

Tremendous crowds and enthusiastic audiences at both theatres prove that "The Devil" is one of the very great pictures of all time.

Made by exhibitors for exhibitors it is offered to exhibitors for what it is—*a phenomenal box office attraction.*

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The biggest entertainment value that the small-town has ever known
Carl Laemmle presents
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"The DEVIL'S PASSKEY"

EDITH ROBERTS



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Carl Laemmle

Brings her Beauty
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52 Good Pictures a Year—*and* No Worry

"LASCA" gave this striking young star her chance—that golden romance of the old Rio Grande, made still more wondrous by Norman Dawn's exquisite camera-work. Then came "The Adorable Savage," with South Sea island backgrounds like some famous painting. And now—a still more gorgeous, still more appealing love-drama of hot-hearted youth, flaming and blazing with the color and passion of outraged Spanish blood—"THE FIRE CAT"—a spectacular production whose catastrophic ending marks Norman Dawn as the real screen-find of 1921. Only Universal, with its tremendous resources in playing talent and equipment, can so surely produce a winning director-player combination and give it to you at Weekly Feature prices. And keep on giving it to you fifty-two weeks in the year.

Show her now in Norman Dawn's Great Spectacular Love-drama

"THE FIRE CAT"



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with

Harry Sweet



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Grand Central Theatre,
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The Greater Cincinnati Amusement Co., Inc.

OPERATING

The Gifts Theatre

THE HOME OF SUPREME PHOTO-PLAYS

Cincinnati, Ohio,

January 17, 1921.

J. M. Johnston, Esq., Manager,
Associated Producers, Inc.,
Broadway Film Bldg.,
Cincinnati, Ohio.

Dear Mr. Johnston:

Again it is our pleasure to commend to the exhibitors and the general public an Associated Producers' production -- "The Last of the Mohicans", which exceeded in box office receipts any picture previously shown in the Gifts Theatre.

It is indeed gratifying to have an Associated Producers' production, ("The Forbidden Thing"), break all previous records, both for attendance and receipts last week and then to have you exceed your own record. This new record made under unfavorable weather conditions, is in our judgment, making exhibition history.

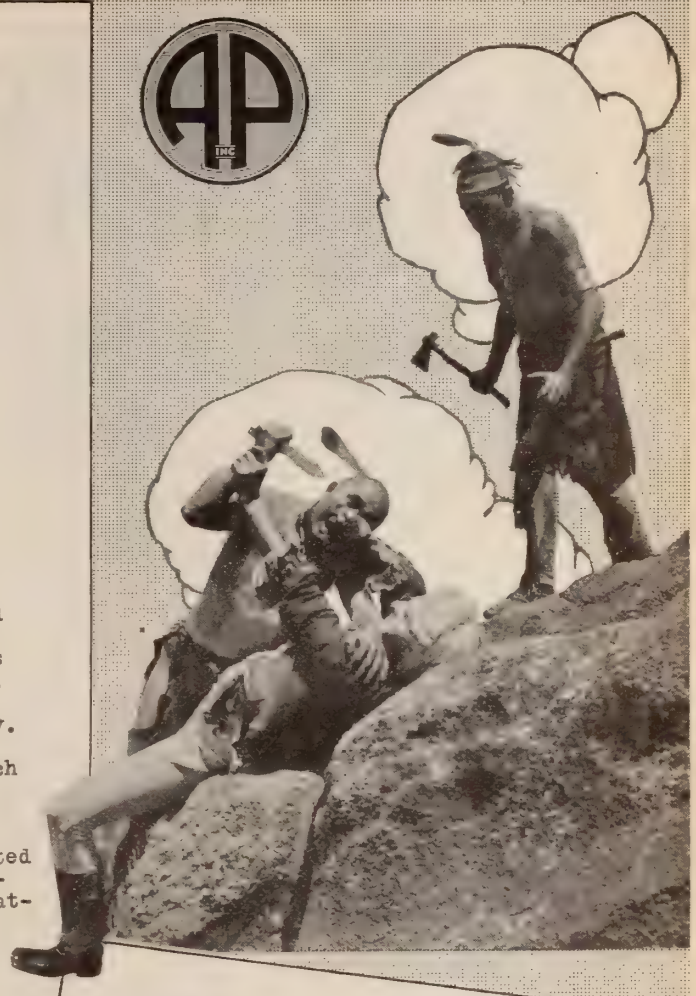
This clearly demonstrates to us a theory which we have always held -- that good pictures mean good times and poor pictures the reverse.

May we not extend through you to the Associated Producers in general and Mr. Maurice Tourneur in particular our hearty congratulations upon this, your greatest achievement?

Very truly yours

The Greater Cincinnati Amusement Co.

Per Mc Mahan Jackson
Manager.



MAYORS OFFICE

SAN FRANCISCO

January 12,1921.

Mr. W. A. Crank,
Resident Manager,
Associated Producers,Inc.,
261 - 265 Golden Gate Ave.,
San Francisco,Cal.

Dear Mr. Crank:

My Secretary has informed me of your enquiry, regarding my enjoyment at the production of your newest film play "The Last of the Mohicans", which I had the pleasure of witnessing a few nights ago at the Strand Theatre.

I believe there are hardly any of us, particularly of the present generation, who has not read or at least heard of the famous classic of James Fenimore Cooper.

It is rarely my privilege in the rush of public and private duties to attend an exhibition of this sort, but I assure you that I took the keenest enjoyment in the picturized version of this work, and that I consider it a real treat.

Mr. Tourneur, the producer, deserves great credit for bringing this wonderful story to us in its newest form, and I am sure that any one who sees the picture, will consider it an hour well spent.

Very sincerely yours,

James Rolph Jr.

Mayor.

Maurice Tourneur

presents

THE LAST OF THE MOHICANS

By James Fenimore Cooper

Directed by MAURICE TOURNEUR and CLARENCE L. BROWN

MACK SENNETT - MARSHALL NEILAN - ALLAN DWAN - GEORGE LOANE TUCKER
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BEGINNING FEBRUARY 12th, and for ONE YEAR thereafter, you are ASSURED of TWENTY-SIX days on which you can secure a GOOD COMEDY release.

The STARS, for there are TWO of them, have EVERY QUALIFICATION that bespeaks a universal SUCCESS. They are YOUNG, in the bloom of earnest youth at the start of the great AMBITION, seeking FAME and FORTUNE; possessing the dash of vivacity, the spice of joyful frolic, and all the healthy of the great outdoors. Neat and clean. Fair and square, genuine GOOD FELLOWS.

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The Director knows his business and is known to KEEP HIS WORD, so when he says, "These pictures are going to be REAL SUCCESSES for everyone concerned from the Producer to the Box-office," you can COUNT ON IT. . . . He'll MAKE THEM REAL SUCCESS.

The pictures are to be above the ordinary, a bit more SPEEDY, RACY AND RARE, risque to the point of enjoyment and spiced with the romping happy freedom and laughter of PRETTY GIRLS.

"MARKED WOMEN" is the FIRST one. It is not a GREAT picture, but it IS a GOOD COMEDY. Every detail is there to make it measure up to the BOX-OFFICE requirement.

February 12th is the FIRST release date, and there will be ANOTHER as GOOD or BETTER every other week thereafter for ONE YEAR. Assuring you of TWENTY-SIX GOOD COMEDY DATES.

Distribution will be through the REELCRAFT EXCHANGES in the cities where they are located, and LEADING INDEPENDENT EXCHANGES in the other distribution centers.

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in
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There is an
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is
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First reports from the field –

"My patrons and the press think 'The Love Light' the best of all the Pickford productions and I heartily agree with them."

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"'The Love Light' pleased our patrons immensely."

L. F. EICK, Mgr.
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"'The Love Light' is without a doubt the very best picture Miss Pickford ever made. As you know, my house is new and I am trying to give the people the best pictures obtainable. I did not disappoint them on this one and am proud to have shown it at my house. Let me know in time about her next release."

MAX SCHAFER
Temple Theatre
Bellaire, Ohio.



MARY PICKFORD

in

"THE LOVE LIGHT"

Written and Directed by Frances Marion. Photographed by Charles Rosher and Henry Cronjager

UNITED ARTISTS CORPORATION

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"The Morning Telegraph" said of it

"An interesting study of Mother-Love. Unusual in its clear delineation of character. Demands serious thought on the part of the audience. It has the human problem note and the plot is logical."

Under the inspired direction of Paul Scardon Bessie Barriscale rises to superb emotional heights. And a splendid supporting cast, drawn from Screendom's favorite players, lends the added prestige of big names and great ability.



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If you are an Exchange Manager and alert to the needs of your Exhibitor buyers you will want to tie up your territory for

"The Guiding Spirit"

We have some good open territory—and the price is right.

Mr. Burroughs, the producer, has proven his ability and demonstrates a superior knowledge in this great picture that insures success in abundance.

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No. 131 NEW YORK, December 14 — 1920

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13 14 15 16 17 18 19
20 21 22 23 24 25 26
27 28
MARCH
1921
MON. TUES. WED. THUR. FRI. SAT.
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6 7 8 9 10 11 12
13 14 15 16 17 18 19
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FEBRUARY 27th
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LOUIS B. MAYER'S DRAMATIC SENSATION of the NOW FAMOUS "BIG 5"

40 EXHIBITORS HERALD January 22, 1921

"Sowing the Wind" Strong Drama

Mayer Production Starring Anita Stewart and Directed by John M. Stahl Featured by Powerful Situations and Fine Characterizations

IN THE Louis B Mayer production of "Sowing The Wind" there comes to the screen a splendidly produced and excellently enacted drama of compelling strength. John M Stahl, the director, has built into this picture a thoroughly convincing story of striking intensity. It is a tale of passion's retributions which carries with it a singularly significant preachment and drives home unswervingly a moral that many pulpits aim for but do not hit so effectively

The production throughout is in keeping with the established Louis B. Mayer standards of rich and elaborate investiture and a cast of great competence. Miss Anita Stewart is called upon to enact a role of heavy dramatic exactions and she succeeds in registering almost the entire gamu[t] of emotions in a manner of such c[er]tainty that her work in "Sowing the Wind" probably touches the uppermost point of the dramatic attainments of her career In various close views she is exceedingly beautiful In the big dramatic moments—and there are many of them—she effects a sincerity of characterization that will yield to her a very great sympathy

* * *

Mr Stahl has accomplished in "Sowing the Wind" a masterful dramatization of a difficult theme He has woven into the picture a story that grips the sympathy of the spectator and frequently quickens the heartbeats in effectively registered scenes of unusual dramatic intensity "Sowing the Wind" as a drama of its type ranks very high It is suggestive of a wealth of exploitat[ion] and has [illegible] just [illegible]

ginal form In its translation to pictures nothing of its power has been lost Of considerable importance is the fact that many situations of pornant strength involving conflicts of sexes have been carefully and judiciously handled

The story, long familiar upon the speaking stage, relates the tale of he who shall sow the wind shall reap the whirlwind, that with every outraging of the social code a retribution shall be visited upon the guilty. Miss Steadman plays the errant mother and Miss Stewart the daughter who upon leaving a convent school learns of the life into which the mother has lapsed The code of double morals finds expression in the advice of the guardian of the daughter's suitor, the girl having become an actress is pointed to as a man's plaything The innate decency [of] the young man eventually rides [down] bad advice and the story [ends] the happiness of the girl [and] itor assured and with the [villain] tolled out to the guilty

—M. J. Q.



From love's first kiss to hell's abyss!

The love triumph of an outcast's daughter!

See it to see drama overwhelming in force!

It hits the heart like a hurricane!

He sowed the wind for his son, and his daughter reaped the whirlwind!

Of a woman, by a man, for men and women!

"SOWING THE WIND" sweeps into screen greatness!

Not just drama in the last act; but every moment a moment you'll feel!

When you see it you'll know what a dramatic masterpiece means!

JOHN M. STAHL
Directing genius of "Sowing the Wind" and "The Woman in His House"
Watch for the
JOHN M. STAHL PRODUCTIONS

ANITA STEWART'S MIGHTIEST ACHIEVEMENT.

A. Baurenfreund, Courtland Theatre, North Berger, N. J.

"First National Pictures have materially helped to make my house a success. The goods you deliver are something to be proud of."—THAT'S ANOTHER REASON WHY—

There'll be a Franchise everywhere

Money Making Attractions!

Dramas that will hold your audiences thrilled—comedies that will make 'em all laugh, every one a big box office attraction.

The Truth About Husbands

A smashing drama adapted from "The Profligate," by Sir Arthur Wing Pinero, and directed by KENNETH WEBB.

Whitman Bennett Production

Dinty

A Marshall Neilan Production

With Wesley Barry

A great, big picture that every one will love—full of thrills, laughter, sunshine and tears.

Unseen Forces

A Mayflower Photoplay Corporation presentation of the strangest love story ever screened.

Sydney A. Franklin Production

The Punch of the Irish

A comedy that carries a punch in every foot. Two rollicking reels of riotous laughter.

A Henry Lehrman Comedy

Love, Honor and Behave

A Big Special Comedy Feature in 5 riotous reels. Something more than a slapstick.

A Mack Sennett Production

The Scoffer

A Mayflower Photoplay Corporation presentation of a powerful drama of a man who defied God.

An Allan Dwan Production

Lionel Barrymore

in one of the most thrilling and powerful dramas of the year, and a Whitman Bennett Special directed by Kenneth Webb.

The Devil's Garden

Toonerville's Fire Brigade

Not animated cartoons, but the famous artist's characters in real life, presented by Betzwood Film Company in 2 reels.

A Fontaine Fox Comedy

First National Attractions

"The Greatest Comedy

That's what every reviewer says and many say it is the greatest in entertainment ever presented

All Showmanship

It is only simple justice to congratulate Charles Chaplin on his four-fold role of producer, star, director and scenario writer and to assure the film world that "The Kid" is entitled to a place at the head of the Grade A Chaplin releases.

"The Kid," long expected, is worth every second of the waiting. The Charles Chaplin six-reel feature will receive a rousing welcome from public and exhibitors.

"The Kid" is all showmanship. It will delight the boys and girls and their mothers—after their fathers have sampled the picture for themselves and put up the money for a treat for the rest of the family.

—*Moving Picture World.*

Will Live Forever

"The Kid" is worth waiting for.

It is Chaplin's best picture.

It will live when other pictures have died. Its pathos is universal in its appeal; its humor is classic.

We think that he is a humanitarian. He understands the hearts of the irresponsibles, the children and the willing failures of the world. Even the broadest humor of "The Kid" is touched by the whimsical and the pathetic.

The joys of "The Kid" cannot be catalogued. They must be seen.

Chaplin's co-star is little Jack Coogan, the most delightful child on the screen. Jack is a miniature Chaplin. Some very fine acting also is done by Edna Purviance, who beats the emotional actresses at their own game.

—*Morning Telegraph.*

Will Set New Records

Chaplin's "The Kid" lives up to expectations which is saying considerable. Perhaps no picture has ever been ushered into official being with so much to recommend it from an exhibitor's standpoint.

It is actually a drama, developed with a splendid lot of highly original and absolutely new incidents, played in an exaggerated tempo with such skill, not only by the star, but the entire supporting cast that the result is a high class comedy.

Mr. Chaplin and his principal comedy assistant, the child player, Jackie Coogan, earn their laughs by legitimate methods.

There is no doubt that "The Kid" is going to receive the attention of the entire picture-going public and if it doesn't set new box-office records our judgment is badly at fault.

—*Motion Picture News.*

Chaplin's Greatest

"The Kid" leaves little room for argument; there will be few if any who will not regard it as one of the greatest box office attractions since the commencement of pictures. It is that type of picture that can return again and again.

"The Kid is an extraordinary medley of pathos and humor, accomplishing in no uncertain manner an amount of strength and heart interest that is seldom seen. It is unlike anything that has ever previously been done. It fits under no known classification. It stands alone. Unless all indications fail, this Chaplin feature will be a sensational box office attraction, winning and holding the public's favor for many a year.

Jackie Coogan, that delightful youngster, registers so convincingly that many will acclaim him the real star of the play. The little fellow's scenes are certainly surefire. Of considerable pictorial importance is Miss Edna Purviance who is exceedingly beautiful. It is probably the finest work of her career.

The public will in turn laugh and weep and as the final is flashed on the screen they will regret that the picture is ended—which to our mind is just about the acid test of a great picture.

Chaplin returns to the screen in his greatest picture, great as a comedy and great as a drama. In it he is a master of dramatic as well as comedy situations.

"The Kid" hits the bull's-eye as a box-office attraction.—*Exhibitor's Herald.*

A Knockout

"The Kid" is a knockout.

That's all. This tells the story in a nutshell.

If you don't get this—it's your own funeral. Because it's all THERE anywhere you look at it.

The story is there with a wallop. A synopsis cannot begin to do justice to the innumerable bits of real humor, of real comedy, that, interspersed as they are, contribute to making this one of the greatest pictures you ever had a chance to book.

Little Jackie Coogan is "The Kid." A newcomer with a real personality, he is immense. Edna Purviance has a mighty good part, and Charlie—well, he is the same old irresistible laugh maker that he has always been.

—*Wids.*

One of the Big Five Productions

Play it in

A Grand Pictures Season

A Powerful Reason Why

There'll be a Franchise everywhere

Ever Screened"

Charles Chaplin

in

"THE KID"

Written and directed
by Charles Chaplin



6 reels of joy

FIRST NATIONAL PICTURES

A FIRST NATIONAL ATTRACTION

Hal Opperman, Crescent Theatre, Pontiac, Ill.

"The First National Franchise means considerable to me. My public considers it a de luxe edition of the silver sheet."—THAT'S ANOTHER REASON WHY

There'll be a Franchise everywhere

Takes Brooklyn Strand by Storm!

Edward L. Hyman, managing director, says:

"The house was packed all week. The crowds thoroughly enjoyed Lionel Barrymore and the picture. They expressed their appreciation with roars of applause."

Speaking of Whitman Bennett's Personally Supervised Production

L I O N E L
BARRYMORE

in "The Great Adventure"

Adapted from Arnold Bennett's Famous Comedy

Directed by Kenneth Webb

A First National Attraction

Foreign Representative, David P. Howells, Inc.
729 Seventh Ave., New York City

FIRST NATIONAL PICTURES

FIRST NATIONAL PICTURES

Motion Picture News

VOL. XXIII FEBRUARY 5, 1921 No. VII

How Is Business?

PERHAPS the best answer to the oft heard question:—how is the exhibitor doing?—is given in a general report we have just received from Ohio.

The report is typical, we believe, of the entire country, excepting, of course, those towns and sections hit hard by industrial depression or a severe drop in commodity prices, like cotton for instance.

Exhibitors who are selecting their pictures, fighting hard for the better picture—and getting it, who then advertise it for all it will stand, and for the longest run it will stand, are doing well.

In a word: good pictures, good advertising, longer runs, make good exhibitor business.

The exhibitor who is running any old picture and letting the poster advertise it is up against it now—to the point of desperation. He slipped along fairly well in very prosperous times. Today his lackadaisical showmanship won't stand the test.

It is also interesting to note, in the report, that some exhibitors of the latter class awakened at the eleventh hour, put the balance of their financial resources into better pictures, better music, better advertising, and found their feet again.

So the answer for the exhibitor today is: Harder work,—eternal vigilance, first in picking the picture, secondly in putting it over. The public must be attracted, as never before—not merely allowed to walk in.

And there's an interesting lesson here for the rest of the industry, too.

It is this: Easy money times are misleading. They will tolerate anything. The bad goes along with the good. Economic wrongs are permitted. But let even a slight pinch come and the truth comes to the surface.

The truth is that what the public wants is selected pictures. Therefore the exhibitors want selected pictures. And what the industry at large wants is some system which makes selected pictures possible and profitable and which doesn't encourage a volume of humdrum and unprofitable pictures.

In other words we want—we hesitate to resurrect this old and well worn phrase, but it rises constantly like Banquos' ghost—we want, as much as ever and, we believe, more than ever—*fewer pictures, better pictures, and longer runs.*

The Exhibitor Never Fails

THERE is every indication that the industry will make a most creditable showing in connection with its quota of the Hoover fund for the starving children of Central Europe.

Exhibitors who have borne the brunt of the effort—not an easy or simple one, these days—deserve the thanks of all of us for one of the most worthy campaigns the screen has ever undertaken.

We can't help remarking that the large contributions made by wealthy individuals last year to the Reform movements in order to evade government taxes might have been made for the saving of human life. The picture theatre is now doing this charity with one hand and fighting the well financed Reform with the other.

* * *

The Music Conference

TO those who believe in the future of the photoplay palace as the community center of the two arts—screen and music—this week's Music-Picture Conference at the Hotel Astor gave many encouraging signs.

It must be admitted that MOTION PICTURE NEWS did not embark on the promotion of this conference without some misgivings. There are warnings aplenty in the skies for the man or the organization "ahead of the times." To be able to say that success has crowned our efforts is to express only mildly our gratification and our gratitude to those who have made this cheerful result possible. In particular does this appreciation extend to those whose informative and interesting addresses went so far to add to the intrinsic value of the sessions.

To exhibitors in every part of the country the Music Conference carries a vital message. The orchestra leaders in picture theatres are no longer merely outsiders "hired" to play in a picture house. They are at once pioneers and students in a new art; sincere, earnest, striving heartily to contribute something new to the Fifth Estate. The manufacturer of musical instruments, organs, etc., is not merly "selling" the picture theatre; he is, by research and experiment, by counsel and warning, carrying on—and carrying *forward.*

That is the big lesson of the conference as it struck us, and we know its far-reaching effects during the coming year will impress exhibitors. And this means plain John Smith with his three hundred seat house as well as the magnate with the three thousand cushion palace.

WM. A. JOHNSTON.

Blackton and Staff Sail for England Feb. 3

J. Stuart Blackton, pioneer American photoplay producer, will sail for England on the Aquitania next Thursday, February 3rd, to open studios in London and make photoplays for international distribution.

Commodore Blackton's departure has been delayed several weeks for the completion of business arrangements in this country, including the distribution plans for his features, the closing of his American organization, and the sale of his residence and other real estate and his art collection.

With Commodore Blackton will go his family. He will also be accompanied by Felix Orman and Almon C. Whiting, who are to act as literary director and art director of the Blackton productions respectively, and several members of his Brooklyn Studio technical staff. A residence for the Blacktons has been leased in London.

The Blackton organization will be known as the Blackton Productions, Ltd., and the offices will comprise a floor in the Bush Building, Aldwych, Strand, which have already been opened by Chester A. Clegg, an American, for some time resident in London who is to be business manager of the new international producing company.

The London studios of Commodore Blackton will be large and complete. Much of the electric equipment from the Blackton studios in Brooklyn was shipped to London two weeks ago, and much other equipment has been manufactured specially for work in England after plans and devices designed by Commodore Blackton.

Lady Diana Manners will start on her first picture early in the spring.

Idaho Exhibitors Seeking Improved Parcel Post

Following a discussion at the regular meeting of the Idaho Theatre Managers' Association, held at Boise on January 12, 13 and 14, a resolution was adopted in which the Post Office authorities were asked to improve and systematize the shipping of film by parcel post. A copy of the resolution was sent to Postmaster General Burleson together with a letter explaining that it was now necessary to ship films by express with a consequent added expense upon exchanges, because of the poor parcel post service.

Edward Moffat Marries Emma Kellogg Pierce

Edward S. Moffat, advertising manager of the Universal Film Manufacturing Company, was married Saturday, January 22, at the Church of the Transfiguration in New York City. The bride was Emma Kellogg Pierce, daughter of Mr. Carlton B. Pierce of Cranford, N. J. Universal presented the bride and groom with a handsome chest of silver. The married couple will reside at Forest Hills, L. I.

Ballance Succeeds Kent



H. G. Ballance, general sales manager of Famous Players Lasky Corp.

S. R. KENT, general manager of distribution, Famous Players-Lasky Corporation, announced Monday the appointment of H. G. Ballance to the position of general sales manager, the post which Mr. Kent himself recently relinquished when he became head of the corporation's distributing activities. The appointment takes effect immediately, Mr. Ballance coming to his new duties from Boston, where he has been District Manager in charge of the Boston and New Haven Exchanges.

The record of Mr. Ballance reads not unlike that of Mr. Kent and others of the prominent younger executives of the industry. He entered the motion picture field some seven or eight years ago as an exhibitor in San Diego, Cal. He later opened a State Rights exchange in Denver, which he conducted for two years, when he joined the Metro organization as Branch Manager at Los Angeles. In July, 1918, Mr. Ballance joined the Paramount organization, in charge of the Los Angeles Exchange.

In announcing the appointment of Mr. Ballance, Mr. Kent paid a high tribute to the executive ability of his successor. "He is constructive to the highest degree," said Mr. Kent, "and is one of those men who always seem to have time to assist in developing those people directly associated with him."

8th Annual Saenger Banquet in New Orleans

Fabacher's Rathskeller, in New Orleans, was the scene of the eighth annual banquet of the New Orleans contingent of the Saenger Amusement Company on December 29th. More than 300 persons attended. A neatly gotten up little booklet containing the menu and short sketch of officials served as a souvenir of the occasion.

Capital Film Co. Moves

The Capital Film Company, Inc., of Chicago, announces that it has moved its general offices to the Hartford Building at Dearborn and Madison streets.

Testimonial Dinner Given Sydney R. Kent

An impromptu testimonial dinner was given in honor of Sidney R. Kent, General Manager of Distribution, Famous Players-Lasky Corporation, on Monday evening, January 24, in New York, by a number of the members of the Paramount distribution organization who have been in close business association with him.

Beside Mr. Kent those present were Assistant Treasurer Emil E. Shauer, H. G. Ballance, General Sales Manager; Frank V. Chamberlin, General Service Manager; H. M. Lewis and John W. Hicks, Assistant Sales Managers; George W. Weeks, General Manager, Canadian Exchanges; Fred F. Creswell, Field Sales Supervisor; Melville Shauer, Accessory Sales Manager; W. E. Smith, District Manager, Philadelphia; H. H. Buxbaum, Branch Manager, New York Exchange; Lester Rosenthal, Branch Manager, Washington Exchange; John D. Clark, Branch Manager, Philadelphia Exchange; Jerome Beatty, Director of Publicity and Advertising; Claud Saunders, Exploitation Manager, and Oscar A. Morgan, Editor of Paramount "Pep."

California Organization Names Business Manager

At the meeting of the Allied Amusement Industries of California, held on January 14, the board of directors appointed Honorable Charles A. Nelson as the business representative of the organization. Mr. Nelson is and has been for the past three terms a member of the board of supervisors of the city and county of San Francisco and is a former member of the State Legislature.

The success of the Allied Amusement Industries is due to the work they have been doing in protecting the amusement interests of California, safeguarding the theatrical interests against adverse city and state legislation, such as Sunday closing, censorship and various other movements of the reform elements, and that they have found it necessary to have special representatives as a business manager to give the undivided attention required to combat these so-called reforms.

William S. Hart Aids in Hoover Fund Drive

According to a statement from the headquarters of the Famous Players-Lasky Corporation, William S. Hart, the Paramount star, has donated to the cause of the European Relief Council 290 autographed copies of his well-known book, "Pinto Ben." The distribution of these books has been entrusted to the Paramount exchanges, ten copies going to each one of the exchange-offices. The money derived from the sale of these books will be devoted entirely to the Hoover Fund. Exchange managers will sell the volumes direct or auction them off, according to whichever way they believe most revenue will be realized.

Motion-Picture Musical Conference Opens in New York

Interesting Features Mark Sessions of First National Conference

THE first national conference of motion-picture and musical interests opened at the Hotel Astor, New York, on Monday of this week at 10 a. m. Dr. Charles D. Isaacson, musical editor of MOTION PICTURE NEWS, presided as chairman of the meeting. Although a prelude to the conference was held on Sunday evening at De Witt Clinton Hall in the form of a New York Globe Concert dedicated to the Motion Picture Conference, the formal opening of the national conference did not take place until Monday morning at the Astor. The conference has proved to be the most successful project launched to date to bring representatives of the various departments of the motion picture industry and allied musical interests on a common meeting-ground, and judging from the thorough way in which the business of the conference has been carried forward and the earnest spirit manifest at the sessions, results of a wide-spread and permanent character are to be realized. The analyses of the picture programs by Director S. L. Rothafel at the Capitol Theatre on Monday afternoon and by Director Hugo Reisenfeld at the Rialto Theatre on Tuesday afternoon were highly interesting features of the conference's schedule.

While the business transacted and the addresses delivered at the various sessions will be set forth in detail in the special musical edition to be dated February 19th, a summary of the conference at the present time is in order in view of the wide-spread interest that the first national motion-picture music conference has aroused. In opening the conference on Monday morning, Chairman Charles D. Isaacson pointed out the purpose of the conference and the need for joint discussion and consultation between the representatives of the motion-picture industry and those of the allied musical interests, so that both arts may come to a knowledge of their mutual needs and thus work together.

Following Mr. Isaacson's address, a motion submitted by John C. Breil was adopted to the effect that the musical institutions of the country be urged to establish departments in the musical schools in which musicians will be trained in matters necessary to combine music and motion-pictures. On the other hand, John C. Freund and Ernest R. Voigt in the course of their addresses pointed out the need for the exhibitors to demonstrate to the musical institutions of the country that motion-picture instruction is necessary in their schools.

A committee of motion-picture men and musicians was formed to carry forward the recommendations that the conference would make in the course of its sessions.

¶ *A new idea in Music for the Picture House is offered on Page 1136*

Following addresses by Ernest Lutz of the Marcus Loew Enterprises and M. Winkler of Belwin, Inc., on the subject of music cues and scores, a resolution was adopted providing for the appointment of a committee of musicians and men, cognizant with the publishing business, to arrange for standardized index of themes for motion-picture theatres.

Mr. Rosenthal, representing the American Society of Authors and Composers, announced that he had come to the conference for the express purpose of saying that his society will continue the rate of ten cents per seat for any number of years desired, the same to be specified in writing. S. M. Berg of the Exhibitor's Herald, followed Mr. Rosenthal on the floor and discussed some of the differences at present prevailing between members of the motion-picture industry and the American Society of Authors and Composers. He concluded by saying:

"Mr. Rosenthal, you made a remark that in the past two weeks you have some new members, but if I may take the present status, I will tell you that we have better music that is non-taxable than you have in your entire society."

On Monday afternoon members of the conference convened at the Capitol Theatre at 3 p. m. and listened to a highly interesting discussion by S. L. Rothafel on the special musical program presented. Erno Rapee, the Capitol conductor, told how the Capitol orchestra is handled.

At Tuesday morning's session, an interesting paper on "The Spread of Music in the Motion Picture Theatre," prepared by C. M. Tremaine, director of National Music Advance Bureau, was read. Leonard Liebling, editor of Musical Courier, addressed the gathering on the subject: "What the Motion-Picture Can Get from Musical Art and Vice Versa." He emphasized in particular the assimilation of the business men of America into the fold of music lovers and the part the motion-picture plays in winning over the male population to an appreciation of good music.

An exhibitor's angle on the musical phase of the motion-picture program was given by William Brandt of the Theatre Owners' Chamber of Commerce. Mr. Brandt told the members of the conference that the exhibitors are progressing faster than the musicians and that difficulty is being experienced, especially in the small neighborhood houses, in securing qualified musicians. He expressed the hope that the conference would be able to do something to remedy this trouble and took the occasion "to congratulate the NEWS upon the happy idea in calling this conference."

"The Motion-Picture Impresario" was the topic of an address by Hugo Riesenfeld. Joseph Weber, president of the National Federation of Musicians, touched upon the union phase of the musician's relation to the theatre-owner and predicted that within a short time the supply of musicians for picture houses would be fully adequate to the demand. "The musician is out of step," said Mr. Weber, "but give them a little time and there will be more organists and musicians in the market than the theatres can use." Following Mr. Weber's address, a discussion took place led by S. M. Berg of the Exhibitors Herald.

Albert Parker, the director, gave a brief talk on the relation of music to the work of the motion-picture director. Mr. Parker said that the usefulness of music in getting across certain effects is being realized more and more by picture directors.

On Tuesday afternoon, members of the conference adjourned to the Rialto and engaged in a discussion of the musical program. Hugo Riesnfeld led in the discussion. A visit to the projection room followed. Here the library and system of indexing themes was explained in detail.

At 4 p. m., a "Round Table" discussion took place at the Astor at which representatives of some of the leading producing organizations sat in.

The opening address at the Wednesday morning conference was delivered by Mrs. A. F. Oberndorfer, general chairman of the Federation of Women's Clubs in the United States. Mrs. Oberndorfer took for her subject "What Two Million Club Women Have to Say to the Picture

(*Continued on page 1127*)

Censor and Blue Sunday Questions Continue to Agitate Industry

Fight on in the City of Chicago; Rigid Bill Presented in Indiana

ACTIVITIES, pro and con, in the censor and Sunday opening question, continue to agitate the industry. Indiana joins the ranks of belligerent states, a rigid censor bill having been introduced in the legislature there. The City Council of Chicago is in the midst of a censor war; Wisconsin exhibitors are preparing for the fight, and Nebraska showmen are busy combatting the bill which is now before their legislature.

Fight in Chicago Council

Efforts of Chicago's Motion Picture Commission to amend the present censorship ordinance to put into the hands of three appointed censors the destiny of the work of thousands of producers, has started a bitter battle in the council

"No permit," reads the drastic part of the proposed ordinance, "shall be granted for the showing of any picture or series of pictures that is immoral, or obscene, sacreligious, unpatriotic, or holds up to scorn or ridicule any nation, or the people thereof, or portrays riotous, disorderly, or unlawful scenes, or has a tendency to disturb the public peace, or debase the public morals."

Under the ordinance, the censors would have the power to determine whether pictures came within any of the above headings. With it, they would have the power to censor posters advertising the films in question. And all this demand is based upon the declaration that children are led to commit crimes by seeing pictures depicting shootings, and are led into immorality because social affairs are treated lightly.

"Are we," asked Ald. C. E. Eaton, a member of the judiciary committee, which conducted an extensive hearing on the subject in the council chamber, "to have our pictures made for us on the theory that the standard of morality for an adult is the standard for a 10-year-old child?"

Adoption of the drastic ordinance would work a terrible hardship, not only on producers and exhibitors of their films in Chicago, but throughout the territory served by Chicago.

And the backers of the ordinance declare that every effort is to be made to get state legislation along the same lines at Springfield this year, and one of the advocates, Rev. W. S. Fleming, a Baptist preacher, declared many of them even "favored another amendment to the Constitution governing the interstate handling and censoring of pictures."

Another hearing on the proposed ordinance is to be held Feb. 3, when producers and exhibitors and others will be given a chance to talk. There is no question but that a desperate effort is going to be made to drive the ordinance through the council, and it will require a hard battle to kill it.

Rigid Bill in Indiana

A censorship bill more drastic in its provisions than any the industry has ever heard of, has been introduced in the Senate of the Indiana State Legislature, now in session in Indianapolis. President G. G. Schmidt, of the Motion Picture Theatre Owners of Indiana, following the introduction of the bill on January 24th, called the leaders together to discuss means of combating the measure, which, from all present indications, is backed by a strong lobby and has some prospects of becoming a law unless the legislators are brought to see its un-American character.

The bill in brief, provides that a State motion picture commission with censorship powers, be organized. The commission would be composed of three members, the chairman to receive $3,000 annually and each of the others, $2,500. It is provided that the Commission may appoint advisory commissioners and deputy commissioners and may fix their salaries.

Every film, excepting news weeklies or scientific subjects, before being displayed anywhere in the State, would have to be viewed by the commission and a license issued for its display. The license fee would be two dollars per 1,000 feet and one dollar per 1,000 feet for duplicates. Every film, the bill says, shall be licensed, unless it is found to be "immoral, inhuman, or indecent, or unless it shows a bull fight or a prize fight." Judgment as to its morality is to be left to the commission, who may alter the film as they see fit.

Introduction of the bill stirred the photoplay men of the State into vigorous activity, following a period of "marking time" apparently to await action by the other side.

The exhibitor organization is now endeavoring to discover how strong a lobby is behind the bill, as it is known that some of the professional reformers of the State have been talking in favor of such a measure. The exhibitors are planning to enlist the support of exchangemen and there is some talk of appealing to producers also.

There is one organization which the exhibitors are counting on for help in the fight. This is the Indiana Photoplay Endorsers, of Indianapolis, composed of a group of society women who have been fighting for cleaner photoplays for several months. The women do not censor films and they say they do not favor censorship because they feel it is an abridgement of the right of free speech. They merely give the public their opinion of a picture and let the public do as they wish. The exhibitors have been cooperating with this body and now expect to have its support in return. Some of the "Endorsers" are the wives of influential men.

All Quiet in New York

Up to the present time, there has been no open move on the part of the New York Civic League, or any similar organization of so-called reformers, toward the introduction of any bill in the New York State legislature seeking a more strict censorship, or a repeal of the present Sunday law which permits the cities themselves to settle the question as to whether or not their houses shall be open on that day.

Senators and assemblymen are almost unanimous in saying that they do not expect, and many also adding that they do not want any bills introduced along censorship or Sunday repeal lines. The broad statement of the State Mayors Confer-

New York Incorporations Total Half a Million

NEARLY a half million dollars is represented in the capitalization of companies launched this week in the motion picture business of New York, through the filing of papers with the Secretary of State's office. These companies, numbering twelve, with their directors and amount of capital stock, are as follows: Literary Digest Films Enterprise, $100,000, Wilfred J. Funk, William Neisel, George A. Dame, New York City; the Elkwood Amusement Company, Model Amusement Co. and Elarem Theatre Company, each capitalized at $10,000, and having as directors Louis Markowitz, Simon Lazarus and Samuel Rochefsky; Ward Film Distributing Corporation, $2,500, E. F. Harmsen, Phillip Gentille, Isador Ward, Buffalo.

New York Federated Exchange, $25,000, Abel C. Thomas, Avrom M. Jacobs, Garold S. Bareford, New York City; Harry Reichenbach, Inc., $5,000, Harry S. and William Hechheimer, R. Workman, New York; the Publicity Foundation, Inc., $105,000, Howard W. Bible, Elmore Leffingwell, Joseph A. Durkin, New York; Cincinnati Grand Opera House Corporation, $50,000, Clarance W. Hobbs, Lyndhurst, N. J., Florence M. Poast, Joseph P. Bickerton, jr., New York; Bergol Amusement Corporation, $10,000, Max Goldberg, B. H. Cantor, Morris Bayer, New York; Middletown Theatre Company, $100,000, Walter V. Donovan, Joseph Quittner, Carl Pack, New York; Imperial Productions, Inc., $20,000, F. W. Dennis, C. J. Keck, New York; Thomas E. Kane, Nyack; Steuben Theatre Co., Inc., $75,000, Fred Gerber, James J. Kelly, Claude V. Stowell, Corning, N. Y.

ence, made public a week or so ago, is taken as evidence of the sentiment which exists in every city in New York State on the question of Sunday movies. This Conference is a powerful organization, sweeping in its investigations, and its recommendations to the legislature have always borne great weight. Naturally enough, when it made its report as showing that the cities were satisfied with existing conditions in their motion picture houses, the legislators took this as being about the last word.

The Motion Picture Theatre Owners of America announces that it will supply all who request it with a copy of the New York State Sunday Motion Picture Option Bill. Exhibitors, as well as civic organizations, and legislators, have been seeking this information, states this organization.

Censor Hearing in So. Carolina

A large number of motion picture producers are expected to attend the hearing before the education committee of the South Carolina Senate at Columbia, S. C., during the week of January 24, when the bill for a state moving picture censorship will be discussed. This bill providing for the creation of a South Carolina moving picture board of review, is meeting with much opposition from theater men of the state and it is expected that a bitter fight will be waged at the hearings. The bill was introduced by Representative Harris of Spartanburg in the House and by Senator Robers of Spartanburg in the Senate.

The bill has already been reported back to the Senate favorably, but the education committee of the House still has it under consideration. The bill would create a board of three members, appointed by the governor, the chairman to receive a salary of $3,000, the other members $2,500 each, all to be citizens of this state. The bill also provides that a tax of five cents per annum against each seat in a theatre shall be imposed on the motion picture theatres.

There would also be a tax of two dollars on each reel of film examined, films issued by religious, charitable or educational organizations to be exempted. All films in the state would be reviewed before they could be exhibited. Violation of the law would be considered a misdemeanor, punishable by imprisonment for from ten to thirty days, or by fine of from ten to one hundred dollars. A second offense would make the offending exhibitor subject to revocation of license.

Nebraska Exhibitors Busy

The Nebraska and Iowa Division of the Motion Picture Theatre Owners of America, with headquarters at Omaha, are making a strong fight against the censor bill which is now pending in their legislature. In addition to the main bill, there is a proposed measure in the Senate, which is to be a memorial to the Congress of the United States, asking for federal jurisdiction in the matter of motion picture censorship.

Every theatre in Nebraska is in possession of protest petitions and it is expected that half a million names will be brought before the legislature. The organization is also putting in a great deal of work in other ways, and has the backing of the only city welfare board of any size in the state.

Wisconsin Preparing

The special Mid-Winter convention of the Wisconsin Exhibitors Association, held at Milwaukee on January 26th and 27th, was called for the purpose of making a concentrated fight against Blue Law propaganda. Among the ideas used by this organization to put across their anti-Blue Law campaign, was a blotter on which censorship is ridiculed and which advertised the convention to the exhibitor and public. Full reports of the activities of the Mid-Winter Convention have not as yet been received, but it is expected that a definite line of action will be decided upon.

N. Y. Women Take Action

The Women's Division of the Republican Organization in the 13th Assembly District, N. Y. C., at a meeting held on Tuesday, January 18th, adopted the following resolution:

"RESOLVED: That the members of the Women's Division, Republican Organization, 13th Assembly District, New York City, are unanimously in favor of the exhibition of motion picture theatres on Sunday, and be it

"FURTHER RESOLVED: That copies of this resolution, which was unanimously carried at the meeting on Tuesday, January 18, 1921, be immediately forwarded to the Legislature now in session at Albany."

The meeting was addressed by Charles C. Pettijohn, Chairman of the Legislative Committee of the National Association, who explained the industry's attitude toward censorship and Sunday closing as well as other legislative matters. So far as known, this is the first women's political organization to have taken such decided action on the question of Sunday opening.

Late News from the Coast

HANNIBAL N. CLERMONT committed suicide on Sunday morning by shooting himself through the head with a revolver. He was president of the Clermont Photoplays Co., which was organized around the contract of Lloyd and John Carleton with Selznick for a series of eight pictures, until January 1st, when he was deposed by stockholders, who elected C. P. Blythe president. Clermont was for many years with the Burroughs Adding Machine Co. as special representative. He was thirty-five years of age and leaves a wife and son, aged thirteen.

Walter S. Ranz, manager of the local United Artist exchange since its opening, has been appointed Coast and Mountain States special representative by Hiram Abrams. The territory includes exchanges on the Coast, Salt Lake City, and Denver.

Associated and United Artists people continue daily conferences on merger. "If all attorneys were drowned, details could be worked out in an hour," said one of those interested. Mr. Abrams left for the East Saturday after wiring that the merger was off. A United Artist attache states that a plan to distribute the product of producers other than the original four is being made now and it may result in some of Associated Products withdrawing to distribute with United Artists. Mr. O'Brien, attorney for United Artists, left for the East Thursday.

Special Pictures Corporation is to reorganize and enlarge, increasing its capital from $250,000 to $1,000,000. Louis R. Thompson, president and general manager, and H. J. Roberts, sales manager, since the company's organization, have resigned. Frank C. Collier, a local attorney, has been elected president; A. N. Rosenbaum, secretary and treasurer; and C. C. Craig, gneral manager. Mr. Thompson has been placed in charge of a new department opened for the buying and disposing of features and short subjects made by independent producers. E. H. Silcock, who has been traveling sales representative, has been appointed sales manager.

All film organizations represented at Sacramento are to combat the censorship legislation which has been introduced in the California legislature. The newspapers are working with the film interests to kill the proposed measure.

Motion Picture Conference Opens in New York

(*Continued from page* 1125)

Industry," and her address was followed with the greatest of interest by those present. Mrs. Winifred Stoner, editor of "Forecast," followed Mrs. Oberndorfer on the floor and spoke on the topic of "Women and Motion Picture Music." Among the other addresses delivered at Wednesday morning's session were the following: "Acoustics," by Harry M. Prince, architect of Dallas, Texas; "How the Organist Can Be Most Useful to the Picture Theatre," by Richard Henry Warren, Chatham, Mass.; "Scenics and Music," by Francis Mangan; and "American Opera and Motion Pictures," by J. Van Broekhoven.

At noon the members of the conference adjourned to the Café Boulevard, where a luncheon was tendered them by Hyman S. Kraft, president of the New York Concert League.

In the afternoon, an exhibition of musical interpretation was given at the Strand Theatre, Brooklyn. The orchestra rendered Verdi's "Aida," with Alois Reiser conducting. An explanation of the screen text was given in detail by Edward L. Hyman, the Strand manager.

Later the same afternoon "Round Table" discussions took place at the Astor, in which representatives of the leading music publishers and manufacturers of instruments and musical devices took part.

"Hoover Day" Is Transformed into "Hoover Week" by Industry

Enthusiasm Continues Unabated in All Sections, According to Reports

THAT the response to Herbert Hoover's call to the motion-picture industry to raise $2,500,000 for the European Relief Council, has been a most enthusiastic one is especially manifest in the fact that instead of concentrating their efforts on January 26, known officially throughout the industry as "Hoover Day," film men have really gone Mr. Hoover one better and have dedicated the entire week, beginning January 23 to the work of raising relief funds for the children of the stricken countries of Europe. From all sections of the country, correspondents of the NEWS have reported intense enthusiasm, and from present reports at hand it is difficult to tell what section, if any, has led the others in the nation-wide film campaign for the Hoover Fund. The reports from the headquarters of the European Relief Council, Motion Picture Committee, in New York, and a recently issued statement from the executive offices of the Motion Picture Theatre Owners of America speak of the same enthusiastic spirit with which the film interests in various parts of the country have responded during the present week to the summons of Mr. Hoover for assistance.

Providence, R. I., to Front

In the East, the Motion Picture Theatre Owners of Providence, R. I., "deserves a niche of their own" for the extraordinary efforts shown, says a report from the M. P. T. O. of A. Last Sunday, January 23rd, they raised $10,432. The press of Providence devotes no little space to this achievement, which is declared to be record breaking. Edward M. Fay, State Committee Chairman for the Motion Picture Theatre Owners of America, under whose auspices the Moving Picture Day for the Fund was held, has issued a statement expressing his appreciation to the public for the hearty reception accorded the theatre owners' endeavor and that of their organizations to lend impetus to the Children's Fund. The films shown were donated by the exchanges and the operators, musicians and other employees gave their services free. In this way every cent contributed found its way into the Fund.

Buffalo Plans Big Drive

Buffalo exhibitors and exchange men held an enthusiastic meeting in the Hotel Iroquois, Friday, January 21, to forward plans to put over the local Hoover Relief fund campaign. It was decided to give the entire proceeds of the matinee shows on January 29 to the fund. There will also be silent soliciting in the lobbies of the theatres. The exchange men will

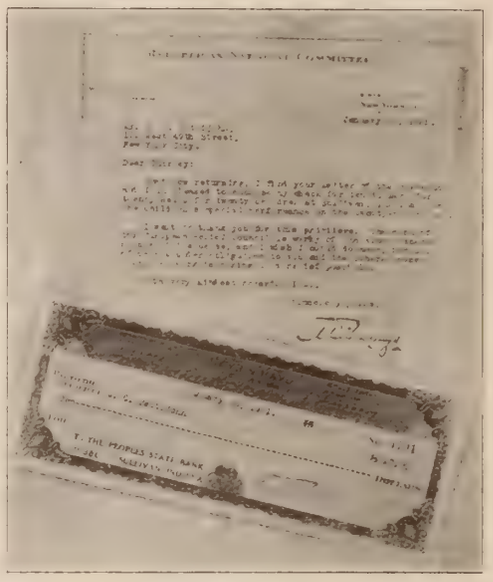


Photo of check and letter received by Charles C. Pettijohn from Will H. Hays which will explain itself

donate pictures for these matinee shows. Henry W. Kahn, Metro; J. E. Kimberly, Vitagraph; John Sitterly, Dooley; Bob Murphy, Pioneer and Elmer C. Winegar, manager of the Central Park and Premier theatres were appointed members of a committee to call on exhibitors who are not members of the Buffalo Theatre Managers' Association and get them to co-operate in the drive for the Hoover fund. At Shea's Hippodrome the week of January 23 Managing Director Harold B. Franklin reproduced the Hoover fund poster for his stage setting. Michael Shea of the Shea Amusement Company, is Buffalo chairman of the fund.

Maryland on the Job

Under the joint management of C. E. Whitehurst and Thos. D. Goldberg, the exhibitors of Maryland are making rapid progress in collections for the Hoover Fund. Mr. Goldberg says that in a general way the plans of the New York exhibitors have been followed. He hopes to be able to realize $100,000 on the sale of tickets at 25 cents each, good for any matinee performance from January 29th until April 1st. Tickets have been sent to all the lodges and organizations in the state of Maryland with a request that they dispose of same. On February 5th, a special benefit will be given in Baltimore of "Way Down East" for the benefit of the Fund.

Arkansas Reports Progress

Excellent reports also are coming in from Arkansas where the Motion Picture Theatre Owners are hustling day and night to make the Drive a record success. In Ft. Smith, for instance, the five theatres have given an absolute free show from 2 to 6 p. m. with numerous contribution boxes at the doors. The operators, musicians and all employes donated their wages to the fund. The Motion Picture Theatre Owners of Arkansas have also had the benefit of enthusiastic assistance from the press. Mr. C. A. Lick of the New Theatre, Ft. Smith, is the president of the Arkansas Motion Picture Theatre Owners.

Indiana Exhibitors Active

From Indianapolis, Ind., comes word that district meetings of photoplay house managers and owners were held at Marion, Ft. Wayne, South Bend and Gary last week in the interest of the special shows to be given on the morning of January 29 throughout Indiana to raise funds for the Herbet Hoover European relief movement. E. H. Bingham, Indiana director of the campaign, and G. G. Schmidt, president of the Motion Picture Theatre Owners of Indiana attended the meetings, which were held on different afternoons and outlined the plans. They reported splendid response.

New York Has Week of It

In New York, speakers for the Hoover fund made appearance at each performance at the Capitol Theatre beginning Sunday January 23rd. In other centers, picture houses give special performances on the day most convenient to them. The two biggest days in the industry campaign to save the children, however, were Wednesday, January 26th and Saturday, January 29th.

25% Receipts from N. J.

In New Jersey under the leadership of Louis F. Blumenthal the regional chairman, the theatres are giving 25% of their total receipts on Saturday, January 29th, to the Hoover Fund.

Draws on Community Fund

Cleveland, Ohio, is in a peculiar position regarding the Hoover Fund, for which the motion picture theatres have been asked to contribute their share. Cleveland raises a charity fund once each year. It is called the Community Fund. Each citizen gives his quota to that fund annually. But he gives it with understanding that he is not to be asked for further donations during the year. The Community Fund is apportioned out to the various charities in proportion to their needs. Now, along comes the Hoover committee and asks for funds. Cleveland has given its help to the needy with the distinct understanding that no further demands shall be made. And so, in order

to keep faith with the citizens of Cleveland, as well as to uphold the honor of the City of Cleveland, Sam Bullock, secretary of the Northern Ohio Exhibitors' Association, and chairman of the Northern Ohio Hoover Movie Committee has arranged with Secretary and Treasurer Bender of the Cleveland Community Fund, whereby $300,000 of the Community Fund be applied to the Hoover Fund, representing the motion picture interests of Cleveland. So there shall be no activity in Cleveland on January 26th, but the surrounding towns are buzzing with plans to raise their quota.

Michigan in Too

From Detroit comes word that six hundred and fifty-nine theatres in Michigan will give special performances Saturday, Jan. 29, at 10 a. m. in benefit of the Hoover Relief Fund to aid the starving children of Eastern and Central Europe.

Throughout the state the fund is receiving practically 100 per cent support from the moving picture houses. In towns where Sunday blue laws are in force special petitions have been sent in to secure permission to have a special performance for the Hoover Fund Sunday afternoon, Jan. 30. Every community of from 600 to 30,000 population will have one child's performance at least.

Massachusetts Doing Well

In Massachusetts R. G. Larsen, Regional Chairman, designated Saturday, January 29th, as picture day in their drive, although a large number of theatres in Boston and other localities devoted the entire week of the 23rd to take collections at each performance. Mr. Larsen reports to the Motion Picture headquarters that several cities and towns in New England have arranged with the local authorities for Sunday performances, receipts for which will go to the European Relief Council.

The Northwest Reports

In the Northwest the campaign really began on Saturday, January 22nd, when all picture theatres in Seattle made collections for the Hoover Fund. In a wire to C. C. Pettijohn of the Motion Picture Division, James Q. Clemmer, regional chairman for Seattle, said the drive in that city concluded with a midnight matinee at the Coleseum Theatre with a $2.00 admission charge, and that on Wednesday morning, January 26th, a public auction was held for tickets and reserve seats for the midnight performance. All the Seattle picture houses ran slides and the "Invisible Guest" trailer during the entire week of January 23rd. "On Wednesday," said Mr. Clemmer in his wire, "speakers were in all the theatres in Seattle and receptacles for collections were in each lobby. Many stars contributed personal belongings which were scheduled to be auctioned at the midnight show on January 29th. Street singers also helped 'whoop it up' for the cause."

Proclamation in the South

In Louisiana a special proclamation was issued by Governor John M. Parker, requesting a generous public response to the campaign to save the starving children and calling attention to the fact that the motion picture interests are devoting their time and energy to the cause. Wesley Barry, Marshall Neilan's juvenile star, arrived in New Orleans on January 25th and took a prominent part in the drive for the Hoover film fund in that city.

In the Philadelphia territory Jules Mastbaum is trying hard to lead the country in gathering funds through the picture theatres. S. A. Lynch in the South is also active.

Parade in Minneapolis

In the Minneapolis territory under the able leadership of Theodore L. Hays, General Manager of Finkelstein & Ruben, ledge cards were distributed through the audience in every big theatre in Minneapolis on Wednesday. A mammoth parade was staged by the vaudeville and legitimate theatres. Four bands comprising more than 400 musicians volunteered for this parade. The Minneapolis plan included the closing of their film exchanges between 11:30 and 2 p. m. on that day so that the employes could join the parade. Tickets for the Saturday benefit performance in the Minneapolis theatres were sold by 550 women, included among whom were some of the most prominent in the city. Mr. Hays says that in his entire experience as a showman, he has never seen a more whole-hearted enthusiastic response to a request of this character.

John Kunsky Plans Children's Matinees

JOHN H. KUNSKY, a prominent Detroit exhibitor, is planning to inaugurate morning matinees in his theatres solely for children. Co-operating with Mr. Kunsky in this project, which is now in process of formation, is the National Board of Review, a number of women's clubs and the local Parent-Teachers' Organization.

George W. Trendle, attorney and general manager for Mr. Kunsky, says:

"Mr. Kunsky's idea in starting a movement of this kind, not only in Detroit but throughout the country as well, is not only to provide the children with plays of special appeal, but also to do away, if possible, with the custom of children attending the motion picture theatre during those regular hours the theatre is open for the presentation of the customary attractions.

"The motion picture theatre is not a place where children's entertainment is found. It does not, in the main, cater any more to the requirements of the young than does the dramatic theatre housing the spoken drama and musical comedy nor the vaudeville theatre.

"The picture theatre is a commercial institution the same as the other classes of theatres named and it puts forth its appeal to the adult theatre-goer, who furnishes it with its support.

"However, for the purpose of furnishing the form of motion picture entertainment that would appeal to the child and for the purpose of offering the wonderful advantage of the motion picture as an educational feature, we are going ahead with our plans steadily, and we confidently believe that the result will appeal to all the social and educational interests of Detroit."

Charles Mason Joins Bankers and Merchants Co.

Charles Mason, who will be the manager of the Orpheum theatre, Fort Wayne, Indiana, has been appointed assistant general manager of the Bankers and Merchants Theatres Company, of Indianapolis, according to a recent announcement by A. F. Brontlinger, general manager of that company. Thomas H. Moore, of Fort Wayne, will succeed Mr. Mason as manager of the Orpheum.

Censor Movement Starts in Buffalo, N. Y.

There is a movement on foot in Buffalo for city censorship. It is understood that a citizens' committee has been appointed and a tentative ordinance drawn up. This ordinance has been mailed to theatre managers, it is said, for the purpose of getting helpful suggestions. The ordinance provides for the appointment by the mayor of a commission of three members one of whom shall be a woman, the mayor's nominations being subject to approval by the city council. It is also planned to have a film inspector. The ordinance would prohibit the public exhibition of any picture unless a permit for the same has been issued by the board and a fee of $1 per 1,000 feet of film is prescribed.

Local exhibitors had not received the ordinance the first part of the week. They are prepared, however, to strongly fight the censorship movement as soon as it appears in definite form. Some of the more prominent exhibitors have already voiced their views of the censorship proposition in the daily press. Those behind the censorship plan declare that while most of the exhibitors present nothing objectionable on their screens, some have been less careful, and that in the absence of state censorship, action by the city is necessary. Buffalo may be the battleground soon for a big offensive on the censorship question.

Sommerville Back in N. Y.

Harry Sommerville, theatre manager and press agent, who has been South for the past year, has returned to New York and is now connected with Charles Steiner at his new 14th street theatre.

British Film Man in N. Y.

David Numdell, British film importer and exporter, with offices at Prestwick, Scotland, is a recent arrival in New York City.

Missouri Exhibitors Hold Active Convention in St. Louis

City Executives Promise Aid in Combatting Censorship Legislation

THE proposed Sunday closing laws, the bills on state censorship of production, existing systems of taxation of films, seats, and admissions, and advance remittances on contracts were the principal matters of discussion and protest at the second semi-annual convention of the Motion Picture Theatre Owners of Missouri, which was held at the Hotel Statler in St. Louis, January 20-21. More than 50 members of the association were in attendance to a large number of film exchange managers and representatives from St. Louis and Kansas City.

Mayor Henry W. Kiel, of St. Louis, through his secretary, William Findley, who welcomed the delegates to this city at the opening session of the convention, pledged his hearty support of the movement opposed to the enactment of the proposed Blue Sunday laws which are now pending in the Missouri State Legislature. He also expressed sincere disapproval of the contemplated state censorship bills which were introduced into the House of Representatives at Jefferson City, Mo., on January 19, the day before the convention opened. These bills were offered by state representatives at the request of Rev. Howard Billman, secretary of the Committee of Fifty of St. Louis, which is composed of clergymen, churchmen and Y. M. C. A. and Y. W. C. A. workers.

The censorship bill would prohibit the showing of any film view or stereoptician in the state not approved by the board and would instruct it to "approve only such which do not tend to debase or corrupt the morals." It would provide for a projection room at St. Louis and would give the board three officers, two inspectors, two operators, and two "patchers." Fees of $2 per 200 lineal feet and a similar sum for each additional 1,000 feet would be imposed.

Mayor Kiel's secretary declared that the support of the city of St. Louis would be directed against the proposed laws and that there has never been a cleaner or more productive industry in America than the existing motion picture enterprises. "The Mayor wishes me to inform you," he stated, "that he will go to the bat and offer you his efforts personally to obliterate the designs of a class of religious fanatics who are striking at the very heart of American liberty. If these fanatics believe that they are improving the morals of the public by banishing our Sunday amusements and sending the people to church, they are grossly mistaken. Such deprivement will only tend to increase the temptations for evil."

Similar offers of support were received by Lawrence Goldman, counsel for the association, from the Mayors of St. Joseph, Mo., and Sedalia, Mo. Mayor Elliot Marshall of St. Joseph also declared that he would give his personal services to prevent Sunday-closing legislation.

¶ A Special Service Section on "Outside the Law" is one of the Features of this number. See Page 1189.

The support of these three city executives has formed a sound foundation in the fight, and delegates to the convention unanimously expressed the opinion that the possibility of the bills passing had been decreased to a minimum.

Resolutions denouncing the state censorship and Sunday closing bills were passed.

Strenuous protest was registered by the delegates against the system of deposits of contracts, and the following resolution was accepted: "Whereas, the film exchanges throughout the state have continued their efforts to exact from the exhibitor a deposit upon each and every contract signed for the lease of Motion picture productions, and

"Whereas, and deposits or advance remittances that have been made or are being made are not protected by any security offered or given by those receiving said deposits, be it therefore

"Resolved, that the Legislative Committee be instructed to draw up and secure the enactment of a bill whereby all deposits or advance payments made upon contracts for the renting or leasing of motion picture productions, will be properly secured in such a way as said committee shall deem most effective.

The assembly condemned the practice of motion picture exchanges of leasing or lending films to churches, societies, and schools throughout Missouri.

Upon unanimous approval the following resolution was also adopted: "Be it Resolved that the Motion Picture Theatre Owners of Missouri are hereby opposed to producers of films using our screens for advertising purposes by using insert or camouflage advertising in their productions." Considerable discussion was afforded this question and the motion picture owners expressed their hope that film productions would cleanse themselves of the commercial aspect of concealed advertising.

Among the notables attending the sessions of the convention were Marcus Loew, W. W. Hodkinson, Col. Fred Levy of Memphis; Julian Saenger and E. V. Richards of the Saenger Amusement Company, New Orleans.

Mr. Loew addressed the delegates with a denunciation of the proposed Sunday blue laws and declared that it was the great menace which in time might quench the entire industry. Mr. Hodkinson spoke on the advantages gained by individual corporations handling distribution instead of the practice of working both production and distribution by one concern.

At the banquet given the delegates on the first night of the convention, James N. McKelvey, Director of Public Safety and Building Commissioner of St. Louis, declared that the motion picture theatres in this city had done more for the general growth of St. Louis than any other enterprise. "There are no better class of men in business today than those we find in the motion picture exhibition game in St. Louis," he said.

The convention was terminated with a "Motion Picture Ball," the proceeds of which were turned over to the Hoover Campaign for starving European children. More than 2,500 persons attended.

Among the delegates who attended the conventions were: Charles T. Sears, Brookfield; H. L. Pruett, Centralia; O. W. McCutcheon, Charleston; H. E. Miller, Festus; J. R. Pratt, Fulton; L. B. Womack, Houston; Billy Mueller, Jefferson City; Ben Levy, Joplin; William Parsons, Joplin; F. L. Newman, A. M. Eisner, Lawrence E. Goldman, W. D. Scoville, A. Josephson, Thomas Hennebery, Kansas City; D. Michael, Mrs. S. N. Kennedy, Kirksville; Sears Jones, Marshall; J. E. Hayes, Moberly; E. E. Trunnell, Novinger; E. C. Mercer, Perryville; Martin Operle, St. Genevieve; Bert Howard, Joplin; Jack Truitt, Sedalia; S. E. Wilhoit, Springfield; T. C. Goodnight, Warrensburg; J. F. Reese, Wellsville; and the following from St. Louis: Charles Skouras, F. M. Hoelzer, Robert Mitsitk, J. P. Mehan, W. H. Field, Samuel Pasternak, Spiros Skouras, George Skouras, L. C. Hale, Charles Goldman, F. R. Spiros, John Carzin, M. E. Reickman, Joseph Mogler, J. P. Wagner, Fred Wehrenberg, J. J. Walsh, M. J. Nash, W. O. Reeves, Joseph Kodnick, Steve Karman, Charles A. Kaebfill, John Gentry, and Sigeloff Brothers.

Some of the exchange representatives were: Sid Baker, First National; Sam Fox, Selznick; Charles Werner, United; Barney Rosenthal, Universal; Joseph Desberger, Robertson-Cole; William A. Shalit, United Artists; Charles Raymond, Paramount; Barney Fegan, president St. Louis Film Board of Trade, and Ray Weinbrenner, Independent, of St. Louis and Ralph Simmons, Hodkinson; E. Richards, Richards-Flynn; Joseph Gilday; and Earl Kraemer, Select, of Kansas City.

The next semi-annual convention will be held in Kansas City in June.

"The Producer and the Exhibitor"

As W. W. Hodkinson Pictured them to the St. Louis Convention

The full text of Mr. Hodkinson's speech at the Convention of the Motion Picture Theatre Owners of Missouri reads as follows:

"Mr. Chairman, Gentlemen:

I AM here to address you on the relationship of the producer, distributor and exhibitors in this business. I want to discuss with you this important subject rather than to deliver any set speech prepared for the purpose of influencing you in favor of any productions which I may have made. As a matter of fact I do not produce any motion pictures. I notice on your badge and on the little program before me the slogan "An injury to one is the concern of all." I wonder to what extent that is meant—I wonder if you mean it in your relationship to each other or your relationship to the business generally. I wish to say that that slogan applies to the business generally and suggests the course of what I have to say to you today. We might compare the picture business as a whole to a man's body. And we might compare the exhibitor to the hands. And the comparison is applicable in more than one way because the exhibitors are the hands that take the revenue from the public to support the whole institution. You gentlemen are gathered together here with your local problems foremost and yet the hands are related to the rest of the body, and if there is something wrong with the heart, with the brain, with the lungs, with the liver of this business, in time the business will die or become unfit, and you gentlemen will suffer though you may not recognize the symptoms of disease at their earliest appearance. Now I came from New York where the big business organizations which dominate this industry are centered, and I want to give you my impressions of the general conditions which influence you now and will influence you in the future—rather than to put over any argument of my own. I want to clear up any points of uncertainty in your mind as to what you can best do to function for the good of the whole body, because a selfish viewpoint which only regards the local things, will not be the best viewpoint in the future. What I would first like to make clear to you is that I am not a manufacturer of motion pictures and never have been. I am discussing this subject today with you from the standpoint of the exhibitor who has gravitated into the center of things, with the endeavor to solve some of the problems which I could see before me and which kept me from staying in the exhibition field. Let us consider what a producer is and let us consider what a distributor is and what their relationship is to you. A producer, as I think of a producer is one who manufactures pictures or who assumes the risk, the complete burden of production cost of a motion picture before it has demonstrated its value. The distributor is an agency which carries that product to the exhibitor. As a matter of fact nearly all of the distribution systems in this country today are merely adjuncts of the producer. The control and the power is in this artery of distribution which connects up with the distributor and the producer. The producer today controls the channels of distribution. The producer is very desirous of controlling this channel of distribution because he then is sure that his product will be handled—will be sold. Without questioning the motive of the producers in control of distribution channels today, I say that it is impossible, it is my belief it is impossible, for anybody to manufacture enough pictures in this present market to completely support a distribution system, provided we confine ourselves to those pictures that have sufficient quality to satisfy the public to which you gentlemen are catering. As you know, we have some fifteen or more distribution systems. Not because there is room, not because there is not a great deal of waste. There is an over production of pictures today and a lot of unfit pictures are thrown on the market. This condition that keeps the producers from putting their product through a lesser number of channels and cutting down their product to the amount that they can do efficiently and well. In other words—I have said for some years past and repeat to you here today—that producer-control of the channels of distribution is fatal to the progress and advancement of this business and any system of producer-control will result in all sorts of excesses in economic waste and losses. When the producer is no longer able through his distribution channels to pass on this waste and these losses to the exhibitors, he is forced into reorganizing and readjusting his business. The motion picture business is not something that can be handled as you would handle shoes or clothing. We all recognize the unusual angles to it. We do not know the value of a picture until it has had a chance to be tried out before the public. Any man will find his time fully occupied with a big job with making one picture at a time; to do this it takes genius and ability; consequently when that man assumes to have enough product which keeps a machine of distribution running full blast all the year round we see that his system is wrong,—that it must fail; that such a system has resulted and is bound to result again in making such a producer buy all sorts of things at all sorts of prices in order to support his product without ever hearing or finding out whether the market is likely to buy and support his product. The producers first buy these things, incur this expense—collect from the exhibitors, and the question whether the exhibitor can collect from the public is not considered. I think this condition that I am stating to you is generally familiar to you. You are familiar with the fact that there are more pictures turned out than can be exhibited by the first run theatres in St. Louis and every other center. Some exhibitors are noting this today and taking advantage of the situation. They say: "I will take one out of every five of the best pictures this concern makes." Gentlemen this concern from whom you take one out of every five of their pictures cannot stay in business under the conditions that are shaping up. These producers have problems ahead of them, because if they do not get a complete distribution for their product they cannot keep making that product. You on the other hand who are depending on this surplus of product to let you take your choice, and you think it is going to continue are mistaken. Such a condition will not help you. It is only the wonderful growth of the business and the willingness of the public to pay more and more and more money that has let this uneconomic unsound condition go on. We all know of producing concerns who make a lot of inferior pictures that do not bring their money back but who stay in business because occasionally they hit a big success, some sensation. That is skating on very thin ice. It is necessary, if this business is to go on, that different plans for the mutual supporting of each other be worked out between the exhibitors and the producer. The organization which I represent is an effort to encourage individuals to produce pictures and to distribute these products through our organization, which is a common channel open to all meritorious productions. This type of organization has been designed by me out of my knowledge of conditions and because of my belief that I cannot print an arbitrary stamp of value depending entirely upon my personal view and judgment on films and then expect my selling organization to put these films over on the exhibitor. If I thought that could be done continuously and was good business policy, probably I would have done it. As it is, I believe that every concern in the business of distributing pictures today must now or later reorganize and readjust and limit the number of their pictures to the really meritorious ones, thus avoiding the waste caused by unproductive pictures. In this way the waste caused by an excess of channels of distribution will be done away with, not to mention the waste from the surplus products which are only partly digested as well as the waste of paying an extravagant price for stories, stars, plays, etc. You gentlemen with your local organization are incapable of meeting this situation unless you first realize what it is that you have to meet. After that you must organize and shape your affairs in such a way as to coordinate and cooperate with other such organizations from the exhibitor's angle, and you must also cooperate with such organizations from the producer's angle as are designed to deal with you on a just basis.

Two conditions now concern the industry which are going to give it a lot of trouble. I will tell you what they are, and possibly they are the reason for you being gathered here. One is retrenchment in production. That is due to bankers and others with money at stake in these large producing organizations which had their own distributing forces; these men are becoming concerned over general business conditions. That is going to slow up the amount of product that is available to you gentlemen, and that is something that you will have to contend with in the future—there will be less product. There is no doubt about that. Another condition is the amount of propaganda that is being circulated in the public press against motion pictures, favoring regulations, censorship, police control, Sunday closing, etc. Unless a great deal more intelligence is displayed in the meeting and opposing of this condition than there was any evidence of at the time I left New York, the effects of that are going to be very drastic and very far-reaching. There is a general attitude on the part of the motion picture business to seem incapable of contending

(*Continued on page* 1134)

Hampton's Article, "Too Much Sex Stuff," Rouses Great Interest

M. P. T. O. of A. Objecting, Warns Picture Should not be Pillorie

THE article by Benjamin B. Hampton, entitled "Too Much Sex Stuff in the Movies," published in the February number of Pictorial Review, has aroused wide-spread interest both within the industry and without. In a supplementary statement just issued, Mr. Hampton explains the purpose he had in mind in writing upon this subject for Pictorial Review. "We must show the public that censorship is wrong," says Mr. Hampton, "and that the industry will correct the abuses to conform to public taste and approval."

In a statement just issued from the headquarters of the Motion Picture Theatre Owners of America, objection is expressed to Mr. Hampton's campaign in Pictorial Review on the grounds that excerpts from Mr. Hampton's article are being used in the daily press "for no other purpose than putting the motion-picture in the pillory." The statement affirms the stand of the M. P. T. O. of A. as being actively in sympathy "with any honest and constructive movement for remedying admitted evils within the industry."

The supplementary statement from Benjamin B. Hampton follows:

"My article, 'Too Much Sex Stuff in the Movies,' published in the February number of Pictorial Review was carefully planned to benefit all departments of the picture business.

"There is strong movement in all parts of the country for censorship and Sunday closing. Legislative lobbies can do nothing to stop or deflect moral force of public opinion through direct appeal to the public. We must show public that the censorship is wrong and that industry will correct the abuses to conform to public taste and approval. Sooner or later public opinion rules this country; it does not always move wisely, nearly always moves emotionally, and often silently.

"The great silent vote, as the politicians call it or the family trade as we term it, is drifting steadily into an attitude hostile to sex and crook pictures. Vigorously narrow reformers are taking advantage of the situation and are demanding censorship and Blue Sunday legislation.

"The picture industry must get public opinion on its side. The picture industry cannot win public opinion until it cleanses its record of sex pictures. No individual exhibitor can make the fight; the exhibitors must have the intelligent co-operation of the public. The exhibitors cannot get this co-operation until the public becomes educated to the truth, and the truth is that the overwhelming majority of producers and exhibitors are clean, decent men who want to operate clean, decent businesses.

¶ See page 1136 if you are interested in what music can mean to your house.

"The wine and beer interests of this country were warned for years that unless they divorced themselves from the hard liquor interests they would be ruined. To my knowledge, at least one great brewer started a movement to bring about a separation of wine and beer from whiskey, but this man was discharged from his task by talk of injuring the industry. The failure of his associates to listen to his advice, put the brewer out of business.

"We men, with fortunes invested in the business cannot make progress under censorship and Blue Sunday laws. Our one and only hope is to face conditions frankly and courageously and to clean house and to win public support."

Following is the statement issued from the headquarters of the Motion-Picture Theatre Owners of America:

"The Motion-Picture Theatre Owners of America are in active sympathy with any honest and constructive movement for remedying admitted evils within the industry. They most emphatically disapprove all sensational and spectacular newspaper crusades against motion pictures under the guise of attacks on objectionable pictures.

"The exhibitors object to the campaign started by Mr. Benjamin B. Hampton in the Pictorial Review. These articles and excerpts from them are used in the daily press of the country for no other purpose than putting the motion picture in the pillory."

The following letter was sent by Sidney S. Cohen to Mr. Benjamin B. Hampton which puts the Motion-Picture Theatre Owners on record in this matter:

"Your article in Pictorial Review of February claims that the exhibitor (retailer) dominates the producer (wholesaler). Your conclusion is that the theatre owner is responsible for the kind of pictures he exhibits to the public. Surely, this is not logic. Aside from this lack of logic, the facts speak very loudly against your theory.

"You must know that the exhibitor h a very limited choice in his pictures, if does not want to put a lot of them on t shelf and run his business at a loss. Mo pictures are never seen by exhibitors un run at their theatres. They are sold the exhibitor six months or longer in a vance of the actual showing.

"Now as to the exploitation of the pi ture, you must know that the manufa turers through their publicity exploitati bureaus, so-called, furnish to the exhibit the most risque and often the most ridi ulous plans for advertising and explo ing the picture. If the exhibitor were n restrained by his common sense and if were to take literally the tons of print advice that are hurled on him through t publicity mills of the producers, he wou be in constant conflict with the penal la and spend much of his time either in j or arranging for his bail.

"The exaggerated sex appeal as a s against the common decency of the Ame can people, must be laid at the door of t producer. Taking your own method reasoning, it is quite evident that the pr ducers have misjudged the tastes and c mands of the public, otherwise why wou there be this universal outcry against t low pitched appeal of the motion pictu and against the exaggeration and degrad tion of sex.

"We cannot understand how you f to remember that the motion picture ma ufacturer is the man who makes the p tures and, after having made them, c luges the exhibitor with plans of exploi tion. The exhibitor is the man who sho the picture, and I can assure you fr my own experience that time and ti again we had to cut pictures rather severely in order to insure our good star ing with our audiences.

"You seem to forget that we exhibit have absolutely nothing whatever to with the titles selected for objectiona pictures and, as you know, some of th titles are more objectionable than the p tures themselves.

"The fact that your plan of campai against sex movies is linked up with large advertising campaign in the press tacking motion pictures more or less discriminately, is not going to help cause which you profess to espouse. will merely furnish ammunition to paid moralists and professional reforme You are absolutely alienating the mot picture theatre owners without whose c structive co-operation a genuinely use change in conditions cannot be acc plished. Nothing can be gained by p ting the motion picture in the pillory."

"Please the House"

"And a Little Less Consideration to Packing the House Will Help All Around," Says this Exhibitor

GENTLEMEN:

The information contained herein is sent you for publication in your valuable trade paper if you see fit to use same.

A law has just been passed in our little city which prohibits children under the age of sixteen years from attending picture shows at night unless accompanied by their parents or guardian (said guardian to be over twenty-one years of age). The promoters of this law advanced several reasons to the city fathers why it should be passed. We did not fight its passage, believing in the old adage, that the *public is always right.* What we did do, however, was to ask the city attorney to at least consider a few suggestions we had to offer regarding the framing of the proposed law. We requested that the parents, or guardian, and not the theatre owner should be held responsible for any violation of this law,—our responsibility ending with a challenge as to the correct age of the child. If he stated he was over sixteen years of age, we could sell him (or her) an adult ticket. The parent or guardian of children under sixteen years of age are obliged to purchase the children's tickets and accompany them into the theatre. These children are then allowed to sit down front, where they have always sat, at children's price. If the truant officer steps in and finds a child there under misrepresentation, he brings the parents into court and they are fined. We intend to fully live up to our part of the law and if we are in doubt as to a child's age, we will refuse to sell him (or her) a ticket.

We have now inaugurated a new plan which we believe will offset the loss which would be otherwise sustained by the enactment of this new law. We are giving a children's special matinee twice a week. This consists of a single reel comedy, a scenic or educational reel and closing with a two-reel comedy. This means no extra film expense as we show them at night anyway, and yet it gives the children an hour's wholesome entertainment. The schools have agreed to let the children out ten minutes earlier on these days so they may be in plenty of time for the matinee, which starts at 4 P. M. Our hearty cooperation with the citizens in this matter appears to have pleased the parents, the school teacher and the entire clergy of Flagstaff. We are more than pleased on our part because the matinees are a financial success and we enjoy the satisfaction which comes to all who make an honest effort to do the proper thing.

If the editor will permit us a few more words, we would suggest that it might be good policy on the part of both producer and exhibitor to read the writing on the wall in regard to the present state of affairs in the picture business. It takes no prophet to see the moving picture game, as a commercial enterprise, completely ruined within the next two years unless there is a drastic change in the pictures, and the method of their exploitation. Now, don't condemn the stand we are taking until you have read our arguments. It is a recognized fact that the religious papers of all denominations throughout the country today are up in arms against sex pictures, of which so many are being offered to the public at present, and gentlemen, their loud protests are being heard and given attention, not alone by the church-goer, but by the parents, the teachers and others who profess no religious affiliations whatsoever. It is no exaggeration to state that the majority of the public today (we say majority, because we firmly believe the decent people are still far in the majority of our citizenship) are demanding Federal censorship, and it can be further stated that unless the grade, style and character of pictures change for the better in the immediate future, no organization of exhibitors, producers or other influence will stop censorship, and if we once get Federal censorship,—look out. Don't shout "they can't do it." They *will* do it. Look at the prohibition law. The majority of pictures today—in both large and small productions—instead of containing good, wholesome entertainment—qualities absolutely necessary if we expect permanent support of the decent people—are filled with "effects," extravaganzas and lewdness. Why the producers, with their investments of millions, allow the directors to produce screen plays filled with suggestive situations, near nude females and rotten sub-titles; why they allow such sex titles, and above all, why they allow such glaring posters to adorn the public billboards, is beyond the understanding of many.

In conclusion, let us suggest that we give a little less consideration to packing the house and more consideration to pleasing the house. We will be ahead in the long run. The truly respectable class of trade is the best paying in any line of business. If we are to exist it will be only the showmen who decide as a matter of good policy, if for no other reason, to run only clean, wholesome pictures. It can be done and money can be made by so doing.

Sincerely,

J. J. COSTIGAN,
Owner and Manager,
Orpheum Theatre.

Buxbaum Heads F.I.L.M. Hoover Day Committee

Harry H. Buxbaum, manager of Famous Players-Lasky New York branch exchange, has been appointed by President I. E. Chadwick, of the F. I. L. M. Club, chairman of a special committee to book and supply the programs for the Hoover Day special matinees on Saturday morning, January 29, in co-operation with Chairman Rothapfel's Committee on Motion Picture Exhibitors, who are planning to add several hundred thousand dollars to this fund for starving children of Europe by donating the receipts of these special matinees.

Associated on this committee will be: Louis Rosenbleuh of Fox Film Corp., Arthur Abeles, Metro Pictures Corp.; R. H. Clark, First National of N. Y.; Samuel Eckman, Goldwyn Distributing Corp.; Samuel Sierler, Commonwealth Film Corp., and I. M. Chadwick, ex-officio member.

This committee will have the task of collecting the material for this special program and distributing it to practically all the motion picture theatres in the New York territory.

F. L. Newman Entertains Theatre Employes

An interesting entertainment and banquet was tendered the employes of the Newman, New Royal, and New 12th Street theatres of Kansas City, by Frank L. Newman, president and general manager, on January 3rd. Over 190 white employes of the three theatres were given a party that started at 11:30, immediately following the last show at the theatres and lasted until slightly past 5 o'clock in the morning.

In addition to the banquet, a novel entertainment was presented by a number of employes. During the serving of the meal, the Admiral Sims Sextette, which is appearing this week at the Newman, entertained with a program of jazz selections. Following this came the original portion of the program, which was arranged by an entertainment consisting of N. DeRubertis, J. H. Menn, L. F. Fohrstein and Perry Johnson.

Milton H. Field, managing director of the Newman theatres, acted as ring master.

New Stanley Theatre in Philadelphia Opens

Jules E. Mastbaum, president of the Stanley Company of America, announces the opening of the new Stanley theatre on Nineteenth and Market streets, Philadelphia, Pa. The opening performance was held on Friday evening, January 18.

¶ A New Idea in Music—
See Page 1136



Banquet given by Associated First National Exhibitors Circuit to sub-franchise holders at the convention in Minneapolis—January 12th and 13th

(Continued from page 1133)

with this propaganda which is being turned against our business, and which is supported undoubtedly by the reformers and agitators who make a living by spreading it. There has been no evidence that our industry is going to combat that sanely. They merely say to the Press Department, "Our business is all right. It is fine. Leave us alone." Now, that is not the way to combat that. The first thing the motion picture business has got to do is to take stock, the organizations in New York must take stock, and if there are any points in connection with our business that offend the public and give the reformers an excuse on which to attack us and denounce us—gentlemen, we must clean that situation up. If there are such points, I will not go into a discussion of what is right and what is wrong. I merely say instead of denouncing the reformers and expecting them to leave us alone—they are not going to do it. The motion picture industry must first take stock, get its house in order, and then intelligently combat this "reform" movement, or it is going to sweep over this country and result in so much censorship, Sunday closing, etc., that it will not be possible for anybody to make pictures for you because that person will not know whether that picture will be shown in every community, or in enough communities to make an investment profitable. In the New York Times two weeks ago there were three different attacks on motion pictures centered in this one direction. One was an attack from foreign playwrights. They have an ax to grind, 'tis true, but a lot of people who will read this stuff do not know that they have an ax to grind. One was an attack from a college professor in New York City, who honestly believes there are lots of pictures being shown which are not suitable for the average family that go to the motion picture theatre. He, probably, is sincere and has no ax to grind. Another of these attacks was a statement by the Chief of Police in Chicago that he was going to widen police powers and not let any picture which depicted crime in any form be shown in Chicago. This is very serious, gentlemen, because within a few days the Chief of Police of Newark who wants a little publicity is going to do the same thing. And across my desk came a big article from a publication in Brooklyn commending this move. If the motion picture industry is not so organized that it can intelligently from the head in New York combat movements like that of the Chief of Police in Chicago to put us on a basis with legalized vice, there is something wrong with this industry, something that makes it an unsafe business to be in. I have mentioned these three articles. I have seen hundreds of straws which show which way the wind is blowing; the executives in charge in New York must get their heads together and quit "kidding" themselves. First they must make sure that they have clean and legitimate goods, that nobody has a complaint against the picture, and then combat this thing, or it will give this industry a great deal of trouble within the next year or two. The attitude of turning it over to the press and ridiculing it was the position the breweries took about five years ago, and you know what happened to their business. Another condition which can give you equal concern is that the picture business is facing a general readjustment and reshaping on account of its past sins, its past waste. Let me illustrate. You gentlemen receive a picture with some unknown players, but it is a good picture and you display this picture; and one of these personalities, actor or actress in this picture becomes popular as a result of your exploitation and the general excellence of the picture. Under the proper system of cooperation the increasing popularity of that personality, whether it is a star or not, would be used to increase your earnings and increase the earnings of the actors, and the benefit should be divided generally. Under the present system, although you furnish the machinery that has done more to popularize that personality than anything else—it is merely an excuse to shoot your rentals up. The harm is that somebody gets hold of a lot of money they never had before and feels free to spend it any way because they got it that way. Our business has been going on that way for years. The bank elements that are perhaps not as good showmen, but realize more the necessity of not making these uneconomic moves, continuing these wastes, are getting more and more in a position to control at some future time these big organizations. There is every evidence that they will endeavor to regulate this system and pay what a thing is worth and no more. It has only been the wonderful nature of the business whereby it could pass on everything to the public that has made a lot of concerns successful in this business. Let any condition of general readjustment — retrenchment—come about in this country, such as we have started, no doubt, and almost without exception it means reorganization of the business of the producers who are supplying you with pictures today. The question is, Have you adequate plans for meeting these conditions, or do you think because you have had a surplus of pictures that this will continue?

Now as I said when I first started to speak, I would like to remove some confusion that I think is in your minds relative to my organization. My organization is not an organization that is producing pictures and competing for stars and story and material. We know where such a course would inevitably lead. My organization is a mechanism for selecting from any source pictures that are worthy of presentation, and if the picture should not be worthy of presentation our judgment is wrong, the producer of these pictures goes into the discard and we take on other producers. Our organization is designed to select pictures just exactly as the exhibitor selects them for his theatre, with the idea of getting the best pictures regardless of the source. Our organization is designed as a mechanism to go into the market and get individual producers or to take individual producers who are now handling their own distribution and who may be required to reduce their output so they cannot support a distribution machine; we are free to handle, and contemplate handling some products of that sort during the readjustment of the business, which will sooner or later cut down the number of National Distribution Systems to perhaps 25 per cent of what they are today. I wish I knew of some general plan whereby exhibitors and producers could work together, but when a producer has committed himself to a condition to make enough pictures to start a distributing machine, nothing will satisfy him short of a connection insuring him a profit on all his pictures. That is a condition which I, if I were an exhibitor, would not care to face because, at present, there are many million dollars' worth of securities issued against producing values in New York today with the elements, the directors, the stars, and others, who made these values away in other camps producing pictures in competition with the organizations they have left. I do not know whether you get the significance of that, gentlemen; it is something I think about a great deal, and I have no way of knowing how much of the significance of that statement you really grasp. I would like very much to have you query me on what you have in mind and see if I cannot adjust my talk and my knowledge of general conditions so that it may help you, or guide you, or benefit you in some way locally. As you realize, I am looking at the complete picture all the while and doing the only thing that seems to me feasible—that is forming a machine which is free to do business with either producer or exhibitor. By putting each producer on his merit we will burn out all the politics and waste from our producer. I know that a selective system of that sort will make an improvement in quality which will cause the exhibitor to deal with us whether he realizes why we are doing this or not. If I have success in getting the exhibitor to see that I have built an instrument out of fourteen years' experience, looking at it from his angle, to give him the kind of pictures he needs under conditions favorable to him, I would like to accomplish that. But we are not depending on that, we are able and willing to grow gradually by delivering a product which proves the superiority of the selective principle on which we are working. What this business needs today, gentlemen, is some architects, it needs some plans, it needs some intelligence. There are plenty of theatres, there are plenty of technical people, there are plenty of distribution systems, plenty of studios. Get the business adjusted so "an injury to one is the concern of all," that is what the business needs. It is not accomplished now, it is only going to be accomplished perfectly through economic pressure. The producer in control of the machinery by which he gives you pictures has built that machinery by a lot of waste which somebody has got to pay for. Now he will coordinate with you and cooperate with you if you will get under his waste and take him at his valuation—and you will not do that if you can help yourself. If, on the other hand, you are depending on the producers, as you are—and those that you only partially support go out of business because you only partially support them, then, gentlemen, you take it from me the producer and distributor will make you underwrite every risk, waste and all, if they take your theatre. That is what you are facing. The question is, what are you going to do about it? I do not believe you are going to get any place by any method which is not fair to the producer, if you are successful in taking over the distribution channels yourself. I find that where exhibitors in a community or in a city tie up all the houses they are just as unfair toward the producer as the producer is to them. It is a case of each taking all he can when he can. As I see the industry today, they have lots of material in the yard and are trying to build a building, but we have no plans, we have no specifications, we have no men on this job working on the respective parts of the job under adequate control and direction."

NEWSY BRIEFS FROM CENTRAL FILM BELT

Chicago and the Mid-West

L. H. MASON, REPRESENTATIVE, 220 SO. STATE ST.

"The Kid" continues its record-breaking run at Jones, Linick & Schaefer's Randolph theatre, its box office receipts on the second Sunday of the run exceeding those of the first Sunday by five hundred dollars. The first Sunday's admissions, as heretofore announced in these columns, were fifty per cent over any previous Sunday's business done at the Randolph. The enormous increase in business was made possible by the fact that "The Kid" takes fifty-five minutes to screen and an additional performance starting at midnight was given in order to accommodate the crowds, the usual rule of the house being to start the last performance at eleven o'clock P. M.

"Beasts At Bay," the first of the fifteen Mary Pickford, all star cast, reissues, to be released in this territory by Lee Herz, was booked into the Casino on Madison street last week and had a very successful run. The second of these pictures goes into the Casino next week and releases in the outside are to start immediately. Sam Reiger is back again with Mr. Herz's sales staff and will cover Chicago territory.

J. Minarch has purchased the Liberty theatre on Fullerton avenue and has taken over the operation of this house. Mr. Minarch is a newcomer in the film field but has many friends who wish him well in his new venture and predict he will be equally successful as a moving picture exhibitor as he was a dry goods merchant.

Sir Greiver of Russel-Greiver-Russell, is absent from his desk and will continue to be absent for probably a period of three weeks. During this time he is covering eastern territory with a grip full of Lester Cuneo films disposing of the rights on Cuneo's pictures, "The Ranger and the Law" and "Lone Hand Wilson."

Frank Zambreno, of the Unity Photoplays Company, has purchased the rights for his territory on "The Ranger and the Law," Lester Cuneo's latest production.

Clarence Phillips, widely known to the Chicago motion picture industry and who has been associated with Ike Von Ronkel for the past two years, has been appointed sales manager for Gollos Enterprises, Incorporated. He is a brother of Harry Phillips of Robertson-Cole's organization.

Ascher Brothers are expanding and changing around their offices on the seventeenth floor of the Consumers Building to afford better accommodation for their growing staff.

A goodly turnout of members of the Chicago Motion Picture Press Club greeted Watterson R. Rothacker, at its meeting, January 21, at the Hotel Stratford. Chairman Daniel Roche presided and to fill existing vacancies Irving Mack was unanimously elected Secretary of the Club, and Ralph T. Kettering, Treasurer. Harry Rice was made Chairman of the entertainment committee, with power to make arrangements for speakers and other entertainment. After the luncheon was disposed of and the business of the meeting settled, Mr. Rothacker in an impromptu address outlined a plan by which the Club could become a valuable adjunct to the industry. Mr. Rothacker suggested that the Club throw its strength into the present local censorship fight and offer the National Association Motion Picture Industry every assistance in its national campaign. He then outlined a plan by which the Club could "boost" the industry in its publicity and counteract much of the adverse criticism that is leveled at individuals and companies in the field. Mr. Rothacker was tendered a vote of thanks at the conclusion of his remarks. The next meeting of the Club will be held February 4th.

Douglas D. Rothacker, manager of the Rothacker Industrial Division recently went to Battle Creek, Michigan, in connection with a practical picture. S. J. Stoughton made a flying trip to Milwaukee to confer with W. E. Hamilton, who represents the Rothacker Industrial Division in Wisconsin. Ray Aitken of the Industrial Director Staff was on the sick list a week.

Co-operating with Dr. John Dill Robertson, Commissioner of Health, of the City of Chicago, Ascher Brothers examined all employees of their Chicago Circuit for smallpox.

Dr. Harry Heiss, Medical Director of Ascher Brothers' Circuit, examined over one thousand (1,000) employees of the Circuit last week, and those, who had not been vaccinated within the last seven years or could not show a presentable scar were re-vaccinated. Over ten percent of the employees were vaccinated.

This step is taken to safeguard the patrons as well as the employees of the Ascher Brothers' theatres which number twenty-two in Chicago alone.

Automobile drivers will hope that every boy between the ages of six and sixteen, and also their parents, see the Ford Educational Weekly No. 5, "Hurry Slowly," which is a safety first warning.

The film preaches the motto of hurry slowly and think about what you are doing. It shows some of the horrible examples of carelessness. It warns children against playing ball in the street; drawing their wagons in the road; running headfirst into the street without thinking of the machines coming in all directions; standing in the road and asking automobile drivers for a ride; holding on to the sides of machines to be pulled along on their roller skates; and stealing a ride on the extra tire.

The children are urged to be more cautious in their play. The film shows how dangerous it is to take risks like walking the beams of structures high in the air, playing near excavations, or pointing a gun at a playmate even if it is not loaded.

"Hurry Slowly" is a film which will make everyone who sees it stop and think, be they child or grown-up. It is a valuable addition to the safety first campaign.

"Hurry Slowly" will be released February 7th through the Federated Film Exchanges of America, Inc.

M. J. Mintz, sales manager of the Synchronized Scenario Music Company, Chicago, has closed up state rights with Theatre Service Company of Kansas City, Missouri for Kansas and Western Missouri; with H. A. Kuyler of Denver for New Mexico, Colorado, Wyoming, Montana, Utah, Idaho, Washington, and Oregon, according to word just received from Mr. Mintz.

He is now on a tour covering the entire Western section of the United States for the purpose of disposing of territory on the new Synchronized Service.

He reports that exhibitors, wherever he has visited, have taken up the new music service very enthusiastically and are eager to book it.

Harry Sherman stopped off in Chicago for a day on his way to the Coast where he will get busy pushing production on some of the pictures he plans to distribute later.

Hunt Stromberg, chief of Thomas H. Ince publicity department, with headquarters in Los Angeles, was in Chicago last week in connection with an exploitation campaign for "Lying Lips."

Si Griever of Russell-Griever-Russell, is making a trip to eastern and southern exchange centers in the interests of Lester Cuneo series of five-reel westerns and on completion of the present trip will make the principal western cities.

C. H. Fulton, president of Fulco Sales Company, spent last week in Peoria, Ill., supervising the installation of projection equipment in Ascher's Palace theatre which opened Thursday, January 6th.

Jack Graumon, who has made a splendid record as manager for Metro's Chicago exchange during the past two years, has resigned and L. A. Rosselle has been appointed in his place. Mr. Graumon has been connected with Metro for the past four years, having been in charge of their Milwaukee office before coming to Chicago. He has not announced his plans for the future, but, in any event, will be in active touch with the film industry as he is interested with Saxe Brothers, of Milwaukee, in the Alcazar, Rose and Boston theatres which were taken over Sunday by them. Mr. Rosselle resigned as sales manager of Robertson-Cole's Chicago exchange to take his new position and is a popular and well known member of the industry in this territory, having been connected with the World Film Corporation for a number of years before going with Robertson-Cole.

Ascher Brothers are more than pleased with the business being done at their New Palace theatre in Peoria which was opened on January 6th and with the theatre which was erected by William E. Hull at a cost of more than a half million dollars. In appreciation of the beautiful house he provided for them, Ascher Brothers, through Nathan Ascher, presented Mr. Hull with a watch and a platinum chain set in pearls.

"Affairs of Anatol" Is Retained as Title

Jesse L. Lasky, first vice-president of the Famous Players-Lasky Corporation, in charge of production, announced yesterday that "The Affairs of Anatol" would be retained as the title of the mammoth super-star production which Cecil B. DeMille is producing at Hollywood from Arthur Schnitzler's famous play.

Mr. Lasky had formerly consented reluctantly to "Five Kisses," but he decided to leave the verdict to exhibitors and fans themselves. A circular letter was sent to 2,000 exhibitors throghout the country. They were asked which title they liked best—"The Affairs of Anatol" or "Five Kisses." Not only that, but they were requested to ask their patrons.

Of the 2,000 exhibitors circularized, 1,397 answered the letter. As between "The Affairs of Anatol" and "Five Kisses," 1,010 votes for the retention of the original title. Most of those who voted for the Schnitzler title are exhibitors in the bigger cities

Of the 263,191 picture patrons who voted, the tabulation of ballots showed that 161,016 preferred "The Affairs of Anatol."

The Motion Picture Theatre

Community House of the Future

By Charles D. Isaacson

Editor, "Our Family Music" Page, *N. Y. Globe*
Author, "Face to Face With Great Musicians"

IN the interim between the coming and the going of the long-waited Conference of Musicians and Picture Men, I should like to indulge myself in a discussion which I had hoped to run in this department several months back. . . . It has been postponed by necessity of other pressing matters, that I was afraid it would never run.

If I seem to get away from the strict subject of music for the moment, I know that my readers will understand that I have not forgotten my job; that all through what I say here is the realization that musical appreciation will come out of a development of this viewpoint. It isn't always necessary to talk music, music, music, to turn the minds of my readers to think upon such matters as these. In fact, I have discovered in word-of-mouth contact with certain exhibitors, that what I am saying in the following lines has cleared their minds and made them wide-open to all the musical suggestions of the best thinkers.

. . . . . .

The right of a free people is expression. If they don't want to talk, intelligence and culture have not awakened in their souls; if they can't talk, the surrounding conditions are opposed. When a man expresses himself, necessarily it must be to others—those who speak to themselves alone are insane or are reputed to have money in the bank. Expression suggests conversation, discussion—getting together, meeting with others.

The very idea of a republic means the united expression of an entire people. Anything other than the united expression of a nation is the outpouring of monarchy or anarchy.

The Republic of the United States arose out of a desire of the citizens of the colonies to be more than just payers of taxes. So they met together and said what they wanted to do about it.

In the course of time, the original plan of the Republic has been slightly overlooked. A few statesmen, otherwise known as politicians, have very kindly relieved the people of the necessity of bothering with the affairs of government. The plain, every-day families have been rather glad of the opportunity of minding their own business and forgetting about the general weal. But when the general weal is left to itself or to a few zealous protectors of the general weal who have not forgotten their own several private interests, something goes wrong. With the indisposition of the public health, individual success starts to topple. So the man on the street begins to wonder about it. Then in the course of a few minutes or days, or years, the notion dawns upon him: something is awry with the general weal and that in itself is affecting his own business. He thinks he had better investigate.

Now it isn't as easy to start a teaparty as it was in 1775. Then there was only King George. Today there are an infinite number of scoundrels, beside whom King George was a philanthropist. What is the poor fellow to do? He has an objection to make. He wants to express himself. Where is he going to do it? At home, in the bosom of his family? Among his friends? Is he left the privilege of writing to the newspapers and signing his name "Pro bono publico?" Shall he get up on the street corners? Will he cast his vote with decision and wait for results with derision?

He is uncertain about it all. He has no plan of action—no scheme of scheming. The prices of food have shot sky-high, the struggle between money-power and labor-strength is growing more threatening; the cries of weakened nations and starving foreigners sound faintly through the news headings. Meantime, as always happens when normal-minded folk become befuddled, abnormal mentalities and perverted personalities put their heads together. Radicals and anti-everythings call their meetings—back-cellar meetings, gatherings behind locked doors and in darkened dens.

I say that it is about time that somebody called the town meetings. Great idea. Summon the people together in the different communities and let them all have it out? Let the people do as they did in 1775. Let them weigh arguments pro and con as they did in the early days of 1600. The town meeting is the solution of the national problem.

The Republic of the United States was born in a town meeting. It was sent on its course and steered through the early days by the town meetings; and it looks pretty clearly as though the nation is returning to find itself, in these uncertain days—in the town meeting. What more certain proof of the tendency of the times in this direction is there, than the growth of that sentiment in the community choruses? For the purpose of letting off steam through song, some twelve million persons are reported to have gathered in various places under community chorus leaders, this past year. At the community sings, everybody rubs elbows with everybody else, and all the mouths are open wide to let out sounds more or less melodious. With the escaping melodies, the grouches, blues, dumps, radicalism all go too. The community chorus movement is a proof of the truth of the idea—town meetings are wanted. But a community chorus only serves a social purpose, it makes no claims to political or educational ideals—that may come later. But now, we must have town meetings. Yes, a great idea. Call the town meetings, everywhere.

But who will do it? And how will it be done? We are not like we were in the good old days. We spread over considerable territory, and we are not to be summoned by the town herald. Even if some powerful, wealthy organization should undertake the renaissance of town meetings, would the people respond? Would they give up their evenings or Sunday afternoons, to become mixed up with some suspicious-looking undertaking which would seem to have some flavor of commercialism or politics hidden away somewhere surly?

Well, then, listen to the suggestion. The ground is somewhat cultivated. There are in daily session the embryonic forerunners of some eighteen thousand town meetings.

I point to the movie theatre as the logical, practical and psychological successor of the meeting house of 1775. At first blush, I realize that the suggestion may seem somewhat idealistic and slightly impractical. But after the keenest analysis of the conditions existing in America and in the theatres, it is the humble opinion of the writer, that properly developed, this seed of a thought may be sown to the salvation of these states.

Whether you wish it or not, the work of the theatres in developing taste and opinion, is going on right now. They didn't wait to be given the word. Every last foot of film issued from the studios of the producers has been doing good or bad. I told you in a previous article how much good even the worst picture has done, in waking up provincials, in stirring imaginations, in rousing ambitions. It's all been more or less haphazard. But the hand of God has been guiding the seeming uncaptained ship, for the theatres have unquestionably been the headquarters for the finest sort of patriotic endeavors. It is rather late to tell how the messages against pacifism, against the enemy within the gate, against the antagonists of the national program, were flashed across the continent on the screen.

But something more definite, something more specific and direct is coming through the legion of the movie theatres. The haphazard processes are to give place to a very orderly method of procedure. This is my dream, this is my prophecy based on all that is to be seen. The exhibitor in the movie theatre has a big job. He is being elected into something more than a mere money-maker and a distributor of en-

To the Reader:

AS I write the present installment, we are two days before the coming of the participants in the first National Conference of Motion Picture and Musical Interests. I discover at the Hotel Astor where the meetings will be held that an amazing number of reservations have been made and that many are already in town.

I am in the position of the fellow who is hanging by a thread over a precipice, waiting for the hero to rescue me. . . . I mean to say, that the managing editor is telling me that I must get my copy in for the present issue, or I'll be out entirely. And I can't say anything which will help the convention (because when this is printed, the folks will be on their way back home). Nor can I say anything about what happened, because nothing has happened yet. We're at what the soldiers on the other side used to call the Zero Hour—waiting for the order to go over the top!

May I extend to the entire reading public of the News the cordial thanks for the wonderful letters, telegrams, telephone messages of good cheer in this plan for better motion picture music?

HUNDREDS ARE ANXIOUSLY WAITING FOR THE NEWS OF THE CONVENTION. They want to know what takes place, then to read the speeches and the accounts of the special exhibits, etc.

If I rushed through the matter, in newspaper style, I could get it all in the next issue of News—that dated February 12th—and in the mails on February 5th. But this would not enable The News staff to do the job well.

Therefore in commemoration of the First National Musical-Picture Conference, a special Musical Supplement will be issued with the News of February 19th (out February 12th—closes February 8th). This Musical Supplement will contain the full news, speeches, pictures, etc., and will carry the Convention to all the readers of the Motion Picture News. It will be a momento for all time. Watch for it.

rtainment. He is being made the nestor of is community, of his neighborhood. He is the onductor of his "family's welfare." He is left he privilege of selecting the right kind of pic- ure or the wrong kind. He may use his dis- retion and pick a demoralizing story or one hich raises the standard of taste. He has it ithin his power to educate, refine, develop, etter his crowds. Or he may cater to the lower stes and deprave and undermine the tendency f the times which is that of education and ider culture. The right kind of an exhibitor the propagandist of good literature, of fine art, f good drama, of splendid music. The right ind of theatre manager is the best friend of uthors, artists, book and magazine publishers. he film, when it is rightly understood is dis- overed to be the sparking flint which later ames into an eagerness to read, to study, to ravel, to expand spiritually and mentally. By he use of his sense of discretion and by the xercise of his powers of elimination and selec- on, the theatre man virtually controls the men- al attitudes on all private and public opinions f his patrons.

Is the exhibitor equipped for his big job? Vill he be willing to accept his new position? Or is he so closely attracted to the immediate ollar that he will laugh to scorn such a pro- osal as this?

First of all, I have faith in the exhibitors of he United States. They have been maligned, hey have been called by every nasty name.

They have been termed illiterate and scaven- er. We saw that the trade naturally drew to t adventurous types, that the theatre manager enerally saw easier money in the theatre field. Theatre men are mainly showmen. They are aturally interested in the magic mystery of the ox-office. If tickets don't sell, the manager is ut, nobody else. But if the manager of a the- tre can be given that point of view which will in him to a more liberal faith in the buyers f entertainment, he will be ready to assume his ew responsibilities. He needs to be shown that he people as such, are not the depraved seekers fter sensation which they have been painted. These exhibitors have been misled. They go y what they believe and not by what they hope or—give them a notion that good pictures are anted more than cheap sensational pictures, nd they will answer the call.

These eighteen thousand exhibitors are calm- ing down. They are settling into that state where they are no longer frenzied showmen. They are business men with a regular trade. They are building up a standing patronage. The transients are no longer the livelihood of the great majority of theatres. Neighborhood the- atres in the true sense of the name, are the leaders. People go to the theatre they can always depend upon as having a good show. This is the trend of the times. So that there is a peculiar check on the exhibitor who is so close to the immediate dollar that he sees noth- ing of the ideals of his calling. If a theatre manager has no vision, he will find himself without a following. The people never stick to a liar and a fraud. You find the same principles in the magazine field. Why has Collier's, Sat- urday Evening Post, Leslie's such a wide cir- culation, and why has the little, cheap, nasty sheet of perverted immoralities a little handful of fluctuating circulation? If the exhibitor is not up to his job, his following will soon desert him. But most of the theatre managers are calming down into serious merchants, who know their places and so plan their activities for all time—not only this week's showings. They realize that they may disappoint their public once, twice—but they cannot do it all the time.

But all that I have said so far has to do with an impassive audience. A town meeting is a place where people speak up. If the movie the- atres are the logical successors of the meet- ing houses of 1775, then there must be planned a method of speech. The right of a people is expression. The audience cannot sit still and be preached at, and talked at, and given pictures for a silent answer.

My prophecy: That the movie theatres are to be the open forum of the public who con- gregate for their screen entertainment. That the people seek a means of expression is proven by the twelve million persons who gathered to let off steam in community sings. That it is becoming a vital necessity that people speak their minds, is evidenced by the growing demand for public forums. As an answer to the vile propaganda of the cellar and back-cafe meet- ings, there must be offered an above-board, out- in-the-sun opportunity to speak. The mutter- ings of unrest can only be stilled when the free- dom of speech is urged upon all.

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Mintz With Synchronized Music Corporation

Announcement is made that M. J. Mintz has been made General Sales Manager of the Synchronized Music Company of Chicago. He was formerly sales manager of the Celebrated Players Film Corporation and is one of the best known figures in Chicago filmdom.

Such well-known musicians as Carl Eduardo, leader of the New York Strand orchestra, James C. Bradford, seven years director of music at the Broadway theatre, and Joseph C. Briel are on the staff of Synchronized.

Symphonic Film Now

It is announced that the Cosmopolitan Pic- tures Corporation are now issuing a Symphonic Film, "The Brides Play," in which Marion Davies is to star. This is a new era—where the music is considered at the very moment of the time of the taking of the picture—where the music oftentimes changes and alters the work of the company—that the screen and orchestra may the better blend. George Spink is the com- poser.

This brings to mind that a company is making a film called "The Soul of the Violin" where it is said that the screen is secondary to the music—that is, where the music is played with the accompaniment of the screen. Phillip Van Loan is author and director.

For each of the principal characters in the story he composed a theme and then arranged all of the themes together with other neces- sary music in symphonic form. To the organ— which in many theatres showing moving pic- tures is the only instrument used—is given a part equally prominent with that of the or- chestra. The themes were written and played "on the set at the time the scenes were taken," then assembled and cut in cooperation with Mr. Terwilliger, thus insuring perfect synchroniza- tion of the scenes and themes.

In this symphony the themes do not "flash back" every time the player to whom the theme belongs appears on the screen, but—in this man- ner: Whichever character dominates a scene at any given time, his or her theme simultaneously dominates the score.

To aid motion picture organists the Boston Music Company has carefully classified its cata- log according to screen moods and scenes, which ought to be a great help in the selection of proper music to accurately interpret photoplays. This *Picture Players' Handy Music Guide*, as it is called, will be sent to anyone on request. The list, which represents in most convenient form a number of pieces suitable for use with any of the situations often depicted in screen drama, is further evidence of the serious inter- est which the Boston Music Company takes in film music.

The New Music Forum

(Under this heading the new ideas, queries, and suggestions are gathered. This is where the motion picture frater- nity gets together on music.)

I have a Marr & Colton five-stop pipe organ in my theatre and am having considerable trouble in finding an organist. We are in a small town of 15,000 popula- tion and while we have several pipe organs in the differ- ent churches, we have no musicians that are available for theatre work.

Can you put me in touch with a good artist, man or woman?

L. I. FRECKA,
Eastern Theatre,
Ironton, Ohio.

We are giving you publicity in this week's SOUTHERN PICTURE NEWS regarding the Music Conference planned for January 24th-26th in New York City and want to assure you that we are ready to do our part in this territory among the exhibitors.

NAT L. ROYSTER,
Southern Picture News,
Atlanta, Ga.

I wish to ask you on behalf of the Miami Valley Exhibitors' League if it would be possible for you or your music department to furnish us with a complete list of music publishers and composers that charge a tax on music and also a list of publishers and com- posers that are tax free.

Very truly yours,
RIALTO THEATRE,
Dayton, Ohio.

The contents of your letter gave me great pleasure and satisfaction. The movement to bring good music into the moving picture theatres is certainly very laudable and ought to be supported by all connected with the two arts.

Kindly send me a sample copy of your paper and oblige,

D. J. EHRICHT,
N. Tonawanda, N. Y.

I received your letter of December 21st and several articles which appeared in the NEWS. I have not been too busy to read these for I have taken them home with me, but I really have been so busy that I have neglected from time to time to answer your letter. As you know, I am very deeply interested in music, artistic as well as commercial. I am also in- terested in motion pictures as an educational medium as well as a means of entertainment. The two make an excellent combination. I think you have a big field for your imaginative mind. I hope something big will come out of the convention planned for Jan. 24.

It would seem to me that possibly at some future time a combination Music Show and Motion Picture Show would make a very strong proposition if projected at the right time of the year and in the right place. I am always glad to hear from you and to learn what you are doing.

Kindest regards,
CHAS H. GREEN,
105 West 40th St., N. Y. C.

Dear Mr. I:

I have been greatly interested in the announcement of the forthcoming musical conference to be held next month under the auspices of your journal.

I am in charge of the musical arrangements for over 40 first-class picture theatres in the British Isles. I regret it is not possible for me to attend the confer- ence as I should like, but I should be glad if you could arrange to forward me any press reports of the conference. If you could spare the time to do this for me, I should be greatly in your debt.

Needless to say, I am always glad to read your splendid articles. I wish some people thought along those lines on this side. I am with you every time, but at present I seem to be "hoeing a lonely furrow."

With best wishes for the success of the scheme,
BASIL CAMERON, Musical Director,
Provincial Cinematograph Theatres, Ltd.,
109 Piccadilly, London.

Gentlemen:

The writer would like to send the Orchestra Leader, Mr. Allen Kissinger, to New York to attend the MO-

(*Continued on page* 1230)

EXHIBITORS' REPORTS ON NEW RELEASES

What the Big Houses Say

EARLY RETURNS FROM WEEK RUN THEATERS

GOLDWYN

The Girl with the Jazz Heart—
Nothing great about this but title is catchy and Madge Kennedy has a following. Result—good houses. (Middle West.)

The Highest Bidder—
Only an average picture and played to very poor business here for a week. (Middle West.)

Guile of Women—
Big entertaining values in this picture. Took my house by storm. Large box office attraction. (West.)

Bunty Pulls the String—
Dandy little story to this one. Pleased my patrons and kept me packing 'em in. Almost a record-breaker. (West.)

Earthbound—
Had big business with this one. Brought large receipts. (West.)

FAMOUS PLAYERS

Midsummer Madness—
It took well for the entire week. Audience seemed to like it. (East.)

Fine picture playing to good business. (East.)

Good show—opened to moderate business. (Middle West.)

The Charm School—
We consider this one of the best box office attractions we have ever played. Did exceptional business during its run at this house and is an excellent picture. (Middle West.)

Very good picture, full of entertaining points. Did good business. (West.)

Conrad in Quest of His Youth—
Big business. Meighan one of the most popular screen stars. Our patrons like him and like the kind of pictures he appears in. (Middle West.)

To Please One Woman—
Fairly entertaining picture and average box office value. (West.)

Heliotrope—
Excellent. The patrons of this theatre filled the house at each performance every day for the entire week. (East.)

The Jucklins—
Good picture, pulling fairly well. (East.)

The Life of the Party—
Fair picture, fair business. Some thought it great but it is a question whether or not the public wants Arbuckle in long features. (East.)

Idols of Clay—
A picture with beautiful scenery, excellent acting, a rather mediocre plot and several daring scenes. The acting of Mae Murray and David Powell and the South Sea and London Limehouse settings make the picture well worth seeing. It drew good sized houses. (Middle West.)

The Passionate Pilgrim—
Paramount seems to have fallen down here this season in its big releases. This picture did only an average gross. (Middle West.)

Brewster's Millions—
Sure-fire winner. Pleased the audiences immensely. Box office returns much larger than usual (West.)

FIRST NATIONAL

Dangerous Business—
Not as good as some of Miss Talmadge's previous vehicles, but satisfying. (Middle West.)

A good picture and brought more than usual business. (West.)

My Lady's Latch Key—
I liked the picture very much, and so did everybody who spoke to me about it as they left the theatre. Had one of the biggest Sunday's of the year. In fact was a close second to the record-breaking opening. (Middle West.)

The Great Adventure—
Not as good as some Barrymore pictures but enjoyed and full houses resulted. (Middle West.)

Nomads of the North—
This went over big and seemed to please everyone who saw it. Has large entertaining values. (West.)

Yes or No—
Brought full houses all week, and consequently large box office receipts. (East.)

Love, Honor and Behave—
Only average picture and brought poor returns. (West.)

FOX

While New York Sleeps—
Going over very big. First morning it opened had to turn them away at eleven o'clock, the first show having gone on at nine-thirty. (East.)

The Scuttlers—
Fully up to the average as to Farnum productions. Pleased our audiences.. Business good considering general conditions. (Middle West.)

The Iron Rider—
A William Russel picture of more than average value and the box office results were pleasant. (Middle West.)

Blind Wives—
Fairly good both as to pleasing the audiences and box office returns. (West.)

Drag Harlan—
Great picture, well liked. Went over big. (West.)

METRO

The Bait—
Not a good picture and business was way off. Our patrons didn't know the star. (Middle West.)

Fair picture to fair business. (East.)

The Lure of Youth—
This picture not up to average. The plot is weak. (East.)

UNITED ARTISTS

The Love Light—
The star brought the people to see it and they were not disappointed. (East.)

The Love Flower—
A very entertaining picture, well presented, but faulty in detail. Played to above average business. (Middle West.)

HODKINSON

The Palace of Darkened Windows—
An oriental feature with plenty of thrills. Just an average production. (Middle West.)

The U. P. Trail—
Good production which brought good business. (West.)



One of the displays for "A Connecticut Yankee in King Arthur's Court" used by Miller's theatre, Los Angeles

PATHE

When We Were Twenty-One—
Just as fine as the play of th same name. Delightfully acted, an charmingly directed. H. B. Wa ner in a role that just fits hi (Mid. West.)

Her Unwilling Husband—
Satisfactory picture both as a entertainment and as a box offic attraction. Average good busines (Middle West.)

ROBERTSON-COLE

Kismet—
Not a record breaker but playe to above average business. Please averagely well. (Middle West.)

Pleased tremendous crowds wh call it a great performance in ever respect. Such pictures as this in sure the steady growth of motio pictures. (Mid. West.)

REALART

Oh, Lady, Lady—
Good picture—good entertainment. Meets modern popular taste Average satisfactory business (Middle West.)

VITAGRAPH

Dead Men Tell No Tales—
This one went over good an brought more than the average busi ness. (West.)

ASSOCIATED PRODUCERS

The Last of the Mohicans—
One of the best pictures seen here in many months. Wonderful scenery and enough action to please everybody. This is the type of picture that appeals to young and old. It went especially big with the school children.

SELZNICK

The Greatest Love—
An excellent picture which Vera Gordon's name helped to put over to excellent business for one week. Did so well we are holding it over for second week's run. (Middle West.)

EQUITY

Hush—
Big picture, box office receipts increasing each day. (East.)

STATE RIGHTS

Fickle Women—
Butler is a wonder in "Fickle Women"—great picture, the box office returns were not very large. (West.)

PROGRAMS FOR THE WEEK OF JAN. 29TH

With First Run Theatres

WIRE REPORTS FROM CORRESPONDENTS

NEW YORK CITY

Strand Theatre—

Overture—"Burlesca," by Strand Symphony Orchestra.
Current Events—Strand Topical Review.
Scenic—In Dutch — Educational Film.
Vocal—"Love in Lilac Time," sung by Eldora Stanford, soprano.
Feature—Mamma's Affair — Constance Talmadge.
Vocal—"For You Alone," sung by Redferne Hollinshead, tenor.
Comedy—Edgar Camps Out—Booth Tarkington.
Organ Solo—Played by F. M. Smith and Herbert Sisson, organists.
Next Week—The First Born—Sessue Hayakawa.

Capitol Theatre—

Overture—Selections from "Pagliacci," by Capital Grand Orchestra, assisted by Erik Bye and Bertram Peacock.
Scenic—Glimpses of Yellowstone—Prizma. Musical score "Largo" from "New World Symphony" by Dvorak.
Special—"Favorites of Yesterday," by Capitol Grand Orchestra, assisted by Miner Roberts and Caroline Cali, Alexander Oumansky and Mlle. Gambarelli, James Parker Coombs.
Current Events—Capitol News.
Prologue—"Hold Your Horses," presented by Leon Leonidow and Doris Niles.
Feature—Hold Your Horses—Tom Moore.
Musical—Solo for Small Drums, composed and played by Max Nichols, tympanist — Capitol Grand Orchestra.
Comedy—Edgar Camps Out—Booth Tarkington.
Organ Solo—Played by Dr. Alfred Robyn, organist.



Tasty four column by twelve inch display for "Something Different," the work of the Rivoli theatre, Toledo, O.



Quarter page for "Flying Pat" by Grauman's theatre, Los Angeles

Next Week—Godless Men—Goldwyn.

Rialto Theatre—

Overture—Selection from "La Gioconda," by Rialto Orchestra, assisted by Ethel Clough, soprano and Fred Jagel, tenor, and Rialto Chorus.
Current Events—Rialto Magazine.
Vocal—"Where My Caravan Has Rested," by Emanuel List, basso profundo.
Feature — Brewster's Millions — Roscoe Arbuckle.
Special—"Broadway Hits," by the Rialto Ensemble.
Comedy—Back from the Front—Christie.
Organ Solo—Prelude in C Sharp Minor, played by John Priest.

Rivoli Theatre—

Overture—"Pomp and Circumstance," by Rivoli Orchestra.
Current Events—Rivoli Pictorial.
Special—"Love is the Best of All," presented by Grace Foster, soprano, and Rivoli Quartette, assisted by Vera Myers and Paul Oscard, dancers.
Feature — Forbidden Fruit — Cecil B. DeMille.
Cartoon Specialty—Seeing Greenwich Village — Ollendorf Sketchograph.
Organ Solo—"Finale in E Flat," played by Prof. Firmin Swinnen.

Criterion Theatre—

"The Inside of the Cup" continues with complete bill as on opening.

LOS ANGELES

Mission Theatre—

Overture—"Small Town Mary."
A special composition by C. Sharpe Minor dedicated to Mack Sennett's new feature, Small Town Idol.
Current Events—Selznick News.
Orchestra—Lucia Di Lammermoor.
Educational—Paramount Magazine.
Organ—Recital by C. Sharpe Minor.
Instrumental — Meditation from "Thais."
Violin solo by Carlos De Mandil.
Feature—A Small Town Idol—Mack Sennett.
Introduced by a male quartette and booked for an indefinite run.

Grauman's Theatre—

Overture—Old Southern airs.
Current Events—Pathe News.
Organ—"Some Little Bird."
Solo by Henry Murtaugh.
Novelty—Topics of the Day—Pathe.
Specialty—With a dark stage except two red lamps of knowledge, a piano solo begins partially accompanied by the orchestra. The stage very gradually lightens until the end of the solo when it can be determined that there is no player. The stage is gradually darkened again.
Educational — Making paper in Japan—Pathe Review.
Feature—The Jucklins — Famous Players Special.
Given with a prologue that presents a Negro trio singing Southern airs, a Pickaninny "jazz" band of eight pieces, a twin pickaninny dance and a colored woman's quartette. A violin quartette accompanied the performers. The stage setting provided is a Mississippi River dock scene. The ensemble of fifteen people leave the stage singing "Lindy" with their voices dieing away in the distance.
Next Week—Frontier of the Stars.

Kinema Theatre—

Overture—"The Only Girl."
Current Events—International News.
Musical—Southern Melodies.
With a stage setting showing the doorway of a colonial mansion and a piano beyond French windows "Annabel Lee" is rendered by a girl in Civil War costume with piano accompaniment.
Scenic—A Tale of the North—Bruce Educational.
Feature—The Devil's Garden—Lionel Barrymore.
Next Week—My Lady's Latch Key.

Clune's Broadway Theatre—

Educational—Ford Weekly.
Novelty—Urban Movie Chats.
Current Events—Selznick and Gaumont News.
Vocal—"With the Coming of Tomorrow." Sung by Al Pemberton.
Feature—The Sins of Rosanne—Ethel Clayton.
Next Week—The Eyes of the Heart.

Grauman's Rialto Theatre—

Third and last week of Midsummer Madness.
Next Week—Inside of the Cup.

Miller's Theatre—

Fifth week of A Connecticut Yankee in King Arthur's Court.

Tally's Theatre—

Third week of Kismet.

Superba Theatre—

Fifth week of Outside the Law.

Symphony Theatre—

Second week of Hush.

Pantages Broadway Theatre—

Lyons and Moran in One Shocking Night and six acts of vaudeville.

California Theatre—

Overture—Italian Folk Songs.
Current Events—Fox and Gaumont News.



Another quarter page for "Outside the Law" used during the present premiere showing at the Superba theatre, Los Angeles



Hand drawn display for "Dead Men Tell No Tales," five columns by thirteen inches, framed by the Terminal theatre, Newark, N. J.

Organ—Milton Charles in selections.
Special—Novelty number by two men and three girls made up as Quaker maids present a burlesque directed at "Blue Sundays," under the title of "What Are You Going to do on Sunday."
Feature—The Love Light—Mary Pickford.
Cartoon—Yes Dear—Judge Rummy—Bray.
Next Week—Hold Your Horses.

SEATTLE

Clemmer Theatre—
Overture—"Rigoletto."
Comedy—Happy Hooligan and the Boot Black.
Current Events—Fox News.
Feature—The Love Light.
Next Week—The Misleading Lady.

Liberty Theatre—
Overture—Tales of Hoffman and "Polonaise."
Scenic—Jensen and Vanherber.
Comedy—Punch of the Irish.
Scenic—There Is No Santa Claus.
Feature—The Charm School—Wallace Reid.
Next Week—Hold Your Horses—Tom Moore.

Strand Theatre—
Overture—"William Tell."
Comedy—High and Dry.
Feature—Isobel—Second week.
Next Week—Midsummer Madness.



This one for "Two Kinds of Love," by the Colonial theatre, Portland, Ore.

MINNEAPOLIS

New Lyric Theatre—
Feature—Kismet—Second Week.
Next Week—The Love Flower.

New Garrick Theatre—
Overture—Selections from "Madam Butterfly."
Comedy—The Skippers' Treasure Garden—Toonerville Trolley.
Scenic—Lovely Moriland—Chester Outing.
Current Events—Pathe News.
Feature—My Lady's Latch Key—Katherine McDonald.
Next Week—She Couldn't Help It—Bebe Daniels.

Strand Theatre—
Overture—"Georgia Camp Meeting" with variations.
Comedy—The Gumps.
Current Events—International News and local events.
Feature—An Old-Fashioned Boy—Charles Ray.
Next Week—The Kid—Charlie Chaplin.

Blue Mouse Theatre—
Overture—Selections from "Rigoletto."
Comedy—The Suitor—Larry Semon.
Current Events—Selznick News.
Feature—The Greatest Love—Vera Gordon.
Next Week—Panthea—Norma Talmadge.

DENVER

America Theatre—
Scenic—Through the Earth—Bray Pictograph.
Feature—Godless Men.
Next Week—The Kid—Charlie Chaplin.

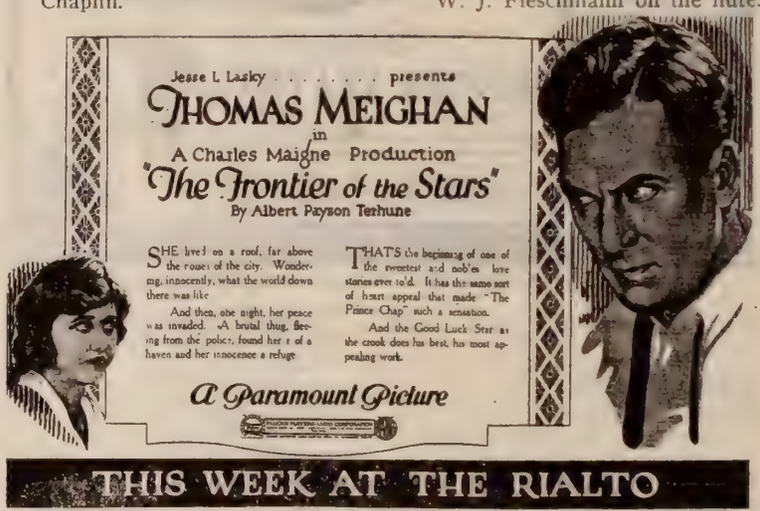
Rialto Theatre—
Current Events—Pathe News.
Educational—Topics of the Day.
Comedy—The Homespun Hero.
Feature—The Frontier of the Stars.
Next Week—Inside of the Cup.

Rivoli Theatre—
Comedy—All Wrong.
Current Events—Fox News.
Cartoon—The Pappoose—Mutt and Jeff.
Feature—Dangerous Business.
Overture—Selection from "Irene."
Next Week—Master Mind.

Strand Theatre—
Comedy—Movie Mad—Christie.
Current Events—Select News.
Overture—"Moments."
Feature—The Thief.
Next Week—The Texan.

California Theatre—
Musical—"My Heart is a Bungalow for Two."
Current Events—Topical Review.
Novelty—Denishawn Dancers, three people, six numbers.
Comedy—Neighbors—Buster Keaton.
Orchestra—"Hungarian Fantasy" and "Cuban Moon."
Organ Solo—"Bright Eyes."
Educational—Digest Topics.
Feature—Silk Hosiery.
Next Week—The Mark of Zorro.

Tivoli Theatre—
Comedy—The Skippers Narrowest Escape—Toonerville—First National.
Scenics—Lost a Yodel and Balling the Junk.
Overture—Grand Opera from "Aida" and "Kismet."
Vocal—Madame Zacaschi sings the "Flute Song," accompanied by W. J. Fleschmann on the flute.



This half page for "The Frontier of the Western Stars" was run for the New York showing of this picture at the Rialto theatre

Feature—Dangerous Business.
Next Week—Kismet—Otis Skinner.

SAN FRANCISCO

Rialto Theatre—
Current Events—News Review.
Scenic—Sight Seeing.
Comedy—Ball Room Romeo—Ford Sterling.
Orchestra—"Katinka."
Organ Solo—Sextette from Lucia.
Educational—Screen Snapshots.
Feature—The Misleading Lady.
Next Week—The same.

Frolic Theatre—
Serial—King of the Circus.
Comedy—Trouble Bubbles—Century.
Current Events—International News.
Feature—Two Kinds of Love.

PITTSBURGH

Million Dollar Grand Theatre—
Next Week—Hearts Up.
Overture—"La Boheme."
Current Events—Grand News Weekly.
Novelty—Topics of the Day.
Feature—The Love Light.
Comedy—The Kick in High Life.
Next Week—Peaceful Valley.



Carefully framed, hand drawn display, four columns by twelve inches for "Heliotrope," designed by publicity director James H. Thompson of the Loew's Star theatre, Rochester, N. Y.

Savoy Theatre—
Second Week of Kismet.
Next Week—Same.

Blackstone Theatre—
Overture—"Serenade."
Current Events—Pathe News.
Feature—She Couldn't Help It.
Comedy—Edgar Takes the Cake.
Next Week—The Testing Block.

Columbia Theatre—
Feature—A Thousand to One.
Current Events—International News.
Comedy—High and Dry.

Minerva Theatre—
Second Week of the County Fair.
Next Week—Same as above.

Olympic Theatre—
Overture—Selections from "My Lady of the Slipper."
Current Events—Kinograms.
Novelty—Pictorial Review.
Feature—Heliotrope.
Comedy—The Sportsman.
Next Week—Forbidden Fruit.

Loew's Lyceum Theatre—
Current Events—International News.
Feature—The Misleading Lady.
Comedy—Rest in Peace.
Next Week—All Soul's Eve.

Lyric Theatre—
Feature—The White Circle.
Comedy—Fox Sunshine Hold Me Tight.

Liberty Theatre—
Overture—"Martha."
Current Events—International News.



Quarter of a page for "Blind Wives," by the California theatre, Los Angeles

Next Week—The Testing Block.

Regent Theatre—
Feature—The Life of the Party.
Comedy—Kick in High Life.
Next Week—Peaceful Valley.

DETROIT

Adams—
Overture—"The Force of Destiny."
Current Events—Adams Topical Review.
Comedy—The Toonerville Fire Department.
Vocal—Ruth Chase, soprano; Ralph Brainerd, tenor. "When the Cherry Blossoms Fall," "The Spirit Flowers."
Feature—Earthbound.
Next Week—Charles Ray in "Nineteen and Phyllis."

Broadway Strand—
Current Events—Broadway Strand Bits and Shots.
Comedy—My Goodness — Louise Fazenda.
Vocal—"Love's Old Sweet Song," Clement Barry, tenor; Florence Mitton, contralto.
Orchestral—Selections from "The Pink Lady."
Organ—Jack Welch, "War March of the Priests" from Athalia.
Feature—Paying the Piper—Dorothy Dickson.
Next Week—Same.

Madison—
Overture—Selections from "Madame Sherry."
Current Events—Madison Topical Review.
Educational—Indian Summer.
Vocal—Emmons and Colvin.
Comedy—Buster Keaton in "Neighbors."
Feature—My Lady's Latchkey—Katherine MacDonald.
Next Week—Charlie Chaplin in "The Kid."

Washington—
Overture—"Eva."
Current Events—Washington Animated Review.
Comedies—Selected comedy and Mutt & Jeff in "The Hypnotist."
Educational—Tales of the Far North.
Soloist—Charles Coates.
Feature — Number 17 — George Walsh.
Next Week—The Last of the Mohicans.

BALTIMORE

Rivoli Theatre—
Overture—Bizet's "Carmen."
Current Events—Rivoli News of the World.
Vocal—"Aria," by Victor Herbert, sung by Fonsia Wilson, coloratura soprano.
Feature—The Mark of Zorro—D. Fairbanks.

Parkway Theatre—
Overture—Operatic selections.
Current Events—Parkway Review.
Comedy—The Scarecrow—Buster Keaton.
Feature—Midsummer Madness.

New Theatre—
Current Events—Pathe Review and News.
Vocal—Operatic selections by Monsieur Brenot, tenor.
Feature—D. W. Griffith's "The Love Flower."

Wizard—
Current Events—Wizard Review.
Feature—Midsummer Madness.



Here is a reproduction of a quarter page on "Blind Wives," this week's bill at Fox's theatre, Springfield, Mass.

CLEVELAND

Stillman—
Overture—"Rigoletto."
Theme—"You and I as One" and "Sweet Idleness."
Current Events — Pathe News — Literary Digest.
Comedy — The Huntsman with Clyde Cook—Fox Comedy.
Feature—The Silver Lining.
Next Week—Heliotrope.

Euclid—
Overture—Selections from "The Girl in the Spotlight.
Theme—Selections from "The Love Boat" and from "The Magic Melody."
Current Events—Pathe News.
Comedy—High and Dry—Mermaid Comedy.
Feature—Midsummer Madness.
Next Week—The Penalty.

Park—
Overture—"Tannhauser."
Theme—Selection, "Royal Vagabond."
Current Events — Pathe Weekly, Literary Digest.
Comedy — Torchy's Night-Hood — Johnny Hines.
Feature—Burglar Proof with Lois Wilson, Bryant Washburn and Grace Morse.
Next Week—Hold Your Horses—Tom Moore.

Metropolitan—
Overture—"Carmen."
Theme—Godard's Berceuse.
Current Events—Selznick News.
Educational—Bray Pictograph.
Comedy—Whirl of the West—Snub Pollard.
Feature—Isobel, or Trail's End with color prologue.
Next Week—The Devil, featuring George Arliss.

Strand—
Overture—"La Boheme."
Theme—"Liszt's Liebestraum."
Current Events—Ford Weekly.
Comedy—Whirl of the West—Snub Pollard.
Feature—Isobel, or Trail's End proceeded by color prologue.
Next Week—The Devil—George Arliss.

Hoffman Palace—
Overture—"Poet and Peasant."
Theme—"Supplication" by McKee.
Current Events — International News.
Comedy—The Cheater.
Feature—Dead Men Tell No Tales.
Next Week—



A quarter page on "Her First Elopement" the work of Harold F. Wendt, publicity director for the Rivoli theatre of Toledo

CHICAGO

Woodlawn Theatre—
Woodlawn Grand Organ—"William Tell."
Woodlawn Pictorial Review.
Overture — "Invitation to the Dance."
Topics of the Day.
Literary Digest.
Feature — Douglas Fairbanks in The Mark of Zorro.
Intermission — "Empty Cellar Blues."
Coming Feature—Thomas Meighan in Frontier of the Stars.

Barbee's Loop Theatre—
Universal Weekly.
Ford Educational.
Christy Comedy—Mr. Fatima.
Specialty—Brindamour & Company, World's Famous Escape Artists.
Feature—Will Rogers in The Guile of Women.
Coming feature—Immortality.

Pantheon Theatre—
Organ Solo—Popular Selections.
Pantheon Topics of the Day.
Overture—"The Velvet Lady."
Comedy—Neighbors, featuring Buster Keaton.
Specialty—Ten Minutes of Grand Opera — Scenes from "Carmen."
Feature—The Mark of Zorro, featuring Douglas Fairbanks.
Coming Feature—Wanda Hawley in Snob.

Ziegfeld Theatre—
Scenic.
Specialty — Sylvia Loder, soloist "Kismet."
Feature—Kismet.

Randolph Theatre—
Organ selections.
Feature — Charles Chaplin in The Kid.

Riviera Theatre—
Topics of the Day.
Current Weekly.
Overture—"Merry Wives of Windsor."
Feature — Thomas Meighan in Frontier of the Stars.
Comedy—Going Through the Rye, featuring Bobby Vernon.
Coming Feature—Nineteen and Phyllis.

PHILADELPHIA

Stanton—
Overture—"Dance of the Hours"—Ponchielli.
Feature—Harriet and the Piper—First National.
Comedy—Bungalow Trouble—Mack Sennett.
Stanton Current Events—Specially compiled by Stanton camera man from all the weeklies in the world.
Scenic—Lost A Yodel—Educational.
Topics of the Day—Literary Digest.
Next Week—The Penalty—Goldwyn.

Arcadia—
Same as last week.
Next Week—Heliotrope.

Victoria—
Same as last week.
Next Week—The Sin that Was His.



Half page for "The Mountain Woman" and "Number 17" by the Terminal theatre, Newark, N. J.



Two column by six inch display for "The Devil" playing this week at the Brooklyn Strand theatre

Palace—
Same as last week.
Next Week—The Furnace—Realart.

Regent—
Feature — Something Different — Realart.
Comedy—Ain't Love Grand—Gayety.
Scenic—Out of the Past—Chester Screenic.
Next Week—Silk Hosiery—Paramount.

Capitol—
Feature—The Jack Knife Man—First National.
Comedy—From Hand to Mouth.
Current Events—Selznick News.
Topics of the Day Literary Digest.
Next Week—The Saphead.

ST. LOUIS

Missouri Theatre—
Overture—Selections from "Leave It to Jane."
Missouri Events—From leading news weeklies.
Paragraphs—Literary Digest.
Presentation—By Missouri Vocalists.
Feature—Forbidden Fruit.
Comedy—Sunshine.

Delmonte Theatre—
Overture—"Martha."
Current Happenings—Fox News.
Literary Digest Topics of the Day.
Vocal Solo—"An Old Fashioned Town."
Feature—Godless Men.
Comedy—Sunshine.



Quarter page for "The Girl With the Jazz Heart" sponsored by the Rialto theatre, Newark, N. J.

Criterion Theatre—
Same program as that of Delmonte.

William Fox Liberty—
Overture—By Hochman's Symphony Orchestra.
News Events—Fox.
Cartoon—Mutt and Jeff.
Presentation and singing.
Feature—Tom Mix in "Prairie Trails."
Comedy—Sunshin's "The Baby."

New Grand Central Theatre—
Overture—"Babes in Toyland."
Current Occurrences — Selznick News.
Scenic.
Presentation and singing act.
Feature—Charles Ray in "Nineteen and Phyllis."
Comedy.

West End Lyric—
Same program as that of Grand Central.
Feature—You Can't Kill Love.

BOSTON

Park Theatre—
Overture—Park Symphony Orchestra.
Weekly News—Two Issues.
Features—Outside the Law—Priscilla Dean. A Shocking Night—Lyons and Moran.
Next Week—Lying Lips—All-Star Cast.

Beacon Theatre—
Features—All Soul's Eve—Mary Miles Minter. The Snob—Wanda Hawley.
Next Week—The Passionate Pilgrim—All star cast.
The Off Shore Pirate—Viola Dana.
A Wild Night—Comedy.

WASHINGTON

Crandall's Metropolitan—
Feature—Passion (continued.)
Next Week—Peaceful Valley—First National.

Loew's Columbia—
Feature — Midsummer Madness—Continued.
Next Week—Inside the Cup.

Loew's Palace—
Overture—"The Pink Lady," selections.
Current Events—Pathe News—Topics of the Day.
Feature—The Love Light—United Artists.
Next Week—The Rookies Return—Paramount.



This one for "The Guile of Woman" is by the Alhambra theatre, Los Angeles

Moore's Rialto—
Overture—"Maryland."
Current Events—Fox News.
Comedy—Rest in Peace—Christie.
Feature—Hush—Equity.
Next Week—Outside the Law.



Eight inch by five column display for "The Rookie's Return" last week's bill at Grauman's theatre, Los Angeles

BUFFALO

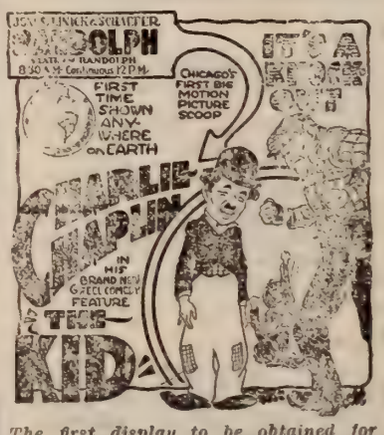
Shea's Hippodrome—
Overture—"First Hungarian Rhapsody."
Stage Setting—Reproduction of European War Relief Poster.
Violin Solo—"Meditation."
Played by Catherine Stang of the New York Strand.
Feature—The Charm School—Wallace Reid.
Comedy—Number; Please?—Harold Lloyd.
Current Events—Hippodrome Review consisting of excerpts from the leading weeklies, Pathe hand colored scenic, Topics of the Day and Evening News-Shea Local Review.
Next Week—Bert Lytell in The Misleading Lady.

Shea's Criterion—
Overture—"Beautiful Galatea."
Stage Setting—Venetian boating scene, used as background for soloist.
Vocal—"By the Sea."
Sung by Carlos Ferretti.
Feature—Forbidden Fruit—DeMille production.
Comedy—Whirl of the West—Snub Pollard.
Current Events—Criterion Pictorial.

Mark-Strand—
Overture—"You're in Love."
Current Events—Latest Pathe News.
Feature—Nineteen and Phyllis—Charles Ray.
Comedy—Number, Please?—Harold Lloyd.
Next Week—Katherine MacDonald in The Notorious Miss Lyle.

Palace—
Feature—Outside the Law, Priscilla Dean—held for second week account big business. Extra show required every night.

Empire—
Feature—Dempsey-Brennan Fight Films.



The first display to be obtained for "The Kid" having been used at the premiere run of the picture at the Randolph theatre, Chicago

ST. PAUL

Capitol Theatre—
Overture—"Marche Slav"—Tchaikovsky.
Capitol Digest—Includes Current Events, Pathe and International News.
Walter Pontius—Tenor.
1. "The Trail to Home Sweet Home"—Ernest Ball.
2. "When Irish Eyes are Smiling"—Ernest Ball.

Torchy Mixes In—Educational Films Corporation.
Oscar F. Baum—Violin Solo.
1. "Symphonie Espagnole (1st movement)—Edouard Lalo.
2. "From the Canebrake"—Gardner.

Way Up Yonder—A Prizma Prologue.
James Oliver Curwood's "Isobel" or "The Trail's End," with House Peters and Jane Novak.
Capitol Grand Organ—Arthur Depew.
"Cantilene Nuptial"—Dubois.
Organ Recital—E. J. Dunstedter.
1. Selections from "Rigoletto"—Verdi.
2. "Romance" (op. 24. No. 9)—Sibelius.
3. Popular Selections.





Lobby decorations for "Once to Every Woman" by the Rivoli theatre of Portland, Ore., with an especially attractive result achieved from the use of a cut-out

Advisory Board
Exhibitors' Service Bureau

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Sidney Grauman, Grauman's theatre, Los Angeles.
Louis K. Sidney, Managing Director, William Fox theatres, Denver.
Phil. Gersdorf, Arcade theatre, Jacksonville, Fla.



"Kismet" exploitation staged by the New Lyric theatre, Minneapolis, as told in the story appearing on the opposite page. Top-cut—Lobby display. Center—The New Lyric employees in costume, and bottom—the stage setting for the prologue presented

Rothafel Originates Fin Specialty Act

ONE of the Capitol theatre specialty numbers this week is staged under the title of "Favorites of Yesterday," being an elaborated presentation of the old time charades, with music an added feature.

The drapes part showing a figure in a chair attired in dressing gown and seated before a fireplace. A dull red spot brings the figure and the props into view of the audience and leaves the rest of the stage dark. Miner Roberts, playing the role of the person in the chair, reads an original poem by Martha Wilchinsky, as follows:

"Songs are born to live for a day
And then to the Past are banished away,
While new loves and new songs are put to the test,
But the soft hand of Time makes old things the best.
"Then let us turn back down the road of the years,
To melodies mixed with laughter and tears
And just for a moment let Memory play
A tune or two of Yesterday."

Following the recital of the poem, artists attired in old time costumes appear from the wings, each brought into view of the audience in the same manner as described above. Caroline Cali renders a favorite old song. Alexander Oumansky and Mlle. Cambarelli give an old fashioned dance and James Parker Combs presents a solo.

The transparency drop is hung in one A back drop, which is invisible from the front, is used.

Hyman Has Novelty Prologue for "Mohicans"

When the picture adaptation of Jame Fenimore Cooper's "The Last of the Mohicans" had its introduction to the public in Brooklyn at the Brooklyn Stran theatre, several of the most artistic shot in the film were used to make a founda tion for a novelty which was put on dur ing the action of this feature.

Managing Director Edward L. Hyma called the novelty "The Prologue Colo niale." One of the shots in the film re veals a Colonial interior set, such a on as a frontiersman would have found in home in Cooper's time. When the fil reached this shot a drop of scrim fell ove the screen and the curtains parted to sho a beautiful colonial stage setting in sof light with a colonial family grouped be fore a fireplace. There was the buxon colonial madame with her harp, the spin et, etc. Lewis Rhodes, tenor, in knicker bocker and velvet doublet, to say nothin of buckled slipper and powdered hai sang "Cellina, My Own." Then two o the colonial period, in all the garb of tha time, tripped onto the stage and dance "The Pavlowa Gavotte." This minuet a fair was interpreted by Mlle. Sylvia an George Eastman, dancers well known a the Brooklyn Strand.

The novelty only interrupted the fil a few minutes and gave in flesh and bloo a picture that Cooper painted in hi book and which had been reproduced upo the screen.



Even New York falls for the "hokum" exploitation. Above is shown some of the stunts which C. B. McDonald, publicity director for the B. S. Moss Circuit pulled for the showing of "The County Fair" at the Broadway theatre

Perry's "Kismet" Prologue

New Lyric Theatre Sets New Exploitation and Presentation Record for Minneapolis

WHAT was without question the most elaborate prologue ever conceived for a photoplay offered at a Minneapolis theatre was prepared by Manager Charles C. Perry of the New Lyric theatre for his presentation of Otis Skinner in "Kismet."

In preparing what might be termed "atmosphere" for his presentation Mr. Perry did not put all his effort on his stage decorations but continued the oriental displays to his lobby and foyer and ticket offices as well.

As one entered the New Lyric for the showing of "Kismet" nine oriental tapestries valued at $5,200 and loaned by a local rug company and five original oil paintings valued at over $35,000 greeted the eye. Above the second entrance door was hung an original oil painting entitled "The Gates of Damascus," 5 feet deep by 24 feet wide. At the door a ticket taker dressed as an oriental peasant with veil and the half dozen Lyric pages garbed as peasants attracted the attention. Inside the foyer several more oriental rugs valued at over $5,000, several small oil paintings and oriental lamps loaned by Minneapolis merchants were visible and the aroma of oriental incense could be detected.

Following the rendition of "Hymn to the Sun" (Rimsky-Korsakoff) by the augmented orchestra, the asbestos raised while blue foot lights were turned on the audience, killing the vision of the stage while dancers took their places before the back stage drop and setting. At a certain cue these blue lights reversed and played their rays upon the setting and gradually turned yellow, pink and amber while the dancers, Marjorie Leet and a ballet of ten shapely girls clad in typical harem garb, slowly arose from their couches and began an especially arranged cycle of dances to strains of "Dance Orientale" (Lubomirsky) and "Dance of the Egyptian Maidens" (Harry Rowe Shelby).

Gayly and with increasing tempo the dancers whirled and stepped until they reach the state of apparent exhaustion when they fell prostrate to the floor while the orchestral accompaniment died away and the lights faded out as the picture sheet was lowered and the picture flashed on amid the flood of fading varicolored lights.

Mr. Perry's stage setting was conceived by him and executed by his scenic staff, Robert Westerman and Frederick Gibson. In front of the drops and stage pieces Mr. Perry placed four 12 foot inverted grey bell pedestal lamps of dark blue. In the center of the enclosure, Miss Leet rested on a Turkish divan braced by varicolored oriental pillows. The divan was draped with runners of oriental tapestry and ribbons and before the couch three hand maidens awaited the commands of their mistress. At each end of the divan stood two slave girls bearing large peacock feathered fans and in the foreground resting on rugs and low couches were four harem girls. All of these girls wore typical harem costumes of rich and bright colored silk and satin.

"Prisoners of Love" Prologue Described

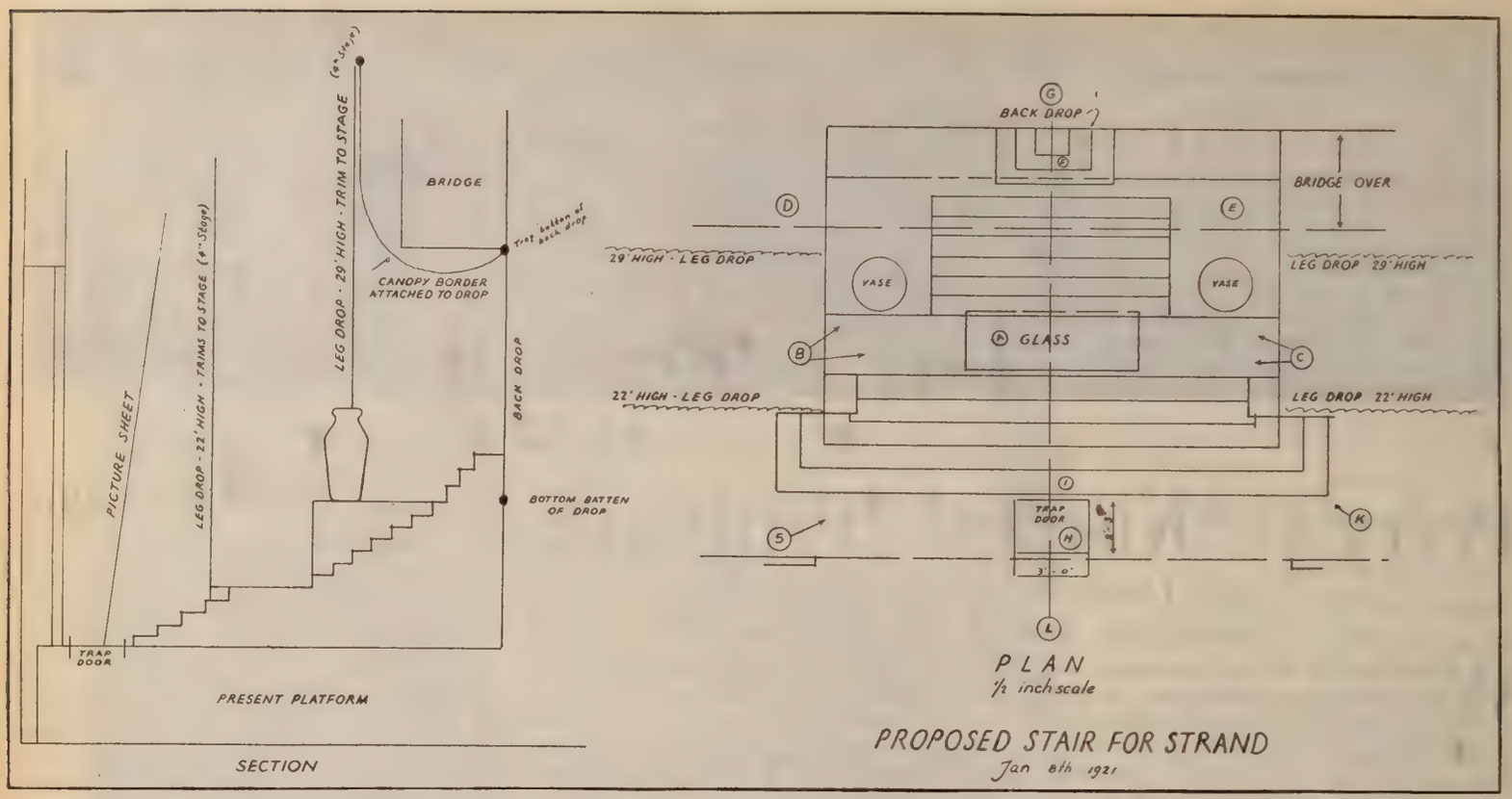
For the initial screening on any stage of Betty Compson's first starring vehicle, "Prisoners of Love," the manager of the California theatre, Los Angeles, staged a "Song Review Between Mr. 1861 and Miss 1921" during the course of which many of the most popular songs between those dates were sung, especial stress being laid upon the romantic and sentimental love songs.

An elaborate stage setting was constructed for the review. The left half of the set represented a room furnished in the mode of 1861 with old-fashioned portraits on the wall, a whatnot with shells and figurines on its shelves, a heavily upholstered chair and a stand of the period. On the wall hung a large oil painting of a man (Mr. 1861) wearing the black stock, the flowered waistcoat and other garments of the period.

The right half of the set represented a very modern room, with chair and stand of the modern sort, a telephone on the stand. By the chair stood a floor lamp. The wall, decorated in the modern fashion, was bare of all pictures except an oil painting of a debutante dressed in the height of 1921 fashion (Miss 1921).



Two views of the stage setting designed for a prologue to the presentation of "Prisoners of Love" at the California theatre, Los Angeles



Plunkett's Presentation of "The Devil"

Atmospheric Stage Specialty Presented Last Week at New York Strand

SINCE motion picture presentation requires lively imagination for its conceit and a trained sense of dramatic values for its execution, it is much like motion picture production, or any other creative work. And since creative works knows no geometry, slide rule or precise mechanical device, the regulated processes of which produce a predetermined effect, not every motion picture or theatre setting is the equal of the finest achievements to which these arts have attained upon occasion.

The "occasional" therefore always receives its tribute of praise and widespread discussion. Thus MOTION PICTURE NEWS presents this description, with detailed specifications that may aid other theatre men to reproduce the prologue, of a rare and illuminating example of photoplay presentation recently accomplished in New York, when the Strand Theatre offered George Arliss in "The Devil."

The prologue designed and directed by Joseph Plunkett, Managing Director of the Strand in New York, earned its right to the term "rare" by the telling artistry of its blending of color and action, the close association existing between it and the photoplay it introduced and its striking emotional appeal. It was illuminating as an illustration of the value of the art of "presentation." It created an illusion at once impressive in its immediate effects and effective in inducing a mental attitude on the part of the spectator that insured the picture of an audience receptive to its mood and responsive to its emotional appeal.

The program was opened with the overture from Boito's "Mefistofele." Then the curtains parted and revealed a setting of arresting color effects. The set was a staircase leading up to a small platform or pedestal against an arched doorway in the back drop. The staircase was of twelve steps, which were broken in the middle by a deep platform. This was flanked by block pedestals supporting huge urns, the only articles of furniture in the set. From the middle platform a baritone soloist, garbed in satin knickerbockers in simulation of Mr. Arliss in a scene in the picture, rendered the aria from "Mefistofele."

As the song proceeded a green light from overhead flashed upon the trap door in the center of the stage, near the footlights. Then, one by one the dangers in the Sergastchinko Ballet made their way upon the stage and danced. As the singer's aria came to a close, he slowly made his way up the stairs and took his position on the pedestal against the door of the back drop. Red lights flashed from underfoot and he was enveloped in a red glare. The music suddenly changed to a Bacchanal and the ballet changed from the slow, rythmic interpretive dance to a scene of unrestrained revelry. The dancers crept up the stairs toward the Devil, who, with a commanding gesture, waved them away. At this motion the dancers fell back prostrate on the middle platform. The red lights under the transparency in the platform flooded them with the same color as surrounded the Devil, and finally a flame effect light, set near the footlights, was reflected on them, giving the tableau the effect of being consumed in flames.

The prologue was suggested by a scene in the picture, which Mr. Plunkett in arranging his setting followed in detail as to general effect.

The feature of the setting was the lighting. The entire set was painted in vivid red, blue, yellow, green, orange and brown. The colors were daubed on so as to produce a dazzle effect, no set design being followed in applying the colors. The dancers wore costumes of a sateen material also in the vivid colors of the setting. These costumes were designed after the ones worn by the dancers in the ball room scene in "The Devil."

The following list contains the key to the diagrams:

(A) Six 1,000 Watt lamps, red and green.

(B) Three 500 Watt lamps, red, blue and orange.

(*Continued on page* 1147)

Capitol Presenting Prologue for Moore Feature

S. L. ROTHAFEL is staging a novelty prologue for "Hold Your Horses," playing this week at the New York Capitol theatre.

With a stage setting representing a street, a "whitewing" is disclosed when the drapes part. He is furnished with the two wheeled street cleaner's wagon and a broom and attired in the white overalls and white cap of the profession. To music by the orchestra, Leon Leonidow the "whitewing" does some eccentric dance steps in which the broom figures. Later he is joined by Doris Niles, another of the Capitol ballet corps, who represents the "Beatrice" of the picture, being dressed in riding costume.

The two give more eccentric dances. The backing used for the number is plain white muslin and the performers are back lighted so that their figures are in silhouette. The titles of the picture are screened at first on the white back curtain and later on the front drapes while the picture curtain is being lowered.

Newspaper, Merchant and Exhibitor Co-operate in Los Angeles

Through a co-operative advertising plan participated in by the Los Angeles *Express*, B. H. Dyas & Co., a large hardware firm, Tally's theatre and King Vidor, "The Jack-knife Man" has received the benefit of a publicity campaign which was wider in its appeal than any ever staged in that particular section of the Pacific Coast.

The Los Angeles *Express* utilized the contest as a circulation builder. The hardware firm offered a special line of jack-knives as prizes to every boy obtaining one three-months subscription to the paper, and ten special knives to the ten boys turning in the largest number of subscriptions during the life of the contest. Tally's theatre offered a free pass for every month's subscription turned in, each month of every subscription to be rewarded by an additional pass.

King Vidor's part in the contest was the end designed to make an especial appeal to parents to get their boys interested in the contest. He offered, after the contest was closed, to arrange a date when all contestants could come to Vidor Village and there a film would be taken and the parents of the boys each receive a print of the strip carrying views of their son in action. The *Express* featured this portion of the contest.



Lobby display for "Lahoma" designed by William Koch, manager of the Garden theatre, Minneapolis

How Darley Makes Use of Cut-Outs

The lobby of the Savoy theater, Atlanta, is small, and it isn't easy to put up a special lobby. But Manager N. V. Darley made the most of it the other day when he was playing "In Search of a Sinner."

A cut-out of Miss Talmadge had been made from a six-sheet and mounted. It is the pose in which the girl in the picture determined to shock the Purity League, stands with one hand on her hip, the other outstretched and resting on a tall cane. The cane had been removed from the hand in the cut-out and a bunch of narrow red satin ribbons had been substituted. These ribbons held tiny red devils, in various sizes and attitudes, some of them dangling in the air, some crouched on the floor at the "proud beauty's" feet.

As one passed the theater, one had an impression of a tall, stunning girl gowned in black, with a huge black hat, and dangling from her slim fingers half a dozen or so red, red devils, dancing at the ends of narrow satin ribbons.

The lobby was decorated with Christmas greens, forming an effective background for the business-getting cut-out which made a distinct hit with everybody concerned.

Plunkett's Presentation of "The Devil"

(*Continued from page* 1146)

(C) Three 500 Watt lamps, red, blue and orange.

A and B lights were reflected on the urns on either side of the staircase. They were set one above the other and colored the urns an orange at the top, blue center and red base.

(D) One 500 Watt lamp, blue.

(E) One 500 Watt lamp, blue.

(F) One 500 Watt lamp, blue. Set under glass in platform.

(G) Four 500 Watt lamps, blue. Set against back wall and shooting through doorway.

(H) One 500 Watt lamp, green. Overhead and focussed on trap door.

(I) Four 500 Watt lamps, blue. Overhead.

(J) One 500 Watt lamp, blue.

(K) One 500 Watt lamp, blue.

(L) One 500 Watt lamp, blue, flame effect.

In theatres not provided with stage space sufficient for a set as large as the one shown in diagram, a modified arrangement producing the same general effect is possible by making the set of six instead of twelve stairs. The lights at the foot of the steps and set under a glass in the platform may be placed just above the stage level. The action of the prologue in this case need not be altered, but may proceed from this point and duplicate that outlined in the above description.



The above cut describes some of the exploitation for "Kismet" staged by the Trenton theatre, Trenton, N. J. Center shows lobby decorations and at right and left are views of the prologue presented



Lobby display for "The Mark of Zorro" by the Colonial theatre, Commerce, Ga.

Schaefer Invents Novelty Exploitation

W. G. Shaefer, manager of the Vaudette Theatre, West Point, Ga., brought several new ideas into play when he devised in his latest exploitation a campaign to put over "Don't Ever Marry."

About ten days before the picture was scheduled to open, Mr. Shaefer used such slides as:

"Said Myra to Joe: 'Take it from a widow who knows. Don't Ever Marry.'"

"Jim straightway went and did; and The hand that rocks the cradle is the hand that rocks the world. Every Quija board in town is talking it—"Don't Ever Marry."

Three days before the picture opened, five hundred post cards carrying sentences similar to those quoted in the foregoing were mailed to a list of what Mr. Shaefer calls "prospective brides and grooms," the young people in town ranging in ages from sixteen to twenty-five years.

The campaign brought Mr. Shaefer the biggest business he had enjoyed in two years.

Honorable Lost Key Stunt Unlocks Dubuque Wallets

The ancient but honorable lost key stunt was revived to the tune of considerable publicity and a full house recently in Dubuque, Ia., by F. L. McNamee, manager of the Majestic theatre, Dubuque, Ia.

"The Devil's Pass Key" was booked to play the Majestic, so McNamee arranged with the management to distribute dozens of old keys attached to small red tags, bearing the inscription: "Front Door Key—Majestic Theatre."

Ads then were inserted in the local papers announcing that the front door key of the Majestic had been lost and that the finder, upon returning it, would receive a pass to "The Devil's Pass Key." This ad was varied for several days prior to the play date. The newspaper thought that the stunt was so good that a news story was printed explaining it.

The keys came pouring into the box-office and the attendant mouth to mouth advertising did much to increase the success of the picture's run in Dubuque.

Rosenthal Gathers in Free Publicity on "Earthbound"

How an ingenious and enterprising manager can obtain a lot of free publicity for his showing of "Earthbound" has been demonstrated by M. Rosenthal, manager of the Allen theatre, St. Catharines, Ontario, Canada.

Knowing that he could not land in his local daily with anything that the city editor could by any possibility recognize as publicity material, Mr. Rosenthal suggested to a man in his city who likes to see his name in print that he send to the newspaper his views on spiritualism (linking up with a phase of the subject matter of "Earthbound," though not mentioning the picture) as he wanted a consensus of opinion on that subject.

Of course, the newspaper printed the man's letter. A follow-up letter was then sent in by Mr. Rosenthal, signed with the name of one of the theatre employes; it refuted all the statements contained in the original letter. A friendly physician was then called upon. He wrote a letter disagreeing with the theatre employe's opinion. Then a clergyman was wheedled into contradicting the physician's attitude towards the unseen world. Then when public feeling had been worked up to quite an extent, Mr. Rosenthal capitalized on all this writing of letters to the newspaper with a house announcement stating that "Earthbound," coming to the Allen theatre, held the answer to the all-absorbing question. .

The exploitation was indirect, but nevertheless effective, as the large attendance at the showings of the photoplay testified.



Atmospheric stage setting showing the use of a transparency by S. Barrett McCormick, new managing director of the Kinema theatre, Los Angeles, in connection with the showing of "Curtain"



"Down Home" prologue staged by the Sun theatre, Omaha. Left, local talent performers who took part in the number. Right, a view of the stage setting with the prologue characters

Fine Campaign for "Dinty"

Ralph Lieber, Manager of Circle Theatre, Indianapolis, Gives Barry Picture Effective and Original Exploitation

AS an instance of a thoroughgoing exploitation campaign which comprised almost all of the devices generally used individually for the promotion of any one feature attraction, is the intense drive made by the Circle Theatre, Indianapolis, to exploit "Dinty."

Three weeks before the playing date Manager Ralph Lieber started his campaign with a number of teaser notices refering to "Dinty" and his freckles.

Following that was another ad, illustrated with a small picture of Wesley Barry, and announcing the playing dates of the picture.

Two weeks before the showing Mr. Lieber arranged with a local heat and light company to send out ten thousand heralds along with their monthly bills.

Sixty-five thousand pictures of Wesley Barry, ten by six inches, on which was a printed announcement of the showing of the picture and the dates, were distributed through one of the Indianapolis newspapers by the residential route carriers. The newspaper co-operated in this way in courtesy to a special showing which the Circle gave to the news carriers previous to the first public showing of the picture. In addition, the news carriers planted a number of pictures of Wesley Barry in down-town show windows.

One of the most effective window displays put over during the run was accomplished through arrangements made with one of the music houses, located in the heart of the business district. A miniature stage set from one of the scenes from "Dinty" was reproduced. The major part of this scene consisted of the use of cut-outs showing Dinty and his three pals giving a show for "Dinty's" invalid mother.

The stage was about five by three feet in dimensions. At night a 60-Watt Hylo bulb was used, and the dimming and bringing up of the light attracted considerable attention.

In addition to the foregoing, the Circle maintained its consistently large newspaper display space. This, together with the big appeal made by the other exploitation methods brought many few faces into the Circle lobby. And that's quite a feat. Because it is a well grounded fact that almost everybody in Indianapolis has at some time or other attended the Circle.



Ballyhoo used for the showing of "Down Home" at the Sun theatre, Omaha

Hausmann Gets Unusual Editorial Cooperation

A bit of exploitation that tended toward the extraordinary results enjoyed during the showing of "The Devil's Angel," at the Hippodrome in Pottsville, Pa., was the display secured in the largest department store of that town of one of Helen Gardner's gowns in their window. Miss Gardner is the star of the production and made a personal appearance in connection with the showing. In addition to the orthodox billing Manager Charles Hausmann then prevailed upon the publisher of Pottsville's leading paper to introduce Miss Gardner at each performance. This gave his show the endorsement not only of the paper, but in view of the fact that this publisher is a part of the social elect, it gave the stamp of approval of that class, with the result that Miss Gardner during her stay in Pottsville was the guest at the best homes and many social affairs were given in her honor.

The display of Miss Gardners' gown in the leading department store was considered a great achievement in view of the fact that this store in its entire history has never lent its windows to any outside advertising. After the gown was placed on display a card was secured describing the dress and calling attention to the fact that it was insured for $2,500 by one of the local insurance men.

Metzgar Uses Ballyhoo for "Peaceful Valley"

A young man dressed in a tattered pair of overalls, a pair of gum boots, a tattered straw hat which in itself was enough to attract wide attention at this time of year with snow on the ground, carrying a cat in one arm and a pitch fork over his shoulder, was the method used by E. Metzger, manager of the Strand Theatre, Creston, Iowa, to put over "Peaceful Valley." Appropriate cards which the man handed out invited recipients to see "Peaceful Valley" at the Strand.



Stage setting unveiled by the Colonial theatre, Rochester, N. H., for the showing of "The Last of the Mohicans"

A Bagdad Burro at Buffalo

Manager Skinner of the Victoria Theatre Stages Novel Exploitation for "Kismet"

WHEN Arthur L. Skinner, manager of the Victoria theatre, one of Buffalo's largest neighborhood theatres, put on Otis Skinner in "Kismet" he put over an exploitation stunt that had the whole town talking.

In viewing scenes in Bagdad Arthur saw that one of the popular animals used in that ancient city was the burro. Of course, Bagdad is far from Buffalo, but the Victoria manager figured that one of the beasts of burden ought to be in Buffalo. He began a thorough search of the city that ended with a burro, located in a fashionable part of the city.

Arrangements were immediately made to procure the apology for a horse, and a week in advance of the presentation Mr. Skinner sent the animal down town in back of a 15-foot towline. The towline had the burro on one end and a man dressed in a costume of old Bagdad on the other. On the burro's back were strapped two mammoth bags, and on the sides of the bags were suspended two large canvas signs announcing the showing of "Kismet" at the Victoria.

So far all went well. But when the burro got into the swirl of Buffalo's downtown traffic that stubborn beast immediately got tired, acquired an itch under the harness, walked on its hind legs, brayed, yelled, and, as a climax, broke away from the faithful sheik "leading" him, and, throwing his clutch into high, made a mad dash out one of the big avenues leading off Main street. In the mad dash, however, the Victoria "Kismet" signs stuck and waved their message to the crowds that lined the street sides to see the "dash for freedom."

Of course, a burro can't get away with that kind of stuff long even in Buffalo, and in due time was captured and rereturned to his disgusted leader in the downtown section. Resuming his march his niblets also resumed his braying, balking, and at times deliberately sat right down in Main street, and it was only with the assistance of traffic cops galore and automobile and trolley sirens in numbers never heard of that the brute was kept on the march.

The third day out the "Kismet" booster decided to sit right down in the middle of the street car tracks in the heart of the downtown section. There is no ordinance against this on the city records, but it is not being done, not even by burros. Traffic, of course, came to a standstill, and it is recorded that no less than six traffic cops were required to throw the four-footed exploitationist from the track into the gutter. The while the signs on the burro's side proclaimed to the laughing throngs that "Kismet' was coming to the Victoria.

The burro was written up by the newspapers, cursed by the traffic cops, enthusiastically received by passersby and applauded by Manager Skinner, who could not have procured so much attention with a brass band.

In addition to the burro, Mr. Skinner put over several excellent displays in large store windows in the neighborhood of the theatre, put on a striking lobby display showing scenes from the picture and turned the Victoria stage into a Bagdadian harem. Fifteen thousand cards were given out by the man leading the burro—that is, when he was not chasing the burro.



Permanent 24 sheet stands being used by the Benn theatre, Philadelphia, and explained by the accompanying story

Saengers' Use Local Talent to Enhance Presentation

Audiences at the Strand theatre, New Orleans, this week were given a touch of musical comedy in the presentation of "Forty-five Minutes From Broadway."

Maurice Barr, manager of the theatres of the Saenger Amusement Company, arranged a prologue in which he engaged a local talent to sing "So Long Mary," the musical theme song which runs through George M. Cohan's stage production.

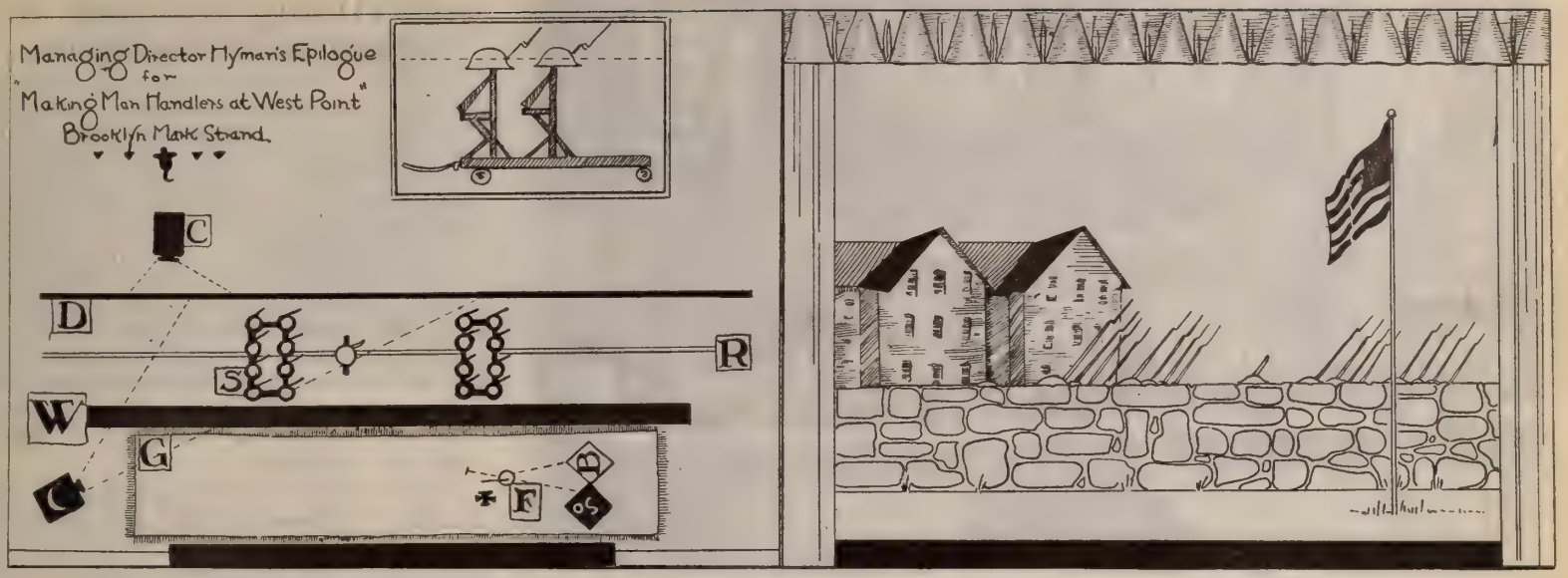
A back drop gave the effect of a train preparing to leave a small-town station, the counter part of the station in which "Mary" tears up her legacy to marry the man she loves. On the rear platform of the train stood a woman, while a quartette of men, with arms outstretched sang "So Long Mary," with the woman poining in the chorus.



Special signs used by the Garden theatre, Des Moines, Iowa, for the engagement of "Once to Every Woman"

Benn Ties-Up with National Advertising

A way of making use of national advertising is being tried out by Marcus A. Benn, owner of several motion-picture houses in Philadelphia. For the Benn theatre, one of the Benn string, the manager has a contract for six billboards in prominent locations. The expense of changing posters every few days proved to be more than Mr. Benn could see in business returns, so he has hit on a scheme to make permanent use of the signs. The Benn theatre plays Paramount pictures exclusively, so the billboard stands have been painted as will best be explained by an inspection of the accompanying cut. Mr. Benn regards his signs as pure exploitation, a tie-up with the *Saturday Evening Post* advertising that Famous Players-Lasky is doing and expects good returns on his investment.



Epilogue for "Manhandlers at West Point"

Specialty Number Staged by Edward L. Hyman, Manager Brooklyn Strand Theatre

THROUGH the efforts of Managing Director Hyman's artist, THE NEWS is again enabled to publish a complete working script for the presentation of a military epilogue.

Mr. Hyman used it as a big finale for Grantland Rice's sport editorial, "Making Manhandlers At West Point," when that short subject was playing at the Mark Strand Theatre, Brooklyn.

Instead of opening up with a prologue on this reel, which shows "Louies" in the making at the War College, Hyman wisely decided to end the film with a smashing musicale presentation.

The film was so arranged by Mr. Hyman so that the last shot showed America's future generals in dress parade. The curtains closed for a second, and then parted revealing the campus grounds of a cantonment. In the foreground was a high stone wall and the background held a barracks building painted on a sky drop. Leftstage was a flagpole, but the scene is very dimly lit, representing dusk, and at the opening it is necessary that the flag on the pole remain invisible.

The lights in the windows of the barracks are burning brightly, when a trio, from offstage sing four old time American barrack songs: "Good-night Ladies," "Upidee," "Boola, Boola," and "One Grasshopper."

With the ending of "One Grasshopper," comes the military bugle passage for "all lights out." The lights go out, and the Strand's first cornetist, dressed in the grey and whitte parade uniform of the West Pointer, with his cockaded hat perched forward in the most approved military manner, enters from leftstage to a snare drum accompaniment. Standing at regulation distance from the flagpole, with his cornet resting against his hip, at an angle, the cornetist waits for the "Retreat Gun," which is sounded from offstage, and then raises his bugle to his lips to play "Retreat." At this point, all the lights should be down, and the overhead spot, and electric fan simultaneously turned on the flag.

This explains the diagram displayed on this page:

G

GREEN GRASS RUG.—This was spread from fly to fly, and from the footlights to the setwell.

F

FLAGPOLE.—White flagpole with gilt eagle cap. Flag is on pole at opening of scene, but should be invisible until trumpeter steps under the pole to play retreat.

W

WALL.—This is a set wall, and should stand about five feet, six inches. Helmets and bayonets are just visible over the top of the wall.

S

SOLDIERS.—Property man can rent the helmets, and guns, and put the thing together in about an hour and a half. Or if you are near a good theatrical property man you can easily rent one. This is one of the oldest theatrical devices in the country, and most supply houses have about a half dozen of them. These soldiers move across the stage, behind the stone wall, just as the signal for "lights out" is sounded. You can bring them across with a muffled drum effect.

D

DROP.—This is a sky drop with barracks painted on the rightstage end of the sheet. Barracks windows should be transparent.

R

ROPE used by stage crew to pull soldiers across the stage. Soldiers are mounted on rollers.

C

CALCIUM (Backstage).—This is played on the transparent windows of the drop, and goes off when the cue for lights out is sounded. Use lemon colored slide.

CALCIUM (Leftstage fly).—In tense blue. Wide aperture flooding set. This is slowly irised throughout.

OS

OVERHEAD SPOT.—An intense white. This goes on as bugler steps under pole. This spot should get the flag and bugler.

B

BLOWER.—This goes on when the juice is turned on the overhead spot. Big electric fan will do the trick fine.

FOOTLIGHTS.—These are in blue, and like the first calcium keep coming down until they are almost out at the finale.

All house lights are out during this number.

Reisenfeld Has Prologue for "Forbidden Fruit"

UNDER the title of "Love Is the Best of All," Hugo Reisenfeld's new school of opera and ensemble is rendering a pleasing specialty number at the New York Rivoli theatre this week.

In a stage setting representing a cabaret, Grace Foster and the Rivoli mixed quartette and Vera Myers and Paul Oscard, Rivoli dancers, give a song number and dance selections.

The song is Victor Herbert's composition of the above title, while the dance is an original creation designed to fit the melody. Small tables with individual lights are arranged restaurant fashion about the three walls of the set. The players are attired in evening dress. The number serves as a prologue for the Rivoli feature picture "Forbidden Fruit."



"Dead Men Tell No Tales" lobby decorations used by Thomas Proffit, manager of the Wm. Penn theatre, Chester, Pa.

Minneapolis Theatre's "Held by the Enemy" Presentation

Although no prologue was used "Held by the Eenemy" was presented in a very attractive manner by Manager C. P. Murphy at the New Garrick theatre, Minneapolis, last week.

A special stage setting, with a back drop showing an old Southern plantation on the Mississippi River, was used for the overture, "Melodies of the North and South in 1865." During the overture a steamboat passed slowly down the river. Beautiful lighting effects were obtained.

The ushers and doormen were attractively attired in costumes of the Civil War period and caused much favorable comment. The lobby dressing was very simple, consisting of a few artistically draped Federal and Confederate flags, and shields decorated with wreaths.

Canadian Theatre Effects Beneficial Tie-Up

An interesting and effective tie-up between the Allen Theatre, Calgary, Alberta, and the Calgary Daily Herald, was a "What Women Love" contest in the newspaper on the occasion of the presentation of Annette Kellerman's feature of that title at the Allen during the week of January 10. Ten store advertisements were published on the contest page, which also carried a theatre display. In each of the store ads appeared a section of Annette Kellerman's figure and these were to be pieced together by the participants in the test. Twenty-five double passes, good at any performance at the theatre, were given to those who patched the pieces together most neatly and accurately. The assembled pictures were to be sent to the "contest editor" of the Herald before a stated time and not to the theatre, thus assuring the general public.

Describing Another of Grauman's Prologues

Another of Sid Grauman's famous prologues, recently presented at Grauman's theatre, Los Angeles, is described in the following text and the cut appearing below. The prologue was titled "Sweet Singers of the Street" and is partially self explanatory.

A section of the slums—a rubbish can, two idle newsboys, a background of pawnshop and second-hand clothes dealer; a dingy grocery, and in a bit of a sheltered spot between two buildings a blind woman and a young girl with a violin. Cup in hand the woman sat, waiting for gifts while the girl played.

A solid citizen hurries by, pauses, listens a moment and a coin clinks into the cup. The girl plays. A fat, ruddy, rotund policeman, club in hand, saunters by and almost out of sight, turns and contributes and listens to the music. So do the newsboys, with late editions under their arms. The woman sings, and the girl plays.

A worker, empty pail in hand, passes, pauses, and then leans his bulk against the rubbish can, entranced by the sweet strains.

Then the strains of Salvation Army music are heard. The army filed onto the stage, with bass drum, cornet and the usual music making instruments.

And they play "Onward Christian Soldiers," taking the audience back to the days of long, long Sundays and longer sermons.

After the bit the policeman returns, having gone to ring in his box, and he and the workingman and another idler make up a trio of as fine singers as Los Angeles had heard in many moons.

The littlest newsboy, in rags, sang old Irish and other melodies, then his companion did a travesty on the shimmy that proved one of the star offerings of the program.



View of the stage setting used in connection with the showing of "Held by the Enemy" at the New Garrick theatre, Minneapolis, and the costumes which the house staff wore for the engagement. Manager C. P. Murphy originated the presentation



Three views of the stage setting and characters taking part in a special New Year's number presented by the Missouri theatre, St. Louis, as described on this page

Dolls for Lobby Display

Steve Willetts of Liberty Theatre, Astoria, Oregon, Decorates for Showing of "Twin Beds"

DOLLS and playthings featured one-half of the publicity, outside of newspaper advertising, with which Manager Steve Willetts of the Liberty Theatre, Astoria, Oregon, exploited "TWIN BEDS."

No one knows where Manager Willetts got the "props" for his lobby display, but they may have been purloined from his kiddies' Christmas stock, or possibly just purchased. They consisted principally of the furnishings of a miniature bedroom with—of course—twin beds.

In the Liberty Theatre entry way he set up a tiny room, open on the side toward the street, with the two tiny beds, pictures on the walls, a little rug on the floor, a diminutive night-stand between the two beds, and even a little night lamp burning upon it. This dainty scene he peopled with two Kewpie dolls, dressed in the latest fad de nuit.

In one bed was tucked the unknown intruder, but a tiny lock of his hair showing, while the little lady doll was posed in mid-flight between the two beds, exclaiming, "Hubby I'm cold."

The lobby got the crowds. More, it got a laugh. Folks stopped to look and then to laugh. The very laughter engendered by the display gave the character to the picture to the townsfolk who had not seen it, and who perhaps had not read the newspaper advertising. The whole thing linked the film up with laughter, made it known among movie-goers as a laugh-maker.

The more strategic part of Manager Willetts exploitation took into consideration some of the folk in the city, but as every place of this size has them the idea may well be passed along.

In a town of from one family to 25,000 there are always some characters who are widely known because of their vociferous laughter. People will go places to hear these men laugh. People will go where these men have laughed. They are the very laugh-arbiters of the city.

Willetts knew this, and knew his men, and saw that they were at the first exhibition of the picture. He didn't give them passes, for this was a study in psychology and passes might have marred the effectiveness of the plot. He simply told them that he had a winner billed for that week, one which would appeal to them. He advised their seeing the first performance. They did.

The laughter of those men, came billowing out of the doors of the theatre. People outside heard it and came in to see what it was about, if for no other reason. Other people, laughing already at the picture, were convulsed at the explosions of the two master laughters.

The immediate results of the laughter-fest were not all which accrued, Manager Willetts reports. Throughout the whole run of the picture people were talking about the prize laughers and many an extra dollar was coaxed into the Liberty box office as a result of the stunt.

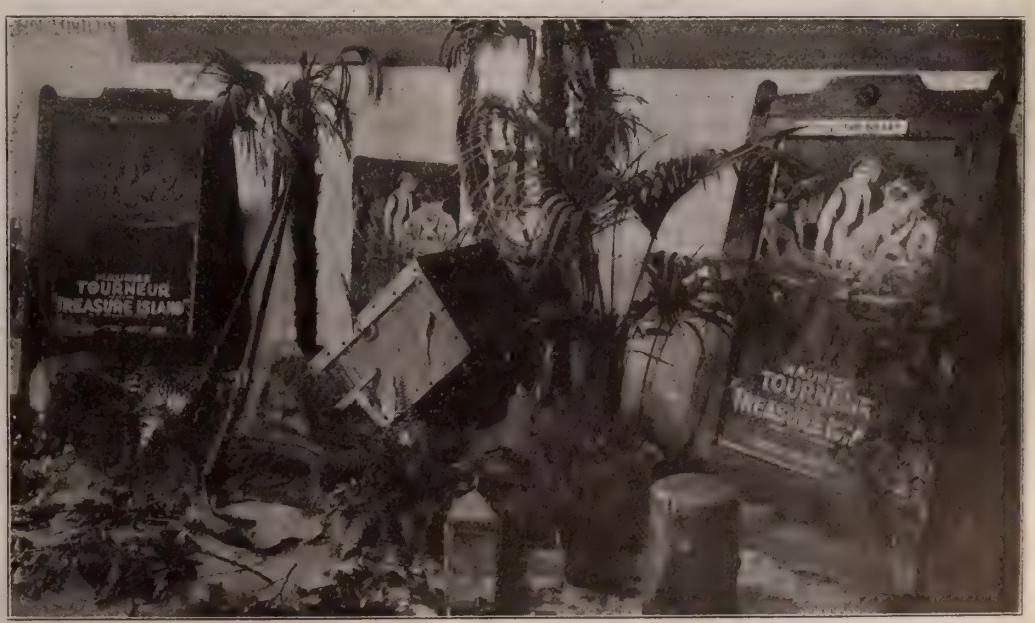
Missouri Theatre Presents Fine New Year Novelty

The accompanying cuts show three views of the presentation offered during Christmas Week by Manager William Goldman of the Missouri Theatre, St. Louis.

Nineteen Twenty, characterized by an old stooping man with a rusty scythe, first made his appearance and asked leave of the world to permit him to review the events of his regime.

As he pronounces each event, which began with Winter Time, St. Patrick's Day, Spring Time, Fourth of July and went all the way through to Thanksgiving and Christmas, a young feminine dancer attired in proper costume made her appearance and interpreted her character with dance.

An ensemble dance followed the entrance of the last single dancer. Then 1921 with a large tuba in his hands came from behind the scenes and drove the past "events" and old 1920 off the wings of the stage, while the orchestra engaged in its conception of New Year's jazz and noise. When the last note was struck an electric sign, suddenly flashed a "Happy New Year" to the audience.



Corner of the lobby of the Glove theatre, Gloversville, N. Y., during the recent run of "Treasure Island" at this house

Grauman Borrows Page from Medicine Show History

A unique feature act and an unusual atmospheric prologue marked the presentation recently at Sid Grauman's Million Dollar theatre of "Flying Pat."

The feature act he called "A Study in Pose and Color," and that's exactly what it is. A beautifully formed girl stands on a raised dias on the stage. By means of beautifully colored slides she apparently dons one costume after another, from the furs of the far north to the riotously colored garments of the Orient.

One blended harmoniously into another, similar to the "fade ins" of a picture. Under the magic of the slides she became an Indian maid, a girl of old Egypt, or wearing chiefly a leopard skin and a dazzling smile. Then she was a shepardess, with her charges in the background, or a devout miss about to enter a church, while the chimes were softly playing.

The finale showed her as Miss America draped in the flag.

The prologue gave the audience a glimpse of Old Mexico. A quartette of Castillian maids sang "La Paloma," and this was followed by graceful Spanish dancers, to the accompaniment of castanets, and a cabellero sang "On the Road to Mandalay."

It was a vivid, colorful scene, and an added touch of realism was given by the presence of a Mexican mother and her youngster who sat stolidly watching the dancing and listening to the singing.

The offering proved a popular one with large audiences.

"Miracle Man" Draws Another Story

Regardless of how old it is, a motion picture is always a good subject for exploitation, as was exemplified when Oscar Kantner, exploitation representative for Paramount Pictures in Indiana, staged a campaign for "The Miracle Man" at the Dream Theatre, Jeffersonville, Ind. The exploitation was notable not only for its pulling power on a picture admittedly past its youth, but also for the exhibitor's alertness in adapting to his own uses exploitation suggestions on this picture offered by the Motion Picture News.

Heralds, folders, throwaways and teasers inculcating ideas used by other exhibitors were incorporated in the exploitation for the small town run. One of the novel features adopted was the use of the coat lapel tag with the simple slogan: "The Miracle Man is Coming."



Attractive lobby display for "Shipwrecked Among the Cannibals" by the Grand Circus theater, Detroit

Nesbitt Inaugurates "Linwood Chatter" Column

Earle S. Nesbitt, a live wire out at Tarkio, Mo., has recently inaugurated a new departure in advertising that suggests itself as within the reach of most any manager who can and will write the kind of stuff that Mr. Nesbitt does. The plan referred to is a column in one of the local papers under the title of "Linwood Chatter," in which semi-editorial reading matter of worth-while nature is presented to Tarkio citizens. Mr. Nesbitt recently ran an article on "Censorship and 'The Woman Thou Gavest Me,'" an approaching attraction at the Linwood, in which he refused to allow a self-appointed (alleged) censor to judge the film on the ground that "censorship in this case simply amounted to the doubting of either my intelligence or morality—maybe both" and placed the censorship in the hands of his audience by means of a slip to be used by the patrons.

It is a good idea and one that holds all kinds of possibilities that are denied even the cleverest advertising man if he is forced to stick solely to display space with his messages to the public.

Grand Rapids Theatre and Newspaper Cooperate

The manager of the Isis Theatre, Grand Rapids, Mich., gave a free Saturday morning screening, "The North Wind's Malice," as an exploitation stunt and reaped a rich harvest in attendance throughout the week's showing.

He arranged with the Grand Rapids Herald to publish coupons in its columns entitling every person who cut out the coupon and presented it at the Isis box office to a free admission to the special morning performance.

The Herald co-operated with the exhibitor to the fullest extent.



View of one of Sid Grauman's specialty numbers entitled "A Study in Pose and Color" as described in a story appearing on this page

TERRITORIAL SALES AND PURCHASES

In the Independent Field

STATE RIGHT AND EXPORT NEWS AND VIEWS



Harry J. Shepard, who recently joined the Kineto Company of America

Second Alt and Howell Comedy Arrives

The second two-reel comedy featuring Alexander Alt and Helen Howell has been received by the general office of the Reelcraft Pictures Corporation, and word has been received that the third and fourth pictures of the series are now in the process of production at the Alt and Howell studio in Sherman, California, under the direction of Al Martin.

The Alt and Howell comedies are the latest to be added to the exclusive short subject program of Reelcraft and will be ready for general distribution on February 12 through the Reelcraft and allied independent exchanges.

Several Arrow Press Books Ready

Arrow's Advertising Department announces the completion of press books on several features, which are now ready for the exhibitors. Press books on "Luxury," the second special production starring Rubye De Remer, "The Man Who Trifled," a Dramafilms production with an all-star cast, and "The Tame Cat," an Arrow special, also a Dramafilms production, have been completed and will be off the press this week.

Thirteen Kineto Subjects

Urban Issues List of Single Reelers for National Release

CHARLES URBAN, president of the Kineto Company of America, Inc., announces this week the first thirteen subjects of the Kineto Review which will be released nationally through the National Exchanges, Inc.

Each subject treated in the Kineto Review is handled in one-reel lengths; each subject being complete within itself.

The first thirteen subjects are as follows:

"Liquid Gold of Texas," a fascinating study of the oil industry down there, with much pictorial evidence as to why such a bumper crop of millionaires was developed; "Down in Dixie," a charming trip in the rejuvenated "Sunny South" of America; "The Emerald Isle," a beautiful reel showing a restless land of a restless people; "Panama," a "survey" of the ancient city leper colony, railway and the great canal; "Vegetarians," interesting studies of animals subsisting entirely on vegetation; "Thrills," some of the things in sports and everyday life which make the heart palpitate; "Morocco, the Mysterious"; "Hunting the Sea Wolf," many devices and methods employed in the destruction of submarines have been permitted to be published by the government officials for the first time; "Trip of the U. S. S. Idaho," to Brazil when Dr. Epitacio Pessoa, the president-elect, was on board; "Water-Babies," a refreshing view of creatures which take kindly to the water; "Beauty Spots," some of nature's finest creations in the United States and Canada; "The Naturalist's Paradise," some fascinating naturalist's studies photographed by Maurice Ricker on the Barados-Antigua expedition for the University of Iowa; "The Holy City," a magnificent reel with the titles all from the Bible.

W. Nowell Heads Company

To Make Super-Features Based on Arsene Lupin or "Raffles" Stories

WORD has been received from Hollywood that Wedgwood Nowell is to enter the production field with four superfeatures yearly to be founded upon either the internationally famous "Arsene Lupin" stories by Maurice LeBlanc or the celebrated "Raffles" stories by E. W. Hornung.

By virtue of an agreement entered into with Joseph Menchen, Jr., of the Celebrated Authors Society of New York and the Société des Films Menchen of Paris, Nowell has acquired production rights to eighteen "Arsene Lupin" stories and twenty "Raffles" stories as material from which to select his forthcoming productions, it is announced.

Los Angeles capitalists are reported as being interested in the Nowell productions, and it is announced that each and every feature shall be produced with a wealth of scenic investiture and careful attention to detail never before offered exhibitors in this class of attraction.

Wedgwood Nowell is to be featured as "Lupin" or "Raffles," as the case may be, it being the intention of the producing organization to utilize mainly the Arsene Lupin stories, with possibly an occasional Raffles offering.

"There is nothing whatever of the 'serial' idea included in my plans," said Mr. Nowell. "Each story is a separate and distinct super-feature to be founded upon one or the other of the novels. Of course, Arsene Lupin himself is to be found in each of Leblanc's stories, but the circumstances, conditions and supporting characters vary with every story plot.

"I believe that the day of the 'international' picture is here. The feature made for a world market. Maurice Leblanc works exist in seventeen languages and dialects and E. W. Hornung's in four or five. Therefore, I feel certain that my screen characterizations of Lupin and Raffles will find a ready-made market of admirers of these two fictional heroes in all corners of the earth."

Saniel Leaves S. & S. Film, of Pittsburgh

S. Saniel, president of the S. & S. Film and Supply Company, has resigned from that organization after two years of active participation in its affairs. Saniel has no definite plans at the present time, but it is expected that he will remain in the film business in some capacity.



Muriel Ostriche, who has just been signed as the star of a series of ten productions to be made by Salient Film, Inc.

"Midchannel" Gets Big Reception in South

According to a report received by Equity Pictures from Less Goldberg, head of the Big Feature Rights, of Louisville, "Midchannel," the Clara Kimball Young feature, is making an excellent record in Kentucky and Tennessee.

Equity also states that Miss Young is receiving a large amount of unsolicited press publicity in the South. Along the flattering statements made by newspaper critics is that the picturization of "Midchannel" is superior to the play.

"Dangerous Love" Press Sheet Ready

An artistic press sheet has just been made for "Dangerous Love" the five-reel thriller which is being offered the Independent Market by the C. B. C. Film Sales Corporation of New York, and which was adapted from the novel "Ben Warman" by Charles E. Winter and directed by Charles E. Barlett from a screen version by Hal Hoadley.

This feature is a picture of thrilling action, of love and sentiment, of hate and jealousy, and portrayed in that section of the country where a man's strength is tested to the utmost.

Hunter Under Way on New Production

T. Hayes Hunter is now in the second week of production on his adaptation of Irving Bacheller's "The Light in the Clearing."

The entire cast has been filled, among whom are Clara Horton, Eugenie Besserer, Eddie Sutherland, Geo. Hackathorne and Frank Leigh. It will be a Hodkinson release.

Warns Against False Reports

Robt. Priest, of Film Market, Encourages Independents

ALL authorities in the motion picture industry are far from being convinced that it is in a precarious condition. There are many who regard what is termed "the present situation" in the industry as but a passing condition, which was to have been expected in the readjustment naturally following the great war.

Robert W. Priest, the president of The Film Market, is one of those who take an optimistic view of the future. In expressing his opinion of the situation he first emphasizes the fact that independent motion picture producers should not be deterred from following their plans for productions by the manifestly false reports that are being circulated regarding hard times in the industry.

"Any depression in the motion picture business at this time," said Mr. Priest, "is exaggerated in its importance and is the result of wilful and malicious misrepresentation, ignorance or selfish aggravation of a natural readjustment of abnormal conditions.

"Motion picture theatres everywhere are doing good business and consequent require good pictures to supply their demands. Film rentals unquestionably are now cheaper, because exhibitors, for the first time, find it possible to fill their needs without submitting to oppression and dictation. State Rights buyers are directly responsible for this position of the exhibitor.

"The wonderful prosperity of the past three years served to promote an unusually large number of good, as well as mediocre, pictures, all of which could not possibly be absorbed by the regular distributors, and so it was that the State Rights buyer or independent exchangeman came into his own. Excess of production in motion pictures creates the same result as excess of production in any other business—the less desirable product necessarily becomes a drug on the market.

"Shrewd picture men sense this condition and curtail their own production and also float propaganda to discourage competition, even of the so-called second rate production which 'gets by' on a cheap rental. If their ruse is successful the other fellow curtails his production activities, or discontinues altogether, and leaves the field clear to the man who floats discouraging propaganda.

"Fortunately for the big fellows, but unfortunately for the others, under these conditions the "mental scare" registers and the result is that the independent producers stop planning ahead.

"Not so with Famous Players-Lasky, First National or any of the big fellows who are in a position where they can get daily reports from all parts of the country and thereby keep in close touch with the real situation. Their sagacious managements note that any growing shortage of good pictures create a stronger demand for their own product and they quietly plan ahead and map out campaigns that will serve to swing everything their own way when the right moment arrives. Independent producers will do well to take a leaf out of the big man's book. A good picture will always go.

"When the shortage becomes acute as a result of the present well boosted scare, film rentals will again go up; and with film rentals rising and profits increasing common and preferred stock will jump in price by leaps and bounds and Wall Street will be happy.

"Where great financiers are concerned and profits begin to suffer, there is generally a reason for any 'unusual condition' and the ultimate result in practically every instance is the elimination of independent competition. Either the independent is frightened out and seeks new fields of endeavor or he is bought out or absorbed by the more financially substantial.

"Competition in the film renting business is keen and has been for several months past. The State Rights distributor was never more prosperous than he is today.

"Everything the State Rights buyer has, or can get, is anxiously booked by the exhibitor, regardless of geographical location. Recent conditions of production have proved effective in bringing down film rentals to the exhibitor and a source of great profit and encouragement for State Rights buyers and independent producers. They, strange as it may seem, operate at a much smaller expense than the big producers and distributors are operating.

"My advice to independent producers is to get busy and make good pictures. Their chance of recognition was never better. If they neglect this opportunity and nurse a situation which has been unquestionably magnified and enlarged upon for its effect upon them, they will be doing only what it is hoped and expected they will do.

"I propose to immediately start a production for the State Rights market with Miss Lottie Kendall, at the head of her own company to make four, and possibly six pictures.

I have also just acquired the rights to a strong dramatic feature written by Robert McLaughlin. February 1, I am releasing Rex Beach's wonderful success of a few years ago, "The Ne'er-Do-Well."

"Also, at the present moment Tom Bret is editing and writing the titles for the first three of a series of twelve two-reel comedies starring Jimmy Callahan, which I shall release on the State Rights market as soon as Mr. Bret can finish his work on them."

Levey Films Story of Molasses Industry

A title has been selected for the educational feature showing the molasses industry which is being produced by the Harry Levey Service Corporation. Officially it will be known as "What Could Be Sweeter?"

Jane Fuller, winner of the Cleveland Beauty Test held last August by a moving picture concern has one of the leading roles in this picture, as has Mrs. Ida Bailey Allen, the home economic expert who for many years ran the housewife's forum in a leading woman's magazine.

Mrs. Allen will herself prepare on the screen many dishes containing molasses as an ingredient and also prepare some recipes for dainty molasses appetizers.

F.M.Sanford of Western Star in New York

F. M. Sanford, of the Western Star Productions, of Los Angeles, has just arrived in New York. He has come East in connection with his company's series of five-reel Westerns, which feature William Fairbanks.

While en route Mr. Sanford closed the State of Wisconsin to the Wisconsin Film Co., of Milwaukee, and Indiana to Carl Harthill, of Chicago. This makes practically a 100 per cent sale on these Westerns, announces Mr. Sanford.

Bernard Durning Heads Macauley Cast

C. R. Macauley Photoplays, Inc., announces the early release of "Diane of Star Hollow." It contains the same cast as "When Bearcat Went Dry," headed by Bernard Durning with the addition of Evelyn Greeley, it is announced.

It is said to be replete with action, suspense and thrills combined with a beautiful love story.

Fine Arts City Is Improved

MURRAY W. GARSSON, president of the Fine Arts Pictures Corporation, who recently announced that negotiations had been completed to turn Camp Joseph R. Johnston at Jacksonville, Fla., into a gigantic motion picture city, has just returned from the southeastern metropolis, and reports that Fine Arts City has passed the prospective stage and that actual work has commenced in carrying out his plans to make the former camp the most complete motion picture city in the world.

One of the distinct features of Fine Arts City will be its large menagerie which will be maintained for the use of the many companies contracting for studio space. The animals available to these companies are the property of two of the largest circus combinations in the world and anything from an elephant to a porcupine can be had on a minute's notice. Included in the menagerie are lions, tigers, giraffes, buffalos, wolves, bears, elephants, monkeys, gorillas, chimpanzees, foxes, leopards, zebras, cobras, boa-constrictors, armadillos, in fact almost every known species of the animal and reptile kingdoms, any or all of which can be had by the day or week, the same as a producer would get any other kind of prop.

Other features of Fine Arts City will be a disappearing lake, one of the most unique inventions to be applied to the modern art of the motion picture, and entirely different from anything ever before attempted. It has the combined usefulness of providing locations for nautical stunts, sea battles, yacht races, aquatic sports and hydroplane maneuvers, and by its mechanism it can be made into a sunken garden with pergolas, statuary and hanging walls, much like the hanging gardens of ancient Babylon.

Mr. Garsson in speaking of Fine Arts City said, "We are going to have the most complete and up-to-date plant of its kind in the world, and every accommodation and convenience that a producer may need will be found within the gates of our city.

"A part of our seven hundred acre tract will be set aside for a beautiful bungalow colony, where the people and players connected with the different producing companies engaging studio space with us may live not only comfortably, but luxuriously and exclusively.

"Branch stores dealing in all the necessities of life will be established within the limits of Fine Arts City by the merchants of Jacksonville. There will be grocery, delicatessen, drug, furniture, cigar, candy and housefurnishing stores on the ground. Then there will be a hospital, motion picture and vaudeville theatre, gymnasium and swimming pool—in fact everything to make Fine Arts City the most delightful spot in the country for motion picture workers.

"The Rotary Club of Jacksonville is highly enthusiastic over our establishment and have come forth with assurances that they will lend

(Continued on last column)

Fine Arts City

(Continued)

my company and the producing companies with us every co-operation that is possible for them to extend.

"Unlike Los Angeles, where reports have been current for some time past that the local furniture dealers charge the producers exorbitant prices at every turn, the Jacksonville Furniture Men's Association have gone on record that they will not only welcome producers coming to Fine Arts City but they will lend them every possible aid to facilitate production at a minimum cost by working with them and not against them.

"To this end, there will be a warehouse on the grounds that will be fully supplied with every conceivable kind of furniture, embracing all the period styles from the days of ancient Rome to the present day.

"My plans are already under construction and I hope to have Fine Arts City completed and ready for occupancy by the various companies that have signified their intention to make Jacksonville their producing headquarters, within the next two months."

"Parish Priest" Well Received by Buyers

State right buyers are receiving "The Parish Priest," which Herman J. Garfield is releasing on the independent market, with great enthusiasm, according to reports received from Mr. Garfield. "The Parish Priest" is Dan Scully's famous stage success. William Desmond has the leading role in the screen version.

Ten hours after his decision to state right the production Mr. Garfield states, one of the territories was sold and paid for in cash. Other important deals are now pending and are expuected to be closed shortly.

Price Picture Shown to Chicago Trade

C. B. Price, of Price Films Inc., had a special trade showing of his latest state right offering "Your Daughter—and Mine" in Chicago, during his recent trip to that city. The picture was exhibited not only for the Chicago exchange managers, but also the other western state right buyers in the centres surrounding the Windy City.

This showing was merely an advance heralding of the release of the picture which will be made shortly after the first of the year. It is an adaptation of the Stanley Houghton play "Hindle Wakes."

In the exploitation of "Your Daughter—and Mine," C. B. Price will carry his campaign directly into the territory of the different franchise purchasers of this picture.

Many "Hush" Bookings on Coast

All Star Features Report Big Business on Young Picture

ADVICES received this week from the office of the All Star Feature Distributors, headed by Sol Lesser and Louis Hyman, general manager, confirm Equity's claims that Clara Kimball Young is maintaining her lead in popularity with exhibitors and motion-picture fans in the Far West. With every successive release of the Equity star the superiority of Clara Kimball Young in the states of California, Arizona and Nevada is established more firmly than ever, they state. Every record achieved by the All Star Exchange has been beaten since its release of the new series of Young pictures, beginning with "Hush," Equity asserts.

An itemized report of the bookings on the new group of Young releases reveals the unusual fact that every theatre and circuit of note in the three states mentioned has signed for the entire Young series for runs ranging from one week upwards. This amount of business has never been achieved by the All Star Feature Distributors on any previous production, it is said. It elevates the box office merit of Clara Kimball Young to first rank and is a prophecy of unrivalled prosperity for Exhibitors. What makes this victory of Clara Kimball Young still more impressive, states Equity, is the inclusion of a non-cancellable clause in the five-picture contract signed by this exchange with their exhibitors.

Only the leading theatres can here be listed as proof of the unanimity of Miss Young's popularity. The Rialto and Symphony theatres of San Francisco and Los Angeles have booked "Hush" for a two-week run apiece; the American, Oakland, Goddard's Sacramento, the Liberty, San Jose; the Liberty, Fresno; the T & D, Stockton; the Strand, Bakersfield; the Court, Berkeley; the Prince, San Diego; the Alpine, Pasadena; the Tivoli, Santa Barbara, are among those who have booked the Young pictures, beginning with "Hush" for a full week's run, with an optional second week arrangement.

No town has been left out in contracting for "Hush" and the succeeding releases of the Equity star. A 100 per cent representation was secured in the theatres of Monterey, Carson City, Eureka, Phoenix, Globe, Tucson, Yuma and Prescott. Many of the small towns of Arizona and Nevada have billed few costly productions outside of the Young pictures. The advent of a picture of the prestige of "Hush" and the unexcelled dominance of Clara Kimball Young in the Western belt have induced them to give this screen favorite a series booking, states Equity.

"Another factor that explains the record number of first runs on 'Hush' in Sol Lesser's territory," says Equity, "is the standard of presentation maintained by Western showmen. The great number of first run theatres of lavish dimensions that abound on the Coast has made it necessary to book only the finer productions. As this grade of pictures is comparatively scarce, exhibitors have lengthened the runs on first-class releases, such as 'Hush' and the forthcoming Young series."

THE fifth of the new series of Hallroom comedies is to be called "In Again, Out Again," according to reports from C. B. C. Film Sales. A print of this has just been received from the West Coast and is now being edited and titled at the C. B. C. New York office.

Three recent sales of this series of comedies, C. B. C. reports, are the result of the record-breaking week at the Strand in New York, where "A Dog Gone Mix-Up," fourth of the series, was shown. These sales are listed elsewhere in this week's issue of The News.

AN INDEPENDENT COMEDY MAKES AN INDEPENDENT RECORD.

STRAND THEATRE in New York shattered all house records on Sunday. More people than ever before in the history of the theatre attended every performance and—*"A DOG-GONE MIX-UP," a Hallroom Boys' Comedy, Was the Comedy shown.*

WITH the comedies of all producers to choose from—Hallroom Boys' Comedies were selected for a record-breaking week—*some* record—some comedies. And then some reviews—read 'em.

"A DOG-GONE MIX-UP" is a dog-gone good comedy. It is as good as any comedy reflected on the silver sheet by any motion picture producing concern—and we are not unmindful of the fact that Charlie Chaplin, Harold Lloyd, and the other million-dollar stars are still very much alive.—Exhibitors' Trade Review. The offering is packed with original gags—an incident that deserves a release on any exhibitor's program.—Motion Picture News. There is more than the average amount of amusement in both reels, and the offering should go over with any type of audience.—Wid's Daily. A well-chosen bit of amusement.—Morning Telegraph. Acrobatic thriller.—Moving Picture World.

IF you are not booking them now—get busy. They will mean new records for your house.

C. B. C. FILM SALES CORP., 1600 Broadway, New York City

Key Holding Issue Statement

THERE has been some mystery about the meaning of announcements recently sent out by *Life* to the effect that that magazine is soon to make its screen debut under the guidance of the Key Holding Corporation. The mystery has now been partially dispelled by the official statement that the latter organization is not composed of Wall Street impressarios seeking fame and fortune in the picture world, but of men who have for some years been identified with the film and popular amusement business.

The filming and presentation of *Life* under the direction of Ashley Miller will, it is claimed, be a revelation to filmdom. Just how this is being done is the still unsolved part of the mystery.

Harry J. Shepard, who is the president of the corporation, is also associated with the Charles Urban Film Industries, and for the past three years was general manager of W. H. Productions Co. Mr. Shepard is known in film land as a builder of successes. He created the exploitation campaign that made "Mickey" a household name and that gave the film industry a new idea in exploitation and distribution of big films.

Ashley Miller, the vice-president and director of production, is known as one of our pioneer megaphone wielders. He has made features for Edison, Pathe, Famous, Vitagraph and Community during the past twelve years, and, having originated a few stunts that are now common property, may be counted upon to actually deliver the "something new" that is promised.

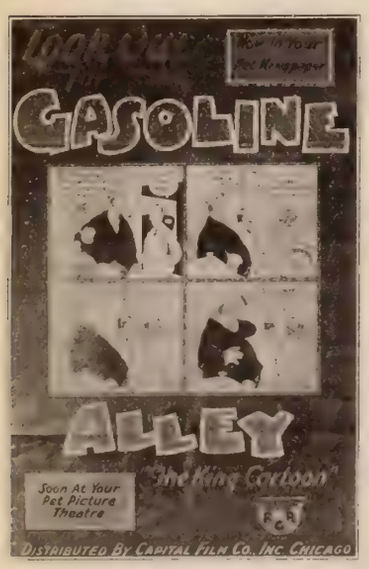
Arthur Bergh, the treasurer of the Key Holding Corporation, is the Director of Recording of the Emerson Phonograph Company and was for six years the director of the municipal concerts for the City of New York, a position which followed long engagements at the Metropolitan Opera House and with the New York Symphony. He is, therefore, not only a successful business man, but an artist whose judgment as to the public taste is of direct value in this new field.

Mr. Shepard has already inaugurated an exploitation campaign which is said to be unique and far-reaching in its effects. The tie-up with *Life* is thorough and is the basis of a worldwide publicity that is to be of direct and positive help to the exhibitor in making "The Good Things of Life" a veritable one-reel feature.

The following are a few of the outstanding American artists and authors who will contribute weekly to "The Good Things of Life": Charles Dana Gibson, James Montgomery Flagg, Thomas L. Masson, Oliver Herford, Carolyn Wells, Wallace Irwin, Walt Mason, George Ade, Irvin S. Cobb, Don Marquis, Meredith Micholson, Dr. Frank Crane, Maxfield Parrish, Raleigh Enright, Eliot Keen, Coles Phillips Frieh, Montague Glass, Gluyas Williams and others to be announced from time to time.

Both *Life* and the Key Holding Corporation feel that this alliance is not only destined to give the picture fan a new joy in life, but also to provide the exhibitor with remarkably exploited feature in his program.

Well Known Film Men to Screen Material of Life Magazine



A one-sheet being sent to all garages, showrooms and salesrooms in an experimental exploitation campaign on Frank King's "Gasoline Alley," Russell-Griever-Russell's new cartoons

To Exploit King Cartoon

Russell-Griever-Russell Plan Direct-to-the-Public Ad Campaign

A DIRECT to the public publicity and exploitation campaign that will be of real benefit to the exhibitor, as well as the state right buyers, is being put over by Russell-Greiver & Russell's publicity department to focus attention on the coming of "Gasoline Alley," the series of animated cartoons soon to be released, founded on Frank King's widely syndicated cartoons which are appearing in the neighborhood of sixty papers scattered throughout the country.

One of the angles of the campaign is the sending of a carefully designed one-sheet to all garages, auto supply dealers and show rooms in the city of Chicago where it will brighten the walls and spread the "Gasoline Alley" tidings to all who see it without being too evidently a piece of propaganda. This is more or less in the nature of a test campaign and if it is as successful, as indicated by results to date, will be carried out in all key cities where the independent buyer takes over the territorial rights to "Gasoline Alley."

Another exploitation proposition is the formation of the "Gasoline Alley Club" in Chicago, for which Frank King has designed a lapel button, which is furnished upon request to motorists. Membership in the club carries no responsibility with it except to be a little more careful in the handling of automobiles and be a regular fellow to other motorists with whom the drivers come in contact. Mr. King is sending out letters to all papers syndicating his "Gasoline Alley" cartoons, requesting the automobile editor to call the attention of car users in his vicinity to the club and this is meeting with excellent response.

The first "Gasoline Alley" release is rapidly approaching readiness for the screen.

Billy West in New Comedy

"Conquering Hero" is Fourth of Series to Be Released by Joan

STATE-RIGHT exchangemen and exhibitors as a whole will be interested in the announcement of the release by the Joan Film Sales Co. of Billy West's fourth two-reel comedy—"The Conquering Hero." As the title suggests, this two-reeler exhibits the Joan comedian in the mock role of the gallant hero. "The Conquering Hero" is directed by Reginald Parker and supported by Fred Lancaster in the heavy role and Ethelyn Gibson as the pretty and persecuted heroine It is claimed to be West's funniest film-farce yet released.

"The Conquering Hero" follows the lead of Billy West's former comedies "Sweethearts," "Service Stripes" and "He's in Again" by striking a laugh with the first "crack out of the box." The opening scene reveals our versatile hero disguised as part of the surrounding shrubbery. As such his presence is unknown to his rival, who stands nearby gloating over a photograph of the "girl in the case." By a feat of sleight-of-hand, our hidden hero substitutes his rival's photograph for another. The victim of the felony goes innocently forth to meet the fair maiden. As the hour for proposal arrives, he draws the photograph out of his pocket and delivers a passionate rhapsody over her beauty and charm. The zealous lover then proceeds to flash the photograph before her eyes when the horrible mistake dawns upon him, and he finds himself raving over a picture of a hideous old maid.

An extra amount of prints of "The Conquering Hero" have been ordered by Joan to meet the demand of exhibitors and exchangemen. Judging by the number of inquiries for the fourth West comedy that are awaiting attention, the record of bookings on the West series will mount still higher now that "The Conquering Hero" is ready for exhibition.

HARRY J. SHEPARD has just become associated with the Kineto Company of America, Inc., as director of distribution.

For the past three years Mr. Shepard has been general manager of the W. H. Productions Co., and previous to that was associated with a number of film corporations. He has held executive positions in many phases of motion picture management.

The contract recently executed between Kineto and the National Exchanges, Inc., whereby the Kineto Review will be handled nationally by the National Exchanges, Inc., was handled for Kineto by Mr Shepard.

Rex Beach Re-Editing "The Ne'er-Do-Well"

Robert W. Priest, president of The Film Market, Inc., announces that Rex Beach is personally re-editing and writing new titles for the reissue of "The Ne'er-Do-Well," and is putting some of the punch of the original story into the photoplay version.

More interest is being manifested in the reissue of "The Ne'er-Do-Well" by state rights buyers than was shown in "The Spoilers" when it was recently reissued by The Film Market, states Mr. Priest.

W. F. Kelley Postpones Sunrise Sales Trip

Because of business pressure in connection with the special feature, "In the Days of Saint Patrick," now playing to capacity crowds at the Lexington theatre, Winfield F. Kelley, general manager, has again postponed his Western trip for the states right sale of the Peggy Hyland production, "The Price of Silence," which Sunrise Pictures is releasing. The possibilities are that another man will be sent in Mr. Kelley's stead, who in addition to his many New York duties, is selling a single reel special, "Ireland Today," on a states right basis.

S. Rubenstein, New York Exchange manager for Sunrise, is arranging bookings at the present time. A release date will be set probably within a week.

New Business Through Billy West Series

Information received this week at the home office, states Joan Film Sales Co. indicates that the buyers of the Joan Billy West comedies, which include twelve in the series of two-reelers, are running up a record total of bookings on the West comics, and that also their number of bookings on all their other product is increasing proportionately as a result. It appears, from advices received from most of the buyers of these fun-frolics, that the Billy West comedies are serving them as a wedge with which they are introducing their remaining subjects to exhibitors whom they have never "landed" before.

THE following sales on the independent market were reported during the week:

1921 Series "Hallroom Boy Comedies" (C. B. C. Film Sales) to Major Film Exchange, of Boston, for New England states.

1921 Series "Hallroom Boy Comedies" (C. B. C. Film Sales to S. S. Film Supply Co., of Pittsburgh, for Western Pennsylvania and West Virginia.

1921 Series "Hallroom Boy Comedies" to Standard Film Exchange, of Kansas City, for Western Missouri and Kansas.

"Madonnas and Men" (Jans Pictures, Inc.) to J. E. Van Herberg, of Seattle, for Wyoming, Utah, Colorado, New Mexico, Washington, Idaho, Montana and Oregon.

"Love Without Question" (Jans Pictures, Inc.) to J. E. Van Herberg for Wyoming, Utah, Colorado, New Mexico, Washington, Idaho, Montana, and Oregon.

"A Woman's Business" (Jans Pictures, Inc.) to J. E. Van Herberg for Wyoming, Utah, Colorado, New Mexico, Washington, Idaho, Montana, and Oregon.

"The Wings of Pride" (Jans Pictures, Inc.) to J. E. Van Herberg for Wyoming, Utah, Colorado, New Mexico, Washington, Idaho, Montana, and Oregon.

"Madonnas and Men" (Jans Pictures, Inc.) to A. H. Blank, of First National of Iowa and Nebraska, with offices in Des Moines, Iowa.

"The Woman Untamed" (Elmer J. McGovern) to F. and R. Exchange for Minnesota, North and South Dakota.

"The Woman Untamed" to L. C. Baxley Attractions, of Dallas, for Texas and Arkansas.

"Invisible Ray" (15 episode serial—Joan Film Sales) to Oscar Oldknow, of the Southern States Film Co., for Texas, Oklahoma, and Arkansas.

"Bachelor Apartments" (Arrow Film) to Great Northway Film Corp. of Utica, for Northern New York.

"Isle of Destiny" (Specialty Photoplay) to Great Northway Film Corp., of Utica, for Northern New York.

"Heritage" (Matty Roubert Productions) to Great Northway Film Corp., of Utica, for Northern New York.

Wm. Fairbanks Western Features (Western Star Productions) to Wisconsin Film Co., of Milwaukee, for Wisconsin.

Wm. Fairbanks Western Features (Western Star Productions) to Carl Harthill, of Chicago, for Indiana.

"Whispering Devils" (Equity Pictures) to First National of Minneapolis for Minnesota, Wisconsin, North and South Dakota.

"Keep to the Right" (Equity Pictures) to First National of Minneapolis for Minnesota, Wisconsin, North and South Dakota.

"She Played and Paid" (Joan Film Sales) to First National of Minneapolis, for Minnesota, Wisconsin, North and South Dakota.

"The Invisible Ray" (15 Episode serial—Joan Film Sales) to First National of Minneapolis for Minnesota, Wisconsin, North and South Dakota.

"The Ne'er-Do-Well" (The Film Market, Inc.) to Benj. Friedman, of Friedman Film Corp., for Minnesota, North and South Dakota, Wisconsin, and the peninsula of Michigan.

"The Ne'er-Do-Well," to Super-Film Attractions, Inc., of Washington, D. C., for Minneapolis, Delaware, Maryland, Virginia, and the District of Columbia.



A scene from the fifth of the new 1921 series of Hallroom Boy comedies, "In Again, Out Again," which are released on the state right market by C. B. C. Film Sales

THE ROCKETT FILM CORPORATION have announced as a new addition to their organization, Mr. Will Ritchey, formerly supervising director of the Morosco and Famous Players Studios and later continuity writer and continuity editor for the Famous Players-Lasky Company.

Mr. Ritchey is now engaged on the continuity of "Keeping Up With Lizzie," the second Irving Bacheller story to be brought to the screen. (The first Bacheller story, "The Light in the Clearing," is well under way on the Dial Film Company lot, with T. Hayes Hunter wielding the megaphone.)

Schlank Series for Arrow

Twenty-Four Comedies and Eight Features for Release This Year

W. E. SHALLENBERGER, president of the Arrow Film Corporation, announces that he is about to sign important contracts with Morris R. Schlank, of the Morris R. Schlank Productions for several series of pictures to be made during the year. Among the list of pictures to be produced by Mr. Schlank are twenty-four two reel comedies to consist of two series of twelve pictures each. These comedies will feature two well-known comedy stars and will be of the highest type.

In addition to the twenty-four two reel comedies Mr. Schlank will make eight feature productions. These features will be specially made for the Arrow Film Corporation and will consist of two series of four features each, starring two well-known stars. The first of these features productions will be delivered to the Arrow about March 15th and there will be one feature delivered each month thereafter.

In discussing this contract Mr. Schlank said "I believe that this is one of the most important deals that I have ever entered into. I have secured two well-known Broadway female stars to feature in my productions. I have purchased while in New York from prominent authors a number of stories that are specially adapted to the histrionic ability of these stars. The first of my feature productions will be ready for the market about March 15th and I expect to deliver one a month thereafter. I have recently built a new studio in Hollywood that will take care of at least six companies all working at the same time. I intend to keep this studio busy constantly making productions exclusively for the Arrow and I anticipate big things for 1921."

7 Westart Pictures Ready

Company, Formed Six Months Ago, Has Western Features Completed

A NEW producing organization, which entered the field six months ago, makes their first public announcement this week and heralds the fact that they have completed seven productions. The company is Westart Productions, Inc., and they have specialized on high class five-reel Westerns. Their first two releases, now ready for showing, are "The Cowboy Ace" and "The Killer."

The editing has been done by Elmer J. McGovern, who has performed similar service for many productions, such as "Mickey." One character in the pictures stands out. He is Al Hart, a man with years of experience as a portrayer of Western roles. Jack Mower is the lead.

Roger S. Mitchell, who has offices in New York City, is sales manager of the corporation and is now prepared to screen his releases for state rights buyers.

"There is a demand among exhibitors for the kind of pictures we are making," said Mr. Mitchell, "and we have endeavored to turn out productions that are 'Westerns' in every sense of the word—good enough for any program in the world."

Guinan Picture in March

Kremer Names "I Am the Woman" As First Production of Series

ALTHOUGH it has been generally announced that "The Girl Sheriff" would be the first of the Texas Guinan series of eight five-reel Western dramas to be released by the Victor Kremer Company a change was made at the last minute with the result that "I Am the Woman" will replace it as the first offering of that popular star under her present management.

This picture is from the pen of Tex O'Reilly. The story is a gripping one, and, while of about the same dramatic value as the rest of the series, still does not call for the great number of locations demanded by "The Girl Sheriff," and as a result, so that there will be no delay in releasing the first of the series, which should be about March 1st, Mr. Kremer decided upon the substitution.

The scenes in "The Girl Sheriff" are more varied and require considerable construction work of a nature that calls for time, and, with the present labor situation on the Facific Coast, it was thought inadvisable to take a chance of there being any disappointment.

The latter picture will, however, follow "I Am The Woman," and from then on thee pictures will be released at the rate of one every two weeks, so that the series of eight will have been completed and on the market inside of the next four months.

"The demand for the Guinan pictures has by far surpassed my most sanguine hopes," says Mr. Kremer, "and if they meet with the same reception from the public as they have from the many state right buyers and exhibitors in general it is probable that a second series will follow."

Community Theatres Book Arrow Feature

H. Hirsch, manager of the Lightning Photoplay Service of New England, announces that he has just booked the Indian feature, "Before the White Man Came," an Arrow picture, to the Community theatres of New England. Mr. Hirsch has received a commendatory letter from the Community general office praising this picture.

F. P. Chicago Executive Resigns

Famous Players-Lasky Corporation is to lose one of its most popular and successful executives and the motion picture industry one of its oldest members in Harris P. Wolfberg, district manager of Paramount, with headquarters in Chicago, who announces his early departure not only from Famous Players but also from the film business. The announcement came as a doubly big surprise because it had been freely reported that Wolfberg was slated to be appointed general sales manager of Paramount to succeed S. R. Kent, who was recently elevated to general manager.

Mr. Wolfberg, as soon as his successor is named by Famous Players, will become vice-president and general sales manager of the Lake and Export Coal Company, one of the largest mining and exporting companies in the world.

New Baker Production

Sawyer and Lubin announce the completion of a new George D. Baker Production who has been devoting the last months to the production of this unique story by Calvin Johnston. The picture has been produced by Mr. Baker under the working title of "Temple Dusk," and like all Baker productions, it was scenarioized, cast, cut and titled by Mr. Baker personally.

The cast which interpreted the *Saturday Evening Post* story include Anna Q. Nilsson and Robert Frazer in the principal roles, supported by Frank Currier, Charles Lane, Kate Blanche, Tony Ross, Robert Schable.

S.-L. will release the production on the Metro program as a Special George D. Baker Production.

Salient Announces Additions to Staff

An announcement is made by President Goosmann of the Salient Films, Inc., that Director Davis has closed a contract with Paul H. Allen, cinematographer, and Jack W. Brown, associate director, for the first ten pictures to be produced by Salient.

Mr. Allen has for the past year been working on production under the personal direction of D. W. Griffith, during which time he shot sceines on "The Idol Dancer," "The Love Flower" and "Way Down East." Mr. Brown is one of the old timers in the motion picture business, having been connected with it in many capacities for the past twelve years.

The Victor Studio has been engaged for the first production and work on construction of the sets has already been started and it is expected that actual shooting will begin early next week.

Report Foreign Sales

Bech Van Siclen and Co., Inc., announce the sale for Japan of "Inn of the Blue Moon" and "Street of Seven Stars." "The Man Who Won" has been sold for India, Ceylon and Burmah.

State Rights to Dominate

Canyon Pictures Executives Forecast Radical Change in Industry

THE next six months will see a complete change in the complexion of the entire film industry is the forecast offered by Joseph M. Goldstein and Jack Weinberg, the directing heads of the Canyon Pictures Corporation.

According to these gentlemen who have for years been keen observers of the picture industry, the independents will completely dominate the field, because men of artistic ability and other men with business training and experience are not going to allow a few officials in the larger corporations to dictate as to what the policies and activities of scores of directors and executives are to be.

"Until the big Wall Street interests of the industry control every theatre and place of exhibition in the country," states Mr. Goldstein, "they will have an expensive fight upon their hands. Men who helped build the big companies have been frozen out in order to make way for other newcomers who represent money. These men who find themselves out are men who know from years of experience every angle of picture making and exploitation.

"They will become independents because there is nothing else for them to do. The so-called 'cleaning up' of the staffs of large organizations has forced many of the best known film men to shift for themselves. Although the names of these men are for the moment not featured in the headlines of the trade papers, they are waiting. Within a few months, money conditions will be more favorable, countless new organizations will spring up. The methods and ideas of these new companies will be based upon the policy of fair and open competition.

Many of the most efficient directors this country has ever produced have been blacklisted for some reason or another by the people who have held the reins of power. These men represent the best production brains available and must of necessity turn independent or find other fields of endeavor.

"Independent production such as the series of pictures which the Canyon Pictures Corporation is offering with Franklyn Farnum as the star show that the picture men of the country are anxious to encourage every attempt on the part of the independents to make honest and worth while productions.

"Within a few months the fight will be on, and the Canyon Pictures Corporation will be found in the front ranks doing their share of protecting the interests of the independents against the frantic efforts of the trust concerns."

Reelcraft's First Birthday

Independent Company Starts Second Year of Existence in February

THE Reelcraft Pictures Corporation will celebrate its first birthday, and starts into the second year of existence in February. To mark the beginning of its second year in a fitting manner, it is rumored, news of an important nature concerning the coming year will be made to the trade, will be announced.

The first year witnessed the perfecting and systematizing of the consolidated companies into a single corporation, also the expansion of the distributing organization which placed branch offices in Cleveland and Kansas City in addition to the other cities maintaining Reelcraft offices.

For the Short Subject program of Reelcraft, many additions were made. The business of the company during the first year was all that had been expected, surpassing in gross amount the predictions made by the officials a year ago, and warranting the payment of the regular quarterly dividend on the Class "A" stock on January 15th, announced the company.

For the second year, President R. C. Croper has in consideration a plan for expansion that will extend to the production and distributing end as well. Several new producing units will be formed, and the releases of several independent producers will be marketed by Reelcraft.



A. E. Lefcourt, president of the Pioneer, announces year's plans on page 1185

Dell Henderson to Direct Jack Hoxie

An announcement is made by the Arrow Film Corporation that Dell Henderson has been signed to direct the third Jack Hoxie feature, work on which will be started at once. The title of this production will be "Dead or Alive," and Ben Wilson, the producer, stated that it is expected to be the best of the series produced up to date.

Southwest Strong for "Invisible Ray"

Oscar Oldknow, head of the Southern States Film Co. of Dallas, Texas, announced to Joan Film Sales Co. that there is a comparative scarcity of serials in the Southwestern territory. The make-up of the motion picture public is of the adventurous variety, he states, and they devour death-defying serials wholesale.

About one hour after his arrival in New York, Mr. Oldknow made his exit from the Joan offices with the contract for the distribution of the Joan serial, "The Invisible Ray," starring Jack Sherrill and Ruth Clifford in his possession. Mr. Oldknow is convinced of a substantial demand and a prosperous business on the serial in the States of Texas, Oklahoma and Arkansas.

C.B.C. Has New Western Ready for Release

"A Daughter of the Law," fifth of the "Star Ranch Westerns," has just been edited and titled, and is ready for release. This is one of the series of two-reel Western features which are being offered by the C. B. C. Film Sales Corporation of New York, to the independent market. The series is comprised of twenty-six two-reel features, released at the rate of one every two weeks.

Prints of "A Daughter of the Law" have just been received at the C. B. C. offices at No. 1600 Broadway, it is said.

"A Daughter of the Law," like the preceding pictures of this series, featuring Grace Cunard. With its locale in the midst of the Tennessee hills, it is said to provide Miss Cunard ample opportunity for a display of her talents in Western drama.

Prominent in the cast with Miss Cunard is Gordon Griffith.

More Records Broken by Jans Feature

The following is a quotation from a letter received by Herman F. Jans, president of the Jans Pictures, Inc., from Ben Fitzer of Syracuse, regarding "Madonnas and Men":

"Please be advised that "Madonnas and Men" opened at the Eckel theatre, Syracuse, Sunday, January 9th, and played to such tremendous crowds that we turned away at least 6,000 the opening day and turned them away from then on. We beat every existing record and this record in my opinion is going to stand unless they advance their admission price beyond those which we played to, as we played to capacity and standing room for a solid week. Mr. Cornell has booked 'Madonnas and Men' for a return engagement."

Boston Producers Make "A Thousand Faces"

The Metropolitan Pictures Corporation, a Boston company, announces that plans for the filming of "A Thousand Faces," a novel by Dr. George W. Galvin, have been completed.

Private estates will be used in filming the exteriors, and the Witchcraft Studio for the interiors. Carl Morgan is managing director of the new company.

Prizma Prologue for "Isobel" Sold

The Prizma Prologue for George H. Davis' feature, "Isobel or the Trail's End," has been sold for Western Missouri and Kansas, through the C. B. C. Film Sales Corporation of New York. It is announced by Joe Brandt, president of the latter corporation, that the Standard Film Exchange of Kansas City is to handle the Prologue for this territory, in addition to handling the feature itself. The latter purchase was announced some time ago.

This sale marks the second sale to Standard by the C. B. C. Film Sales Corp. this week, the Kansas City Exchange having also arranged to handle the new 1921 series of Hallroom Boys Comedies for its territory.

Missouri Exchange Enlarges Activities

The Standard Film Co., of St. Louis, has been purchased by the Independent Film Co., of Missouri, a $50,000 Missouri corporation, headed by F. J. Fegan, who for the past four years has been president of the Standard Film Co. Identified with the company are also J. E. Callahan, and J. Ray Weinbrenner.

The policy of the Independent Film Company of Missouri will be to bring into the independent market a coterie of young men whose objects will be to purchase independent productions of the better class.

It is expected that in the near future an office will be opened in Kansas City, Missouri, with the object of the company to buy for Missouri, Kansas and Southern Illinois.

Moranti Resumes Production of Comedies

Milburn Moranti resumed the production of his series of one reel comedies under the direction of Tom Gibson this week. Moranti Comedies are already being shown in over a thousand theatres, with whom contracts were made by the Special Pictures Corporation, and whose distribution is now handled through the Federated Exchanges, Incorporated.

Helen Williams, Moranti's former ingenue lead has been re-engaged to support the comedy star. The company will work at the Balboa studios temporarily in Long Beach, California.

Popular Players Seen in "That Something"

"That Something," a story written by W. W. Woodbridge which received wide circulation as a book and which was later adapted to the screen by the Hermann Film Corporation and which has been purchased by the Celebrated Players' Film Corporation, includes in its cast Charles Meredith, Margery Wilson, Nigel de Brullier, John Hooper, Carl Ullman, Gordon Griffith, John Cossar, James Farley, Eugene Drake and Helen Wright. The picture was made under the personal supervision of E. P. Hermann.

Miss Ostriche in Features

Star is Signed to Make 10 Five-Reel Pictures by Salient Films

ANNOUNCEMENT was made at the offices of the Salient Films, Inc., that a contract had been closed for the services of Miss Muriel Ostriche, who will be starred in ten five-reel features to be produced by Salient during 1921. Miss Ostriche, one of the best known of the younger stars of the screen, is just completing a series of comedies which have met with marked success on the independent market and her return to features was brought about as the result of an investigation made by officers of the Salient at the time they were organizing. It was found, so President Goosman stated, that not only the independent exchangemen but the exhibitors throughout the United States expressed a strong desire to see her return to the field in which she first endeared herself to the motion picture fans.

While still very young, Miss Ostriche has had a long and varied experience on the screen having first appeared under the Biograph banner, making her debut as a child actress. She rapidly advanced to leading parts and then achieved stardom with the World Film after having been with the Eclaire, Vitagraph, Thanhauser and other well known producing companies. The contract with Salient was negotiated by Mrs. Garnette Sabin, under whose management Miss Ostriche made a series of two reel comedies for the Arrow Film Corporation.

C. B. C. Comedy on Bd'way

Joe Brandt Sees Proof of Future of Short Stuff in Strand Booking

THE inclusion last week on the Strand theatre program, of New York, one of Broadway's largest film palaces, of a Hallroom Boys Comedy marks, according to Joe Brandt, president of the C. B. C. Film Sales Corporation, a new milestone in the history of independent production, and one which independent exchange men and exhibitors would do well to consider.

"Audiences at the Strand received this picture well," says Mr. Brandt. "They laughed at the comic parts, Ohed and Ahed at its thrills, and applauded the entire picture. And yet, to them, naturally it meant nothing more nor less than an entertaining comedy."

To the exchangeman, the exhibitor, and especially to the independent producer of short comedies and of "short stuff" in general, however, this should, says Mr. Brandt, carry a message of the utmost importance. That message is this—that short comedies, independently produced, are in demand, and that they can find a place in the most exclusive market.

"On Sunday," says Mr. Brandt, "when the Strand inaugurates its new bill, it was announced that all house records had been shattered—that more people than ever before in the history of the theatre attended every performance. 'A Dog-Gone Mix-Up,' a Hallroom Boys Comedy, was the comedy used. What does this mean? That from the pick of all the comedies for the week, Hallroom Boys comedies were selected for a record-breaking week.

"This, of course, is of importance to us, in that it is a boost for our Hallroom Boys comedies, which are produced and released by the C. B. C. Film Sales Corporation. But it has a much wider significance than this personal application would seem to imply—for it means that the independently produced comedy in general has a large field and answers a very definite demand."

Cullison to Direct Hart

Well Known Director is Added to Staff of Independent Films

WEBSTER CULLISON has been signed on a long term contract to direct the popular Neal Hart. Mr. Cullison's reputation as an outdoor director can be summed up by recalling his many successes in the past ten years, while directing such stars as Antonio Moreno, Jack Hoxie, May Allison, Franklyn Farnum and Helen Ware. It will also be recalled that Mr. Cullison spent two years behind the megaphone with Metro, and a year with Colonel Selig.

Mr. Eckels, the president of Independent Films Association, in making this announcement, says: "I consider this a very fortunate connection. While there has never been any complaint against Neal Hart directing his own pictures, I have always felt that it was too much of a responsibility to load on the shoulders of one man. Mr. Hart has directed Hell's Oasis, Skyfire and Danger Valley, three productions that have done much to increase his popularity as a big league star. It is our endeavor to increase his popularity by improving, if possible, his productions.

Mr. Cullison is an artist and a man of keen intellect. He knows drama and he knows western characters. With his ten years' experience as a director, Neal Hart Productions should be second to none in the industry. Within the next two weeks the Neal Hart publicity scoop will probably be known and will explain our most important reason for endeavoring to improve the Pinnacle Productions. Mr. Cullison is now at work on "Totem Law."

Gordon Standing Seen in Sherman Pictures

Gordon H. Standing, who recently forsook the screen, temporarily, to play a leading part in a J. M. Barrie playlet, "Half an Hour," will be seen in prominent roles in the first two releases of the Sherman Productions Corporation, "Man and Woman" and "Miss 139."

Standing, who is a member of the Standing family of actors, is at his very best in both of these Sherman releases, the first of which was directed by Charles A. Logue, and the second by B. A. Rolfe.

Just prior to his engagement in the Barrie playlet Standing completed work on "The Foreigner," the Ralph Connor story, which First National will release during February.

Four Producing Units for Clark-Cornelius

According to an announcement from the Clark-Cornelius Corporation that organization will market during the coming year the product of four producing units. All of these pictures will be handled on the state right plan.

"That the independent field is settling down to more definite and substantial lines is being evidenced more every day," said S. J. Pollo, general manager. Our company intends to lay-out its plans for the coming year so that the market can know what it might expect from us."

During the past few months the Clark-Cornelius Corporation has been marketing the productions of the Climax Film Corporation "Love's Battle" and "The Fourth Face" as well as the Lejaren Hiller picture "The Devil's Angel" starring Helen Gardner.

New Kipling Westerns Meet With Success

The first pictures of the new Kipling series of Westerners, "The Midnight Riders" and "Outlawed" are proving to be big successes, announces that company. Bill Patton and Carlyn Wagner are featured in the series and they furnish thrills and death-defying sensations. Kipling announces "The Battlin' Kid" in preparation. Release date will be announced soon.

New Exchange Formed in Utica, N. Y.

A new exchange to serve exhibitors of Northern New York has been incorporated under the name of The Great Northway Film Corp., with a capital of $300,000. John J. Bradley is president of the new exchange and Fred A. Vall secretary. The offices of the Great Northway are at 156 Genesee street, Utica, N. Y.

British Exporter Coming to New York

John H. Taylor, managing director of Screen Art, Ltd., of London, film exporters and importers, is due to arrive in New York this month. Screen Art is the English representative of several independent producers.

ADVANCE VIEWS OF COMING ATTRACTIONS

Live News From Producers

WHAT THE MAKERS SAY ABOUT PICTURES

Ray Realizes Ambition in His New Role

When Arthur S. Kane presents Charles Ray in "The Old Swimmin' Hole" the star's fourth personally-produced feature, to be released by First National, February 14th, Mr. Ray will be satisfying an ambition which he has nursed ever since he became a head-liner in motion pictures. He has long wanted to put the Hoosier bard's best-loved work on the screen, not only because he considers it particularly suited to his own personality but because Riley is his favorite poet.

Beatrice Dominguez to Go to Mexico City

Beatrice Dominguez, portrayer of Spanish roles in a number of Universal productions, when she goes to Mexico City shortly to appear in person in the cinema theatres of that metropolis. The occasion will be the showing in Mexico City of "The Fire Cat," Edith Roberts' latest Universal feature—a story of the Peruvian Andes—in which Miss Dominguez plays an important role.

Constance Binney Has Begun New Subject

Constance Binney has begun work on her new Realart picture, "The Magic Cup," adapted from an original story by E. Lloyd Sheldon. It is being directed by John S. Robertson, who also directed Miss Binney in "Erstwhile Susan" and "39 East." Others in the supporting cast are Vincent Coleman, Blanche Craig, William H. Strauss, Charles Mussett, J. H. Gilmour and Malcolm Bradley.

Eileen Percy Seen in a Farce Comedy

William Fox reports that the new vehicle, starring Eileen Percy, entitled, "Why Trust Your Husband?" is "one of the funniest screen farces ever staged." George E. Marshall and Paul Cazeneuve supplied the subject matter. George E. Marshall also directed the farce.

Third Part of "Double Adventure" Out Feb. 6

Charles Hutchison lives up to expectations in "Hearts of Stone," the third episode of his new picture "Double Adventure." There are scenes of spirited action and a generous number of daring stunts displayed in the two reels of the latest episode, which Pathe will release February 6.



Harry Sweet and Louise Lorain appearing in Universal Century comedies

Beban a Success in South

Reception in Newark is Duplicated at Atlanta, Ga., Showing

CONTINUING its triumphant course which began at Newark, N. J., where George Beban, author, director and star, was highly honored by city officials and influential citizens, "One Man in a Million," the super-production which is to be distributed by Robertson-Cole, met like honors in Atlanta last week.

Word which was sent to Robertson-Cole by the exhibitor who put on the second showing in America is that "One Man in a Million" pleased its Southern audiences quite as well as the large ones which assembled to see it in Newark.

The Atlanta Women's Club taking cognizance of the fact that "One Man in a Million" is a direct effort at better and cleaner pictures, appointed a committee which attended a special preview of "One Man in a Million."

"One Man in a Million" played at the Howard theatre, a leading Atlanta house. This theatre arranged for an extensive program of exploitation which was set going more than a week before the engagement of the Beban picture began. "One Man in a Million" adapts itself most readily to exploitation of all sorts as its story relates to a group of interesting everyday folks.

Animals, including a number of dogs and an educated parrot, also are leading actors in this epic of human sympathy. There are a number of children as actors, including George Beban, Jr., who has a leading role.

The picture, a six-reeler, is a monument to the years of theatrical experience of Mr. Beban. He wrote the story, produced and directed the production and is playing the leading role. To have done all these things successfully is a remarkable achievement and establishes a record in the cinema world.

In support of the star is an excellent cast which includes: Helen Jerome Eddy, Irene Rich, Lloyd Whitlock, George William, Jennie Lee, Wade Rotoler and George Beban, Jr. The latter is the five-year-old son of the star and shows wonderful artistic ability in one of the most important roles.

New York Critics Like "Prisoners of Love"

Starting with one of the largest Sunday attendances that has been recorded at the Capitol theatre in a long while, Betty Compson, in her first starring vehicle, "Prisoners of Love," continued to draw large crowds throughout last week, in spite of the extreme cold wave that appreciably lessened patronage at all New York theatres. The enthusiastic reception accorded Miss Compson at the Capitol, following the ovation with which the first showing of "Prisoners of Love" was greeted in Los Angeles, leaves no doubt about the public's readiness to welcome this gifted young actress as a star at the head of her own company, states the Goldwyn Company.

THAT Jesse L. Lasky is to pursue in "Experience," George V. Hobart's spectacle play which is to be produced for Paramount by George Fitzmaurice, the same policy of super-star casts which he has already inaugurated in Hollywood is evidenced by his announcement recently that Richard Barthelmess, who has played the leading roles in many of D. W. Griffith's pictures, including "Way Down East," will be seen in "Experience" in the leading role of Youth.

Announcement of other well-known players who will make up a remarkable cast for this picture are to be made shortly.

It is expected that Mr. Fitzmaurice, who recently returned from a vacation in Europe, will begin work on "Experience" immediately at the new Famous Players-Lasky studio in Long Island City. The continuity is being written by Waldemar Young, who is working in close co-operation with the author, George V. Hobart.

Press Book Ready for "Truant Husband"

W. W. Hodkinson announces a campaign book for its release, "The Truant Husband," the first picture made by Rockett Film Corporation for Hodkinson issue. The press book is declared by Hodkinson officials to be one of the most practical ever issued by the Hodkinson organization.

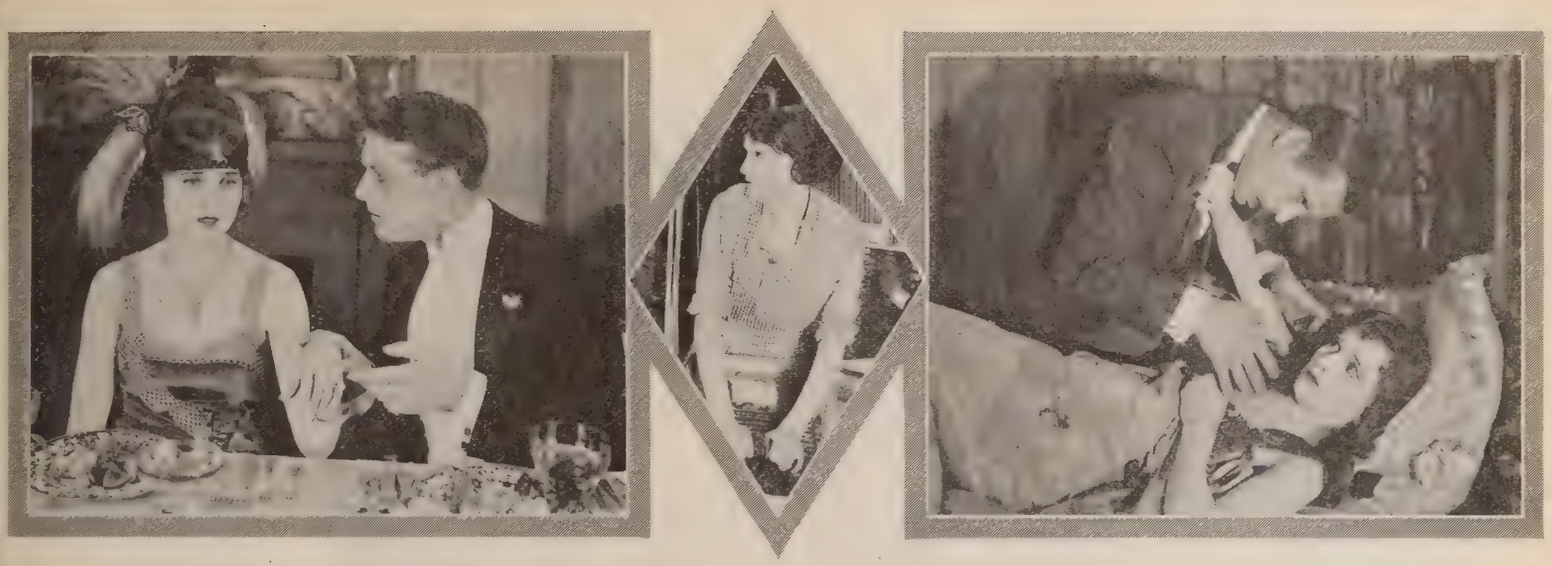
Dana Back From Trip

F. B. Dana, sales manager of the Arrow, has just returned from another one of his short trips, bringing back with him contracts for three different series of pictures, including the Jack Hoxie five-reel Westerns, the Ruby de Remer features and "The Desert Scorpion."

All of these features will be released by the Lightning Photoplays Service, Inc. of New England, of which Henry Hirsch is manager.

"The Breaking Point" Released Feb. 6th

Announcement is made by the W. W. Hodkinson Corporation that it will release "The Breeding Point," starring Bessie Barriscale, on February 6.



Three scenes from Cecil B. DeMille's latest special production for Paramount release, "Forbidden Fruit," written by Jeanie Macpherson

Direction of Hunter Is Lauded

J. J. CURTIS, vice-president of the Bobbs-Merrill Company, is at present sojourning in California, and much of his time is spent on the lot watching T. Hayes Hunter at work on "The Light in the Clearing." This production is based on Irving Bacheller's novel of the same title, and as the Bobbs-Merrill Company is the publisher of Mr. Bacheller's literary works, Mr. Curtis is following the production of "The Light in the Clearing" with greatest interest. Besides the Bacheller novel, other works published by the Bobbs-Merrill Company have already found their way to the screen. The most notable of these have been the novels of Zane Grey, James Oliver Curwood and Jack London.

Mr. Bacheller has hitherto stood with the anti-cinema literary element, says a statement from the Dial Film Company, but finally yielding to the advice of W. W. Hodkinson and Mr. Curtis, the prominent author consented to the producing of his well-known story for the screen. The work of filming "The Light in the Clearing" is going forward successfully under the auspices of the Dial Film Company, with T. Hayes Hunter wielding the megaphone. The picture when completed will be released by the W. W. Hodkinson Corporation. After viewing Mr. Hunter's work, J. J. Curtis made the following statement:

"If Mr. Hunter were the author himself he could not have put more enthusiasm behind the production. Not one of the many great situations have been overlooked in the continuity, and I am for once and for all convinced that the shadow sheet is able to convey more clearly and forcibly the story than is the printed page."

Leonard with Geo. Perry

George Perry, vice-president and general manager of the Perry Plays, Incorporated, has just signed Robert Z. Leonard to direct his first production starting January 10th. This production is to be one of four special productions made this year by Mr. Perry.

England Welcomes "Kismet"

ALL England is ringing with the praise of "Kismet," according to word which has been received by Robertson-Cole, producers and distributors of this super-special production, whih stars Otis Skinner.

Prints of "Kismet" were rushed to England soon after the American premier. Sir William Jury, who controls the British rights to the picture, on the afternoon of December 20th in London gave a showing to which were invited every English motion picture authority of consequence, besides a number of the most prominent exhibitors in England.

Cables to American newspapers, news letters from correspondents and other means of communication have brought to America during the last few weeks most flattering reports on the manner in which "Kismet" is being received. It remained for all the English trade papers to print their reports, which have now been received by Robertson-Cole, before the full force of the "Kismet" popularity wave was felt.

"The greatest spectacular story which the United States has yet produced," as the London Daily Mail called "Kismet," pretty well sums up the estimates of the picture made by most of the English journals. The British premier of "Kismet" was an event carefully planned and carried out in a most elaborate manner.

Sir William Jury, who rarely gives a trade showing outside of his private theatre was so convinced that "Kismet" was the biggest film of the year, received from America that he engaged the Alhambra theatre, London, for Monday afternoon, December 20th. The trade show was preceded by a luncheon at the Trocadero Banquet Hall attended by the lay and trade press and about 200 important exhibitors in the United Kingdom.

The theatre was filled to its capacity by members of the trade specially invited and the doors were not opened to the public. A special orchestra of 32 pieces gave an appropriate musical setting to the picture which was enthusiastically received. The *London Times* on the following day referred to "Kismet" as "one of the notable achievements of the film year."

Due to the fact that the English market can only absorb a fraction of the films produced, at present there is usually a delay of 12 to 16 months following the trade show before the release date of the film is reached. It is said that in fixing February 1st, 1921, as the release date of "Kismet" Sir William has defied this custom and exhibitors are paying rentals for "Kismet" exceeding all previous records in addition to paying rentals for the programme which must be shelved to allow the showing of "Kismet" at this time.

Under the heading "A Notable American Film" the *London Times* said:

"Mr. Skinner's Hajj is a fine performance and the picture is one of the notable achievements of the film year. Mr. Skinner has the additional advantage of being supported by a finely balanced cast."

The *Bioscope*, a trade journal, commented: "An exceedingly clever performance by Otis Skinner, elaborate settings, and beautiful photography are the leading features of this massive screen version of Edward Knoblock's well-known play, directed by L. Gasnier. Otis Skinner gives a remarkable study of the genial and expansive Hajj.

"The film has been staged on a very ambitious scale and includes numerous settings of the utmost magnitude and beauty. The interior of the Caliph's palace, with its shimmering, polished floor and its colonnade of slender marble pillars is a truly magnificent example of modern scene construction as is the bathing pool setting. For the exteriors many solid-looking buildings were specially erected. The costumes and appointments are lavish and striking. As an imaginative impression of an Oriental wonder city, the staging of the production is exceedingly effective and beautiful."

Other trade papers and the daily press were equally enthusiastic.

Critics Applaud "The Devil"

THE debut in motion pictures of George Arliss, in the Associated Exhibitors' production, "The Devil," which had its American premiere at the Strand, New York, assumed the nature of a triumph, judging by the comments of the Metropolitan newspaper critics.

Alan Dale, of the New York *American*, who manifests no particularly keen favoritism for the screen, contributed his share to the Arliss triumph. In the New York *American* of January 17th, Mr. Dale said, in part:

"Mr. Arliss gave precisely the same capable performance that he contributed to the stage twelve years ago. He was the sinister, Mephistophelian, quite recklessly sardonic, and mutinously devilish person. I can assure you that Arliss was every whit as admirable in the picture as he was on the stage. In the finale, when truth, of course, conquers, and the devil goes up, the actor was at his best. It was striking personal performance, in no wise different from that seen in the theatre twelve years ago."

From the New York *Evening World* is culled the following:

"Mr. Arliss's characterization of the archfiend in that last moment is so striking and realistic that the spectator can scarcely refrain from a momentary chilling quiver. 'The Devil' in its screen version is already breaking records at the Strand, which Sunday registered the largest attendance in its history. It is well worth seeing. Mr. Arliss is supported by Sylvia Breamer, Lucy Cotton, Mrs. Arliss, Edmund Lowe and Roland Bottomley."





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VIOLA DANA

in F. SCOTT FITZGERALD'S

The OFFSHORE PIRATE

enacts the answer

Adapted by Waldemar Young from the Saturday Evening Post Story. Directed by Dallas M. Fitzgerald

METRO PICTURES CORPORATION





A tense moment from "Not Guilty," a Sidney Franklin production, and a First National release

Will Exploit "The Killer"

Pathe to Make Unusual Efforts in Advertising Benj. Hampton Picture

BELIEVING the new Benjamin B. Hampton production, "The Killer," from the pen of Stewart Edward White, to be a photoplay of unusual merit, Pathe is declared to have planned more than ordinary advertising aids for the benefit of exhibitors in exploiting this Hampton feature which will be released January 30th. Accordingly, the Pathe Exchange publicity, exploitation and art departments have combined forces to such a degree that a live-wire showman, in either big city or small town, will find every possible "stunt" supplied to enable him to put over the production in a big and meritorious manner, announce Pathe officials.

There are many angles why the Pathe officials believe they are justified in calling "The Killer" a "big" production. Firstly, it is from the novel of the same name by Stewart Edward White, the writer, whose name is synonymous with the West. Mr. White's "The Westerners" and "The Leopard Woman" have established him as a writer for the screen as well as the book stores. Secondly, the feature was produced under the supervision of Benjamin B. Hampton, who is now a recognized specialist in melodrama. He has made "The Killer" a photoplay which surpasses "The Money Changers," and other recent offerings from his studios, in dramatic tensity and thrills, along with a touch of comedy, and a delightful love story, it is stated.

The picture presents a strong cast which Howard Hickman has manipulated skillfully. Frank Campeau, the suave villain known both on stage and screen, is seen in the title role, and Claire Adams makes the heroine a living character. Jack Conway, who has directed a number of Hampton features, abandoned the megaphone to play the masculine lead opposite Miss Adams.

Aeroplane Exploits Picture

Drops Throwaways for "Passion Fruit" While Circling Stadium

THE thousands who crowded into the Tournament Field at Pasadena, California, on New Year's day to see the annual Western football classic, were given an additiontal thrill this year when from a circling airplane throwaways advertising Doraldina in "Passion Fruit" came fluttering down upon them.

This striking advertising stunt was engineered by T. L. Tally, of Tally's theatre, where the Metro picturization of a romance of the tropical isles was scheduled to be shown. Realizing the drawing power of this picture, Mr. Tally determined to go the limit in exploiting it in such a manner that the public would be convinced that he had a picture it could not afford to miss, declare Metro officials.

He procured an aeroplane and had painted on it in large letters "Doraldina Playing in Passion Fruit at Tally's This Week." The aeroplane flew over the city of Los Angeles and the surrounding country at an altitude low enough to give the inhabitants a chance to read the printed announcement and then circled the big tournament field and the section around it, teeming with the thousands on their way to the game or trying to get a glimpse of the field from points of vantage.

From the machine 25,000 throwaways were distributed which on one side contained advertising of Doraldina and "Passion Fruit" and on the other an announcement of Otis Skinner in "Kismet," which follows "Passion Fruit" at Tally's.

"Passion Fruit" was adapted for the screen from the original story by Carey Wilson by Edward Lowe, Jr. It was directed by John E. Ince and photographed by Rudolph Bergquist. John Hughes was responsible for the art interiors and effects.

Phillips' Picture Going Big

Reports from Exhibitors Indicate "Once to Every Woman" Is Big Hit

IN a statement just received from the headquarters of the Universal Film Manufacturing Company, "Once to Every Woman," starring Dorothy Phillips, is declared to be scoring heavily in all sections of the country. "It has broken record after record, reports indicate, and has been re-booked for many theatres in which it has already been shown," declare officials of the Universal Company.

"I have never handled a picture that the exhibitors exploited so consistently," said Mr. H. M. Berman, Universal sales manager, recently discussing the surprising popularity of "Once to Every Woman." "By far, the majority of showings have been accompanied by a singer, used with the picture as was done in the New York presentation. This stunt has been a hit everywhere. It goes far to clinch the heart-appeal which makes the picture lasting. In the New York territory the singer who appeared at the Astor Hotel for our initial presentation, is still accompanying the film at the large theatres in and near the city.

"I have just received a letter from Mr. Tom Moore, of Washington, D. C., who exhibited 'Once to Every Woman' in his Rialto theatre. He wrote the following commendation:

"'It gives me pleasure to praise and recommend your special picture "Once to Every Woman," which highly pleased our audience all last week.



George D. Baker

Some of the famous artists who have contributed to the making of "Without Limit" the Sawyer and Lubin production which George D. Baker has directed for Metro release. Top row—Robert Frazer, leading man, Robert Schable, character man, Kate Blancke, character woman, Frank Currier, character man, Anna Q. Nilson, featured player, Thomas W. Ross, character actor, Charles Lane, heavy man

Universal Launches Production of Stories by Prominent Authors

Works of Best-Known Writers in America to Be Filmed During Year

UNIVERSAL announces that it has embarked upon a period which will go down in its history as an era of "better stories" and in which the big film company will go to unusual lengths to obtain the works of the best possible writers for its stars and directors. Mr. R. H. Cochrane, vice-president of Universal, in a recent statement indicating Universal's plan for 1921 in the story line, laid stress upon the policy which now actuates the Universal scenario department, "that no writer is too big for Universal and no story too good."

Universal is producing or projecting pictures by a list of prominent authors, which includes many of the best known writers in America. Among them are F. Hopkinson Smith, Augustus Thomas, Booth Tarkington, Edna Ferber, the late Jacques Futrelle, Courtney Ryley Cooper, Clara Louise Burnham, Max Brand, Marjorie Benton Cooke, Izola Forester and Mann Page, Edwina Levin, Helen Christine Bennett, George Rix, Philip V. Mighels, James E. Hungerford, Wadsworth Camp, and such noted photo-dramatists as Forrest Halsey and Clara Beranger.

"We plan to make the coming season a criterion in the production of great pictures, adapted from the work of great writers," said Mr. Cochrane. "The past few months have seen as unprecedented activity in Universal's scenario department, headed by John C. Brownell, who, with an enlarged staff, has obtained for our company the screen rights of more popular plays, novels and stories than at any other period in our history.

"Some of these stories were immediately put into production. With a full realization that photoplay patrons are becoming more critical in their taste and have grown to appreciate a good story properly told through the medium of the screen, Universal determined to lose no time in supplying this demand. Our production schedule for the opening months of 1921 looks like a list of 'Who's Who in Literature.'

"Tod Browning, who wrote and directed 'Outside the Law,' the latest Priscilla Dean feature, now is busy selecting an all-star cast for the screen adaption of Edna Ferber's remarkable novel 'Fanny Herself.' This will be one of the biggest pictures of the coming year, and Universal is sparing no pains to assure it a sumptuous production.

"In the meantime, Priscilla Dean, under the direction of Stuart Paton, one of the veteran directors in the moving picture field, has started work on a photodramatization of Edwina Levin's great novel of stage life, 'False Colors.' This, we expect to be the master piece of Miss Dean's screen career. In portraying the subtle characterizations of the dual role drawn by Miss Levin in her powerful story, the star will be called upon to exert her utmost screen talent. Both Paton and Miss Dean have had long experience in the theatre and are well fitted to transfer to the screen the unusual back-stage atmosphere of Miss Levin's novel.



One of the tense bits of melodrama of "Outside the Law," Universal's new Jewel production in which Priscilla Dean is starred

"Not only has the Scenario Department in the home office been increased; the scenario staff at Universal City has been considerably augmented, within the last few weeks, by the addition of such experts as William Lord Wright, John W. Gray, George Plimpton and George Morgan.

"Mr. Carl Laemmle, the head of Universal, soon will be in California to take personal supervision of the coming 'production wave' at our West Coast studios. I will join him there early in February to assist in the supervision of Universal's drive for 100% pictures."

In addition to the two big Universal-Jewel productions now being made from the novels by Edna Ferber and Edwina Levin, Universal also has acquired the screen rights to "The Open Shutters," the popular novel from the pen of Clara Louise Burnham. This story now is being put into continuity form and will be used as the next starring vehicle for Edith Roberts.

The next picture to be made by Harry Carey, Universal's popular western star, will be an adaptation of Courtney Ryley Cooper's story "Christmas Eve at Pilot Butte," which recently attracted great attention when it appeared in the Red Book. Cooper is regarded today as one of the best writers of virile stories. His rugged characters are those of the country and customs that Harry Carey likes to portray and in which setting he has won fame as a screen star.

Universal also promises the early screening of "The Flirt," Booth Tarkington's widely read novel. No star has been selected for this picture, says Mr. Brownell, Universal scenario chief, but continuity writers at the coast are busy on its screen adaption and a director soon will be assigned for its production.

F. Hopkinson Smith will be represented on the Universal schedule by his engaging tale of the mountains, "A Kentucky Cinderella," in which Gladys Walton soon is to be starred. Rights also have been bought for "The Truant," a stirring tale soon to be published in The Delineator, and which was written by Izola Forrester and Mann Page, whose most recent work, "The Dangerous Inheritance," now is gaining them added popularity as co-writers. Frank Mayo has been cast for "The Truant." It will be put into production as soon as it can be put into continuity form.

Two other promising stories recently bought by Universal are "The Black Cap" by Wadsworth Camp, noted for his out-of-doors stories, and "Patches" from the pen of James E. Hungerford. "The Black Cap," will be produced as the next starring vehicle for Eva Novak, Universal's newest star. "Patches" is being put into continuity for "Breezy" Eason, the youngster whose work in "Pink Tights," in "Two Kinds of Love," and in several Harry Carey features, won him a place in the hearts of screen patrons. In "Patches" young Eason will be directed by his father, Reaves Eason, Sr., maker of many Universal successes.

Among current Universal releases are several pictures adapted from stories familiar to almost every reader of current literature. "Out of the Sunset," Geoge Rix' melodramatic story published in "Telling Tales," was screened at Universal City by Stuart Paton with Eva Novak in the featured role. It is called "The Torrent and ranks with the best photo-melodramas.

Max Brand's stirring tale "Tiger" has been made into a picture with Frank Mayo playing the role of the fighting millionaire. It is called "Tiger True" and has just been released. "The Diamond Master" the celebrated adventure and mystery story by the late Jacques Futrelle, was used by Universal as the basis for its most recent serial, "The Diamond Queen," featuring Eileen Sedgwick. It is just being released.

Among the popular stories nearing completion at Universal City or being prepared for early release as Universal screen features is "The Mad Marriage," taken from Marjorie Benton Cooke's widely read novel, "Cinderella Jane." Carmel Myers plays the leading role. Another is "Society Secrets," an adaptation of Helen Christine Bennett's humorous story, "It's Never Too Late To Mend." There also is a new story by Philip V. Mighels, called "If Only Jim," in which Harry Carey is the star.

Most heralded of all, however, is the screen adaptation of "Colorado," the famous stage melodrama by Augustus Thomas, one of the leading American dramatists. It was one of the celebrated "state" plays of several years ago, among which were "Alabama," "Arizona," "In Missouri," and others. "Colorado" has been screened by Reaves Eason, with Frank Mayo as the star. It is understood that all the romantic flavor of the popular melodrama has been retained in the screen version, plus the opportunity of putting the story in its proper mountain settings, thus giving it the atmosphere that could only be approximated on the stage.

The Universal scenario department reports that it is considering a score of the best stories of the past few months. The list of those selected for production as Universal pictures will be announced as soon as possible.

"Virgin of Stamboul" Scores in Paris

"The Virgin of Stamboul," starring Priscilla Dean, and produced last season by Tod Browning from H. H. Van Loan's stirring tale of the near East, is taking Paris by storm, reports Universal's export department, which has just received word of the French premier of the popular Universal-Jewel production. "The Virgin of Stamboul" is being released in France by Pathe.



A 24-sheet poster drawn by M. Leone Bracker and posed for by Dorothy Phillips, James Kirkwood and Shannon Day, for the First National release, "Man-Woman-Marriage," featuring Dorothy Phillips

Mayer and Stahl Laud Rothacker's Work

To both Louis B. Mayer and John M. Stahl, Watterson R. Rothacker replied that he would be in California shortly to thank them personally for these letters:

From Mr. Mayer:

"You might be interested in knowing that as a result of the run of 'The Woman in His House' in Washington, where it played to packed houses for three weeks, I have received a number of comments on the exquisite beauty of the picture. A goodly share of this praise belongs to you for your part in the finishing of the production."

From Mr. Stahl:

"I take this opportunity of expressing my sincere appreciation of the whole hearted courtesy extended to me during my several visits to your establishment. I may add that this courtesy was surpassed only by the wonderful work you did on my production 'The Woman in His House. Please accept my thanks and congratulations."

"Woman in His House" Shown on Coast

"The Woman in His House," the initial John M. Stahl production for Louis B. Mayer, which will be distributed by Associated First National Pictures, Inc., was given its Pacific Coast premiere showing in the ball room of the Alexandria hotel, Los Angeles, January 11. The room was filled with a list of invited guests which included Judge Ben Meyer, Jurde Works, Mrs. Millbank, Mrs. Horace Seeley, Rabbi Isadore Myers, Mrs. Elinor Glynn, Bernal Feagan, B. H. Dyas, Motley H. Flint, Mrs. Hancock Banning, Chief Prendergast, S. Nordlinger and J. W. Lewis, as well as various other prominent members of the clergy, judiciary, society and body politic. The picture, which features Mildred Harris, was favorably received.

Present "Man, Woman, Marriage"

DESPITE the zero weather that settled down over Paterson, N. J., for forty-eight hours, "Man-Woman-Marriage" opened to a capacity matinee Monday afternoon, January 24th, announces First National, and duplicated it straight through the evening. When the theatre closed its door shortly before midnight, the receipts had run well into four figures, and Jacob Fabian, Abraham M. Fabian and Mr. Dooley, manager of the theatre, were receiving the congratulations of their friends.

From a balcony loge, Dorothy Phillips and Allen Holubar, star and director of the third of First National's "Big Five," watched the picture and the house during the entire evening. Around them, in the other loges, sat more than twenty of the prominent women of Paterson, members of the Woman's Club, who attended the performance as the personal guests of Miss Phillips.

At the close of the evening, there was an impromptu reception in Mr. Dooley's office on the balcony floor of the theatre, and there Miss Phillips received her guests and discussed with them the various phases of the production which were nearest their hearts. Congratulations flowed freely, and Miss Phillips and Mr. Holubar were both warmly complimented, not only on their own efforts, but on the spirit and lesson of the entire production, in both its modern and historical phases.

The record made by "Man-Woman-Marriage," at the Regent Theatre, is all the more noteworthy because the preliminary announcement of it to the people of Paterson was carried out without any ballyhoo or outdoor exploitation of any kind. In fact, until Tuesday morning of the week of the run, the only paper to be found on the billboards of the city were "teaser" posters announcing the coming of "the greatest picture ever produced.". Not until the second day of the booking were the first sheets of the celebrated Bracker posters available for use.

Liberal use was made of newspaper advertising on the Saturday and Sunday preceding the opening. Colored reproductions of the Bracker designs were placed advantageously in store windows in the business sections of the city, and hundreds of tack cards were "sniped" into every possible location. These, with the personal invitations sent by Miss Phillips to Paterson's clubwomen, the Mayor of the City, Frank Van Noort, Chief of Police John M. Tracey, Assemblymen John J. Roegner, Frederick J. Tattersall, W. W. Evans, Henry G. Hershfield, and Lester F. Maloney, and Senator Albin Smith, comprised the total of exploitation used in connection with the premiere, declares First National.

Vanity Fair Comedy is "Oh Promise Me"

"Oh Promise Me" is the title of a new Vanity Fair Girl comedy produced by the Rolin Film Company and for release on Pathe's schedule for the week of February 6. France, Italy, Spain, Holland and the Argentine all receive pulchritudinous representation by members of the beauty ensemble selected by Producer Hal Roach to enact the amusing tale of a sailorman whose plunge into the matrimonial sea is attended by storm and uproar.

Eddie Boland, the chief comedian, appears as the ship's officer, a man of many voyages and as many love affairs.

Brinkerhoff Cartoons for Ray Picture

R. M. Brinkerhoff, the cartoonist, has contributed two lobby cards for the advertising of "The Old Swimmin' Hole," starring Charles Ray, which have created considerable comment at the offices of First National Exhibitors Circuit, where they are on exhibition. The designs are especially attractive, but the fact that surrounding the centre figures are numerous others which tell the story of an average day in the life of a country boy by means of pages torn from the boy's diary, illustrated with outline pictures, makes the cards a departure in lobby advertising helps.

Six Goldwyn Pictures for Poli Circuit

Another important contract for six of the most popular Goldwyn releases was closed last week with the Poli circuit for houses in New England and Pennsylvania.

The pictures contracted for are "Earthbound," Basil King's soul-stirring drama; "Prisoners of Love," Betty Compson's first starring vehicle; "Godless Men," "The Great Lover," "Bunty Pulls the Strings," and "Hold Your Horses."

Cyrus J. Williams
presents

Tom Santschi
in "BEYOND THE TRAIL"



Directed by
Robert North
Bradbury

Tom Santschi, popular hero of popular "Westerns." Now starring in the best two reel Mountain and Plains pictures you ever saw.

Good stories, good production, good acting, plenty of punch. Futhermore, these pictures were taken in country you never saw in pictures before, wild, picturesque, magnificent. Photography superb.

If you'll only look at some of these pictures at the nearest Pathe exchange you're dead sure to book them. They're *great*.

EIGHT PICTURES—ONE EVERY OTHER WEEK.

Santschi Series

Pathé Distributors

A BENJAMIN B. HAMPTON PRODUCTION

"THE KILLER"

Adapted from the novel of STEWART EDWARD WHITE

Produced by BENJ. B. HAMPTON

Directed by HOWARD HICKMAN





Pathé Distributors



A man who killed for the love of it, yet a lover of music and art.

Stewart Edward White knows the West; knows out-of-door men and women. He has created a new character here, one as dangerous and as deadly as a rattlesnake, planted him in the ranch country of the Southwest, and then given him the power of life or death over a beautiful girl.

It is a picture of action, suspense and tense situation; filled with the atmosphere of a wonderfully picturesque country.

Pathé
Distributors

EDGAR JONES Productions, Inc.

present

The HOLMAN DAY Series

of Seven Two Reel Pictures

with Edgar Jones and Edna May Spei



Holman Day is one of the best known of the writers of the great outdoors. His stories of the Maine woods are famous the world over. In this series he has created strong virile characters in rugged romance of the lumber camps and the borderland. They are certain money makers for the exhibitors who like a well balanced program.

The First Four

Lochinvar of the Line
The Two-fisted Judge
A Forest Diplomat
Single Handed

Pathé Distributors

CHARLIE CHAPLIN resumed his place in the production field of the motion picture industry, this week, by taking exclusive control of his magnificent studios at DeLongpre and LaBrea avenues, Hollywood.

A full working organization, including many of the persons who for numerous years have been identified with the great comedian, began activities in preparation for the immediate resumption of production.

All but a few of the executive positions in the Chaplin organization have been filled and the players who will support the star in his screen efforts during the coming year are fast being assembled.

Chaplin expects to be active before the camera by the latter part of the week. He has already prepared his story, which is an original one of his own conception but the title will not be made public until the production is well underway. The picture will be of the light comedy sort and of the two reel length and will be one of three to be turned over to Associated First National. Within the next five months Chaplin will aim to produce three two-reel subjects, this being the required number to terminate his contract with Associated First National.

First Nat'l to Enlarge Philadelphia Office

Pressure of new business has made it imperative to increase the size of the Philadelphia headquarters of the Associated First National Pictures, Inc., and a contract for the enlargement of the present quarters of the exchange has been awarded. Work has been begun and the work is to be finished as speedily as possible. The additional space will be gained by the building back of the second and third floors of the building at No. 1339 Vine street, and will give the exchange two additional rooms, each 16 by 40 feet.

Chas. Hutchison Recovering Rapidly

Owing to the results being accomplished by New York specialists in treating the contracted tendons of his right arm, Charles Hutchison, Fathe stunt star whose new serial, 'Double Adventure," was released January 23, has called off his projected trip to Florida, where he proposed to go through physical exercises to strengthen the arm that was broken in a fall at the Brunton studios while performing before the camera.



Max Linder Comedy Offered

"7 Years Bad Luck" is Presented by Robertson-Cole

IN offering for early distribution the super-special production, "Seven Years Bad Luck," with Max Linder, Robertson-Cole feels that it is giving the trade the greatest comedy attraction of the decade. Careful estimates of Mr. Linder's work in "Seven Years Bad Luck" indicate that the end of his lapse, which was devoted to war service, brings him back far more talented than ever.

"Seven Years Bad Luck" was directed and written by Mr. Linder, who also enacts the leading role. The broad scope of story, support, atmosphere and artistic and humorous effects reveals that no time, effort or money were spared in making a picture which will give the exhibitor a distinctive release, it is claimed.

Many angles of appeal make "Seven Years Bad Luck" the most notable picture from an exploitation standpoint that has recently been released, Robertson-Cole assert. The central theme of the picture shows a man striving to escape from the jinx which has been laid upon him by a broken glass. Naturally this gives opportunity for a large play upon all sorts of superstitions. This is a human angle which has been worked out in diversified form in the large advertising campaign which Robertson-Cole is publishing on the Linder picture.



Max Linder, who is being starred in the Robertson-Cole comedy, "Seven Years Bad Luck"

Freak scenes and extraordinary incidents abound in the picture. These are all taken advantage of in the exploitation which has been mapped out by Robertson-Cole for the use of exhibitors who play "Seven Years Bad Luck." Included in the atmosphere of the picture are scenes laid in a large zoological garden in a big railroad station, on board train, in a jail, a courtroom, a swimming pool and many other interesting places. These unusual backgrounds give opportunity for a long series of humorous incidents in which Mr. Linder and the large company which plays with him are concerned.

Mr. Linder has a role of a man who comes in from the sort of evening which even prohibition officials admit still to be possible. Getting up next morning, he discovers that his servants have broken a large mirror. Through a remarkable train of incidents, the character played by Linder is made to break a second mirror, thereby putting himself in line for "seven years bad luck." Max leaves home to try to shake off this spell. Wherever he goes it clings to him, and through its complications he has opportunity to do the best comedy work of his career.

"Seven Years Bad Luck" not only tells a funny story, but has an excellent cast as well, is the claim. All of the actors and actresses appearing in support of Mr. Linder are well known and have, at various times, appeared prominently in pictures of note. Included are Thelma Percy, Alta Allen, Betty Peterson, Lola Gonzales, Harry Mann, Chance Ward, Ralph McCullough, Hugh Zaxon, Cap Anderson, F. B. Crayne and Pudgy, the dog.

In giving "Seven Years Bad Luck" to the trade Robertson-Cole is convinced that it is releasing a picture which will furnish every exhibitor who plays it a maximum return for his rental. Humor is one of the most wanted qualities in pictures and in this presentation it is presented in lavish quantity.

With the proper exploitation the distributing company is sure "Seven Years Bad Luck" will go over one hundred per cent everywhere it is shown, and prove one of the truly satisfactory attractions of the year.

Educational Makes New Offer

To Release Single-Reel Scenics and Travelogue Pictures

EDUCATIONAL FILM EXCHANGES, INC., is placing at the disposal of exhibitors this month and for the future a number of single-reel scenic and travel-pictures which will be released under the heading of "Miscellaneous." These will not be long series of pictures, but the chief aim will be to afford variety as well as quality in the product so that some single reeler to fit every program will always be available.

Because of the fact that attention was recently directed to the Hudson's Bay territory by the lost naval balloonists especial interest is being shown in the four single-reels that constitute the Hudson's Bay Travel Series. These pictures were taken by an Educational camera expedition which had the assistance of the entire Hudson's Bay organization, this being the first time that a motion picture photographer had covered any considerable portion of the vast territory.

Months were occupied in this trip and some 20,000 feet of film made, it is declared, showing every activity of this great organization and every post owned by the company, even to those located where few whites have ever been. The first of this series is "A Tale of the Fur North," which shows intimately the life of the Eskimo people, from birth, through courtship and marriage to old age. It is said to be the first time that such a picture has been offered. The second of the series is "Hides and Go Seek," and shows trapping by Indians around various Hudson's Bay posts.

Other pictures which are promised by Educational as notable single reel offerings belong to the "World Wanderings" series. These were taken by a French photographer who is said to have achieved remarkable photographic results. The first of these pictures, "The Quaint Isle of Marken," is reported to have been shown at an unusually large number of houses, in many cases with special stage settings. "In Dutch," released late in January, is said to offer unusually pleasing views in Holland, and presenting opportunities for Dutch dances and special music.

Contributing further to the variety of these single reels are the pictures made by the New York State Conservation Commission. Few people probably know that this state has immense preserves and that its activities in the control and care of forests and game is greater than that of any other state in the nation. "Wilderness Friends" is the first of these pictures, and others will follow at reasonable intervals.

Following its policy of purchasing outright unusual material, Educational has in its vaults nearly a hundred of these single reels, and these are being carefully edited and titled so as to make them stand out on any program. These releases are, of course, in addition to the Bruce Scenic Beautiful and the Chester-Outings, the two standard series.

Educational states that the release of these miscellaneous subjects is sure to contribute greatly to the popularity of the single reel with patrons, and it is largely for this reason that it is placing the high quality in the pictures and making them available to exhibitors without the necessity of signing contracts for long series.

Universal in Force at Washington, D. C.

Two Universal favorites held the boards at Tom Moore's Washington, D. C., theatres during the same week recently, it is reported from Universal's Washington office. At Moore's Rialto, "Once to Every Woman" was shown to crowded houses during the entire week. At Moore's Garden theatre, Harry Carey was starred in 'Hearts Up," his most recent western.



Gladys Walton, a principal of Universal's "Risky Business"

Universal Feature Released

Gladys Walton Starred in "Rich Girl, Poor Girl"; Harris Director

"RICH GIRL, POOR GIRL," the five-reel feature just released by Universal with Gladys Walton in the starring role, is said by Universal executives to be one of the best pictures ever offered to exhibitors by that company.

Miss Walton, a new-comer featured screen players, does by far the best work of her short picture experience in "Rich Girl, Poor Girl, declares a statement from Universal. Her first important role with Universal was with Lyons and Moran in "La La Lucille." She next received an important role in "The Secret Gift." Her work was so good in these two features that she was co-starred with Jack Perrin in "Pink Tights." Universal starred her in "Risky Business," which has been a decided hit, and then in her current release, "Rich Girl, Poor Girl."

Harry B. Harris directed the picture. He also is a newcomer among moving picture head-liners, having handled the megaphone for only a few pictures. He formerly was an assistant director. In "Rich Girl, Poor Girl" he has proved that he knows how to put human nature on the screen, declares the Universal statement.

Outstanding among the good qualities of its direction, "Rich Girl, Poor Girl" contains one of the best double-exposure photography seen in many days. Miss Walton is called upon to portray a dual role,—two characters that frequently have to be seen together. This has been accomplished in an adroit way which disarms critical comment.

Fox Opens Chicago Offices

New Headquarters to Meet Demand of Increased Business in Chicago

JANUARY 11TH marked the official opening of the new William Fox building at 910-914 Wabash Avenue, Chicago, Ill. No time was lost in any elaborate housewarming ceremonies, declares a statement from Fox's New York headquarters; the first day of its career was observed by an eight-hour working day on the part of officials and subordinates.

Built to comply with the new Chicago ordinance bearing on the exchanges and film headquarters, the building is also constructed for the peculiar needs of the Fox concern. It has offices for the executives, reception, billing, contract and Fox News departments. With the exception of the projection room, which is on the second floor in the rear, all offices and storerooms are on the street level, so that a minimum of time and effort are consumed in handling the volume of prints and advertising matter that are sent out over the district.

The building covers an area 55 x165 feet, is fireproof throughout, and is more luxuriously furnished than film men five years ago would have dreamed possible for any moving picture business office. The projection room will seat 60 persons.

The erection and occupation of the new building come at a time when the Chicago office of Fox celebrates the period of its greatest prosperity. A little over two years ago it had only 20 employees. Today it has over 70; and this increase in number indicates only a measure of the increase in receipts, for better office facilities now permit more business to be handled per employee than when the branch functioned in a suite of rented offices totally unfitted in comparison with the new building to meet the demands of the company.

A Big Cast in Lesser Film

Jackie Coogan Surrounded by Popular Players for "Peck's Bad Boy"

WORD comes from Irving Lesser, producer of "Peck's Bad Boy," which stars Jackie Coogan, of Charlie Chaplin "The Kid" fame, that an entire reorganization has taken place with regard to the Peck production.

The recent and serious accident which befell Jackie Coogan some weeks ago, and which necessitated Mr. Lesser to suspend activities on production for a number of weeks, and incidentally which caused a loss of no little means financially, instead of dampening his spirits, had the opposite effect.

As soon as word reached Lesser that Jackie Coogan would recover and would be able to soon resume his work before the camera, the producer arranged whereby Louis E. Loeb, who had been associated with Al Lichtman of Famous Players for a period of over five years, became general production manager. Both Lesser and Loeb made immediate plans for a much more artistic and elaborate production of the Peck film than had previously been contemplated.

Through the courtesy of Famous Players-Lasky, Sam Wood was obtained to complete the production. Mr. Wood is responsible for most of the recent Wallace Reid specials.

Mr. Wood and Mr. Lesser made arrangements whereby the services of Doris May were secured. Miss May will appear as Jackie's "big sis." Wheeler Oakman will have the leading male portrayal and important characterization will be in the hands of Raymond Hatton as the village grocer, and James Corrigan as Old Man Peck. Lillian Leighton will assume the role of Ma Peck, while others in the cast include Charles Hatton and Gloria Woods. With an assemblage of well known screen artists such as above mentioned, it is safe to say that Jackie Coogan will be supported by an all-star cast.

Arrangements have been made whereby a goodly portion of the Robert Brunton studios in Hollywood will be taken over and here, with every possible facility for comfort and speedy production, the remaining scenes for the Peck story will be filmed.

"Peck's Bad Boy" will be in full five-reel feature comedy form and, according to Director Sam Wood, will be chuck full of rural laughs, gags, situations and atmosphere throughout its entirety.

Irving Lesser will take full charge of all distribution matters pertaining to the finished product, which should be ready for the cutting room within several weeks' time.

Kinograms In Big Demand

Many First-Run Theatres Booking Educational News Weekly Service

ACCORDING to preliminary reports received by Educational Exchanges, Inc., the indications are that during the week of January 30th, which will see the first release of super-Kinograms, the news reel will be played by more first run theatres than have ever booked any similar product, declares a statement from Educational's headquarters.

Not only have the principal great chains of theatres which are using other Educational product asked for these pictures, but in practically every city they have also been booked in competing houses, it is declared. For instance, on Broadway it is promised that the news reels will be seen in at least five principal theatres, and an equal record is expected in other cities.

An announcement from Educational says that the reports already received have caused the order for prints for the first issue to be doubled over the original estimates. However, the laboratory facilities are so extensive that a vast footage can be turned out without delay in a single shipment. In fact, salesmen have been instructed to emphasize in their talk to exhibitors the facilities of the super-Kinograms and the fact that they will be given the same sort of specialized service with these films as they have been getting with one and two reel pictures from that organization.

Reports from the field forces of Kinograms are said to convey other assurances of an unusual product. At the start the news reel will represent the work of the forces now producing Kinograms and Gaumont Weekly, and thirty days later the force making a third weekly at the present time will be added. The three entire staffs will be maintained and Education promises that the reels to be sent out twice a week will represent the best product of all three forces, and that it will afford the same selective qualities that are now obtained by those houses subscribing for several different news reels and then doing their own editing.

All the editing for super-Kinograms will be done by the combined production staffs at the New York office.

Trailer Available for "Truant Husband"

The W. W. Hodkinson Corporation has issued a trailer for the exhibitor's use previous to the release of "The Truant Husband." It consists of a series of scenes from the production introducing the various characters and each scene is described in a little rhymed couplet.

ANZIA YEZIERSKA is the latest famous author to join the ranks of the Goldwyn company. Her book "Hungry Hearts" is to be made into a picture and Miss Yezierska left last week for the company's studio in Culver City, California, to cooperate with the continuity writer and the director in making the screen version. It is especially desired to keep the essence of "Hungry Hearts" and it is part of the credo of the Goldwyn company that the author shall have a voice in all decisions as to his story.

Miss Yezierska will be at the Goldwyn studio for a number of weeks. As she left immediately after the signing of the contract, the continuity writer, the director and the cast had not been chosen. The selections will be made as soon after she reaches the studio as possible.



Carmel Myers, Universal star, whose latest starring vehicle is to be "The Mad Marriage"

Ruth Roland Extends Stay in New York

As the end of the second week of her intended two weeks' visit in New York draws near. Ruth Roland, who traveled across the continent after completing another Pathe serial, "The Avenging Arrow," decided to play an extended engagement in the vicinity of the Broadway shows, Fifth Avenue shops and the Pathe Home Offices. The serial celebrity found that the time she had allotted herself for the combined vacation and shopping tour in New York was not sufficient.

Many First-Runs for Single-Reelers

Educational reports that a number of its exchanges have exhausted the first run bookings for the single reel Vanity and Gayety Comedies which have been on the market a little more than six weeks. Detroit has booked all of these two brands for solid week runs at the Drury Lane in that city.

To Launch "Metro Week" Soon

FEBRUARY 27 to March 5 will be Metro week throughout the country. Metro expects that at least 7,000 exhibitors of the United States and Canada will during that period show only attractions released through its organization.

The inauguration of this week will be preceded by a nation-wide advertising campaign in prominent newspapers reaching every community, and the publicity drive will continue throughout, it is declared. Free distribution of posters and of slides will accompany the wholesale purchase of newspaper display space in order to fully suport the exhibitor during this special period, says a statement from Metro headquarters.

"Metro week, while not undertaken without the most thorough preparation, has been brought about," Metro officials assert, "by the evidence of a spontaneous desire on the part of exhibitors to inaugurate such an institution, rather than by an arbitrary decision on the part of the company to conduct a national drive at a given time.

"Most recent instances of exhibitors' taking the initiative in setting aside a week for Metro pictures only were those of the Rialto theatre, in Providence, R. I., and several of the foremost screen theatres in Atlanta, Ga. The experience of R. J. McLean,



A scene from "The Off-Shore Pirate," a forthcoming Metro production starring Viola Dana

of the Palace, Washington, O., of having not one empty seat during his long run of Metro photoplays; the appearance on Broadway of 'The Great Redeemer' and of Bert Lytell's latest, 'The Price of Redemption' and of Buster Keaton's comedy, 'One Week," simultaneously for seven days, are but a representative few of the examples tending to prove the desire for Metro pictures is confined to no locality, but that in every community, whether large or small, east or west, people want to see Metro stars for long runs.

"Such cases of demand suggested the idea of Metro week, and once in mind the company has been preparing to drive it over to an unparalleled success.

"A special staff has been assigned to work out fully an advertising campaign to be launched nationally, and which will give powerful, money-getting publicity to every one of the big productions Metro has distributed in the last eighteen months. The campaign will be got under way well before the advent of Metro week, in plenty of time to stir up the interest of the nation in what promises to be the most momentous period of motion picture exhibition it has ever passed through.

"None of the expense of this advertising attack will fall on the exhibitor. Metro will shoulder the entire burden of financing it, and will further co-operate with the individual showmen by issuing them free of charge all posters for billboard display during Metro Week. Slides, too, will be distributed on the same basis."

Richard A. Rowland, Metro president, described the situation by saying:

"All the exhibitor has to do, practically, is give his operator the films. We'll do the advertising, plaster his town with paper and furnish the slide for his screen—in a word, fill his house. The showman has only to give directions to his projection operator and cashier, and then make out a deposit slip for his bank."

Hodkinson Releases Booking

IN a series of statements just issued from the home office of the W. W. Hodkinson Corporation, recent bookings of current Hodkinson releases by exhibitors in various parts of the country are announced. In most cases the productions have been engaged for a week's run.

Frank Cassil, Hodkinson Northwest supervisor, reports the closing of a contract with Jensen and Von Herberg for a full week's showing of "The U. P. Trail" and "The Brute Master" for their Portland theatre.

"The U. P. Trail" is a Benj. B. Hampton production, made from Zane Grey's highly popular novel, while "The Brute Master," a J. Parker Read, Jr. production, starring Hobart Bosworth and featuring Anna Q. Nilsson, is a stirring story of Southern seas.

From W. O. Edmunds, Hodkinson representative in San Francisco, comes an announcement to the effect that C. W. Midgeley has contracted for "The U. P. Trail" for a seven-day showing at the Oakland theatre, Oakland, California.

"The U. P. Trail" is a Benj. B. Hampton production, made from Zane Grey's popular novel. It has proven one of the greatest box-office successes of the current season, declares W. W. Hodkinson, and it is confidently predicted that Mr. Midgley will be more than pleased with the results achieved with this production.

From H. H. Hurn, Cincinnati Hodkinson representative, comes an announcement to the effect that Ike Libsen booked "Love Madness"



Myrtle Stedman, playing in the Dial Film Company's production, "The Tiger's' Coat," for W. W. Hodkinson distribution

for a seven-day showing at his Family theatre in Cincinnati. Mr. Libsen is reputed to be a wise showman and recognized the pulling power of this truly great production. It has been said by Hodkinson officials that never has Louise Glaum had a vehicle better suited to her talents than has been provided for her in this J. Parker Read, Jr., production.

"The Spenders" has been booked by Feiber and Shea for their Colonial theatre, Akron, Ohio. This is the recently released Benj. B. Hampton comedy, made from Harry Leon Wilson's novel, which is creating such a furor wherever shown, according to W. W. Hodkinson. It is a fast moving story

It is a fast-moving story, with the locale shifting from West to East. In the cast are included such popular players as Claire Adams, Robert McKim, Niles Welch and Joseph J. Dowling.

James P. Dunlevy of the Strand theatre, Akron, Ohio, has booked through Herbert J. Ochs, Hodkinson representative of Cleveland, Ohio, "Down Home," for a four-day showing.

"Down Home" is Irvin V. Willat's first independent production for Hodkinson release, and is said to have been built with great skill and craftsmanship. It has been proven one of the most highly successful of the recent Hodkinson releases, according to Hodkinson officials.

Educational Sales Mgr. Visiting Exhibitors

In line with the policy of Educational Film Exchanges, Inc., keeping in close touch with exhibitors themselves in order that the home office may have the fullest information as to their needs, Henry Ginsberg, domestic sales manager, this week started on the second of his series of short trips. Louisville will be the immediate objective and after this the Cleveland and Cincinnati branches will be visited.



The above is the first of two special lobby frame cards, drawn by Brinkerhoff, for the use of the exhibitors in exploiting "The Old Swimmin' Hole," the next Ray-First National attraction

Nick Carters Well Liked

Enthusiastic Reports From All Pioneer Exchanges on Series

ENTHUSIASTIC reports concerning the Nick Carter series of fifteen two-reel detective features are being received at the home office of Pioneer Film Corporation from its exchanges throughout the country. Recognized by live exhibitors as an unusually strong box-office attraction, containing all the elements that assure public satisfaction, the series is being booked heavily, and some new sales records for two reelers will undoubtedly be made, confidently report the exchange managers.

"Probably no two-reel productions within recent months have attracted much widespread comment and attention from exhibitors at the Nick Carters," said Vice-President and General Manager M. H. Hoffman. "Short in length and of sufficient strength to fit any program in any theatre, regardless of the character of its clientele, this series is considered an ideal booking bet. Each of the two-reelers is complete in itself, a keen, absorbing detective drama, played by a splendid cast, starring Tom Carrigan, and containing as much marrow as the best five-reeler, and more than the average."

Consistent with the importance of this series, the Pioneer Film Corporation has put forth extra efforts toward their exploitation. A special Nick Carter exploitation bureau as an adjunct of the regular publicity and advertising department has been created to handle Nick Carter exploitation exclusively. This bureau will co-operate with exhibitors in every possible way, either directly or through the medium of the exchange managers, or both, as is necessary.

Vice-President and General Manager M. H. Hoffman desires to call particular attention to this special bureau, and to ask exhibitors to make use of it. A full line of exploitation accessories such as lithographs in the usual sizes and colors, lobby displays, heralds, throw-aways, press books, etc., can be obtained at all Pioneer exchanges.

Field Force Hard at Work

Hodkinson's Salesmen Are Out in Earnest to Make 1921 Banner Year

"NINETEEN TWENTY-ONE looks like a show-down in the motion picture industry and the Hodkinson field organization is geared up to place their company in the very front position in the distributing field," declares a statement just issued.

"Each and every one of the men are out to sell the 'Hodkinson Idea,' and are meeting with very great success," declares the statement.

"Leading the league is Norman Moray, New York representative, who reports one hundred theatres in his territory that use and have used every Hodkinson release.

"P. N. Brinch, sales manager of the organization, has worked out a new plan for the coming year by which the sales representatives and the men in the field will know from week to week of the progress they are making and the men are so thoroughly imbued with the idea that 1921 must be a banner year for Hodkinson that they are attacking their work with the same determination and magnificent spirit which was displayed during November, 1920—Hodkinson month."

To Screen Ibanez Special

Preview for Metro Officials; a Print Also Sent Abroad to Ibanez

REX INGRAM, director, and June Mathis, adapter of "The Four Horsemen of the Apocalypse," the million-dollar screen production of the Ibanez novel that Metro recently finished at its Hollywood studios in California, left Los Angeles Wednesday for New York, bringing with them the original print of the picture for a special preview before Metro officials prior to its presentation in the Astor theatre at Broadway and Forty-fifth street, February 20.

Although the picture is completed Mr. Ingram and Miss Mathis desired to be present at the special private showing of "The Four Horsemen," in order to make any changes that might be suggested in the cutting and titling of the mammoth production, should any be deemed advisable by Metro officials.

Following the preview of the picture it will take possession of the Astor theatre on February 20th, and commence an indefinite run. Both Mr. Ingram and Miss Mathis will remain East long enough to be present at the beginning of the picture's engagement in one of the largest of the Broadway theatres.

Metro will dispatch by special messenger on the first available Atlantic liner a print of "The Four Horsemen of the Apocalypse" to the author of this internationally famous novel, by Vicente Blasco Ibanez, who is now sojourning at Nice, in southern France.

Harry Bedker, of Metro's New York exchange, will take personal charge of the print, traveling by way of London, where he will meet Harry J. Cohen, foreign manager for Metro. It is expected that the print will be held in the British capital long enough for exhibition before Sir William Jury, managing director of Jury Imperial Pictures, Ltd., exclusive distributors throughout Great Britain of Metro Productions.

Following the brief halt in London for the special showing Mr. Cohen and Mr. Bedker will proceed immediately to the Continent for delivery of the print of "The Four Horsemen" to Senor Ibanez.

Alice Hollister Plays Lead

Appears Opposite James Kirkwood in Geo. Melford's "Money Master"

ALICE HOLLISTER, charming screen leading woman and one of the few veteran actresses who wasn't won over from the stage, but made her professional debut before the camera, played her first scene as Carmen Dolores, in George Melford's production of Sir Gilbert Parker's "The Money Master," on Monday, January 10th. This is the leading feminine role, Miss Hollister playing opposite James Kirkwood.

This marks Miss Hollister's first appearance in a Paramount picture and she expressed herself as delighted with the opportunity to work under Mr. Melford's direction. "I knew Mr. Melford at the old Kalem studio years ago," she remarked, "and have often wished that I might play in one of his productions so when they asked me to play this role, I was more than pleased."

Miss Hollister made her first screen appearance about eight years ago in a picture directed by Sidney Olcott for Kalem. She had gone South to visit with her husband who was at that time a cameraman for the Kalem Company, and Mr. Olcott, who was then casting a new picture, saw in her the very type he wanted for a certain part. He offered her the role and she accepted. She proved to possess remarkable talent and thus realized her ambition of a lifetime to become an actress. She spent six years in stock with the Kalem company, and one of her most notable roles was the part of Mary Magdalene in "From the Manger to the Cross," a film depicting the life of the Christ. The picture was filmed in the Holy Land.

Miss Hollister has now been in the Western film capital for over a year, and during that time she has played many important roles in screen productions. She will be recalled for her splendid work in "Milestones," "The Great Lover" and "A Voice in the Dark."

Metro Announces Three Changes in Titles

CHANGES in titles of three pictures which are scheduled for early release, are announced by Metro Pictures Corporation. The three feature films from stories by famous authors were made at the company's West Coast studios at Hollywood, Calif., and were photographed under different titles.

The famous noved by Jack London, "The Little Lady of the Big House," which was screened under the working title of "What's the Matter With Marriage?" will be produced under the shorter designation of "The Little Fool."

Don Byrne's original story, "Sorrentina," in which Viola Dana is starred, will be presented to picure-goers under the caption of "Puppets of Fate." The widely read story of Ben Ames Williams, "More Stately Mansions," which appeared in magazine form and was screened under the working title of "Are Wives to Blame?" will be released as "Extravagance."



Dorothy Mackaill, appearing opposite Johnny Hines in Torchy comedies, released by Educational

Ina Claire Applauded by Rivoli Audience

Metro reports that "Polly with a Past" has been accorded an unusual reception at the Rivoli, New York, where it has just been given a week's run. Ina Claire, the star, attended the performance one evening during the week, and upon being recognized by a number of spectators among the audience was hailed to the stage for a short impromptu stage. Hugo Riesenfeld introduced the Metro star, who was given a cordial reception upon her appearance.

The Evening Telegram had the following to say about "Polly with a Past":

"At the Rivoli theatre this week the famous comedy, 'Polly with a Past,' is every bit as delightful and amusing as it was on the spoken stage under David Belasco's magic hand.

"Miss Claire is Polly on the screen as she was Polly on the stage—pretty Polly she is, vivacious and lively and laugh-provoking."

The New York Herald's critic remarked:

"'Ina Claire—you might think her name fit for a drink—smiles her way to the hearts of all at the Rivoli. in 'Polly with a Past' she does a French wink quite discreet, but still rather frivolly. In her debut Miss Claire may be said to be 'there.'"

Excellent Cast Seen in Arbuckle Production

Louis M. Goodstadt, casting director at the Lasky studio, is enthusiastic over the roster of players chosen for Roscoe (Fatty) Arbuckle's new Paramount picture, "Crazy to Marry." Here is the cast:

Roscoe (Fatty) Arbuckle, Lila Lee, Lura Anson, Edwin Stevens, Sylvia Ashton, Allen Durnell, "Bull" Montana, Lucien Littlefield, Genevieve Blinn, Hank Johnson, Charles Ogle and Guy Oliver.



Vita Presents "Black Beauty"

"BLACK BEAUTY," Vitagraph's special production based on the story by Anna Sewell, had its first performance in any theatre last Sunday night at the Capitol theatre, Hartford, Conn. The world's premier of the wonderful story of a horse, with the added human story written by Lillian and George Randolph Chester, with Jean Paige as the star, was a success, according to a statement received from Vitagraph.

The theatre was crowded to capacity at both performances, it is declared. The Connecticut State laws provide that Sunday evening performances may not begin before seven o'clock P. M., and must end by ten o'clock P. M. The late arrivals who could not gain an entrance to the first performance remained patiently in the spacious lobby for the second showing of the picture. Mr. and Mrs. Chester were present in person, Mr. Chester making a brief address before the showing of the picture at which he explained to the interested audiences just how the difficulties were overcome in adapting the story of "Black Beauty," a narrative told in the first person by a horse, to the screen.

"'Black Beauty' is a splendid example of the efforts of Vitagraph to produce better pictures," Mr. Chester told the audiences. "It is a great step forward in the right direction. The picture is clean and wholesome, and it is also good entertainment. If you like 'Black Beauty' simply because you know the story and because there is nothing in it to offend man, woman or child, then we have at least failed in our purpose. If you like the picture for these reasons and because it is also good entertainment—exceptionally good entertainment—then we have accomplished what we set out to do and will be encouraged to continue along the same lines in making better pictures."



Scene from "Black Beauty," a special feature being produced by Vitagraph from the famous novel by the same name

An unusual feature of the engagement of "Black Beauty" in Hartford was the new class of patrons it attracted to the theatre, declares the Vitagraph statement. Beginning early Sunday morning there was a succession of telephone calls, lasting all day, asking questions, the answers to which would have been familiar to any regular follower of motion pictures. Requests were made for reserved seats; inquiries as to the time of performance and the prices; whether young children would be admitted if accompanied by governesses instead of parents; whether there were boxes in the theatre and a hundred and one other questions which indicated that the theatre was acquiring an additional and desirable clientele.

Something of this unusual interest in "Black Beauty" as indicated by the hundreds of telephone calls undoubtedly was due to the efforts of Manager Clancey to reach the children of the city through them, their parents, through the medium of the schools. A week before the engagement every school teacher and principal in Hartford, to the number of nearly 800, briefly describing the special production of "Black Beauty" and calling attention to the fact that the picture would be shown at 4:45 o'clock in the afternoon each day, except Sunday, the picture closing shortly after six o'clock, thus enabling school children to see the production without in any way interfering with their school duties and studies. The gist of the latter was told to the pupils and brought the desired results, it is stated.

Current Paramount Releases

JANUARY 23 was the general release date for William DeMille's production, "Midsummer Madness," which recently closed an engagement of five weeks at the Criterion Theatre, New York, and the Thomas H. Ince production, "The Rookie's Return," starring Douglas MacLean. Both are released on the Paramount schedule.

"Midsummer Madness," adapted by Olga Printzlau from the novel by Cosmo Hamilton, was hailed by the critics of the trade press and the New York newspapers on the occasion of its initial presentation for its technical perfection. In story, dramatic construction, photography and lighting and direction, it stands on a high plane, according to the reviewers, and has earned new laurels for William DeMille.

Four characters dominate the story, and for these roles four players of talent were chosen. They are Lois Wilson, Lila Lee, Jack Holt, and Conrad Nagel, and each of them is said to have been ideally cast. In roles of lesser importance, are Betty Francisco, Claire McDowell, Charlotte Jackson, Charles Ogle, Ethel Wales, Lillian Leighton and George Kuwa.

The theme is not a new one, but it is the manner of its treatment by the author scenarist and director that has raised it, Paramount says, far above the evel of the commonplace. To Bob Meredith life means the pursuit of his profession. To Julian Osborne, his best friend, it means romance—the woman yet unwon. Fate, feeding upon the neglect of Margaret Meredith by her husband, brings about the inevitable. Opportunity courts indiscretion—a moment of madness; the unseen witness; the Neighborhood Gossip—and four lives face grim tragedy. But reason dictates reconciliation, and with it comes new happiness born of a better understanding. Guy Wilky was the cameraman, and his photography is said to be flawless.

Douglas MacLean, with Doris May, comes before his legion of admirers again in the Thomas H. Ince production, "The Rookie's Return," a rollicking comedy declared to be a fitting successor to "Twenty-three and a Half Hours Leave," "What's Your Husband Doing," and "Mary's Ankle.' Jack Nelson was the director and Bert Cann the cameraman.

The story was written by Archer McMackin and tells of the return of a war veteran to wrestle with the problem of adjusting himself to the humdrum existence of civilian life. However, he finds that post-war conditions are not as devoid of action and excitement as he had thought, and his fighting blood, roused by a household of rebellious servants, a rival for the hand of the young lady of his choice, an adopted father and other things supply him with as much excitement as did ever the treacherous Hun.

Doris May is again seen as the delightful sweetheart.



Introducing Harold Goodwin, talented juvenile who has appeared in numerous important screen roles as a new Fox star. His first picture will be "Oliver Twist, Jr."

Harold Goodwin Made a Star

Wm. Fox Announces He Will Be Starred in Fox Releases

IN a statement just issued from the William Fox Film Corporation's headquarters, announcement is made that Harold Goodwin has been elevated to the stardom and will be seen during the present year in the stellar parts of William Fox releases. In the statement just issued a sketch of the young star's career is given as follows:

"Young Goodwin has attained success after going through the hard school of experience, despite his youth. While he has supported several of the more prominent stars in leading roles, he started, like most others who have climbed to prominence in the picture world, by playing small parts when he was ten years old.

"Directors soon saw the boy had talent, and from his first role at the age of ten up until the present time he has played with Shirley Mason, Mary Pickford, Mary Miles Minter, Lila Lee, Bebe Daniels, Dorothy Gish, Mary Allen, Vivian Martin and Bessie Love.

"He also played rough parts with Tom Mix, Harry Carey and William Hart, as well as roles with Jack Commy, Wallace Reid in early Griffith productions, and several pictures with Thomas Ince. In fact, Goodwin has run the gamut of motion picture roles, but it remained for William Fox to see star stuff in the lad and obtain his signature to a contract for exclusive service.

"Goodwin was born in Peoria, Ill., eighteen years ago. He is six feet one inch in height and weighs 140 pounds, with a slender, boyish figure. It is the intention of Mr. Fox to show him as the sort of a boy mothers like to see. He is a wholesome chap, and his pictures will carry a lesson and do good work, while losing none of the typical Fox entertainment.

"In the matter of personality, Harold Goodwin strikes one as a typical American boy—straightforword, absolutely without affectation, modest, and even a bit shy at times. For his first work as an extra, when he was ten years old, he tells with delight that he received fifty cents.

"'I was just about crazy,' he says. 'I thought it was a fortune.'

"That was with Carlyle Blackwell, and Goodwin says he could not understand how they could pay him so much money for just walking on in a scene. But he determined to earn more fifty-cent pieces, and in a little while was playing small parts. That was the beginning of his upward climb.

"At thirteen he was playing in 'Old Heidelberg' with Wallace Reid and Dorothy Gish for D. W. Griffith. At sixteen he had the lead with Shirley Mason in "The Winning Girl" for Lasky.

"For the last two years his climb has been steady, until he has reached the pinnacle and is now a full-fledged star. His ambition in life, he says, has always been to get as high as he could and to get the best there is out of everything. This means professionally as well as in the personal aim. Seemingly Goodwin is a high-minded youth who has hitched his wagon to a star.

"So early this year the motion-picture public who have learned to admire Goodwin in leading roles will have an opportunity to judge just what kind of star he will make.

"'A good one,' says all his friends, who have no intention of perpetrating a pun.

"The new star's first picture is now being made at the William Fox Hollywood studio under the title 'Oliver Twist, Jr.,' Millard Webb is directing.

Senator Lauds Universal Film

UNUSUAL commendation for a moving picture has just been received by Universal from the chairman of the committee of public health and national quarantine of the United States Senate. The picture in question is "Shipwrecked Among Cannibals," the adventure film accurately portraying the experiences of two Universal cameramen in the South Seas.

"Shipwrecked Among Cannibals" recently was booked for a week at the Leader theatre, Washington, D. C. Senator Joseph Irwin France, of Maryland, the chairman of the aforenamed Senate Committee, heard about the picture, but was too late to catch it at the Leader.

Word of the Senator's interest reached Jules Levy, manager of Universal's Washington office, who immediately arranged a special showing of the film for the benefit of the Senate committeeman.

"For many years I have been deeply interested in the study of aboriginal peoples," Senator France is quoted as saying, "and particularly in the inhabitants of the great undeveloped continent of Africa. It is because of my interest in this subject that I was particularly pleased to know that this wonderful picture is now being offered to large and enthusiastic audiences throughout the United States.

"Not only is this picture most delightful from a romantic and artistic point of view, but it also has a high educational value from the fact that it shows the customs, dress, dances, and habits of the primitive peoples of New Guinea.

"I feel that as a result of the wide publicity given this picture the people of the United States will secure valuable information concerning the uncivilized portions of the world. This is an important work, for ultimately America must become the leader in advancing and improving the conditions among the backward peoples."

"Shipwrecked Among Cannibals" consists of seven reels actually filmed in Siam and along the cannibal coast of New Guinea. It shows a Siamese tiger hunt with startling climaxes, and gives a spirited and thrilling film history of the adventures of the two explorer-cameramen, Edward Laemmle and William F. Alder, among the New Guinea head-hunters.

The picture is enjoying unusual success throughout the United States, being considered the greatest novelty of the past screen year. With a plot consisting only of the chronological adventures of the two Universal men, the picture contains so much unusual scenery, savage types, customs and rituals, it stands by itself as a film combining the educational, the unusual and the sensational.

New Betty Compson Release Soon

THE release of Betty Compson's first starring venture in a production made by herself, "Prisoners of Love," which has attracted such widespread attention in the two or three cities in which it has been shown, will be followed in a few weeks' time by the release of the second Betty Compson Production. All of the pictures made by the young actress-producer are distributed by Goldwyn.

Miss Compson's second starring vehicle has been adapted from a popular story by Perley Poore Sheehan, published under the title of "Reincarnation."

It is promised that the cast in support of Miss Compson in the second photoplay will equal in excellence that of "Prisoners of Love." Among those who will be seen in her support are Emory Johnson, one of her two leading men in "Prisoners of Love," Gerald Pring, recently seen in Goldwyn's "Milestones," and Macey Harlan, one of the best actors of villains' roles on the speaking stage.

Miss Compson has the role of an actress in a cheap vaudeville company touring Egypt. A mystic of that country recognizes in her the reincarnation of a former queen of that nation who was involved in a drama that still had an act to run. That last act forms the culmination of the little actress's story. It takes place in and around a lost tomb in the desert, the solution of the tale involving an American and his wife, an Englishman and an Egyptian statesman.

Fox Special Adheres to Twain Tale Closely

The pre-release showing Mark Twain's "A Connecticut Yankee in King Arthur's Court," playing to crowded houses at Miller's theatre, Los Angeles—where it has entered on a long run—shows, according to advices from the West Coast headquarters, careful staging with rigid adherence to the original story.

The scenes of King Arthur's court and the scenes in the wicked Queen Morgan Le Fay's castle received, says William Fox, painstaking treatment. King Arthur's castle used up 100,000 feet of lumber and 700,000 feet of plaster board, making one of the largest paper and wood sets ever constructed.

Bookings for "The Tavern Knight" Heavy

Advance bookings on "The Tavern Knight," the Stoll Film Corporation of America's costume play production, according to reports received at the New York office by Ralph Proctor, general manager, show that the old tradition against the costume play is on the wane.

More than thirteen hundred theatres throughout the country will show "The Tavern Knight," which will be released on January 30th. It is the fifth of the Stoll company's releases in its one-a-week schedule for 1921. The other releases were "Squandered Lives" and "The Lure of Crooning Water," both George Clark Productions, "Mr. Wu," with Matheson Lang and "The Hundredth Chance."

Whittier, Cal., Given a "Midnight Sun"

Whittier, the "Quaker City of the West," was startled one night recently when a Metro company headed by Viola Dana arrived in town to "shoot" some night scenes for "Home Stuff." The cause of the consternation on the part of the townsfolk was the great portable lighting equipment recently constructed for the Metro studios. The illuminating plant was quietly brought into the town, and when the current was turned on for the filming of the scenes around the Whittier railroad station the flood of light transformed the quaint spot into a veritable "land of midnight sun," declares a statement from the Metro headquarters.

Gareth Hughes Returns to Coast Studios

Gareth Hughes just has returned to Metro's Hollywood studios after a two months' stay in New York, where he appeared as the featured player in Famous Players production of "Sentimental Tommy." He was permitted to enact the role by special agreement between the two producing companies.

Exhibitors Preview "The Kid"

A TRADE showing of Charles Chaplin's six-reel comedy special, "The Kid," was given at the Strand theatre, New York, on Friday morning, January 21. A large number of exhibitors from the city and surrounding districts were on hand at the invitation of Associated First National Pictures to view the production. The keen anticipation of the film men present to see Chaplin in his new First National release was strongly evidenced in the impatience that became manifest on the part of the audience when R. H. Clarke, manager of First National's New York exchange, gave signs of lengthening his introductory address. Mr. Clarke, who was just launching into an explanation of rentals as they affected the picture, was clapped down by the spectators, and he good-naturedly retired when it became apparent that those present were anxious to see the picture without further delay.

To say that the audience of exhibitors enjoyed the picture is putting it mildly. More than once the action on the screen brought forth undiluted expressions of merriment and approval on the part of the auidence, and when the crowd passed through the exits at the close of the showing, the general sentiment seemed to prevail that in "The Kid" Chaplin and his "kid" ally, Jackie Coogan, are due to register strongly with the public everywhere that the picture is shown.

In a statement just issued in connection with the Strand trade showing, First National has the following to say:

"Whether planned or not, the release of Charlie Chaplin's 'The Kid,' First National's six-reeler of joy, just at this time is destined to have a far-reaching influence on the whole motion picture industry," declares a statement from First National's headquarters. "It is the greatest foe to depression talk that has yet appeared and has been the basis of more optimistic talk from exhibitors in territories where it has been shown than any single happening in the trade since calamity-howlers first claimed to smell an impending slump.

"The gathering in Chicago where the Chaplin film was first shown to exhibitors may not be as good an example of the effect the picture has upon exhibitors themselves as the trade showing at the Strand theatre in New York, for the Chicago gathering was made up only of the biggest men in the industry and none of them are given to talking depression. Nevertheless the cheering effect the picture had upon those who saw it in Chicago was noticeable. It started them laughing and put them in good humor. They could see nothing but clean-up business with the picture and there was optimism galore.

"In the showing of the picture to the public the same remarkable gloom dissipation is apparent. It opened at the Randolph theatre in Chicago on the coldest day that city has yet experienced. There was an icy gale blowing, of the kind only Lake Michigan can furnish, which made walking almost impossible. Somehow or other, however, the psychological effect of the picture had been transmitted to the Chicago public, for here is the report on the opening day as telegraphed to the First National home offices by Aaron J. Jones, of Jones, Linick and Schaefer, owners of the theatre:

"Chaplin in 'The Kid' opened yesterday to greatest business in history of Randolph theatre. Showing is doubly remarkable as day was one of coldest this winter, and heavy gale of cold wind made walking almost impossible. Chaplin and 'The Kid' were hugely enjoyable. The press went wild with praise."

Realart's February Releases

THREE productions are announced for February release by Realart under its star franchise. These pictures are "All Souls' Eve," with Mary Miles Minter; Wanda Hawley in "The Snob," and "Out of the Chorus," featuring Alice Brady.

"All Souls' Eve," adapted from the successful play by Anne Crawford Flexner, is regarded by Realart officials as Miss Minter's greatest picture, and worthy from all angles to be rated as a special production. The scenario is by Elmer Harris, co-author of "So Long Letty" and "Canary Cottage," and a scenarist of recognized ability. Chester Franklin, who directed, was also responsible for "You Never Can Tell," a Realart production in which Bebe Daniels made a decided hit.

Supporting Miss Minter in this picture is a carefully selected cast. Jack Holt, one of the most popular leading men of the screen, plays the part of Roger Heath; Carmen Phillips, known for her work in "Mrs. Temple's Telegram" and other pictures, is seen as Olivia Larkin; Mickey Moore, a child actor of unusual talent, portrays the role of little Peter Heath, while Clarence Geldart is said to be exceptionally cast as Dr. Sandy McAllister. Fannie Midgely and Lottie Williams also have important roles in the picture.

"The Snob," a brisk comedy of American life and youth, has a specially chosen cast in support of Wanda Hawley. Furnishing fun and laughs are Sylvia Ashton and Walter Hiers, two of the screen's fattest and jolliest players. Edwin Stevens, who starred in "The Devil," on the speaking stage, has a role in "The Snob' that adds much to the humor of the picture. Others in the cast are William Lawrence, a screen actor of experience and growing popularity; Julia Faye, Josephine Crowell, Richard Wayne and Althea Worthley.

"Out of the Chorus," scheduled for late-January release, has been made a February picture. It is adapted from an original story by the well-known writers, Harry Chandlee and William D. Laub.

Love and sacrifice play prominent parts in the theme of "Out of the Chorus." Florence Maddis (Alice Brady), a member of the Winter Palace Review, marries Ross Van Beekman, son of an aristocratic New York family. His relatives are not proud of the alliance and do their utmost to cause a separation. Although she proves to be sweet and modest and seems born to her position, they plot against her happiness. Their efforts are partially rewarded when Ross returns home and finds traces of an unwelcome caller. But here the plans of the Van Beekmans miscarry. There is a murder—and Ross is held. Despite his suspicions and accusations, Florence remains true and stays with her husband all through the trial when things are blackest. Finally an unexpected bit of testimony is offered and the young wife sees her husband vindicated. He in turns learns to know her better.



Scenes from "Partners of the Tide," an Irvin Willat production to be distributed by Hodkinson



Tom Sanchi appearing in the leading role of "The Impostor," a two-reel production one of a series with this star which Pathe is releasing

Projection Room Showing Aid Hoover Fund

The Hoover drive for the relief of starving European children, in which the motion picture industry is actively interested at present, is receiving an added forward thrust through a new plan for assistance conceived by Pioneer Film Corporation. This new plan is causing many sound American dollars to roll into the coffers of the Hoover Council and will continue to do so until the end of the drive.

Pioneer's office staff, from the chief executive down to the office boy, consists of rabid movie fans who throng the projection room every time a new production is shown. Mr. Bellman, New York exchange manager, conceived the idea of charging admission and sending the gross receipts to the Hoover committee. The admission charge is fixed at fifty cents and the present outlook is that the total amount raised will reach a substantial sum before the end of the drive.

"Under Cuban Skies" Is New Holmes Scenic

Cuba has always been a land of legend and romance and tropical loveliness; her cities Spanish in architecture and daily life, her people Spanish in tongue. The Spanish-American War made this lovely island more or less familiar to many red-blooded Americans. Today it is the Mecca for those who love horse-racing and the good things that are bought in a bottle. Mr. Holmes cannot furnish the contents of the bottle, but he visualizes for his audience the lovely land where it flows freely.

"Nonsense" Plays Standard for Week

For the first time in its history the Standard theatre, Broadway and 90th street, New York, is running a two-reel comedy for an entire week. The picture is "Nonsense," a Mermaid released through Educational Exchanges and featuring Jimmie Adams.

B. K. Bimberg, proprietor of the Standard, personally selected "Nonsense" as the only other motion picture on the same bill with "Passion." "Nonsense" scored an unusual hit during its first showing at the Strand several weeks ago.

Artistic Posters Prepared

Bracker Drawings as Basis for Paper on "Man, Woman, Marriage"

M. LEONE BRACKER, the poster artist, has completed the set of seven original drawings for Associated First National Pictures, Inc., which will be used as the basis of all the posters and a special lobby display on "Man, Woman, Marriage," the Allen Holubar great spectacle starring Dorothy Phillips. The enthusiasm with which the noted creator went at the preparation of these, his first venture into the motion picture advertising field—has been amply shown in the finished productions which have been pronounced the most appealing ever prepared for the advertising of a cinema production.

The artist was given free rein in the preparation of the drawings. He made a special trip to California to visit the Holubar studio while the sets and the cast of the picture were still intact. He went through the continuity of the production and picking out nearly fifty different situations which were adaptable to vivid poster work, and in the studio these scenes were re-acted while over 1,000 still photographs were taken of them. While the stills were being taken the artist made sketches of the principals and completed his drawing from the material thus gained.

The drawings as completed by Mr. Bracker are entitled "The Dance of Folly," "She Taught Them to Pray for Their Father," "I'd Love to Wear it Always," "Cup to Cup and Lip to Lip," "When Man Fought Woman," "Just You and I" and "A Fool There Was."

For the purpose of the posters the first two have been used as the basis for one-sheets, the next two for three-sheets, the next two for six-sheets and "A Fool There Was" as a twenty-four sheet.

A unique display which has been made possible through the posters is a series of facsimile artist's proofs of each of the drawings, prepared as nearly uniform size as possible, each one framed and provided with easels for the purpose of lobby displays.

In addition to the advertising based upon the poster twenty-four 11 by 14 lobby cards, illustrating scenes in the production not touched upon by Mr. Bracker have been prepared. With the other advertising acessories of the usual sort which are also ready "Man, Woman, Marriage" goes to the exhibitor with the strongest and most artistic advertising aids that have ever been accorded a motion picture production.

"The Devil" Breaks Record

Two-Day Mark Shattered at Criterion Theatre in Buffalo, N. Y.

OPENING at the Criterion theatre in Buffalo on only four days' notice The Associated Exhibitors' Production, "The Devil" came within a few admissions of breaking all house records on the opening day and on the succeeding day broke the house record for two days by a handsome margin, announces Pathe. The picture played to tremendous business throughout the first week and was held over for a second week, Pathe officials declare. "The Devil" created a sensation in Buffalo and received splendid notices from the Buffalo papers.

"The Devil" is said to be the first picture not a Paramount picture to be played in the Buffalo house since Paramount acquired an interest in the theatre. It was brought to the Criterion through the showmanship of Harold B. Franklin, general manager of the Shea Amusement Company, who saw the production at a private showing in New York City and immediately secured it for his house. Mr. Franklin is also the managing director of Shea's Hippodrome and of several other houses under the Shea management. The Hippodrome is committed to a twice-a-week change policy and the Criterion, which has been utilized by Paramount for longer runs, was selected for the Arliss picture.

Art of Mask Making in Pathe Review

An outstanding feature of the Pathe Review reel, No. 89, which is scheduled for release for February 6, is the subject of mask-making. W. T. Benda has been projected into the limelight in the world of art by his revival of the ancient stage-mask. In Pathe Review, the entire process of mask-making as carried on by Mr. Benda is shown from beginning to end under close range of the camera. Hy Mayer presents his latest Travelaugh under the title, "In the Land of Fancy." In this subject he satirizes the ideals of the poet towards nature and her beauties. "Wig-Wag Dollars" is a study in slow-motion of the language of New York City's famous curb market.

Lytell Not to Produce "Peace and Quiet"

Contrary to a previous statement, the next Karger-Lytell production to be made by Metro, starring Bert Lytell and directed by Maxwell Karger, will be Lloyd Osborne's story, "The Man Who." This announcement follows that pertaining to "Peace and Quiet," which it was originally planned was to have been made on the Mexican border.

It was thus decided to postpone the picturization of "Peace and Quiet," by Edwin Milton Royal, which Metro has just purchased for production on the screen, until May, and meanwhile to make "The Man Who," which is in all ways suited to Eastern production.

New Capitol Comedy is "Home Brewed Youth"

The search for eternal youth, which has kept each generation busy with experiments that have ended in comedy and disillusion, is the subject of the latest Capitol comedy, "Home Brewed Youth," now being released through the Goldwyn Distributing Corporation.

George Bunny is seen in the role of assistant to a professional type of chemist who believes he has brewed a liquid that will restore youth to the aged.



THEY ARE SAYING NOW THAT

LARRY SEMON in "THE SPORTSMAN"

is funnier than ever. That means a great deal to persons who have been following the Larry Semon Comedies.

"THE SPORTSMAN" is funny—shows Larry as a comedy hunter getting into a Sultan's harem unexpectedly. Larry stays until the *lions* enter—then he departs. Try to see this one.

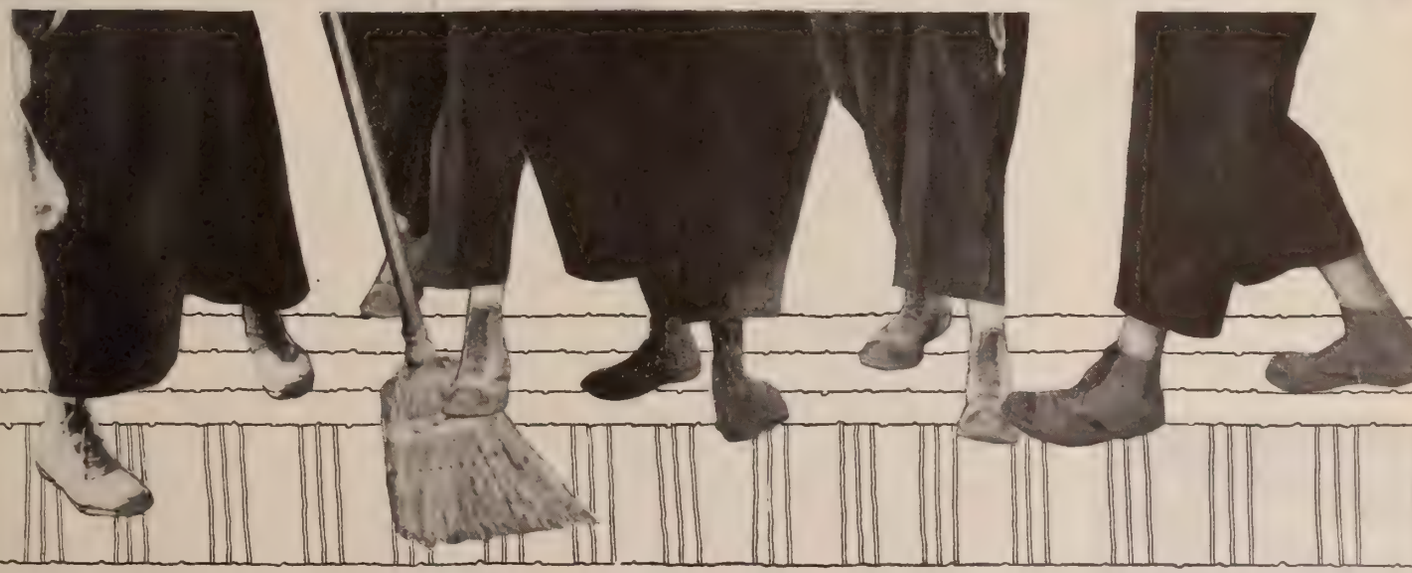
Also—great advance reports on his next release, *"THE HICK."*

Larry Semon Comedies Now Available

The Sportsman	School Days	Dew Drop Inn	His Home Sweet Home
The Suitor	The Fly Cop	Dull Care	The Star Boarder
The Stage Hand	The Grocery Clerk	Between the Acts	Passing the Buck
Solid Concrete	The Head Waiter	The Simple Life	Well I'll Be—!

VITAGRAPH

ALBERT E. SMITH PRESIDENT





Lionel Barrymore in "The Great Adventure," a Whitman Bennett production released by First National and playing next week at the New York Strand

Clear Plant in 57 Seconds

Fire-Drill at Rothacker's Plant Demonstrates Company's Efficiency

WATTERSON R. ROTHACKER held the watch on a recent fire drill at the Chicago Rothacker laboratory—and the plant was cleared of workers in fifty-seven seconds.

Not only did the workers get out in that short length of time, but also thousands feet of First National releases went with them.

When the fire gong clangs forth its warning each worker has a specific portion of film to "save." The Chicago laboratory is so arranged that, of the workers on the second floor, the negative cutters will be the first to reach the first floor front exit, and with the cutters go all negatives on which they were working. Of first floor workers, the girls in the printing room are first to reach the rear exit, and these girls clear the plant of negative rolls which are being printed.

The "salvage" duty is so distributed that no worker carries out no more film than he can pick up quickly and carry easily. In the assembling room each girl grabs up the positive rolls they were assembling into reels. The inspectors, who are men, pass from the projection rooms carrying reels under each arm. In the drying room there are enough workers to carry out all film that has been removed from the drying drums.

A tour of the Rothacker laboratory after a fire drill would reveal that virtually every foot of film not on racks goes out of the plant along with the workers.

Of course, when a negative is not being worked on it is kept in the exterior vault in the Rothacker "backyard" which engineers say is the last word in film storage safety.

Wesley Barry Aids Hoover

New Orleans Extends Reception to Marshall Neilan's Juvenile Star

WESLEY BARRY, the freckle faced star of "Dinty" and a featured player in other Marshall Neilan productions, injected a punch into the Hoover Drive in New Orleans on January 25th that has made certain that the Louisiana district in the Motion Picture Theatre Division is certain of going over the top. The Saenger Amusement Company, who made arrangements with Mr. Neilan for the visit of the diminutive star to the southern city, had made arrangements for his reception and entertainment that resulted in the entire city assuming a holiday appearance and spirit for the four special days of the drive, according to a statement from the Associated First National Pictures.

Twenty-five thousand school kiddies from the surrounding country were brought into New Orleans to be a part of the reception committee to the young star. Outside of the reception on the first day there was nothing planned in connection with the drive by beginning on the 26th, the theatre men of the southern metropolis went into the matter in earnest, and Mr. Neilan's juvenile was the attraction upon which the whole drive hinged.

Mrs. Barry accompanied her son on the trip which started from Los Angeles on January 23rd. The start was made a feature in the Los Angeles Hoover drive by the fact that Mayor Snyder of the California city sent a message of congratulations and wishes for the greatest success of the drive in New Orleans to Mayor McShane of the latter city via young Barry. The message was given to the young star, amid appropriate ceremonies on the lot at Neilan studios and the director carried the star on the first log of his journey in a "pony" blimp which has become practically a part of the studio equipment.

Various civic associations of New Orleans have planned special events to make the visit of the youthful star to the city a memorable one. The racing association has appointed one of the days of the visit to be known as Marshall Neilan Day and the main event on the card is the Wesley Barry handicap.



Mrs. Perry Is Author of Talmadge Story

Joseph M. Schenck recently purchased a story for Norma Talmadge entitled "A Modern Diana," which was signed by the nom de plume of Carol Stone. There has been considerable curiosity as to the identity of Carol Stone, and it now turns out that she is none other than Stella C. S. Perry, author of "Palmetto," one of the most popular of the 1920 novels published by Frederick T. Stokes.

"Back to the Farm" to Film "Home Stuff"

Viola Dana has gone "back to the farm." For the next month she will spend all her time at the picturesque old Magnolia farm near Whittier, California — the Quaker city of the West—working on "Home Stuff," her newest Metro starring picture, written especially for her by Frank Dazey and Agnes Johnston. The production is under direction of Albert J. Kelley.

Unique Appeal in "Snob"

Ma's Objection to Pa's Smoking, Basis of Humorous Comic Drama



Wanda Hawley, starring in "The Snob," a Realart picture

"A PICTURE that will win the sympathy and approval of every married smoker who sees it"—such, according to Director Sam Wood, is the appeal of "The Snob," Wanda Hawley's latest Realart production.

The story introduces Edwin Stevens, once a sheepherder, now an accidental oil millionaire, who has married a woman who insists that his use of the "makins" is a distinct sign of social degeneracy. All through the picture the nagged husband is seen surreptitiously fingering the muslin sack and papers—only to hide them at his wife's approach.

In the end, however, he assumes the family reins, sees that his daughter, the reformed snob, is safely married, and defies his better half by defiantly rolling a cigarette as the play's climax.

"And why not?" asks Sam Wood, who directed the picture. "I'll leave it to any married man if smoking isn't the bone of most family contentions. Get the upper hand there and 99 44-100 percent of your troubles are over. Edwin Stevens will have the sympathy and congratulations of every married smoker in the audiences which see this new Hawley production."

The ever-present cigarette is not the only interesting feature in this comedy drama, presented by Realart, take it from those who have seen it. A capable cast interprets this story of snobbery and college life. William Lawrence and Walter Hiers are convincing collegians while Edwin Stevens and Sylvia Ashton appear as the father and mother of the snob. Jula Faye is also in the cast.

The picture was directed by Sam Wood and is an adaptation of William J. Neidig's Saturday Evening Post story.

To Produce "Peace and Quiet" on Border

In preparation for the forthcoming Lytell-Karger production, "Peace and Quiet," which will constitute the second Bert Lytell picture for Metro under Maxwell Karger's direction, Mr. Karger, Mr. Lytell and Arthur Zellner left New York on last Monday for Atlantic City, where they will spend a week perfecting the details of the next Bert Lytell vehicle to follow "A Message from Mars."

Following the conference at Atlantic City, Mr. Karger and Mr. Lytell, accompanied by the principal members of the cast as well as an entire staff of workmen and electricians, will entrain for the Mexican border, where most of the action of "Peace and Quiet" takes place.

WILLIAM DEMILLE, producer of the Paramount special, "Midsummer Madness," is convinced that the development of the motion picture from now on depends upon the development of a screen literature itself—stories conceived, executed and told from the screen.

"That is why," said Mr. DeMille in elaborating on the above premise, "men like Sir Gilbert Parker, Edward Knoblock, Avery Hopwood, W. Somerset Maugham and Cosmo Hamilton, who aided me in adapting 'Midsummer Madness' from his book, 'His Friend and His Wife,' are coming into the work. They have seen that there is something worth studying—a new form of expression—a new art being born.

"Many of the people who write for the screen don't know anything about writing—they are not authors—they are 'hacks,' or authors who have allowed themselves to become 'hacks.'

"Most real authors don't know anything about the screen. When the average author comes in he comes rather as a condescension. But the real authors who are coming in today are willing to be convinced that there is something they don't know."

Clevelanders Flock to See Johnny Hines

Reports from Cleveland this week where Johnny Hines is making personal appearances in the Loew theatres and other principal houses are that he is drawing crowds that test the capacities of the theatres. The Torchy Comedies, released through Educational, have proven especially popular in the Cleveland territory where they have reached almost a hundred per cent. bookings, it is declared.

Following a week spent in that section, Hines will go to Cincinnati, where he will appear at the Lisbon and other principal theatres, devoting a portion of the week to apearing in Dayton, Akron, Hamilton and several other cities. The third week of his tour will be in the Pittsburgh territory and then he will return to New York to complete the tenth of the comedies made from the stories by Sewell Ford.

Airplane Thrills Seen in International

International News No. 6, just released by Universal, shows 'Jersey" Ringle, Locklear's successor as a sky-dare-devil, performing stunts in an aeroplane high over Chattanooga, Tenn.

The pictures were filmed by John A. Bockhurst. Bockhurst set up his tripod in a sister ship to the one Ringle used for his stunts, and filmed the remarkable series of "shots" from a distance which seems to have imperilled the occupants of the two machines at all times.



Madge Stuart and Eille Norwood are the featured players in "The Tavern Knight," a Stoll picture. Two scenes from it are shown above

Stoll Head Outlines Program

Announces Plans for Immediate Expansion of Firm

GEORGE KING, president of the Stoll Film Corporation of America, who returned a few days ago from a month's business trip to England, brought back with him impressions of the greatest optimism for the future of the motion-picture industry, both in this country and abroad. Mr. King gave some of the details of the corporation's immediate plans for expansion and development.

A few outstanding phases of this impressive program, Mr. King said, are:

1. The recent opening of the new Stoll studio at Cricklewood, England, by far the largest and best equipped place of its kind abroad.

2. The presence of large companies in Northern Italy, Southern France and Algiers, Africa, in addition to many companies in England, all now working on authentic locations in filming the Eminent Authors' Series.

3. Plans under way to establish a Stoll studio in this country and bring companies here to make pictures.

Mr. King said that the Stoll officials abroad were more than pleased with the enthusiastic reception accorded by American exhibitor, motion-picture patrons and critics, to the five Stoll films thus far released in the United States, in the one-a-week schedule of the company. The praise of the trade reviewers, and the general appreciation of the new faces among the stars, the natural acting and the real settings in England and on the Continent, he states, had encouraged the Stoll officials to attempt even greater things.

It is in this determination to bring picturesque colorful spots of the world really before the American public, as the settings for productions by world-renowned authors, that the Stoll companies are now scattered over two continents, he said.

Included in the stories which are being "shot" or on which work has been completed are "Four Feathers," by A. E. W. Mason; "The Amateur Gentleman," by Jeffrey Farnol; "Kipps," by H. G. Wells; "A Gentleman of France," by Stanley Weyman; "False Evidence," by E. Phillips Oppenheim, and "The Yellow Claw," by Sax Rohmer.

Among the other authors represented in the series to be released to the American public are: Alice and Claude Askew, Baroness Orczy, Marie Corelli, Ethel M. Dell, Sir Arthur Conan Doyle, Robert Hichens and E. Temple Thurston.

Two Ass'd Exhibitors' Issues

Pathe to Release José Feature and "The Devil" in Feb.

THE assignment of two productions from Associated Exhibitors, Inc., for release in February directs attention to the Pathe feature schedule for that month as the most noteworthy presented in some time. The pictures which Pathe will offer during this period are "The Devil," starring George Arliss in his successful stage role, and the Edward Jose special production, "What Women Will Do."

With its achievements at the pre-release presentation at the Strand theatre, New York, to establish it as a commercial and artistic success, and one assured of its proper place among the recent events of the screen, "The Devil" is to be offered for general release on February 6th.

The issue of "The Devil" early in February makes it apparent that screen precedent for 1921 will be set early in the year, and at a plane that is notably higher than in the past. While Broadway may not set the theatrical and motion picture standards for the rest of the country, it is a fact that the overwhelming success of "The Devil" there during the week of January 16th, is a reliable index of what may be expected of the new offering from Associated Exhibitors when it is shown generally, Pathe states.

In the endeavor to select a worthy mate for the Arliss vehicle on the Pathe feature card for the month, an excellent opportunity was presented in the mystery melodrama which Edward Jose is declared to have filmed on a lavish scale with an all-star cast that includes Anna Q. Nilsson, Earl Metcalfe, Allan Forrest, George Majeroni, Riley Hatch and Jane Jennings. The release date for this feature has been set for February 27th.

"What Women Will Do" is a melodramatic romance written by Charles A. Logue. Among the stars who have appeared in plays written by Mr. Logue are Ethel Barrymore, Pauline Frederick, Madge Kennedy, Emily Stevens, Geraldine Farrar, Mae Murray, Gloria Swanson, Emmy Wehlen, Tom Moore and many other favorites of the screen.

In the filming of the Logue drama, Mr. Jose is said to have given of his best efforts as a producer and director. Evidence of the careful attention the director gave to all details of his work for Associated Exhibitors is revealed in the choice of a cast.

With a picture of the proved success of "The Devil" and another held in such high esteem as "What Women Will Do" to initiate their offerings for 1921, Associated Exhibitors are confident of setting a standard for the year which should go a long way toward inspiring the future efforts of that organization to the finest accomplishments.

"LOOK YOURSELF OVER"



Scene from "Torchy Mixes In," a Torchy comedy starring Johnny Hines and released by Educational Exchanges

"The First Born" at Strand

Booked for January 30, It Will Be Elaborately Staged by Plunkett

"THE FIRST BORN," starring Sessue Hayakawa, which is having its premier showing at the Strand theatre, New York City, during the week of January 30, is the first of a new series of super-special productions which Hayakawa is making for Robertson-Cole. Each is being given an investment of money, time and effort calculated to make it a maximum attraction. Those who have been privileged to preview "The First Born" say it rises fully to this standard.

The new Sessue Hayakawa picture will be put on by Joseph Plunkett, managing-director of the Strand theatre with an elaborate campaign of exploitation, so that its opening will be comparable to that of "Kismet," the Robertson-Cole super-special, which was shown recently at the same theatre.

All the rich Oriental atmosphere and the human appeal of "The First Born" will be utilized in the advertising and exploitation, so that its New York showing may not only commend it to the public but exemplify to exhibitors all over the country what can be done with the picture from the showman's angle, states Robertson-Cole.

The picture is adapted from the stage play of the same name which was written and acted by Francis Powers. The difficulties of depicting, in California, the scenes in the quaint fishing villages along the shores of the Hoang-Hio river in China, were surmounted through patience and perseverance, it is stated. The scenes reproducing San Francisco's Chinatown as it appeared before devastated by the historic earthquake, called for much research work and a big outlay of money, but the settings are declared to be perfect. Colin Campbell directed "The First Born."

Supporting Hayakawa are several well-known screen actors and actresses. Helen Jerome Eddy plays the woman lead opposite Hayakawa; Marie Pavis has an important role; Wilson Hummel is strong in a character portrayal.

Geo. Patullo to Write for Paramount

GEORGE PATULLO, noted short story writer and contributor of special articles to Saturday Evening Post, has signed a contract with Paramount to collaborate with Walter Woods in the writing of the scenario of a new feature comedy for Roscoe (Fatty) Arbuckle. The comedy will be an adaptation of "Gasoline Gus" and "Drycheck Charlie, two recent Patullo Saturday Evening Post stories.

Besides being one of the most successful of present-day short story writers, Mr. Patullo is famed for his war articles in the Post, including "A.W.O.L," "Horrors of Moonlight" and a news beat on the exploits of Sergeant York.



Chester Bennett, now directing Antonio Moreno for Vitagraph

"Life" on Paramount List

Will Release William A. Brady's Screen Melodrama During July

ADOLPH ZUKOR announced last week the purchase by the Famous Players-Lasky Corporation of William A. Brady's recently completed spectacular screen melodrama, "Life," and that it would be a July Faramount release.

"Life" was directed by Travers Vale and is an adaptation of the famous melodrama of that name which scored a big success when produced several years ago in New York at the Manhattan Opera House. Acclaimed at that time as the biggest melodrama ever produced on the New York stage, "Life" enjoyed a run of more than six months there and was later seen on tour in the principal cities of the country. Written by Thompson Buchanan and Mr. Brady, the story of "Life" is one that lends itself admirably to the medium of the screen, declare Paramount officials. Its theme is one of contemporary life in New York —a thrilling tale of love, romance, crime and adventure.

To interpret "Life" on the screen Mr. Brady engaged a strong all-star cast. Leonard Cooksey, who plays the inquisitorial chief of detectives, recently came into his own on the stage through his performance opposite Mary Nash in that star's new play, "Thy Name Is Woman," at the Playhouse. Naldi, who in "Life" is said to prove a most fascinating screen siren, had a leading role in the cast of "Opportunity," the Owen Davis melodrama which Mr. Brady presented at the Forty-Eighth Street theatre. She will be remembered for her fine performance in support of John Barrymore in the Paramount screen version of "Dr. Jekyll and Mr. Hyde."

Rod LaRocque, who plays a debonair and polished doer of dark deeds in "Life," returned to the stage this season in a prominent role in support of Alice Brady in "Anna Ascends," which is now on tour after a successful engagement at the Playhouse. He has won a wide following in motion pictures and may now be seen in the current George Fitzmaurice production for Paramount, "Paying the Piper." Effingham Pinto, as "Dago Mike," plays the same role in "Life" that he created in the Brady melodrama at the Manhattan Opera House.

In addition to these, the all-star line-up of "Life" includes Arlette Pretty, Jack Mower, J. H. Gilmour, Edwin Stanley and Geoffrey Ste...

Press Book Is Now Ready

Robertson-Cole Prepares Elaborate Selling Aid on "First Born"

EXHIBITORS who embrace the opportunity to show "The First Born," Robertson-Cole super-special starring Sessue Hayakawa, after its national premier at the Strand Theatre, New York City, will receive from the distributing company one of the most complete campaigns of advertising ever sent out with a picture, certainly the most complete ever given a Hayakawa picture, as befits his masterpiece, is stated.

The press book which Robertson-Cole has just published on this release is one of the most beautiful of its series. "The First Born" is the initial Hayakawa picture in a series of four which are to be of greater artistic, dramatic and emotional power than any previously made.

The inside of the front cover is devoted to the posters which are based on striking scenes from the production. It tells a story of China and the Chinatown of old San Francisco, before the earthquake.

In a selling talk A. S. Kirkpatrick, vice-president and general manager of the Robertson-Cole Distributing Corporation, calls attention to the fact that until this time Sessue Hayakawa has been making consistent pictures at the rate of one every six weeks. Now he enters upon a regime of only four pictures a year, all of which will be bigger and better than any made in the past, and will be completely up to the Robertson-Cole super-special standard.

Accessories, special and usual, are listed on the following pag... Then comes "What You'll Se... which contains striking lines ... great value in framing up adve... tisement of all sorts.

The page devoted to Sessue Ha... akawa and telling of his care... and personality is next. Thr... pages of display ads of all siz... follow, combining special li... drawings with display type. "Cat... lines" take up another page, fur... ishing more valuable advertisi... lines for use by the exhibitor ... framing his own advertisements.

The exploitation section whi... follows contains a general discu... sion of the best way to put the pi... ture over, teaser campaigns, tie-up... a big stunt embracing the use ... toy balloons, lobby display, prolog... suggestions, several street stun... and other means of exploitatio... The oil paintings used in conne... tion with "The First Born" are ... lustrated.

Following this is a special pu... licity section of eight pages. ... comprises advance stories, openi... day stories, reviews, general ar... special notices, feature stories a... shorts for all occasions.



First Nat'l Releases at Carnegie Hall

"THE KID," Charlie Chaplin's six-reel special and "Passion," starring Pola Negri, two of the Big Five Group of Associated First National Pictures, Inc., attracted an audience which crowded Carnegie Hall on January 21, to a special showing of the two features for the benefit of a working fund for the Children's Department of the National Board of Review on Motion Pictures. S. L. Rothapfel, managing director of the Capital theatre, staged the presentation of the two productions.

"Passion" was presented in the same manner as at the Capitol theatre. Erno Rappe led an orchestra of twenty-seven pieces through the musical score which was prepared especially for the presentation at the Capitol. Following "Passion," Michio Ito, the noted Japanese dancer, gave a series of interpretations of modern continental music. The pipe organ in the hall furnished the musical accompaniment for "The Kid" under the guidance of the organist at the Capitol theatre.

Seattle Exhibitors Aid Hoover Fund Drive

Seattle exhibitors combined upon a special effort to make the driving for funds to aid the starving children of Europe a big success in their territory and gave a special midnight performance for the benefit of the fund. Jensen and Von Herberg, holders of the Associated First National franchise for the territory, and owners of a chain of theatres, donated their houses, orchestras and other services for the success of the venture. One of the features of the midnight performance was the auctioning of autographed footwear of the Talmadge sisters.

Four Pioneer Releases in Feb.

Special Productions to Make Red Letter Month for Company

FEBRUARY is indicated as a red letter month on the calendar of the Pioneer Film Corporation, when, it is announced, four special productions are scheduled for general release through all Pioneer exchanges.

This announcement carries particular significance for exhibitors because these four releases are considered by A. E. Lefcourt, president of Pioneer, and his associates, and have been acclaimed by trade and newspaper critics as productions of merit and box-office value.

"We feel keen gratification at being able to offer to discriminating exhibitors such an unusually strong program as we have scheduled for release in February," said Mr. Lefcourt. "Here are four attractions of undeniable atistic fineness and popular appeal, such productions as contain every possible virtue that insures success at the box-office and sends patrons away satisfied. This is in direct accord with our avowed policy, born of a sincere desire to distribute only such pictures as in our experience will make money for exhibitors."

One of the February releases, though possibly not the first, is "The Barbarian," starring Monroe Salisbury, supported by Jane Novak. The story is an adaptation by E. P. Heath from Theodore Seixus Solomens' novel. Any Pioneer exchange, according to Mr. Lefcourt, will be only too glad to screen this picture for any exhibitor.

The Nick Carter series of fifteen two-reel features is another release. These features are adapted from the world-famed detective stories, which, according to the publisher's statement, have been read by over 30,000,000 people. Tom Carrigan is the featured player. A splendid cast supports him. These are the stories which were recently credited by Mrs. Mary Roberts Rinehart and Arthur B. Reeve, author of the Craig Kennedy stories, as having supplied the inspiration through which these two famous authors have written some of their best mystery tales. Heavy advance bookings are already reported from every Pioneer exchange as exhibitors are finding this series a particularly desirable subject. A full line of striking lithographs and lobby displays have been gotten up for this series.

After a long absence from the screen, Violet Mersereau returns in Robert Ames Bennett's famous story, "Finders Keepers." Miss Mersereau co-stars with Edmund Cobb, supported by a fine cast of players. Otis B. Thayer is responsible for the direction.

Henrik Ibsen's famous masterpiece, "A Man There Was," is the fourth production scheduled for February release by Pioneer. Victor Seastrom is the star. For the present the Pioneer Film Corporation will confine the release of this picture to New York only. B. S. Moss, head of the great theatrical circuit bearing his name, booked this feature for two weeks' run recently at his Broadway theatre.

Following closely on the heels of the February program will come "the aristocrat of serials," in fifteen episodes, "The Mystery Mind." Arthur B. Reeve, who wrote "The Exploits of Elaine," wrote the story, together with John W. Grey. Heading the cast is J. Robert Pauline, who is supported by Violet MacMillan, Paul Panzer and Peggy Shanor.

General Manager and Vice-President M. H. Hoffman is enthusiastic about Pioneer's future. He has just returned from a tour of inspection of several of Pioneer's exchanges, bringing back with him the most satisfactory reports.

"February looms up as a banner month for us," said Mr. Hoffman. "With such a formidable array of productions to offer exhibitors there is every reason to believe that we shall set new sales records. Our exchange managers and their sales forces are keyed up to a high pitch of enthusiasm. They feel as the home office feels, that we have the goods, and when an organization has that spirit there is nothing to stop it from achieving worth while results."

Four Goldwyn's Soon Ready

Popular Stars in Pictures to Be Released in Near Future

"DON'T NEGLECT YOUR WIFE," Gertrude Atherton's first original screen story, is one of the four Goldwyn pictures that will soon be released. It is a dramatic story of domestic relations in early San Francisco days which reaches its conclusion in New York's notorious "Five Points" section. It was directed by Wallace Worsley, the man who wielded the megaphone on "The Penalty." In the notable cast are Mabel Julienne Scott, Lewis S. Stone, Charles Clary, R. D. MacLean, Arthur Hoyt, Kate Lester, Darrell Foss and others.



A scene from Goldwyn's all-star production, "The Concert"

Will Rogers' new stellar vehicle, "Boys Will Be Boys," based upon the dramatization of Irvin S. Cobb's short story of the same title, is another one. It is said to give the cowboy star an opportunity for the richest comedy acting that has fallen to his lot since becoming a motion picture actor. Clarence Badger directed. Supporting the star are Irene Rich, Nick Cogley, Sidney Ainsworth, Ed Kimball, father of Clara Kimball Young, who plays the part of Judge Priest, Cobb's most famous character, Mae Hopkins, C. E. Mason and Cordelia Callahan.

Tom Moore's new Goldwyn starring vehicle is a picturization of the novel, "Mr. Barnes of New York," written by Archibald Clavering Gunter. The novel had a resounding success which was duplicated in dramatic form. The star, as Mr. Barnes, has a role different from any in which he has hitherto been seen, and the picture itself is quite different. As a genial New Yorker, Moore finds himself catapulted into a Corsican vendetta which forever threatens to turn into tragedy, but the Tom Moore nonchalant humor averts the tears with a gale of laughter. The photoplay was directed by Victor Schertzinger, who was responsible for the screen version of "The Concert." In the cast with Mr. Moore are beautiful Naomi Childers, Anna Lehr. Sidney Ainsworth, Otto Hoffman and others.

Betty Compson, who took a foremost rank among screen stars and motion picture producers with "Prisoners of Love," recently released through Goldwyn, proving her wisdom in starring herself in her own productions after her tremendous success in "The Miracle Man," is also on the list. Her second starring production, to be released through Goldwyn Distributing Corporation, is a film version of Perley Poore Sheehan's popular story of "Reincarnation." The photography, titling and editing of the picture have been completed by Miss Compson, but she has not yet selected its screen title. Chief in Miss Compson's support in her second starring venture are Emory Johnson, one of her two leading men in "Prisoners of Love," and Macey Harlan, one of the leading interpreters of villains' roles on the speaking stage. Arthur Rosson directed under Miss Compson's personal supervision.

FOR NEWSPAPER USE—FOR THEATER PROGRAM

Live Notes from the Studios

CONDUCTED BY LILLIAN R. GALE

ABOUT DIRECTORS

JOHN EMERSON, president of the Actors' Equity Association, producer, author, playwhight, actor and Mason, has also become a member of the Motion Picture Directors' Association and was initiated at the last meeting of the New York Lodge. At the same time Charles Maigne, who directs famous pictures for Famous Players, and Joseph Richmond, particularly well known on the Pacific coast, were made full-fledged members. It was a busy night for the recently inaugurated Director, Charles Miller, who was elected to the office of chief executive at the previous meeting. He established a rather lively precedent for himself in holding the large attendance until a late hour. The new members, it was said, survived the "hazing" with splendid stage presence.

Mused William D. Taylor, Paramount producer-director, "I wonder if the reformers who want to inflict Sunday blue laws on America ever heard of Liberty Bonds?" Then, in the characteristic Taylor way, switched quickly to another subject by saying: "More than one bachelor drew a sigh of relief when midnight closed on the last day of Leap Year. What chance had the poor male-man? Half our literature shows how tragic marriage sometimes is, for instance my own production, 'The Furnace,' and the other half, exemplified in 'Sacred and Profane Love,' shows the tragedy of not being married. It's a hard life!"

Tom Terriss is busily engaged cutting "The Heart of Maryland," which, he stated, he found impossible to "break." Seriously speaking, the director of the Tom Terriss productions, "Dead Men Tell No Tales" and many other celebrated Vitagraph offerings, states that he feels safe in promising a production which will live up to all that is expected of the story, made famous by Mrs. Leslie Carter upon the legitimate stage.

Supporting Viola Dana in "Home Stuff" (Metro) are Tom Gallery, Josephine Crowell, Nelson McDowell, Priscilla Bonner, Robert Chandler, Aileen Manning and Philip Sleeman. The picture is being directed by Albert Kelley, and photographed by John Arnold.

Herbert Brenon, recently signed to direct pictures starring Norma Talmadge, is still engaged upon the completion of "The Passion Flower." This promises to be among the "knock outs" of the year, and with Mr. Brenon at the megaphone, Miss Talmadge as star and a cast including some names of note, why not?



Paul Gordon, who will forsake the legitimate stage for the screen
Photo copyright by Strauss-Peyton Studio

Opposite Miss Talmadge there will be Courtney Foote, distinguished stage and screen actor who recently finished playing the lead in "The Bronze Bell," a forthcoming Thomas H. Ince production. In this, Mr. Foote played a dual role, now an Indian Prince, and then an adventurous American. Mr. Foote's career includes many Paramount-Artcraft releases, which have earned him an enviable reputation as a successful screen actor.

Between the star and Mr. Foote, who, but Eulalie Jensen, in the role of Raimunda, the mother, and deceived wife, originated by Nance O'Neil. In this part Miss O'Neil reached the zenith of her splendid ability. It was a rather risky thing, therefore, to find the woman to portray the part satisfactorily upon the screen. But Miss Jensen not only filled the bill, but is said to have surpassed herself in the role. Just previous to the engagement, Miss Jensen had completed one of the leading roles in "The Shadow of the Dome," under the direction of David G. Fischer, and looking back over her career, it is readily understood why she was selected for Miss O'Neil's part, in preference to the many others under consideration.

Then, along comes Bobby Agnew, who has already completed work with Miss Talmadge in "The Passion Flower," and has been reengaged for the leading juvenile role in "The Sign on the Door." The care in Director Herbert Brenon's selection of the cast will no doubt reflect his painstaking efforts to make "The Passion Flower" live up to all that is expected of it.

H. H. Van Loan, author of "The Virgin of Stamboul" and "Vive la France," wrote the story of "The Great Redeemer." The screen adaptation was made by Jack Gilbert and Jules Furthman. Clarence Brown directed, under the personal supervision of Maurice Tourneur.

The all-star cast includes House Peters, Marjorie Daw, Jack Macdonald and Joseph Singleton.

Edward H. Griffith, one of our young but clever and capable directors, has recently completed two First National productions, "Scrambled Wives," starring Margurette Clarke, and "If Women Only Knew." Mr. Griffith is also responsible for such successes as "The Vice of Fools" with Alice Joyce and Robert Gordon, "Bob's Candidate" and "The Garter Girl," with Corinne Griffith (Vitagraph).

Under the direction of Hugh Ford, a complete short subject was made in less than one day, following a scenario from the pen of Charles E. Whittaker, which was written and ready for delivery after receiving the assignment in the evening, to have said script ready the next morning. It is said to be the shortest scenario ever written, with seven scenes, yet it tells its story with straight conviction and leaves nothing wanting. The picture in question is the one that is being shown broadcast, appealing for help for the starving children of Europe, and was written at the request of the Motion Picture Sub-Committee of the European Relief Fund. Both director and author are to be congratulated upon this original bit of straight from the shoulder screen talk, which is entitled "The Invisible Guest."

ABOUT PLAYERS

JAMES HARRISON, after having crossed the path 'twixt New York and Hollywood fourteen times, states that he thinks New York is a pretty good place to be, even in winter, and that if the going keeps going as good as it has been, he expects to remain east. Mr. Harrison was cast for the juvenile lead in the Chet Withey production starring Constance Talmadge, made under the title of "The Man from Toronto," but which will be known upon release as "Lessons in Love." And right upon that, he was retained for Miss Talmadge's next picture, "Wedding Bells," which makes four pictures for the popular young Harrison, under the preferred direction of Chet Withey.

William B. Davidson, well-known leading man, has recently completed the lead opposite Elaine Hammerstein in "The Girl from Nowhere," in "Poor, Dear Margaret Kirby" and in the all-star production, "You Can't Kill Love." Mr. Davidson, whose habit of observing closely the ways and means of anything with which he may come in contact, has been paying especial attention to the art of direction.



Courtney Foote, who will be seen with Norma Talmadge in "The Passion Flower"

Karla Schram, whose work in "The Son of Tarzan," has been the subject of many exclamations, and who also appeared in the previous "Tarzan" picture (Goldwyn), "The Revenge of Tarzan," will next be seen, if the rumor is founded, as the star of a photoplay adapted from a story by James Oliver Curwood. In the eighteenth episode serial, "The Son of Tarzan," Miss Schram wears forty-nine different costumes. It is said that she is possessed of a natural, artistic taste in the selection of becoming apparel, and, besides being an accomplished musician, speaks three different languages. Miss Schram, it may be recalled, was seen in the heralded D. W. Griffith production of "Broken Blossoms," and previous to that, appeared upon the legitimate stage.

Helen Ferguson has been engaged to play leading opposite Harry Carey in "Everybody for Himself." In this production Miss Ferguson has again been given an opportunity to portray a breezy out-of-door girl, which she did so well in "The Challenge of the Law," "The Mutiny of the Elsinore" and "Just Pals," her last release featuring Buck Jones.

(Continued on page 1188)

Camera-Man Acclaims Arliss

In the recently marketed photoplay "The Devil," the cinematographer, Harry Fischbeck enjoyed what he states was among the most satisfactory engagements of his career. He attributes this in the main, to the unique distinction of being the first camera-man to photograph George Arliss.

"It was the first time," said Mr. Fischbeck, in the annals of my camera work that I have photographed a star who was being photographed, also, for the first time. It was a new and interesting experience. Many stars and players dread a "new camera man" and sometimes one feels, despite the fact that without a trained man at the camera, there would be no picture, that he is particular importance. In the case of Mr. Arliss, however, the camera-man was paid flattering cognizance. The star's first picture experience, yet he realized, fully the importance of good photography and acted, with thoughtful consideration, upon every suggestion. He made a camera-man feel like a most important personage, with the result that said camera-man made every effort to photograph the great artist to extreme advantage. Some of the photography in "The Devil" is the most difficult ever encountered in my experience—for instance photographing the interior of a four-walls-and-ceiling "set," where many important scenes were shot. Finding a way to follow out art director Charles Seessel's masterpiece constructions, giving him the desired effects, and with added care in photographing the screen newcomer, increased by daily encounter, my knowledge of motion picture photography.

"Speaking of stars, however, who work with the camera man (always to his or her own advantage) I must admit "The Devil" went 50-50 all the way.

Peekskill News Carries Stars' Greetings

The Peekskill Evening News of Peekskill, New York, appreciating the hold that motion picture stars have on the hearts of the public, recently devoted two-thirds of a page to holiday greetings from Metro's picture stars. The paper in addition to publishing the prose and poetry greetings of the actors of the silent drama used cuts of the stars with each of the greetings.

In the Metro gallery which the paper displayed were greetings and pictures of Nazimova, Bert Lytell, Alice Lake, May Allison, Viola Dana, Ina Claire, Jewel Carmen, Buster Keaton and Frank Elliott.

Reverses—And Revier

"WHEN a director of motion pictures has been engaged in the direction of feature photoplays, often do we hear him remark—'I would not want to go back to making serials.' In my own opinion, it does not mean 'going back' necessarily, and in my own case, decidedly the reverse."

The foregoing was voiced by Harry J. Revier, director, whose serial "The Son of Tarzan," is surpassing, in success, any of Mr. Revier's previous efforts. The goal of the director is usually one which he does not believe is reached until he has been engaged and has successfully directed a "feature." Thereafter, as Mr. Revier points out, said director speaks of "going back" to making serials.

A reverse situation of interest hinges hereupon. Not until "The Son of Tarzan" has Harry Revier ever made a serial. And to him, rather than looking upon making the lengthy episodical film, as a retreat, it is considered by the director of many features as a marked advance, for, as he declared, it required many times the amount of patience, regard for detail and personal effort than is usually experienced in the making of a six reel subject. Therefore, when he accepted "The Son of Tarzan," knowing well it was a colossal task, it was with a spirt of determination of proving a contention he had long held fast, that in making a serial, if it were made with the same care, precision and pains bestowed upon shorter film forms of entertainment, the serial would take its right and proper place. It was with characteristic tenacity, therefore, that Mr. Revier set forth to "make good to himself" and win the desired position for a serial. He set himself the task of making a serial which would be booked in first run houses, where serials had never before been a part of the attraction, and not only that, he expected to make one that would demand, by its superiority, exploitation, by the exhibitor over the "feature attraction." Then, said some one, "It can't be done," which only determined the director, the more. He would reverse the statement and prove it. And it has come to pass. "The Son of Tarzan" has actually been and is being exploited in many cities over and above the "feature," and it is being and has been run in houses where never before have episodes of a serial figured in the exhibitor's offering.

The first three episodes of Mr. Revier's first serial, created an intense demand for the following ones. The insistent demand of exhibitors echoed through the channels of distribution, ultimately floating along to the director and urging "speed," at any cost. Calmly, the director, set about reversing things, again. He had his mind made up that he would not turn out any one of the many episodes with less care than given the first three, if, because of "speed," an episode was made to suffer in quality. Each must hold its own with the previous, and if possible, each was to be a bit stronger. The serial, finally complete, awarded him the satisfaction of knowing that the final episodes were as strong, throughout, as the proverbial first three.

Harry Revier, in addition to his ability to direct, is perhaps one of the most expert camera-men in the motion picture industry. Many times, in exciting and tense moments he has been known to take the camera himself, and withal, being also, one of the most expert "cutters," Mr. Revier maintains that "The Son of Tarzan" has proven that a director does not "go back," to making serials, but sometimes scores over and above any previous work he may have done upon the delivery of a feature, of only five, six or at best, seven reels.

Serious Play by Comic Scribe

FROM writing comedies to adapting a serious play is the step Elmer Harris takes as scenarist of "All Souls Eve," Mary Miles Minter's latest screen vehicle for Realart. The original play by Anne Crawford Flexner.

Mr. Harris' name has been identified with such comedies as "So Long Letty" and "Canary Cottage" for the speaking stage; the Realart comedies "Miss Hobbs" and "Ducks and Drakes," and the fact that he is the adaptor of this play of a serious trend is proof of his versatility.

"I think the fact that I once wrote seriously has helped me greatly in constructing comedies," said Mr. Harris. For the most successful comedy-writers are those who know the serious side of life, who know just how far they can go in "kidding" a person or situation without causing offense. Some

(*Continued in last column*)

Robert G. Vignola Company Returns

After spending three weeks shooting exterior scenes for the next Robert G. Vignola Cosmopolitan-Paramount special, "Redemption Cove," the director and his company have returned to New York.

"There is little of interest to say regarding the trip," said Mr. Vignola. "Nothing out of the ordinary everyday happenings occurred. We met no titled or important personages, we weren't lost at sea in a storm, we weren't wrecked on a deserted shore, nor attacked by pirates and robbed of our jewels which we didn't take along. In fact, it was a quiet, uneventful trip. Mostly work. We did get some gratifying results."

"Was there no truth in the report that you and your company were almost killed or seriously injured when a cliff collapsed, as circulated?" Mr. Vignola was questioned.

"Oh, well, what's an unexpected ducking or two among friends? The weather was so hot that all of us except Mr. Lincoln and Miss Owen worked in our bathing suits, and a dip more or less didn't matter."

Mr. Vignola, whose "World and His Wife" attracted nation-wide attention, and who is among the best directors in the industry, has been a director under Cosmopolitan banner more than a year, and has turned out the kind of work expected of him, throughout.

Serious Play

(*Continued*)

of the greatest comedians have been men of extreme seriousness. Moliere, it will be recalled, had a life far removed from the delightful frivolity of his plays.

"Doing All Souls Eve," therefore, was just a return to a previous metier. And it was a much enjoyed change. The background for the story is an old Irish legend that on "All Souls Eve" the spirits of the departed return to aid and comfort their loved ones.

The filming of the production required more than two months, the double and triple and even quadruple exposures calling for particular skill, patience and a big financial outlay. Miss Minter plays three distinct parts in the picture—a mother, the spirit of the mother and a little Irish nursemaid. The various character delineations are said to offer her the best acting opportunities she has ever had.

Jack Holt appears opposite Miss Minter as Roger Heath. Other well-known players in the cast are Carmen Phillips, Mickey Moore, Clarence Geldart, Fannie Midgely and Lottie Williams.

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VIGNOLA'S

Personally Directed Special

"THE PASSIONATE PILGRIM"

By SAMUEL MERWIN

When it Played the Rivoli Theatre
• • • Week of Jan. 2 • • •

"'The Passionate Pilgrim' ranks with the finest presented in recent weeks."
New York World

"One of Mr. Vignola's best works, he has brought out a play of remarkable power and interest."
New York Journal

"'The Passionate Pilgrim' is a romantic drama of more than usual quality."
New York Sun

"The story is interesting and the humanness of the various characters is refreshing."
New York Daily News

"A beautifully acted picture with an absorbing story that is something a little different"
New York Telegraph

"The play abounds in surprises with a frequent thrill and always an intense sympathetic appeal."
New York American

"Mr. Vignola's treatment of the story is particularly good, especially his use of the cut-back."
New York Times

"One remarkable feature. These are the first film shots we have seen that look like a newspaper office."
New York Globe

Vignola Productions

"The Ultimate Achievement in Screen Entertainments"

MADE FOR COSMOPOLITAN
RELEASED BY PARAMOUNT

M. P. D. A.

About the Players

(*Continued*)

During the current month once again William H. Tooker, who has earned his reputation as among the screen's best character leading men, will be seen in two hopeful pictures, one, "World's Apart," starring Eugene O'Brien, and another Selznick production.

Although his roles have been most varied during his notable career on the stage and screen, Mr. Tooker frankly admits that his part in the forthcoming production differs from any in which he has ever appeared, and that he is keenly interested in the reception his characterization will receive from picture play goers, who know him best in benign and kindly roles. More actors like William H. Tooker would add a generous bit to the bigger, better pictures movement.

Pauline Starke, whose screen career has made rapid advancement under such direction as Maurice Tourneur and Allan Dwan, is upon her first engagement in the East, playing an important role in "Salvation Nell," a Whitman Bennett production, under the direction of Kenneth Webb.

Two huge Alaskan "huskies" will face the camera for the first time in the Metro special production of "The Woman Who Went Away," in which Alice Lake is starring. The dogs recently have been brought from Nome to Hollywood by Alexander Hall, a globe trotter, and for a number of years a prospector in the Far North. Mr. Hall was a Y. M. C. A. worker in Siberia during the war. The two animals will act as leaders for the dog team, which has been secured for many scenes of this picture.

Carlyle Blackwell is said to be negotiating for a reconciliation, whereby he will return to his old friend, the screen.

Paul Gordon, now playing the starring role in William A. Brady's production of Jules Eckert Goodman's melodrama, "The Man Who Came Back," will enter the silent drama for the first time following the completion of his engagement, having had several offers from well known motion picture producing concerns.

Mr. Gordon graduated from Yale University. It was while he was playing with the Yale Dramatic Club that Daniel Frohman saw one of his performances and advised him to "take to the stage." Accordingly Mr. Gordon, following his graduation, went to Paris where he studied under some of the most noted actors of France, and later was awarded an engagement at the Theatre Francais. Returned to America, he was given a part in "Moloch," later cast for a part in "The Man Who Came Back" and Mr. Brady thereafter starred him in the company on the Eastern tour.

Charles Ray Productions recently celebrated the first birthday, the popular star declaring that it hardly seemed a year since he hung out his own shingle and began making film stories after his own heart. Charlie will soon be seen in a heart-warming adaptation of James Whitcomb Riley's poem, "The Old Swimmin' Hole." He promises the biggest surprise of his career in the method in which this picture is to be presented on the screen. And not only does he promise to give his audiences a new treat, but he actually expects to thrill the critics into making some high-brow observations on screen technique. Fancy thrilling a motion picture reviewer! It's a large order, Mr. Ray.

In "The Price of Possession," starring Ethel Clayton, shortly to be released (Paramount) Rockliffe Fellows, one of the screen's most successful leading men, will again be seen opposite the delightful star. This production offers Fellows the golden opportunity of exploiting his versatility. First, as the scoundrelly husband, then as the lover, Fellows proves his ability to portray two distinctly different kinds of men in a most artistic manner.

May Allison has discarded fashionable gowns, silk stockings and pretty shoes for a short time, and is now wearing a fur coat, woolen stockings and heavy shoes while working in "Big Game," her new starring picture, which Dallas M. Fitzgerald is directing.

Zeffie Tillbury has been cast for an important character role. Miss Tillbury also played with Miss Allison in "The Marriage of William Ashe," the blonde star's next forthcoming Metro release. Sidney D'Albrook has been cast for the part of the French guide. He also played in the Metro production of "The Mutiny of the Elsinor," which was recently released.

Title Writer Delivers Scenario

Known to the entire motion picture industry as a writer of general "titles," Katherine Hilliker prepared a welcome for her first screen story. Realart Pictures Corporation has made the purchase of Mrs. Hilliker's compilation, which has been marketed in the name of "He Took in Washing." It will serve as the next starring vehicle for Constance Binney. In addition to writing the "script," Mrs. Hilliker will also be responsible for the titles.

Perhaps better known for her comedy vein, Mrs. Hilliker, it will be interesting to learn, is due credit for the illuminating titles that contributed so largely to the sensational success of "Passion," and there have been one or two other semi-seriousness touched with the Hilliker pen. She earned her fame, at first, by the entertaining quality added to the Chester scenics, into which she injected a rare humor. "Titled by Katherine Hilliker" has become a regularly appearing feature—a forerunner guarantee to an audience that at least the titles will be good.

There is a deal of credit due one of the fair sex who holds her own, and gradually builds her reputation for delivering commendable work, such as in the case of Mrs. Hilliker.

Special Service on

Priscilla Dean in "Outside the Law"

THESE Special Service Sections are written with the purpose of suggesting to exhibitors how to get the most out of pictures that they have booked. They are prepared after studying the picture and the best way of exploiting them. Won't you let us know any use that you made of suggestions printed here and the original ideas that you have used in putting over this picture?

"OUTSIDE THE LAW" is a crook melodrama written and directed by Tod Browning. The story concerns principally a double fight, that ranges from mental to physical, to obtain possession of stolen jewelry. A master crook attempting to get the property from two other crooks, and the police to recover the jewels and arrest the criminals. It is a story of action and incident, of life in the underworld with its locale in San Francisco's Chinatown, of fist and gun fights, of intrigue and counterplots. Back of the actual drama is a theme that is to be summed up in "and a little child shall lead them." The ending is happy. The development of the plot is logical. The incident provided in the individual scenes is interesting and at times extremely thrilling. The picture has suspense, a good love interest, a fine cast and has been carefully produced. It compares favorably with the best melodramatic pictures of all time and resembles somewhat both in its style of construction and the characters that are presented in it, "Hell Morgan's Girl," a well remembered picture of some five years ago.

"Outside the Law" presents opportunities for exploitation that are many and varied. From the title to the type of story, and from the cast to the theme, there is something that can be written and done that will make its appeal to the public. The press book which the producer is putting out on the picture contains many original ideas in this connection, all of which can be recommended.

This service section is written after seeing the picture and viewing it as if the writer was again an exhibitor who had purchased the feature and screened it before beginning his exploitation campaign. The campaign outlined is a personal view and the suggestions made are intended to be of service to the average exhibitor who will play this picture. It begins with the belief that "Outside the Law" is so good a feature with so much audience appeal that it should be billed as a production in extravagant ways and with extreme care taken that no single bit of exploitation should be attempted that would tend to cheapen the public's opinion of the production before they come into the theatre. In other words, "jazz exploitation," and "ballyhoo" stunts are out of place with the feature. We would not recommend even lobby displays and certainly nothing like street parades, contests, or any publicity that would have a tendency to invite more attention to the exploitation than to the picture.

Our campaign for "Outside the Law" would be confined very largely to the newspapers. It would begin well in advance of the actual playing dates with the announcement of the forthcoming attraction, in words that expressed enthusiasm and elation at the booking. It would carry the idea that the picture was to be considered something well out of the ordinary as a production and would at first only mention the fact that Miss Dean and the other players, all of whom are known to the fans, were appearing in it, the idea being to impress the public that the picture was bigger than star or cast.

In these announcements we would give some idea of the theme (innate love of the female for a child) mention the Chinaman role as a disciple of Confucius, infer that the production has cost a lot of money, which it did, and perhaps compare it with such pictures as "Hell Morgan's Girl," "The Miracle Man" and other features of melodramatic tinge that have proven popular in your city.

With the fan fully informed as to the attraction, we would begin selling the story and the four principal characters of the picture, "Silky Moll Madden, Black Mike Silva, Dapper Bill Ballard, and "Joe Wang." We would hammer home the fact that these are unusual characters. We would quote from the titles or from printed sayings of Confucius and link "Joe Wang" up to the famous Chinese historical character. "Silky Moll" we would describe in captions under a cut of Miss Dean, using sentences that would fire the imagination of the reader. We would try to do what Director Browning has accomplished in the first part of the picture, establish sympathy for "Silky Moll" and make the fact that she is a crook excusable. With "Dapper Bill" much the same line of procedure is to be recommended. We would tell how "Dapper Bill," a crook born and bred, was converted to a desire to go straight through his love for a girl, not a pure innocent child grown to womanhood under the protecting roof of respectable parents, but a criminal because of environment and who finally awakened the dormant natural instincts of womanhood in her, that led to their redemption.

"Black Mike Silva" we would paint in the blackest of colors. We would label him as a villian of deepest dye, making comparisons with his recent previous roles such as in "Nomads of the North," "The Penalty," etc. We would describe some of his pictorial crimes in detail.

For selling talk for our ads we would take the theme, the incidents in connection with the child role, and the fight in the last reel as a basis. Describe the fight so that the scene would be visualized by every reader, especially in mediums that will reach a majority of males. Likewise your advertising concerning the child and the theme should be directed toward feminine readers.

For illustrations we would select scene stills that show some of the action of the picture but which also retain the personal element. Some of the scenes shown in the accompanying cuts will be found suitable. The size and style of the display advertising recommended will depend on the amount of space usually purchased and the amount of extravagance in praise usually affected. If your personal endorsement has not been overworked this method can be effectively employed.

For exhibitors who do sometimes more than bid for business through the newspapers, the special showing stunt should prove effective. The police force is naturally the best bet on this picture. Arrange for a print for this special engagement some day before the regular dates, to be shown to an invited audience of police officials and officers, newspaper men, and such other important local personages as you figure would be apt to call the picture good or better than that. Free newspaper space and endorsement of the production by the various individuals in the audience is of course the purpose of the special showing.

(*Continued on page* 1192)



Tense scenes from "Outside the Law," showing Priscilla Dean, Wheeler Oakman, Lon Chaney and others of the principal characters in their respective roles

What more can you

M.P. NEWS

"Carries the spectator off his feet—makes him forget he is looking at a picture. Excellent action—carefully planned scenes—perfect suspense—a dramatic and thrilling climax. Elaborate sets—faultless titles—scarcely a scene could be eliminated. One of the most logical productions of all time. It is there from every angle."

WID

"Here's another good one with Priscilla Dean. Lon Chaney—you can talk about him to the limit. If you say he is the best character actor on the screen you won't be far wrong. A mighty good picture, with a battle at the finish that is bound to get them going. One of the best casts ever assembled. Direction—uniformly excellent."

M.P. WORLD

"Many melodramatic moments—thoroughly attractive to the eye—exceptionally fine from a photographic standpoint."

"The settings are sumptuous."

"The child interest is very appealing."

CARL LAEMMLE presents TOD BRO

The Most Amazing AMERICAN

PRISCILLA

"OUTSIDE

say of any picture ?

"Those who like melodrama are certainly going to like 'OUTSIDE THE LAW.'"
"It is bigger than anything of the kind we have seen."
"Lon Chaney, of course, is excellent."

N.Y. TRIBUNE

"The character work is very good."
"The action scenes form the best part of the show."
"Stanley Goethals, as the baby, is a delight."

N. Y. AMERICAN

"Above the average in point of suspense and development."
"Lon Chaney is convincing—Priscilla Dean and Wheeler Oakman fulfill all requirements."
"Stanley Goethals (the baby) is one of the picture's high-lights."

N.Y. MORN. TELEGRAPH

NING'S greatest UNIVERSAL-JEWEL
MELODRAMA Ever Screened
DEAN Supported by LON CHANEY
"THE LAW"



Other views of "Outside the Law." Center, a new photo of Miss Dean. Left, Wheeler Oakman and the child actor appearing in the picture. Right. Miss Dean and "Chang Lo"

Use Plenty of Newspaper Space on This Pictur

(*Continued from page* 1189)

For lobby decorations (not a display in the common accepted term) we would suggest the use of cut-outs of Miss Dean, Wheeler Oakman, Lon Chaney and Mr. Warren, with caption cards that would fit the various characters that these players portray. Especially effective would be quotations from Confucius in this connection.

"Outside the Law" is a picture that lends opportunity for an effective prologue and a picture where the proper sort of a prologue will be of value in putting the feature over.

We offer a suggestion in an adaptation of that part of the stage comedy, "The Yellow Jacket," that pertains to the role of "The Chorus" and his "Property Man,"



and also might extend to the use of the stage setting and orchestra of this play.

Before screening the main title of the picture send an actor made up as an educated Chinaman, costumed in Oriental attire, out to follow out the general plan of the role of "The Chorus" in the above mentioned play, that is, to introduce the characters of the play and to make some general observations concerning the plot, its theme, etc. He will be preceded by a stage Chinaman in ordinary "laundry chink" attire, with two huge brass cymbals. This will be in imitation of the "Property Man" of "The Yellow Jacket." With a bored expression the "property man" will walk up and down in front of the drapes banging the cymbals and as he ducks back on the stage he is to give the instruments one resounding crash. (See someone familiar with "The Yellow Jacket" is your stage director is not informed.) Your "The Chorus" makes his appearance immediately after the "property man's" exit. His manner should be suave in an Oriental way, conveying the idea that he considers himself superior to the audience. There are three different ideas that might be carried out for the "speech." The "Chorus" could introduce the principal characters, giving a short resume of each role in a way that would get the sympathy for "Silky Moll," "Dapper Bill," "Chang Lo," "Silent Madden," and create an opposite atmosphere for "Black Mike."

An elaboration of this plan would be to put up a special plea for "Chang Lo," reciting how this disciple of Confucius, who had always advocated that right would triumph over wrong, was finally driven to take the law, not only of his adopted country, but also of his God, into his own hands and kill "Black Mike."

"Chang Lo's" prayers to his God for forgiveness after the deed, with a description of the rite, could be described. This would probably add to an audience's understanding of how "Black Mike" is killed, the action and titles of the picture leaving the information somewhat in doubt.

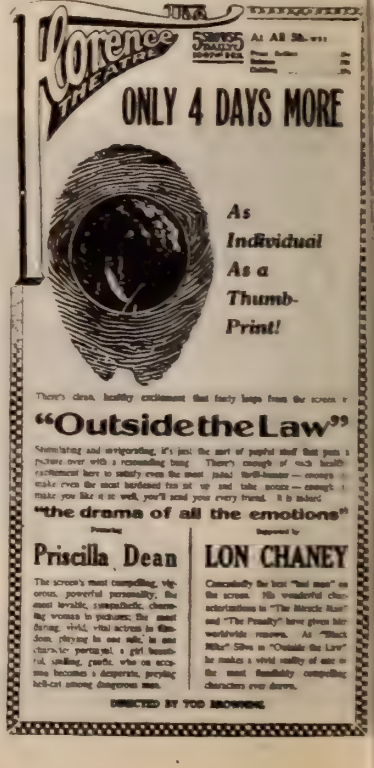
The third angle suggested for copying "The Yellow Jacket" idea is to provide a stage setting similar to the one used in presenting "The Yellow Jacket," which in turn was a reproduction of the Chinese theatre in San Francisco, presenting the original composition used as incidental music on the stage by musicians made up as Chinamen, playing on the Chinese instruments, as was done in the play with an explanation by the "Chorus" as to what the set represents. It might be well also to give a little history of a Chinese theatre's customs. If this latter plan is followed out it will be necessary to obtain the original music, written for "The Yellow Jacket," by William Furman.

THE CAST OF "OUTSIDE THE LAW"

Molly Madden (Silky Moll)	Priscilla Dean
Silent Madden	Ralph Lewis
Black Mike Silva	Lon Chaney
Dapper Bill Ballard	Wheeler Oakman
Chang Lo	E. A. Warren
Joe Wang	Guess Who?
"That Kid"	Stanley Goethals
Morgan Spencer	Melbourne MacDowell
Inspector	Wilton Taylor

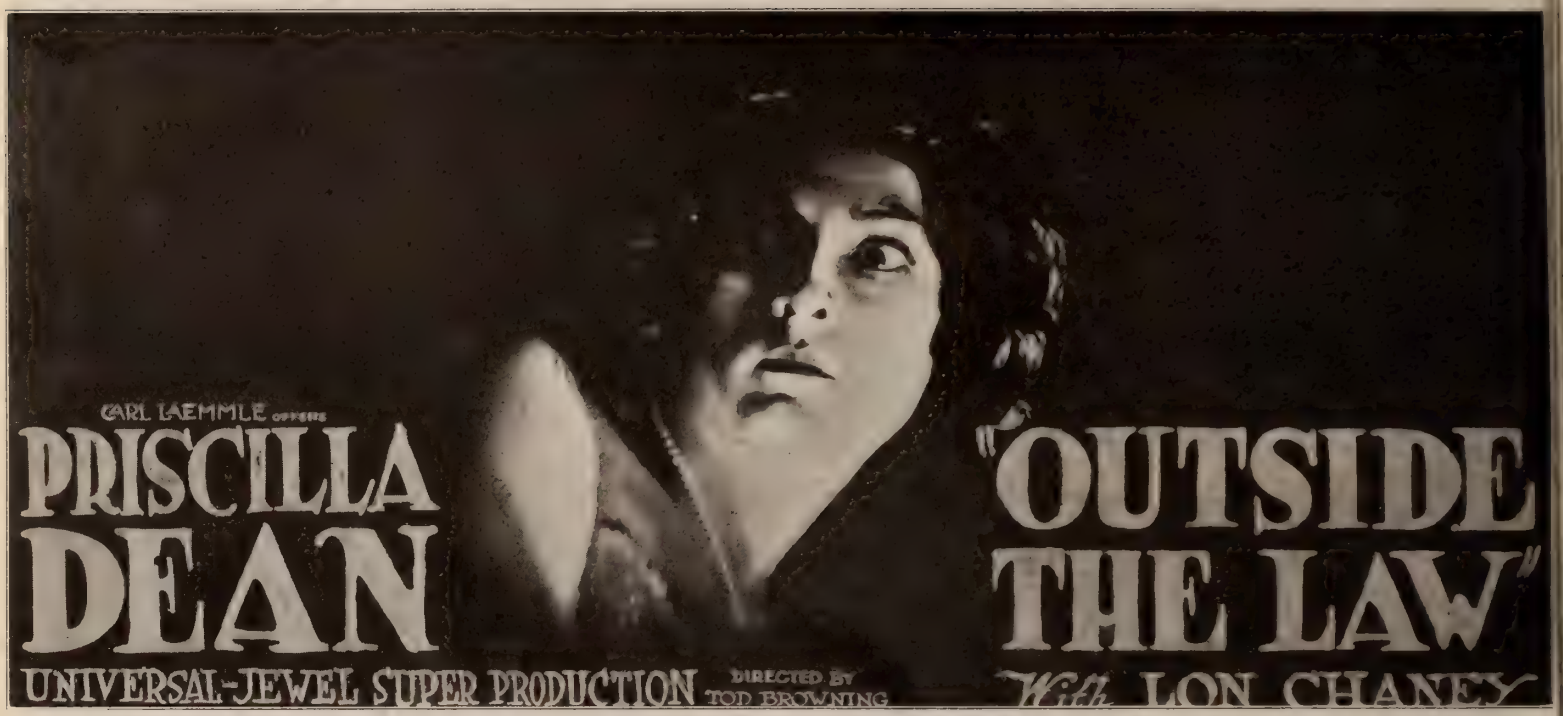
The Chinese musical instrumen would also have to be secured, a though they might be "faked," bo in sound and in form.

For those who are unfamili with the setting used for "The Ye low Jacket," same is describ briefly. The set is boxed with openings, either doors or windo at right or left. Two entranc close to the corners are in the ba wall. These have no doors, but t entrance is barred by silk banner not fluted or draped, that hang within a foot or so of the floor. center in the back wall of the set an arched alcove in which t Chinese musicians are seated. "T Yellow Jacket" set has a balco alcove, but this would not be nece sary. The walls are decorated wi Chinese symbols, but otherwise a plain in color, a yellowish pink. backing for the alcove and t entrances extends across the back




TOD BROWNING
Author & Director
"OUTSIDE THE LAW"

A Variety of Aids to Exploit Production



One of the striking Morgan Company 24 sheets on this special

OFFICIALS of the Exploitation Department of the Universal Film Manufacturing Company assert that "Outside the Law," the new big Priscilla Dean picture, is backed by more publicity and exploitation aids, in the way of posters, cards, novelties, slides, heralds, post cards, press material, scene and ad cuts, and cuts and instructions for special exploitation stunts, than any Universal picture ever released.

Especial attention was paid to an elaborate series of posters, including a set of teaser posters. By special arrangement with the Morgan Lithograph Company, of Cleveland, a special artist, installed in the Universal office, New York City, conferred with Mr. P. D. Cochrane, head of the Exploitation Department, and facilitated the selection of striking poster effects.

The result was two forceful twenty-four sheets, one for roof-top locations and one for side-walk locations, both in five colors; two six-sheets depicting powerful scenes in the picture; three three-sheets of great drawing power, and three one and a half-sheets besides a striking teaser one-sheet bearing the best photograph available of Priscilla Dean, with the teaser caption "Catch This Woman. She's 'Outside the Law.'"

This teaser line was planned for extensive use. The same photograph and catch lines were used in various ways—for window cards, for stickers, for teaser post-cards, and in a variety of newspaper ads.

A large series of twenty-four sheet teaser posters, in block letters, black and red, were also made for exhibitors who wish to duplicate the mysterious anti-Blue Law campaign put over by Universal in the New York and other territories. Taking advantage of the Blue Law propaganda, these posters, in three stands, first confront the public with admonitions such as: "Do You Dance On Sunday, You Are Outside the Law."

As in New York City, persons seeing these twenty-four sheets will likely connect them with Blue Law propaganda. After a week or so of speculation on the part of the public, the second stand posters can be put up. They read somewhat as follows:

"Do Not Be Misled By Malicious Propaganda—
You Are Not Outside the Law—
If You Dance on Sunday."

The third stand, to be used a week or so later, carries a twenty-four sheet announcement of the picture in the same block lettering. This stand can be followed by one of the colored twenty-four sheets, thus completing a smashing and effective poster campaign.

Equally as much care was devoted by Universal to the selection of lobby display photographs, according to representatives of that company. Both the black and white 8x10's and the colored 11x14's, contain a combination effect—a gripping scene from the photo-drama and a characteristic pose of Miss Dean. The Photo Repro Company of Long Island, which won the contract for the "Outside the Law" lobby display cards, was on the point of moving its plant when the order was received from Universal. All thought of moving was given up until the "Outside the Law" cards were completed, so determined was Mr. Alvin Mayer, head of the photographic reproduction company, that the cards should strike a new note in lobby display photography. All the lobby display, including gelatins, newspaper stills, etc., used by Universal on "Outside the Law," were furnished by the Photo Repro Company.

Other lobby display material includes three Kassel Oil paintings, 40 by 60 inches, one an enlarged portrait of Priscilla Dean, said to be the best likeness ever made of that star, and the other two, reproductions from striking scenes in the thrilling underworld picture. These full color photographic enlargements, made by the Kassel Studios, formed a conspicuous part of the lobby displays in the four New York theatres at Universal's quadruple premier for the new Dean picture. Together with the 22 by 28 hand-colored Photo Repro photos, the oil paintings are being made available to all exhibitors, through the local branches of the Universal sales force, it is assured by H. M. Berman, sales manager.

Following the lines of its teaser campaign, which Universal has developed to a greater extent for this picture than ever used heretofore in the moving picture world, a series of teaser slides in colors is being prepared by the Excelsior Slide Company. The series consists of four slides, the first three being teasers and the fourth being the give-a-way slide. They will be available to exhibitors within a few days, the slide company announces.

The prepared newspaper ads include half-page, quarter-page, and smaller layouts, and are being distributed in out and mat form to all Universal exchanges, together with cuts and mats of a series of teaser ads of varying sizes, including a material for six days' campaign of one-column teasers.

In addition to the prepared ads Universal announces that it has prepared an unusual number of portrait, scene and exploitation cuts—more in fact than ever was made for any other Universal picture. They range from a thumb nail out to three column portrait and scene cuts. The Raisbeck Electrotype Company of New York now is turning out electros and mats for these cuts and already has made them available to exhibitors in every territory.

In the line of exploitation cuts, Universal has taken a long forward step with "Outside the Law." Not only does the elaborate Campaign and Press Book outline simple and effective stunts and exploitation methods of great promise to the exhibitor, but also supplies him with the cuts or mats with which to work many of the stunts.

Among these are several "finger print" cuts to be used for guessing competitions or "mystery" and "crook" ads and stories. One shows Priscilla Dean's face in the middle of an enlarged thumb-print, as it would appear figuratively to the eye of a detective recognizing her thumb-print through a magnifying glass. A reproduction of Miss Dean's exact thumb-print is included in the exploitation material, for the benefit of exhibitors who wish to arouse interest in the search for patrons with similar thumb-prints.

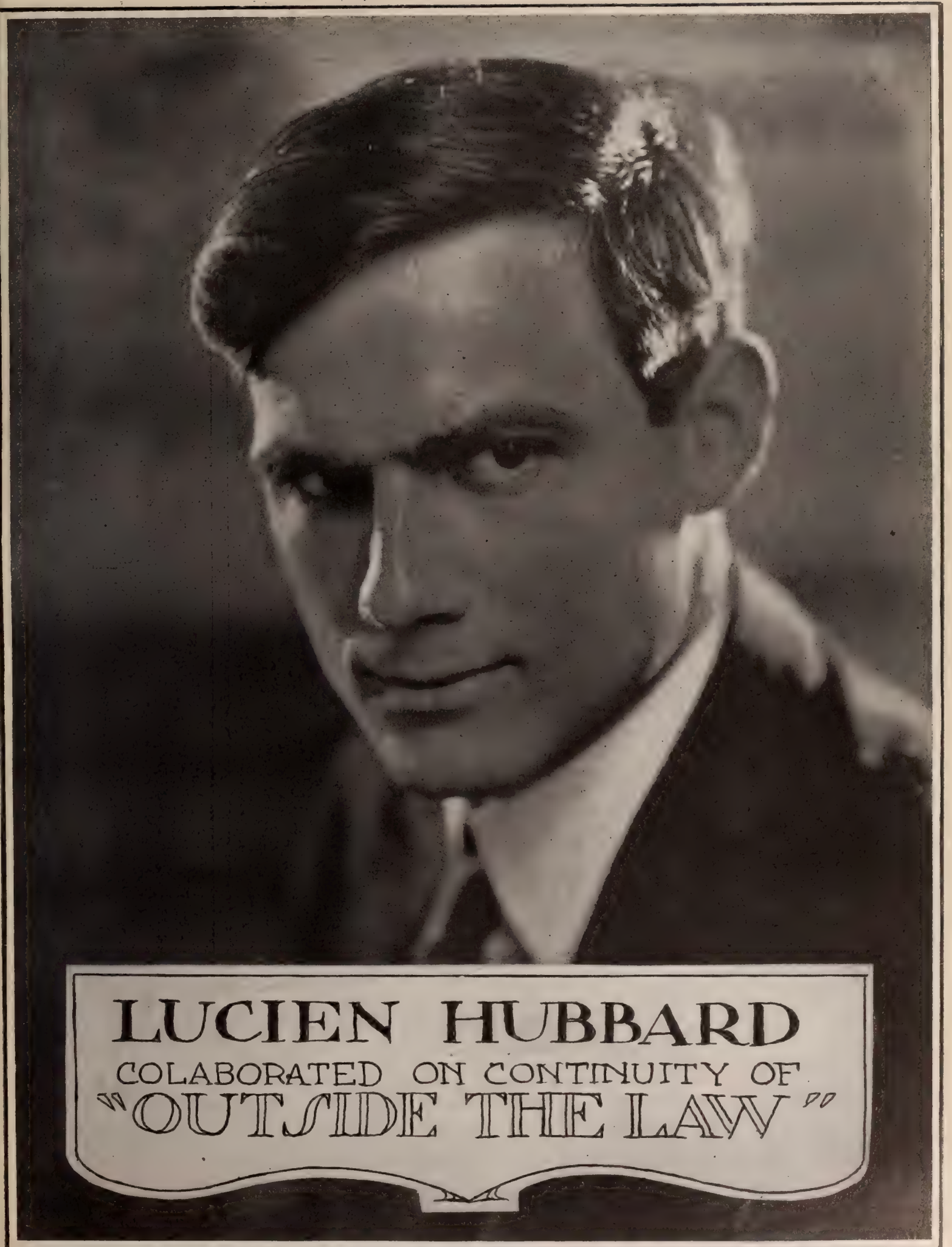
A novel out showing four different expressions of Priscilla Dean's eyes also has been prepared for guessing stunts. This same idea is applicable to an exhibitor who wants to use teaser ads with Miss Dean's eyes or mouth for guessing competition. Line cuts of her eyes and separate line cuts of her mouth have been made for one-column layouts.

One of the ideas promulgated by the Universal Exploitation Department, and which was successfully used in Los Angeles, at the premier of the picture, outlines the making of traffic signs bearing the slogan:

"If You Park Your Car Here You ARE OUTSIDE THE LAW."

In Los Angeles, half-sheet posters were printed with this caption, and pasted on fire-plugs and at other places where parking was prohibited by law.

The teaser post-cards prepared for the picture's exploitation offer a fruitful opportunity for an exhibitor to stir up his public concerning "Outside the Law." There are six different styles, all bearing striking scenes in white on black, and some bearing, in addition, a hand-writing message from Priscilla Dean.


LUCIEN HUBBARD
COLABORATED ON CONTINUITY OF
"OUTSIDE THE LAW"

Browning's Calibre Shown in His Choice of Aides

Pen Pictures of the Man Who Made "Outside the Law" and His Co-Workers in the Melodramatic Hit

Tod Browning

THE thrill "Outside the Law" is giving the West is the result of its startling parallel to recent crime happenings in which the gangsters of San Francisco's Chinatown have figured. The actual punishment "outside the law" of three gangsters by lynching preluded the picture's release by about three weeks. Tod Browning conceived his story nearly a year before that.

Not that three men were lynched to make a good publicity story. Not that Tod Browning foresaw a year ago that 'Frisco criminals would receive punishment not sanctioned by statute book. This thing points simply to Browning's knowledge of the criminal of the West, the result of long study of the type in his underworld haunts.

Tod Browning, a master of melodrama, conceived the story of an arch-fiend of the gangs to whom legal death would be inadequate punishment. A young woman, daughter of the disposed king of Chinatown, incurs his enmity and a fierce and shrewd conflict ensues between the crime fiend and those who would protect the girl. Running like a thread of gold through a squalid tapestry is the gentle philosophy of an old Chinese who finally is impelled to take into his own hands the dealing of punishment to the sinister figure of the drama. The story of "Outside the Law" is not of so much import at this time as is the story of the man who wrote it, who directed it, who edited and launched its first presentation upon the screen.

If not the youngest, Tod Browning is one of the youngest directors of special productions in the game. Although only in his thirties, his weekly salary figures causes the comptometer operator at Universal City to stray into columns seldom touched on Universal salary lists.

Tod Browning was born in Louisville, Kentucky.

He was a boy jockey there. He joined a medicine show, and graduated to vaudeville and burlesque. Charlie Murray invited him to the studio to watch him work, then offered him a part. That was in 1912. Browning was an actor in Biograph comedies of the now almost legendary days when to be chased along the Palisades by Keystone cops and fall into the Hudson River was the acme of humor.

When D. W. Griffith joined Mutual he gave Tod Browning a year's contract and took him to Hollywood with him. At the end of the year Browning had set his mind on being a director, and approached Frank E. Woods, production manger for Fine Arts.

"I don't see why you shouldn't make a director," said Mr. Woods. "There's only one way to find out, though," and handed him the script for a one-reel drama. Mary Alden was featured and the picture was named "The Lucky Transfer." The title applied to young Browning as well as to the film, for he was permanently assigned to direct Majestic two-reelers.

(*Continued on page* 1200)

Lucien Hubbard

LUCIEN HUBBARD, who collaborated on the continuity of "Outside the Law," is a firm believer in the superiority for picture purposes of the story written originally for the screen over the play or novel.

"Given equal thought and preparation," he says, "it is evident that a story written expressly for the pictures will be more effective than one designed for another medium, and then trimmed or altered to fit. In 'Outside the Law' we had this advantage, for so experienced a director as Mr. Browning naturally thinks in terms of pictures. There was no excess verbiage to dispose of, no flowery description of mental processes that could not be translated to the screen."

Hubbard, as scenario editor of Universal, passes on hundreds of stories weekly, and wherever possible gives the preference to originals. But he is insistent that they shall show the same thoughtful preparation, the same attention to characterization and soundness of motives as the average published work.

Hubbard came to Universal a year ago from Vitagraph. Unlike many editors, he is a proficient continuity writer himself and has contibuted several scripts to Universal while continuing his duties as head of the scenario department.

Newspaper work engaged Hubbard's attention before he entered the motion picture field. He was a reporter and editor of newspapers in New York, Cincinnati, Chicago and New Orleans, ending his newspaper career as city editor of the New York Tribune.

Lon Chaney

LON CHANEY, who is called the "Wizard" of the screen because of his ability to portray unusual and weird characters, has one of the most forceful of his long screen career in "Outside the Law," the new Universal-Jewel production, starring Priscilla Dean. Chaney plays the part of "Black Mike" Silva, the desperate and unscrupulous gangster, whose machinations precipitate the principals of the story into a maze of underworld intrigue and gang feuds.

Chaney also plays another role in this picture—that of Ah Wing, a Chinese servant. This part was a small one and Chaney took it to demonstrate his ability at making up. Seeing Ah Wing and Black Mike together, no one could guess that the two characters were being played by the same man. Chaney's Ah Wing is said to be the best Chinese impersonation ever done for the screen.

Prior to "Outside the Law" Chaney's best roles had been that of the legless underworld chief in "The Penalty" and that of The Frog in "The Miracle Man." It was as The Frog that Chaney became nationally popular as a screen villain in "The Penalty," which made Chaney the featured player, was exceptionally difficult. Chaney had to enact the entire story with his legs strapped to his body so that he looked like a legless cripple.

The first work done by Chaney for moving pictures was at Universal City, where he did "extra" parts for several months, first in comedies and later in "heavy" roles. He later supported many popular Universal stars, including Dorothy Phillips, in "Paid in Advance." "Outside the Law" is not the first picture in which he has appeared with Priscilla Dean. He was in the cast of "The Wicked Darling."

The role of Black Mike was written especially for Chaney by Tod Browning, the author-director, who is a personal friend of the noted character actor.

E. Alwyn Warren

THE exceptional twofold ability of E. Alwyn Warren is most strikingly shown in Tod Browning's production of "Outside the Law" for Universal. For this picture Mr. Warren has not only given his ability as an actor in a most remarkable characterization, but he has also proven his rare ability as a make-up artist in transforming pleasant, youthful likeness to that of an aged bewhiskered Chinese philosopher.

It is fortunate for Warren that a cast is stated in the film, for were it not for this it would be impossible for any one to recognice him from the picture, even though the beard he wears covers but a small portion of his chin.

Not one in a hundred will realize that the part of Chung-Low is played by an American, through who's veins course the blue blood of the South, for Warren is a son of Richmond, Virginia.

When but fifteen years old Warren used his first make-up and made his first appearance on the stage, and since that time he has played in every class of house where amusement is purveyed—everything from a honky-tonk to comic opera or Shakespeare, and the long list of engagements even includes medicine shows, circuses, repertoire and burlesque.

For the screen Warren has specialized in character roles and will be remembered as the Italian in "Mother of Mine," the Italian in "The Man Who Dared," a Fox subject, and the Turk in Tod Browning's "Virgin of Stamboul." In addition to the Chinese part he plays in "Outside the Law," Warren will shortly be seen in a similar role for the Goldwyn production being made by Frank Lloyd and titled "The Tale of Two Worlds."

Leo McCarey

SELDOM has any young man in the motion picture industry has such a rapid rise as Leo McCarey, who was first assistant to Mr. Browning in the production of "Outside the Law."

Less than a year and a half ago he came on the Universal lot with a modest, unassuming manner and a lot of ambition and ability to learn. "My success," to quote Mr. McCarey, "is due almost entirely to my good fortune in being associated with Tod Browning in at least two of his big productions, 'The Virgin of Stamboul' and 'Outside the Law.'

"After the completion of the last named picture Mr. Browning made it possible for me to direct a five-reel program picture with Miss Eva Novak. This has been done under the supervision of Mr. Browning, but Mr. McCarey we understand has done some very good work in the handling of his first subject, and it is rumored on the Rialto that the lad got away with a fine start. The name of this picture is 'It's Never Too Late.'"

William E. Fildew

MUCH credit for the success of "Outside the Law" is due Mr. William E. Fildew, who photographed the picture for Tod Browning. He is a veteran in his line of work, having spent several years at the Fine Arts Studio, under D. W. Griffith.

He has also photographed many features for Biograph, Kinemacolor, Metro, Goldwyn and Universal. For the past two years he has photographed nothing but features for Universal, the last two of which are "The Virgin of Stamboul" and "Outside the Law."

Mr. Fildew is one of the foremost members of the American Society of Cinematographers, having been one of the charter members, and used his influences to bring about the formation of this important organization.

¶Watch the Exhibitors Service Bureau each week to see what the "first runs" do to put over "Outside the Law"



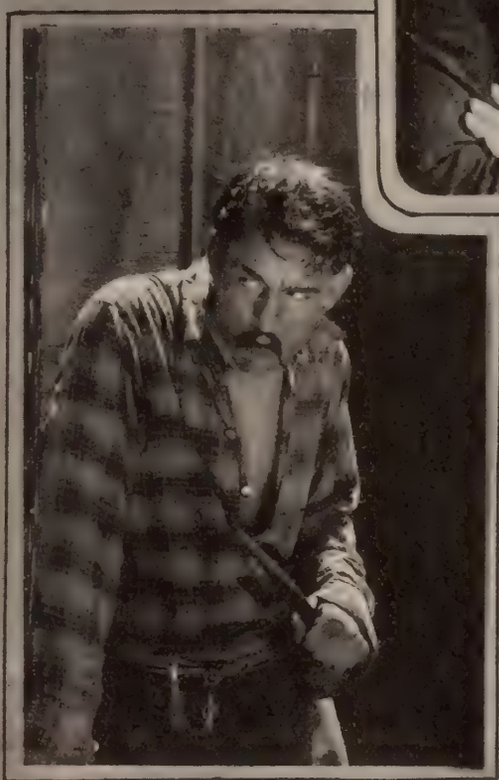
in
"The MIRACLE MAN"



in
"OUTSIDE THE LAW"



Lon Chaney



in
TOURNEUR'S "VICTORY"



as "PEW" in
"TREASURE ISLAND"



Night Scene Illuminated By Sun-Light Arc

ALL ARE BECOMING CONSTANTLY LESS DIFFICULT THROUGH THE USE OF

SUN-LIGHT ARC

The directors who are testifying to this statement are those who are most enthusiastic over their profession.

Just as directing is more than casting, so the harnessing of such a tremendous force as light is greater by far than the grinding of film.

In those screen successes that are netting thousands upon thousands of dollars in profits, "seeing it in the mind's eye as it will look on the screen" has been the determining factor.

And the biggest element has been and always will be—CORRECT LIGHTING.

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1735 HIGHLAND AVENUE
TEL HOLLYWOOD 577876

C. G. NESBITT
EASTERN SALES MANAGER

PRESTON R. BASSETT
CHIEF ILLUMINATING ENGINEER

FRANK ELLIOTT
WESTERN MANAGER

LONDON, PARIS, MILAN, SYDNEY, RIO DE JANEIRO, BOMBAY

DUNCAN WATSON, EUROPEAN REP., 62 BERNEES ST., LONDON, ENG.



CABLE ADDRESS - UNFILMAN

Universal Film Manufacturing Co.

Please address all communications to the Company and refer to _____

January 10,1921.

Mr.J.Justice Harmer,
Sun-Light Arc Co.,Inc.,
218 W.48th Street,
New York City.

Dear Mr.Harmer:

In the making of "Outside the Law" the performance was one hundred percent plus,for in every particular the Sun-Light Arc served most successfully. Many scenes used for this film would have been impossible were it not for your lights. We would have had to confine our shots to short ones. All of the long night shots we secured by your lights. In making the Chinatown night scenes, we flooded the streets and rooms with no difficulty and secured panorama scenes of city and other effects impossible without your lamps.

Besides aiding us in the making of the picture Sun-Light Arcs were economical for by their use the number of electricians needed was greatly reduced. This statement can only point out the great advantages of your lamp, but my production will prove the correctness of every assertion made here.

Sincerely yours,

Tod Browning



Quadruple Premier in New York City

"OUTSIDE THE LAW," the Universal-Jewel production starring Priscilla Dean, has been booked over the entire U. B. O. circuit in New York City, comprising twenty-six first class theatres. The opening run of the feature in New York was at B. S. Moss' Broadway theatre, near Times Square, where the picture drew large crowds during the week of January 16. This run was preceded by the unique premier arranged by Universal, whereby "Outside the Law" appeared simultaneously in the Lyric, the Astor, the Longacre and the George M. Cohan theatres, New York City, for one day only—Sunday, January 16.

Following the successful week at the Broadway, the new Priscilla Dean picture was shown during the week of January 23 at the 81st Street theatre, New York, and at the Flatbush theatre, Brooklyn. "Outside the Law" was the only picture booked in New York City, in two leading theatres at the same time during that week. In addition to its two seven day showings, it also was exhibited for four days in the Prospect theatre, Brooklyn.

Following the New York quadruple premier, the next big presentation of the film was made at the Park theatre, Boston, where it opened January 24 to a morning crowd that bought out the house before eleven o'clock. An elaborate exploitation campaign was carried on in Boston during the week preceding this opening, directed by Harry Reichenbach.

The New York opening was preceded by a six weeks' exploitation campaign based upon teaser twenty-four sheets or "mystery" posters, playing upon the title "Outside the Law" in a tie-up with the anti-Blue law agitation—the posters being worded "Do You Motor on Sunday? You are Outside the Law," and with similar phrases.

The quadruple premier itself a novelty in filmdom, as no picture ever before was shown in four leading theatres at the same time, was accompanied by forceful exploitation in the form of startling "fronts" and lobby displays for the four theatres Although engaged only for one day, Universal constructed "prison" fronts for the theatres, masking the theatre entrances with canvas painted to resemble the walls of a prison. The effect on Broadway was striking and did much to crowd the theatres.

The first public showing of "Outside the Law" was in Los Angeles, at the Superba theatre. The picture is now in its fifth week at that house. From the first it proved immensely popular with the picture-goers of that city. The opening show was made notable by the presence of the star, Priscilla Dean, and of the picture's author-director, Tod Browning. This run is unprecedented in the history of that theatre since it showed "The Heart of Humanity," Universal's great war picture.

Two other important first run houses which obtained "Outside the Law," for early runs are the Palace theatre in Buffalo, and the Kinema theatre, in Salt Lake City. In Buffalo the Universal-Jewel



Lon Chaney, supporting Priscilla Dean in "Outside the Law," the Universal Jewel special feature

melodrama played to capacity business during the first week and to crowded houses during the second. The week's run in Salt Lake City was a criterion for house records.

The picture also is scheduled for early openings in Seattle, Montreal, and many other key cities. In all parts of the country the local exhibitors are being aided in their exploitation by the national exploitation drive being waged by Universal in the interests of the new Universal-Jewel.

The quadruple premier in New York was a feat performed by Universal only at great labor, as well as being a novelty for New Yorkers. It was as gigantic a task as ever confronted an amusement concern. It looms as one of the outstanding events of the screen year.

Legitimate theatrical shows are running in the four theatres used by Universal, which mean that none of the houses was equipped to show pictures, and furthermore, that no work could be done towards transforming them into picture houses until after the close of the Saturday night performances, on the evening preceding Universal's Sunday showings.

Promptly at ten o'clock, Saturday night, trucks loaded with signs, sectional projection booths and other equipment, rolled in front of the four theatres, with special permits from the Police Department to park in the theatre district during the after-theatre traffic peak. Squads of men immediately went to work transforming the fronts of the four theatres with the "prison wall" canvasses.

As a result the novel lobby displays caught the eyes of the throngs that packed Broadway after theatre time, and added much to the advertising of the next day's openings.

As soon as the theatres were cleared, mechanicians set to work taking out seats and erecting projection booths, curtains, screens and other necessary adjuncts to a picture show.

It was long after daylight before the projection machines were ready for operation. Hardly had the electricians and mechanicians left when the musicians assembled for rehearsal. The orchestras for all four houses were assembled in the George M. Cohan theatre and rehearsed as a unit under James C. Bradford, who had arranged the musical setting for the picture.

Everything was not in readiness until a few minutes before the box offices opened shortly after noon, Sunday. The crowded houses during the matinee and evening performances attested to the drawing power of picture and exploitation.

Tod Browning

(Continued from page 1196)

"How about actors?" he asked. "Oh, just use Mr. Griffith's stock company," they told him. So when D. W. wasn't using the Gish sisters Tod was. One week he'd have Henry Walthall and the next week Elmo Lincoln. Blanche Sweet, Miriam Cooper, Seena Owen, and the other now-famous members of Mr. Griffith's company appeared in the pictures he made during the next four years.

Meanwhile Tod Browning was promoted to direct four- and five-reel features, and when he left in 1917 to join Metro's forces he directed Mabel Taliaferro and Edith Story in three pictures apiece. One of the Story pictures was "The Legion of Death," one of the first war pictures.

In May, 1918, he went to Universal City and directed Edith Roberts in "The Deciding Kiss" and "Set Free." The latter was his own original story, a drama of gypsy life. From then on in his work Tod Browning worked actively with the scenarist on his pictures, modeling the story as he himself saw its possibilities.

He directed Mary MacLaren in "The Unpainted Woman," "The Petal on the Current," and "The Bonnie, Bonnie Lassie."

There was a clever little leading woman with wicked eyebrows and a tantalizing pout on the lot at that time. William E. Wing and Tod Browning wrote a story for her and Browning directed it. It was titled 'The Brazen Beauty," and when it was released the girl who played the name part was made a star. She was Priscilla Dean.

Under Tod Browning's megaphone tuition Miss Dean starred in "The Wicked Darling" and "The Exquisite Thief."

Then H. H. Van Loan came along with a story idea that at Browning's suggestion was developed into "The Virgin of Stamboul." Tod Browning produced this on almost an unheard of scale and Universal released it as a Jewel production.

Browning had spoken to Carl Laemmle of his idea for a story of the underworld, to be treated from an unusual angle, and when the Universal president saw "The Virgin of Stamboul" he instructed the director to go ahead with his idea.

Browning spent several months at his home preparing his story and in June he started production on "Outside the Law." Priscilla Dean was assigned the stellar role, and Lon Chaney, wheeler Oakman, E. A. Warren headed the cast.

Four blocks of San Francisco's Chinatown was reproduced at Universal City at a cost of $90,000 and a series of elaborately designed and constructed interiors were used.

Six rooms of a brick building that was to be wrecked in a gang fight were constructed of two-by-four studding, covered with lathing, plaster and with a brick wall facing just as though it were a regular building. Each wall was built as a separate unit so that it could be lifted bodily or rolled aside at the camera's convenience. The picture was fifteen weeks in production. The cutting and titling required ten weeks more, while the better part of a year was consumed from the time the story was begun till its release.

After viewing the picture on a special trip to the West Carle Laemmle decided that it would be Universal's first release for 1921. However, a pre-release showing was arranged at the Superba theatre in Los Angeles for Christmas week, and Tod Browning personally superintended the presentation.

Browning's Christmas present to Carl Laemmle was the completion of "Outside the Law." Mr. Laemmle's Christmas present to Browning was the assignment to him of Edna Ferber's story, "Fanny Herself," which Universal recently purchased.

Tod Browning's original intention had been to visit New York in search of his own screen material. but he abandoned this plan because of the serious illness of his wife. and will instead produce "Fanny Herself," with an all-star cast, as the first 1921 Tod Browning production.

Credit Due Sun-Light Arc, Says Browning

THE Sun-Light Arc Corporation has added another plume to its bonnet in the remarkable lighting effect secured through its active co-operation in the Universal super-melodrama, "Outside the Law," starring Priscilla Dean and directed by Tod Browning. While the Sun-Light Arc has been playing a prominent part in the production of big specials for quite awhile and has proved a valuable aid to many of the biggest producers in the industry both in the studio and at night on exterior locations, its part in the production of "Outside the Law" is declared to be one of its most important achievements up to the present.

In a letter recently received by J. Justice Harmer, of the Sun-Light Arc Co., Tod Browning pays high tribute to the serviceable character of Sun-Light Arc. Mr. Browning says in connection with the filming of "Outside the Law that it would have been impossible to take many of the scenes without Sun-Light Arc.

The POSTERS for "Outside The Law" ARE THE TALK OF THE TRADE

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The Morgan Lithograph Co

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FIRST EXECUTIVE ASSISTANT

TO

TOD BROWNING

DIRECTOR

AND

AUTHOR

OF

"OUTSIDE THE LAW"

WILLIAM E. FILDEW

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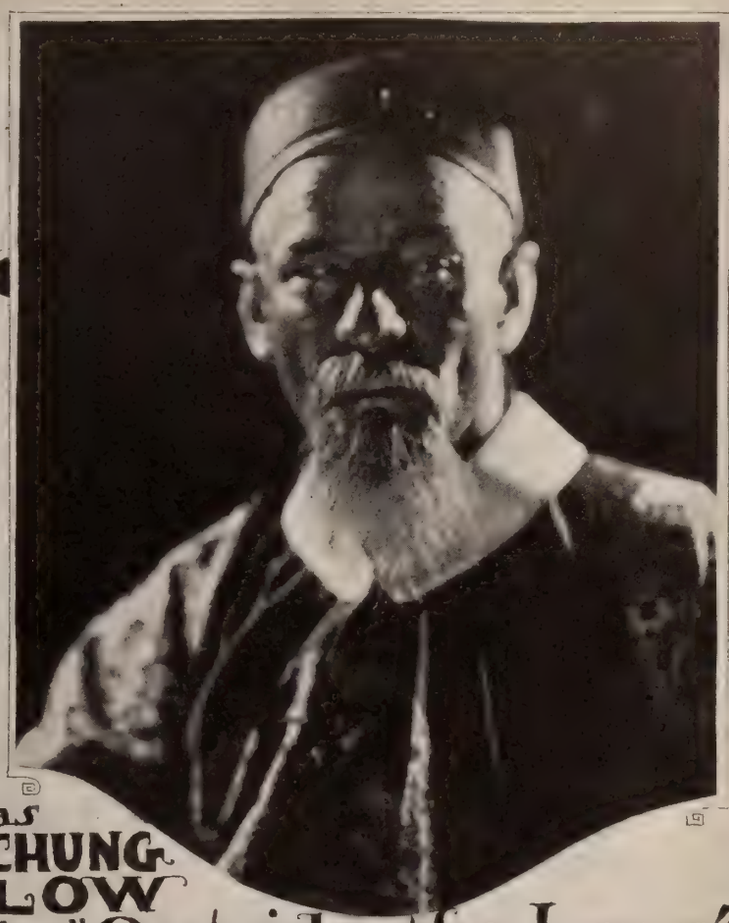
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Six-sheet made by Morgan Lithograph Co. for "Outside the Law"

Photo Repro Company in New Quarters

The Photo Repro Company, formerly located at Broadway and 51st Street, has moved this week to its new location in Long Island City, where it will occupy spacious quarters in the Queens Subway Building.

In enlarging his plant to double its former capacity and with the installation of new machinery in the Long Island City plant, Alvin Mayer, of Photo Repro, states that his concern will be in a position to turn out twice as much work each day as formerly, and in addition make lantern slides, all kinds of lobby displays and other advertising accessories.

Vernon and Burns Seen in a New Christie

"Back From The Front," a two-reel Christie comedy, featuring Bobby Vernon with Neal Burns and released through Educational Exchanges, occupies an important position on the bill at the Rialto theatre this week. It is described as an "after the war" picture, and it tells the adventures of a youth who has been in the air service but who never got off the ground, but who is induced to take the place of an American "ace" at a home party. Things become very complicated when his host introduces him to an aeroplane that he has just purchased.

Merges 17 Theatrical Companies

FURTHER details of the recently incorporated $3,000,000 corporation announced exclusively in Motion Picture News, known as the West Coast Theatre Company, were given out in Los Angeles prior to the departure of Sol Lesser and Gore Brothers to Chicago to attend the Association's First National meeting.

The company, according to the statement, will take over seventeen individual theatrical corporations, including thirty theatres, four film exchanges, real estate holdings, leases for theatres under construction, and contracts and plans for houses to be built shortly. In short this corporation will merge all the interests of Gore Brothers, Sol Lesser, Adolph Ramish with the following institutions: Kinema, Alhambra, Burbank, Optic, Regent, Lyceum, Liberty, Casino, Grand, and La Tosca, and Rosebud and New Central theatres in Los Angeles. The Windsor, Apollo and Hollywood theatres in Hollywood. The Neptune and Auditorium theatres in Venice, the La Petite in Ocean Park, Capital theatre in Redondo, the Belvidere and American theatres in Pomona, the Sunshine theatre at Taft, First National Exchange of Los Angeles, All Star Features Distributors, Equity Pictures and Educational Film Corporation Exchange of Los Angeles.

This company will also operate the New Ambassador theatre in Los Angeles, the New Appolo in Hollywood, the Neighborhood House to be built in March in Los Angeles, and a 1,500 seat house being built at Anaheim.

Praise for Story and Star

New York Critics Speak Well of Realart's "Something Different"

"SOMETHING DIFFERENT," Constance Binney's latest Realart picture, met with a generally favorable reception from New York newspaper critics, when it was shown at the Rialto theatre during the week of January 15.

"Here is a play," says the American's critics, "in which the story is the thing, and a very good story it is with Constance Binney as a wholesome, attractive heroine. The dainty grace of the star, the beauty of the pictures and the interest in the plot make the production undeniably charming.

"After Miss Binney, Lucy Fox is most pleasing to watch as the school chum. Ward Crane as Don Mariano, the head of the federal army, gave a restrained, artistic performance. Crane Wilbur made a convincing revolutionist.

"Pretty little Constance Binney, with her air of mingled innocence and coquetry, is the star at the Rialto theatre this week," comments the Evening Telegram's photoplay critic. "She is appearing in 'Something Different,' and the photographic play is worthy of its name.

"It is a refreshing, light and well-knit little photoplay, in which the beautiful young dancer has another chance to show that she can be beautiful as a grown-up as well as an ingenue—and that she can act. Besides, it is a story of a South American republic to which the bored young American girl goes for a visit. And whenever any such situation arises in fiction there is enough excitement to undo the bored feelings not only of the star, but the audiences. And this picture runs true to form. It is full of thrills and has a charming love story."



Three scenes from "Lying Lips," a Thos. H. Ince production to be released by Associated Producers

English Beauty Scoring in "Torchy" Comedies"

In the United States less than six months and established as a screen favorite is the record of Dorothy Mackaill, English beauty, who is appearing in the Torchy Comedies, made from the stories by Sewell Ford, and starring Johnny Hines and released through Educational.

Miss Mackaill first appeared in "Torchy's Millions" and is seen in "Torchy Mixes In," the current release. She has an important part in "Torchy's Night Hood," which will be shown in February. It is a rather striking fact that though Miss Mackaill spent her whole life in England, she was selected as a distinct type of the American girl, for these pictures.

Although she is not yet eighteen Miss Mackaill has the distinction of having apeared in motion pictures in three countries, England, France and here. She is a dancer of distinction, and after appearing in the "Joy Belle" revue at the London Hippodrome, she came here and is a member of the Ziegfeld Midnight Follies."

New York F.I.L.M Club Notes

Climax Film Corporation was elected to membership at the last meeting. Mr. F. Goldfarb will represent this exchange.

Mr. Nat Beier succeeds Mr. Henry Siegel on the membership committee.

Mr. Levenson of Universal Film Mfg. Company, attended the meeting as a guest of Mr. Charles Rosensweig.

President Chadwick urged all to co-operate with Mr. Buxbaum's committee in making Hoover Week successful. Personal pledges of members will exceed $3,000, it is stated.

Masterpiece Film Corporation tendered their resignation from the club. It was accepted with regrets.

Fay Tincher Will Tour Picture Theatres

With her appearance during the week of January 24, at the Jones, Linick and Shaeffer theatres in Chicago, Fay Tincher, featured player in two-reel Christie Comedies released through Educational Exchanges, began a personal appearance tour which will occupy the next two months.

Miss Tincher's appearance is under the management of Wm. S. Bastar, a prominent Chicago film man who was able to arrange with the Christie Film Company for her absence for sixty days from the studios.

"Fantomas" Winning Favor Everywhere

William Fox reports that the new twenty-episode serial, "Fantomas," is being given an "enthusiastic reception" everywhere. The serial is based on the detective stories written by Marcel Allain and Fierre Souvestre. In its reception the Fox officials see a public approval of the "real old-time melodrama."

Jessen's Studio News by Wire

UNIVERSAL

Eric Von Stroheim and his company returned from Monterey, Cal., on Saturday of last week after ten weeks spent in filming the Monte Carlo scenes for "Foolish Wives." The organization includes Isadore Bernstein, business manager; and the cast, which consists of Rudolph Christians, Marguerite Armstrong, Maude George, Mae Busch, Cesare Cravina, Edward Reinach, Al Edmundson, Dale Fuller, McEwen Polo, Ruth Ashby and forty others. Mammouth settings are ready at Universal City so that the subject can be completed without delay. The production was started on July 10th, and to date it has cost more than $600,000.

Tod Browning is now casting for the Edna Ferber story, "Fanny Herself." It will have an all star cast.

Marcel De Sana is casting "The Dangerous Moment," a Greenwich Village mystery story, which will star Carmel Myers.

Little "Breezy" Eason is being starred in "Patches," under the direction of his father, Reeves Eason.

Rollin Sturgeon will direct Edith Roberts in "Three at the Table." Mr. Sturgeon is now editing "The Bobbed Squab," starring Gladys Walton, who is soon to play in "A Kentucky Cinderella."

"The Fire Cat," which was directed by Norman Dawn, and which stars Edith Roberts, was shipped East last week. It is a South American drama.

The following pictures are in production: "Blood Brother of the Pines," starring Frank Mayo, directed by Robert Thornby; "The Girl and the Goose," starring Eva Novak, directed by Fred Granville; "Everybody for Himself," starring Harry Carey, directed by Jack Ford; "False Colors," starring Priscilla Dean, directed by Stuart Paton. Lyons and Moran are completing a bootlegging satire on fanatical reform. William Bodine is beginning a series of single-reel comedies, featuring Dorothy Wolbert. Helen Darling and Eddie Barry, late of Christie forces, will appear in the series. William Watson is completing "Leaping Rajahs and Dignified Lions," with Zip Monberg and Florence Lee. Tom Buckingham is finishing "Superstition," featuring Harry Sweet. The last named subjects are Century Comedies.

Short Westerns in production are Hoot Gibson and Gertrude Olmstead in "The Cactus Kid," under the direction of Edward Laemmle; "The Range Rider," with Jack Perrin and Louise Lorraine, directed by Edward Kull; "The Heart of Arizona," starring Eileen Sedgewick.

Art Accord has been engaged for a series of short Western pictures and is now playing in "Range Justice," under the direction of William Craft. Marcella Lershing has the female lead.

Mr. Ford is directing the Texas Guinan series for Victor Kremer. He is now making "I Am the Woman." In the cast are Joe Ford, Kingsley Benedict, Frederick Moore, Cecile McLean, Valerio Olivo and Buck Rumsey. Elmer Dyer is the cameraman.



Tom Santchi starring in a series of two-reel Westerns released by Pathe

GOLDWYN

Reginald Barker is now producing an original Rupert Hughes story, "The Old Nest." In the cast are Dwight Crittenden, Mary Alden, Johnnie Jones, Lucille Ricksen and Buddy Messenger.

Subjects now in production are "The Bridle Path," under the direction of E. Mason Hopper; "The Night Rose," by Leroy Scott, under the direction of Wallace Worsley, with Leatrice Joy and Lon Chaney in the leading roles; "The Alibi," under the direction of Frank Lloyd, with House Peters and Irene Rich; "An Unwilling Hero," under the direction of Clarence Badger, starring Will Rogers; "Made in Heaven," directed by Victor Schertzinger, and starring Tom Moore, with Helen Chadwick as his leading woman.

Vincent—Tuesday—Mach 13

LASKY

DeMille is now making the final episodes of "Five Kisses."

George Melford and company, including James Kirkwood, Alice Hollister and Ann Forrest, have gone forth north for the Canadian scenes in "The Money Master," by Sir Gilbert Parker.

William DeMille is beginnig work on "The Lost Romance," an original photoplay by Edward Knoblach. Olga Printzlau is the scenarist. In the cast are Jack Holt, Lois Wilson, Conrad Nagel and Fontaine LaRue. Guy Wilky is the cameraman.

Walter Long has been added to the cast of the Tom Meighan subject, "White and Unmarried," under the direction of Tom Forman. Jacqueline Logan has the lead, and Grace Darmon will be seen in an important role.

Mr. Katterjohn is completing the scenario for Elinor Glyn's original photoplay, "The Great Moment," Sam Woods will begin directing this picture, with Gloria Swanson and Milton Sills in the leading roles, on February 7th.

James Cruze is directing Roscoe Arbuckle in "Crazy to Marry," an original story by Frank Condon. The scenaio is by Walter Woods.

William D. Taylor has been assigned to the direction of Ethel Clayton following the completion of the Elsie Ferguson subject "Sacred and Profane Love." The Clayton subject will be from the Cosmo Hamilton story prepared for the screen by Julia Crawford Ivers. Work on this will be started as soon as Miss Clayton finishes in her current production, titled "Sham" which is being directed by Thomas Heffron. Elmer Harris and Geraldine Bonner are co-authors of the story "Sham" and the script was prepared by Douglas Doty.

ROBERTSON-COLE

The second Max Linder release is to be from a French farce, entitled "Too Much Pep." Rose Dione and Charles McHugh have important parts.

Pauline Fredericks has started work on "Salvage," an original photoplay with mother-love interest, by Daniel Whitcomb. She is playing a dual role and one of the most dramatic she has ever attempted. Henry King is directing and her support includes Milton Sills, Ralph Lewis and Raymond Patton.

Gasnier has completed the editing of the C. Gardiner Sullivan production, "Good Women."

William Christie Cabanne is on the way West to begin production.

The screen version of the next Hayawaka subject is now being completed.

BRUNTON

"Through the Back Door" is the release title of the next Mary Pickford picture. The continuity is by Marion Fairfax. The direction is by Jack Pickford and Alfred E. Green. Charles Rosher is the cameraman. The story is of a Belgium refugee who comes to America by the "back door," or immigrant route. It will require three weeks more to complete the production. The release date is set for about Easter.

Douglas Fairbanks is making the final scenes for the "The Nut," the release of which is set for April 1st.

The policy adopted calls for three Mary Pickford pictures this year. Fairbanks will also make three.

Charlie Chaplin is beginning work on three more two-reel subjects for First National. He plans to begin making a five reeler for United Artists release late this fall.

FOX

Howard Mitchell is beginning work on "The Lamplighter," starring Shirley Mason. In the cast are Albert Knott, Edwin Booth Tilton, Iris Ashton, Phila McCullough, Madge Hunt and Raymond McKee.

William Russell is beginning the production of "Colorado Jim," under the direction of James Hogan.

Carl Harbaugh is directing Eileen Percy in her new picture. The cast includes Hal Cooley, Richard Cummings, Paul Steincamp, Byron Munson, Harry Duncanson, James McElhern and Leo Sulkey.

Buck Jones is being starred in "Trails' End," under the direction of Bernard Durning. The support includes Beatrice Burnham, Helene Rossen and James Farley.

Lynn Reynolds is directing Tom Mix in "The Night Horseman," by Max Brand. In the cast are May Hopkins, Sidney Jordan, Burt Stroffe, Charles K. French and C. Anderson.

Director Millard Webb has completed the production of "Oliver Twist," starring Harold Goodwin. The cast includes George Nichols.

In loving memory
JOSEPH KAUFMAN
Died, February 1, 1918
ETHEL CLAYTON KAUFMAN

Scott McKee, Wilson Hummell, Raymond Nye, Hayward Mack, Harold Esbolt, George Clair, Fred Kirby, Lillian Hall, Irene Hunt and Pearl Lowe.

"The Queen of Sheba" has been completed. J. Gordon Edwards departed for the East on Saturday of last week with the print and negative. The release will be in thirty or sixty days.

FIRST NATIONAL

Louis B. Mayer has renewed the engagement of Edwin Carew to direct Anita Stewart in "The Invisible Fear," an original photoplay by Hampton Del Ruth.

Interiors are now being made by David Hartford for the Curwood story, "The Golden Snare." The cast includes Louis S. Stone, Wallace Beery, Ruth Reneck, Francis J. McDonald, Melbourne MacDowell and DeWitt Jennings.

The Catherine Curtis production of Ralph Connor's story, "The Sky Pilot," made by King Vidor, was shown to Lesser on Saturday and shipped.

Lew Cody has been engaged to play opposite Norma Talmadge for "The Sign of the Door," by Channing Pollock.

Wesley Barry has gone to New Orleans to help the school children drive for the starving European children.

Anita Stewart's latest production, "The Tornado," is now being edited.

Charles Ray is at work on Charles Hoyt's story, "The Midnight Bell."

HERE AND THERE

Producers' Pictures Corporation has leased space in Hollywood studios for the filming of George Kearn's story, 'The Unfoldment," starring Florence Lawrence. The continuity is by Reed Heustis and James Caldwell. The direction is by Murdock McQuarrie.

Announcement is shortly to be made of a producing company to film a series of detective stories adopted from the Arsene Lupin stories by Maurice LeBlanc, and the Raffles stories by E. W. Hornung, all of which will star Wedgewood Nowell. Rights for eighteen of LeBlanc's and twenty of the Raffles stories were recently secured by Nowell while in New York where he entered into an agreement with Joseph Menchen, Jr., of the Celebrated Authors' Society. It is estimated that the agreement covers stories worth $750,000.

Nowell, it will be remembered, was featured in the LeBlanc story, "No. 813," recently released by Robertson-Cole.

Hollywood Hokum



Our Motto: All the News, If it's News, When it's News

Micky Neilan is home again.

We heard a rumor of William H. Ritchie Productions.

Anita Stewart has taken a beautiful residence on Sunset.

Lois Weber is leaving our midst for a visit to Allegheny, Pa.—her home town.

Bill Conklin claims to have the most complete set of golf sticks in Hollywood.

Bill Lord Wright is again in our midst in charge of serials and westerns at "U."

Wesley Barry is going to take his freckles to the Little Theatre to play in "Penrod."

A report reaches us that the Stroheim Company is returning from Monterey SHORTLY.

William Duncan is still looking for the fellow who relieved his cellar of several things.

Carter deHaven is cutting his "Girl in the Taxi," which you can take any way you want to.

Mildred Harris has foresaken hotel life for a gorgeous palace in our midst, which she purchased.

Douglas Bronson was former editor of the Century Magazine, and he is now writing scripts for Realart.

Speaking of the increasing population of Hollywood, recalls the fact that Elmer Harris is the father of a boy.

Harry Burns has been making a monkey comedy and induced Joe Martin to use an elephant's trunk as a fire escape.

Eva Novak is having a great time with her trained goose, which was purchased for use in "The Girl and the Goose."

Katherine MacDonald has forsook the society dramas and is now doing a crook characterization, which we trust is news.

Rita Weiman has come back to our midst and can now refer to herself as an eminent authoress with a capital "E."

Olie Morosco thinks it is all wrong to change the title of a stage play, story or book for the screen and so he is not going to do it.

A group of influential Chinese citizens of San Francisco want Tod Browning to make them a propaganda picture to teach peace to the Tongs.

Our sympathy goes out to Wally Reid, who was held down to Five Kisses in that much spoken of all-star production by C. B. deMille, regarding one Anatol.

Glass eaters were much in evidence on Rollin Sturgeon's set, for especially made windows of a taffy composition were used when burglars leaped through the glass.

Bill Keffe calls to our attention a grave danger confronting the fourth industry, for if the goat gland and plastic operations continue there will be no character people left.

Lyons and Moran are living the probable life of the future for they are putting on a blue Sunday satire comedy and being true artists they know they must live the part to successfully film it.

We heard of a girl who had been dubbed "the great unwashed," because the cameraman found it difficult to make pictures of her because of the shadow below the hair. Yes, you might say on her neck.

Various reports from the East are to the effect that our leading industry is paralyzed, which is a term that might have been applied years and years ago before the Eighteenth Amendment became effective.

Antonio Moreno had a four weeks' vacation and all of that time tried to make up his mind that he wanted to go to Mexico City, but he did not, and now the vacation period is past and he has got to go to work again.

Studio publicity men are going to organize, but they assuredly state there will be nothing in the by-laws regarding the scale of wages or hours, for fear the scale could not be made high enough or the hours few enough.

Robert McKimm's claim that a man must live his part does not hold good these days some actors claim, who have been assigned to playing breakers of the Volstead Act, abandoning husbands, or committing similar crimes.

Tod Browning was ordered off Universal City grounds three times in one day by an over-zealous watchman, who thought Tod was a bootlegger. The watchman has since been making apologies on three shifts a day—morning, noon and night.

Albert and Mrs. Ray (formerly Roxana McGowan) are the parents of a son, named Charlie Albert Ray. There was so much excitement in the household that Hokum's representative was unable to learn who was the Godfather, so we must make a rash guess that it must be no other than Charles Ray, the First National star.

Mary Roberts Rinehart claims to be the Goldwyn Goat, for every time they want to spring a publicity stunt they figure out some hazardous adventure for her. Records show she has been asked to do everything from making a pie to bathing in the surf at Coronado (in a natty suit), or aeroplaning from our well known seaport to New York.

Joe Jackson at Goldwyn is the only publicity man we know of who twenty-four sheets the work of his department. Every item or picture that comes from publications to the Department is posted on a twenty-four sheet board built in the Cafe, and really it is remarkable the number of people who read this small print from one end to the other.

Bebee Daniels was pinched the other day and goes before Judge Cox, who always gives a jail sentence if the demon was going more than fifty miles. The Daniels car was tripping along at fifty-six, so we may expect the fair one to be singing, "I'd Rather Be on the Outside." Arrangements are now being made for teas to be served in the afternoon in the Orange County Jail.

Sam Taylor, 3rd, entered the world and picturedom on January 25. He is the son of Mr. and Mrs. Sam Taylor, Jr. Proud papa is a former Vitagraph continuity writer and is now "gag man" with the Harold Lloyd forces in these parts.

"The Hick" Is Semon's Newest Comedy

Larry Semon is finishing up the final scenes of "The Hick" at the Los Angeles studios of Vitagraph, and the picture will be in New York within a fortnight.

Over enthusiasm nearly cost Semon his picture career and for the past two weeks he has lain on his back unable to work. He wrenched his spine in a scene, and coupled with that injury, he was threatened with pneumonia because of over-exposure in a water scene.

George Walsh Stars in "Dynamite Allen"

Fox headquarters announce the title of the next George Walsh release as "Dynamite Allen," work upon which has just been completed. The story has its locale in the coal mining districts of Pennsylvania. The story is said to lack nothing in the way of action. Scenes involving the flooding of the mine are declared to be realistic and awe-inspiring in the extreme.

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Motion Picture
Developing
and
Printing

Index to Complete Plan Book and EXHIBITORS' BOX OFFICE REPORTS

EDITOR'S NOTE—Exhibitors will find here a complete list of all feature pictures for the last sixteen weeks arranged alphabetically as an index to The Complete Plan Book for this period, naming the picture, the producer, the star, the release date, and designating the issue of Motion Picture News which contained the original review.

The following also contains our reviewer's opinion encompassed in a brief single line and gives the comments of exhibitors who have shown the picture and forwarded their opinions. And we also publish a final line fairly summarizing a consensus of all opinions received on each picture. As many of the exhibitors do not comment on every picture (merely checking it Big, Average or Poor), we arrive at the consensus not only by the actual comments made and published, but are also guided by the reports from exhibitors who have made no actual comments, but have merely checked the box office value of the picture.

All the pictures mentioned are five-reel features, unless marked otherwise. Serials are reviewed also. At the conclusion of this department will be found the "Flash-Backs," being comments on films released prior to October 9, 1920.

ALWAYS AUDACIOUS (PARAMOUNT-ARTCRAFT) WALLACE REID ..... NOV. 20
"Clever twists make interesting crook story."—M. P. News.
Exhibitor Comment—"This is a sure-fire box office attraction. Audiences seemed well pleased." "Story little impossible but business was big. Some fine double exposures in this and picture one of his best." "An entertaining feature which drew well." "Great in story and in production. Wally Reid always has good following and great stories. Went over big." "Better than average business." "An unusually pleasing picture which ran to exceptionally big houses all week. Star an excellent drawing card. Everybody pleased. Good story, well done." "Wallace Reid is very popular with our patrons and 'Always Audacious' pleased our audiences. Did good business for the week." "Entertaining picture. Business was very good during run." "Drew large crowds and met with the favor of home-going audiences." "A good production having entertaining story. Box-office receipts good." "A very good picture to average business two days."
Consensus—"Good picture, good puller."

ARE ALL MEN ALIKE? (METRO) MAY ALLISON ..... NOV. 6
"Rather inconsequential for feature length."—M. P. News.
Exhibitor Comment—"Fair business with a picture that was hard to tell what it was about."

BAIT, THE (PARAMOUNT-ARTCRAFT) HOPE HAMPTON ..... JAN. 15
"Rather hectic but fairly interesting."—M. P. News.

BEAUTIFULLY TRIMMED (UNIVERSAL) CARMEL MYERS ..... DEC. 11
"Mediocre picture on a hackneyed theme."—M. P. News.

BEGGAR IN PURPLE, A (EDGAR LEWIS-PATHE) SPECIAL CAST ..... NOV. 13
"Good production given average story."—M. P. News.

BEHOLD MY WIFE (PARAMOUNT-ARTCRAFT) SPECIAL CAST.. OCT. 23
"Novel story given rich production."—M. P. News.
Exhibitor Comment—"One theatre considered it such a success that it held it over for a second week." "Splendid production which was well liked by my patrons. Sure-fire box-office attraction." "Very good picture playing to good business. Held for second week." "Undoubtedly one of the best and most successful pictures of the year. Played to exceptionally big business for seven days." "Interesting picture and well put on which appealed to both men and women patrons. Did more than average business for a week." "Doing good business second week. Everyone agrees it's the kind of picture to hold the attention spellbound." "One of the best pictures of the year. Went big all week." "A good picture and box-office attraction which has been held for a second week at the highest class theatre in the city." "With the aid of exploitation, including a prologue, this picture went over big and brought good business." "Held over for a two weeks' run, and did big business throughout. Critics pronounce it one of the best of the year." "Went very well. Two days of extra big business."
Consensus—"Good picture, good puller."

BEWARE OF THE BRIDE (FOX) EILEEN PERCY ..... OCT. 30
"This would look better as a two-reel slapstick."—M. P. News.
Exhibitor Comment—"Favorably received and good program picture. Average business three days."

BILLIONS (NAZIMOVA-METRO) NAZIMOVA ..... DEC. 11
"Very weak picture material in Nazimova's latest."—M. P. News.
Exhibitor Comment—"Nazimova shows a decided improvement in this picture over 'Madame Peacock.' Well taken by big audiences for the entire week." "Picture proved a frost here. It is 'not much' and my audiences were below normal. Many thought it the poorest film Nazimova has ever played in." "Opened to big business, but didn't hold up so well." "Picture heartily criticized and Nazimova's very stagy and unnatural acting has killed her in this city."
Consensus—"Average picture, average puller."

BLACKBIRDS (REALART) JUSTINE JOHNSTONE ..... DEC. 25
"Justine Johnstone is a welcome screen figure in crook melodrama."—M. P. News.
Exhibitor Comment—"A mediocre picture. Star not particularly attractive, but played to good business for reasons unknown."

BLACKMAIL (METRO) VIOLA DANA ..... OCT. 16
"Viola Dana gives color to familiar story."—M. P. News.
Exhibitor Comment—"Interesting. Instructive as well. Favorably commented upon. Average business." "Above average business with a very poor picture. Viola Dana the only redeeming feature in whole picture which was bad as to story, cast and photography." "A weak story that fitted its star beautifully and gave her a chance to do her best. Obvious plot. Business fairly good." "Fine picture which brought good business." "Picture played to two of the best days business in weeks—an average offering, but production first class."
Consensus—"Average picture, average puller."

BLACK BEAUTY (VITAGRAPH) JEAN PAIGE ..... JAN. 22
"Entertaining picture made from famous classic."—M. P. News.

BLIND WIVES (FOX) SPECIAL CAST ..... JAN. 15
"Another episode picture of certain appeal."—P. P. News.

BODY AND SOUL (METRO) ALICE LAKE ..... OCT. 23
"Story of dual personality fairly interesting."—M. P. News.

BRANDING IRON, THE (GOLDWYN) SPECIAL CAST ..... OCT. 23
"Story of primitive passions is rather overdone."—M. P. News.
Exhibitor Comment—"An average picture. Fair box-office results." "Brought a normal business, something unusual for pre-Christmas days." "One of the best hits of the year." One week to big business."
Consensus—"Good picture, good puller."

BROADWAY BUBBLE, THE (VITAGRAPH) CORINNE GRIFFITH ..... NOV. 27
"Corinne Griffith does excellent work in dual role."—M. P. News.
"Did better than average business at two first-run houses simultaneously. Just melodramatic enough to attract, and not too emotional, so as to offend." "Opened big and kept up big all week. A picture that pleased everybody because it is logical."

BROKEN GATE, THE (FROTHINGHAM-HODKINSON) BESSIE BARRISCALE ..... JAN. 1
"Sob sister story is highly theatrical."—M. P. News.

BRUTE MASTER, THE (HODKINSON) HOBART BOSWORTH .... NOV. 6
"Hobart Bosworth scores in vigorous story of the sea."—M. P. News.

BUNTY PULLS THE STRINGS (GOLDWYN) SPECIAL CAST ..... JAN. 15
"Fine production given famous stage comedy."—M. P. News.

CHALLENGE OF THE LAW, THE (FOX) WILLIAM RUSSELL .... OCT. 23
"Russell at his best; a real entertaining drama."—M. P. News.

CHARM SCHOOL, THE (PARAMOUNT-ARTCRAFT) WALLACE REID ..... JAN. 8
"Wallace Reid has another winner here."—M. P. News.
Exhibitors Comment—"Fine picture, pleasing, entertaining, and brought good business." "Wallace Reid went over big in this picture. Our patrons thought it was one of the best of this popular star's productions. Played to excellent business the week preceding New Year's."

CHEATER REFORMED, THE (FOX) WILLIAM RUSSELL ..... JAN. 15
"William Russell has an entertaining crook picture here."—M. P. News.

CINDERELLA'S TWIN (METRO) VIOLA DANA ..... JAN. 8
"Just misses being very commonplace."—M. P. News.

CITY SPARROW, A (PARAMOUNT-ARTCRAFT) ETHEL CLAYTON ..... DEC. 4
"Weak in drama, but strong in sentiment."—M. P. News.
Exhibitor Comment—"Opened with usual audiences, but business grew last few days and it went over big." "Mediocre picture lifted from mediocrity by good acting of Ethel Clayton and by splendid direction." "When I put out a poster advertising Ethel Clayton, I sit back and wait for the money to roll in—for she is one of the biggest favorites here on the paramount list. This is one of her weaker stories, but it went over in great shape." "Two days to average business."
Consensus—"Average picture, average puller."

COAST OF OPPORTUNITY, THE (BRUNTON-HODKINSON) J. WARREN KERRIGAN ..... DEC. 25
"Picturesque story with Kerrigan in heroic role."—M. P. News.

CONRAD IN QUEST OF HIS YOUTH (PARAMOUNT-ARTCRAFT) THOMAS MEIGHAN ..... NOV. 20
"Delightful story is enriched on the screen."—M. P. News.
Exhibitor Comment—"Fair picture bringing average box-office receipts." "Drew about average crowds during the entire week. People characterized it as 'very good.'" "Average picture with about usual business." "An extremely entertaining picture with a star who is regarded in this section as one of the most popular of the male species. Considering that this was the week before Christmas, business wes very good indeed." "Great. Opened very big. Great crowds waiting to get in. Meighan a great favorite here." "Average picture. Played to average business." "Usual comment on this picture. Why was Meighan surrounded by such ugly women? Fair business."
Consensus—"Average picture, average puller."

CURTAIN (FIRST NATIONAL) KATHERINE MACDONALD ..... OCT. 16
"Lifelike story suffers from mechanical development."—M. P. News.
Exhibitor Comment—"Played to exceptional business. Katherine McDonald appears to be growing more popular." "Katherine MacDonald gave entire satisfaction. Picture well produced. Splendid supporting cast. Business very good." "It's by far the best acting Katherine MacDonald has ever done. People liked it well enough to fill two houses for a week simultaneously. Good entertainment." "Averagely pleasing story. Poor ending. Star's work shows improvement." "Very pleasing audience picture to good business. Miss MacDonald's best picture. Story at least for her rational and she is livening up considerably." "Good picture. Did excellent business every day of its engagement." "A fairly good picture which drew well. Katherine MacDonald is very good to look at, but is rather cold."
Consensus—"Good picture, good puller."

DANGEROUS BUSINESS (FIRST NATIONAL) CONSTANCE TALMADGE ..... DEC. 11
"Rather frail but fairly amusing."—M. P. News.
Exhibitor Comment—"Fine production which seemed to please and brought fine business."

DEAD MEN TELL NO TALES (VITAGRAPH) SPECIAL CAST .... NOV. 13
"Vivid, 'punchy' story; production excellent."—M. P. News.

Box Office Reports continued on page 1209

Exhibitors' Own Box Office Reports

(Continued from page 1208)

PICTURE — BRAND — STAR — RELEASED — PLAN BOOK

DEVIL, THE (ASSO.-EXHIB.-PATHE) GEORGE ARLISS.....JAN. 29
"Very artistic with Arliss superb in his screen debut."—M. P. News.

DEVIL TO PAY, THE (BRUNTON-PATHE) SPECIAL CAST.....DEC. 4
"Strong mystery story carries interest."—M. P. News.

DEVIL'S GARDEN, THE (BENNETT-FIRST NATIONAL) LIONEL BARRYMORE .....NOV. 6
"Rather grewsome story, well produced and acted."—M. P. News.
Exhibitor Comment.—"Appeals to the highly sophisticated audience. Opened to very big business." "Its too heavy for the average audience. And it's too gloomy. For those who go to the theatre to see fine acting, this will be a splendid attraction, but not for the vast majority who go only to be amused."
Consensus—"Average picture, average puller."

DICE OF DESTINY (HAMPTON-PATHE) H. B. WARNER.....DEC. 11
"H. B. Warner puts 'punch' into strong dramatic story."—M. P. News.

DINTY (NEILAN-FIRST NATIONAL) WESLEY BARRY.....DEC. 4
"Melodrama and Sentiment put this one over."—M. P. News.
Exhibitor Comment—"Wesley Barry in this picture is proving a worthy attraction and causing favorable comment." "Big business all week. The public wants plays of this kind." "Picture proved very average drawing card. Work of Wesley Barry considered very good but story as a whole failed to please. Almost too melodramatic." "Good picture. Splendid vacation attraction. Big and little folks all like Wesley Barry." "Personally, think this is better than 'Go and Get It,' but it didn't make quite as much money for me. It's a wonderful picture, and they all liked it." "Made a big hit at this theatre, pulling capacity crowds at each performance. Broke house record." "This is a fine picture and brought good business for me." "Played to increasing business each day. Wonderful kid picture."
Consensus—"Good picture, good puller."

DISCARDED WOMAN, THE (HALLMARK) SPECIAL CAST.....JULY 10
"Hectic melodrama with familiar stock situations."—M. P. News.

DOWN HOME (WILLART-HODKINSON) SPECIAL CAST.....NOV. 6
"Some interesting moments in this rustic story."—M. N. News.

DRAG HARLAN (FOX) WILLIAM FARNUM.....NOV. 6
"If they like Farnum, it's a good bet."—M. P. News.
Exhibitor Comment—"Our patrons were very glad to see William Farnum back in the good old Western stuff." "More than usual business. Patrons seemed entertained." "William Farnum has a good box office value. Picture liked and box-office returns fine." "Farnum always goes over big in a Western picture." "This is the type of picture they like Farnum in. Extra big business three days."
Consensus—"Good picture, good puller."

313 (ROBERTSON-COLE) WEDGWOOD NOWELL.....JAN. 22
"Interesting moments in mystery story."—M. P. News.

EMPIRE OF DIAMONDS, THE (PERRET-PATHE) SPECIAL CAST) .....DEC. 25
"A splendid production given mystery story."—M. P. News.

EYES OF THE HEART (REALART) MARY MILES MINTER.....NOV. 13
"Mary Miles Minter scores in story of pathos and sentiment."—M. P. News.
Exhibitor Comment—"A fair picture, well acted. Mary Miles Minter has her own personal following, but aside from them, the picture did not have much of an appeal." "Ordinary picture. Poor business three days." "Not as good as some of her previous pictures, but Miss Minter is always pleasing." "Two days to big and average business."
Consensus—"Average picture, average puller."

FACE AT YOUR WINDOW, THE (WILLIAM FOX) SPECIAL CAST .....NOV. 13
"Propaganda picture developed along orthodox lines."—M. P. News.

FATAL HOUR, THE (METRO) SPECIAL CAST.....NOV. 13
"Crude melodrama makes mediocre picture."—M. P. News.

FIGHTING STRANGER, THE (CANYON PICTURES-STATE RIGHTS) FRANKLYN FARNUM.....JAN. 29
"Selig produces another thriller, with Franklyn Farnum."—M. P. News.

FELIX O'DAY (HAMPTON-HODKINSON) H. B. WARNER.....SEPT. 18
"A good production from all angles."—M. P. News.
Exhibitor Comment—"A fair picture to average business one day."

FIREBRAND TREVISON (FOX) BUCK JONES.....JULY 31
"Buck Jones practically duplicates his last picture."—M. P. News.
Exhibitor Comment—"Not as good as some of the others. Average business two days."
Consensus—"Good picture, good puller."

FIXED BY GEORGE (UNIVERSAL) LYONS-MORAN.....NOV. 6
"Lyons and Moran produce successful farce."—M. P. News.
Exhibitor Comment—"Excellent. Very funny and pleases the patrons who enjoy high class comedy." "A rather poor picture to poor business two days." "Good—one day to extra big business."

FLAME OF YOUTH, THE (FOX) SHIRLEY MASON.....DEC. 18
"A pleasing, simple romance with Shirley Mason."—M. P. News.

FLYING PAT (NEW ART-PARAMOUNT-ARTCRAFT) DOROTHY GISH .....JAN. 1
"Fairly pleasing offering with Dorothy Gish."—M. P. News.
Exhibitor Comment—"Fair picture. Business very good."

FOOD FOR SCANDAL (REALART) WANDA HAWLEY.....NOV. 13
"Very obvious, but fairly interesting."—M. P. News.
Exhibitor Comment—"Light, pleasing little comedy. They came because they liked Wanda—and they did not register a kick. Box-office just fair." "This sure did go over big and the picture deserved it, for it is interesting and entertaining." "Fair picture with only average box-office receipts." "Better than 'Miss Hobbs.' Miss Hawley is likable in this sort of a story. Big to average business two days."
Consensus—"Average picture, average puller."

FORBIDDEN THING, THE (DWAN-ASSO. PRODUCERS).....NOV. 27
"Vivid and vital story rich in spiritual quality."—M. P. News.
Exhibitor Comment—"Good picture to fair business." "A fine production. People stood in line all week to see this picture. Big success." "Well acted and produced but rather long-drawn out; exploitation put it over to big business."

FORBIDDEN VALLEY (BLACKTON-PATHE) MAY MCAVOY-BRUCE GORDON.....OCT. 16
"An exciting story concerning a Kentucky feud."—M. P. News.

PICTURE — BRAND — STAR — RELEASED — PLAN BOOK

FRISKY MRS. JOHNSON, THE (PARAMOUNT-ARTCRAFT) BILLIE BURKE .....JAN. 8
"Play seems old-fashioned as picture."—M. P. News.
Exhibitor Comment—"Typical Burke picture, very pleasing, fair business due to holidays."

FRONTIER OF THE STARS, THE (PARAMOUNT) THOMAS MEIGHAN.....JAN. 22
"Interesting story of a crook's redemption."—M. P. News.

FURNACE, THE (REALART) SPECIAL CAST.....DEC. 4
"Talky picture has little appeal."—M. P. News.
Exhibitor Comment—"One of the best pictures I have seen. It has strength and purpose and is wonderfully portrayed by excellent cast. Exceptionally good business." "An absolute sensation. A knockout. Had S. R. O. sign up from opening day till finish of week. One of the best picture I've ever seen." "Unusually good audience picture. Everybody liked it. Opened to big Sunday business." "Very big production. Business better than average." "The plot of the picture is good but the details are not well worked out. It is fair. Average receipts."

GILDED DREAM, THE (UNIVERSAL) CARMEL MYERS.....OCT. 23
"Commonplace story developed along traditional lines."—M. P. News.

GIRL IN THE WEB, THE (HAMPTON-PATHE) BLANCHE SWEET .....JULY 31
"A splendid production from all angles."—M. P. News
Exhibitor Comment—"A good story. It drew well. Two days to average business." "Fair. Don't think Blanche Sweet belongs in these silly namby-pamby roles. She is one of the best emotional actresses on the screen—but wasted in drivel like this. Box-office only fair."

GIRL OF MY HEART (FOX) SHIRLEY MASON.....DEC. 18
"Star fails to enliven very dull story."—M. P. News.

GIRL WITH THE JAZZ HEART, THE (GOLDWYN) MADGE KENNEDY .....JAN. 8
"Madge Kennedy plays two roles exceptionally well."—M. P. News.
Exhibitor Comment—"This was a corker. I think it the best thing Madge Kennedy has yet done. They all liked it, and I played to capacity houses all week."

GOOD-BAD WIFE, THE (VERA McCORD PRODS.-FILM BOOKING OFFICE) SPECIAL CAST.....OCT. 30
"Good production given rather illogical story."—M. P. News.

GOOD REFERENCES (FIRST NATIONAL) CONSTANCE TALMADGE .....OCT. 16
"Stars popularity may get it by."—M. P. News.
Exhibitor Comment—"Brought crowded houses as do all Talmadge pictures, either Constance or Norma." "Above the ordinary Constance Talmadge productions, and was well patronized." "Pleases star's followers. Opened to excellent business." "There is never any question whether we will have a full house on Miss Talmadge's pictures. This one proved no exception. Everyone satisfied. Big business two days to extra big business one day."
Consensus—"Good picture, good puller."

GREAT ADVENTURE, THE (BENNETT-FIRST NATIONAL) LIONEL BARRYMORE.....JAN. 22
"More interesting via the printed page."—M. P. News.

GREAT LOVER, THE (GOLDWYN) SPECIAL CAST.....DEC. 4
"Slow Moving that depends largely on titles."—M. P. News.
Exhibitor Comment—"A poor picture. Average box-office reecipts." 'Fine picture with some very excellent acting and interesting story. Played to better than average business for week."

HALF A CHANCE (JESSE D. HAMPTON-PATHE) SPECIAL CAST).OCT. 30
"Well acted and directed, but development suffers."—M. P. News.

HARRIET AND THE PIPER (MAYER-FIRST NATIONAL) ANITA STEWART .....OCT. 30
"Favorite formula given rich production."—M. P. News.
Exhibitor Comment—"Regarded this as just a fair picture and drew average houses." "The entertaining value of this picture is good, and drew more than usual business." "This picture pleased. Business normal. Anita Stewart is only fairly popular." "They liked it—but did not do capacity business. Just fair. Wherever Miss Stewart is popular it should should be a knockout." "A rather poorly motivated play based on an old theme. Anita Stewart's charm and ability help to make it an average drawing card."
Consensus—"Average picture, average puller."

HEARTS ARE TRUMPS (METRO) SPECIAL CAST.....DEC. 11
"A complex melodrama very well produced."—M. P. News.
Exhibitor Comment—"There is nothing startling about this production. Ranks about average."

HEARTS UP (UNIVERSAL) HARRY CAREY.....JAN. 1
"Harry Carey has satisfying offering here."—M. P. News.

HELIOTROPE (COSMOPOLITAN-PARAMOUNT-ARTCRAFT) SPECIAL CAST .....DEC. 4
"A different picture here."—M. P. News.
Exhibitor Comment—"Fairly entertaining picture given a good production and attracting good business for week run." "Good picture well worth seeing, which was attested by my houses, which were pretty well crowded." "Did well and held over second week. Like most second-weekers here unless they are far above the average or highly advertised it petered out." "An excellent picture in every respect and business grew all week." "One of the season's finest pictures, in my estimation—and my opinion backed up by the fact that it played to capacity business in a house seating twenty-seven hundred. Consider it an excellent production from every angle." "A good picture but did not draw well at my house." "Splendid production. Well liked by audience. Did capacity business during its entire run."
Consensus—"Good picture, good puller."

HER FIRST ELOPEMENT (REALART) WANDA HAWLEY.....JAN. 29
"Inconsequential and too vapid for feature length."—M. P. News.

HER HUSBAND'S FRIEND (INCE-PARAMOUNT) ENID BENNETT.JAN. 29
"Rather hectic in spots, but keeps the interest."—M. P. News.

HER BELOVED VILLAIN (REALART) WANDA HAWLEY.....DEC. 18
"French farce adaptation that falls short in American requirements."—M.P. News.
Exhbitor Comment—"A good picture to average business three days."

HER UNWILLING HUSBAND (HAMPTON-PATHE) BLANCHE SWEET .....NOV. 27
"Good production given average story."—M. P. News.

Box Office Reports continued on page 1210

The Index to The Complete Plan Book

(Continued from page 1209)

PICTURE BRAND STAR RELEASED PLAN BOOK

HONEYMOON RANCH (BERT LUBIN-STATE RIGHTS) SPECIAL CAST ..... OCT. 22
"Old time western full of real cowboys and has action galore."—M. P. News.
Exhibitor Comment—"Played to standing room. Strong posters pulled in crowds. Allene Ray pleasing as star. Picture very well received. Best Western shown here for long time. Patrons asked for others like it. Full of action and suspense and the kind that draws crowds back to see more of the same kind."

HONOR BOUND (UNIVERSAL) FRANK MAYO ..... NOV. 13
"Frank Mayo has good material in this one."
Exhibitor Comment—"This picture took well and brought good box office returns."

HUNDREDTH CHANCE, THE (STOLL-PATHE) SPECIAL CAST ... JAN. 8
"Familiar story is well picturized."—M. P. News.

HUSH (GARSON-EQUITY) CLARA KIMBALL YOUNG ..... JAN. 29
"Interesting picture on a familiar theme."—M. P. News.

IDOLS OF CLAY (PARAMOUNT-ARTCRAFT) MAE MURRAY .... NOV. 27
"Colorful production marked by good incident."—M. P. News.
Exhibitor Comment—"Drew 13,000 paid admissions the day it opened. A wonderful drawing card." "Opening week equalled 'On with the Dance.' Held for second week. Picture makes 'em talk." "Went over big. Certainly a sure fire production, both as to entertainment and box office value." "Big business second week. Thrilling. Gorgeous sets and sensational title are big attractions." "A good picture filled with sex appeal that did a good business." "Opened up extra big and continued so during week run." "This picture brought very good business and people seemed attracted to it because of title." "Elaborate production and fine photography. Story seemed to hold the interest of our patrons. Played to above average for a week." "Carried fair houses and did enough business to warrant a second week's booking." "Somewhat gruesome. Did big business. Held over second week." "Picture is quite fair. Good business during run." "Went over very well and held over for two days to big business."
Consensus—"Good picture, good puller."

INSIDE OF THE CUP, THE (COSMOPOLITAN-PARAMOUNT) SPECIAL CAST ..... JAN. 22
"Conventional melodrama effectively staged."—M. P. News.

IN THE HEART OF A FOOL (DWAN-FIRST NATIONAL) SPECIAL CAST ..... OCT. 22
"Very good entertainment in this complicated story."—M. P. News.
Exhibitor Comment—"A good audience picture. Its many leading love themes are apt to be confusing but it opened very big." "Good productions, which brought the crowds." "A rather complicated theme which kept up the suspense until the end. However, a bit too melodramatic in spots." "A very good picture that seemed to please the majority of our patrons. Big business two days."
Consensus—"Good picture, good puller."

IRON RIDER, THE (FOX) WILLIAM RUSSELL ..... DEC. 4
"Below William Russell's previous work; only slightly interesting.—M. P. News.

JUCKLINS, THE (PARAMOUNT-ARTCRAFT) SPECIAL CAST DEC. 25
"Rural story rich in detail and atmosphere."—M. P. News.
Exhibitor Comment—"Pleased those who saw it, but the title not well known enough at this date, with result that it carried no popular appeal." "This feature was well liked by our patrons and went over big for four days." "Very good story. The picture follows the original narrative well and it drew the 'better class' audiences."

JAILBIRD, THE (INCE-PARAMOUNT-ARTCRAFT) DOUGLAS MACLEAN ..... OCT. 9
"Rather obvious, but fairly diverting."—M. P. News.
Exhibitor Comment—"MacLean does good work in a typical Charles Ray part—but it was not his sort of role, at all. May very good, also." "Disappointing after seeing '23½ Hours Leave.' Fair business." "Very bad for the star and weak story. Business was poor." "Picture started big, slumped, and then ended big. But on the whole it's a lemon." "A usual Doug. MacLean and Doris May production which did the business. Both of these actors have been very popular in this city since appearing in '23½ Hours' Leave.'"
Consensus—"Average picture, average puller."

JUST PALS (FOX) BUCK JONES ..... NOV. 27
"Jones in new type of story; good entertainment."—M. P. News.
Exhibitor Comment—"Good. Played it one day to big business."

KID, THE (FIRST NATIONAL) CHARLIE CHAPLIN ..... JAN. 29
"Long heralded Chaplin six-reeler lives up to expectations."—M. P. News.

KILLER, THE (HAMPTON-PATHE) SPECIAL CAST ..... JAN. 29
"Thrilling story given splendid production."—M. P. News.

KISMET (ROBERTSON-COLE) OTIS SKINNER ..... NOV. 6
"Otis Skinner gives superb performance in lavish production."—M. P. News.
Exhibitor Comment—"Unable to handle the crowds. Broke house record even at advanced prices." "Opened fine and improved daily. Wonderful acting on part of Otis Skinner. Marvelous sets." "Wonderful picture. Consistently large attendance. A masterpiece, according to general talk around town." "Broke all attendance records. The kind of picture that points to big things in 1921 picturedom. A remarkable production in every way." "Wonderful picture. Brought great box office reports." "Extra good to extra big business two days."
Consensus—"Good picture, good puller."

LAST OF THE MOHICANS, THE (TOURNEUR-ASSO. PRODUCERS) SPECIAL CAST ..... DEC. 4
"A Masterpiece of its kind."—M. P. News.
Exhibitor Comment—"It's certainly a screen classic. Wonderful realism throughout. Exceptionally good cast. Crowded houses from the first performance of opening day right through the week." "Opened to great business. Assured of great success. Don't miss this one."

LEOPARD WOMAN, THE (ASSOCIATED PRODUCERS) ..... OCT. 16
"Melodramatic romance adapted from adventure story."—M. P. News.
Exhibitor Comment—"Terrible picture. Awful business. Was not liked at all." "An excellent picture and a good box office attraction." "Louise Glaum is one of the favorites here. Her acting pleased the audience and the details of the picture were well carried out. Drew big houses entire week." "Star fairly well liked, and picture did fair business. Was somewhat disappointed in the production, for while lavish the story did not carry." "Good production. Business was about usual."
Consensus—"Average picture, average puller."

LIFE OF THE PARTY, THE (PARAMOUNT-ARTCRAFT) ROSCOE ARBUCKLE ..... DEC. 4
"Fun and hokum in Fatty Arbuckle's Latest."—M. P. News.
Exhibitor Comment—"An entertaining feature and a good box office attraction." "A laugh-getting Arbuckle comedy which played to good business for one week with an increased attendance the last part of the engagement." "Fine picture. Splendid business. Excellent entertainment. The kind of show it's a pleasure to run. Everybody comes into the theatre expecting to have a good time and go out happy."
Consensus—"Good picture, good puller."

LITTLE 'FRAID LADY, THE (ROBERTSON-COLE) MAE MARSH .. DEC. 4
"Mae Marsh returns to screen, ideally cast."—M. P. News.

LITTLE GREY MOUSE, THE (FOX) LOUISE LOVELY ..... NOV. 13
"New star's first picture mildly interesting."—M. P. News.

LOVE (J. PARKER READ, JR.-ASSO. PRODUCERS) LOUISE GLAUM ..... DEC. 11
"Louise Glaum scores in familiar picture, sumptuously mounted."—M. P. News.
Exhibitor Comment—"The title's enough to bring all the women. It's thrilling and surprising, but never offensive. Good business at two simultaneous first-run houses." "Fair picture; did average business three consensus days." "Good picture, good puller."

LOVE LIGHT, THE (UNITED ARTISTS) MARY PICKFORD ..... JAN. 22
"Production overshadows the star who is not any too well cast."—M. P. News.

LOVE'S FLAME (FIDELITY PICTURES CO.) THOS. J. CARRIGAN-VIVIENNE OSBORNE ..... OCT. 18
"Story has distinctive appeal."—M. P. News.

LURE OF CROONING WATER, THE (STOLL-PATHE) IVY DUKE-GUY NEWELL ..... JAN. 15
"Interesting exposition of eternal triangle."—M. P. News.

LURE OF YOUTH (METRO) SPECIAL CAST ..... JAN. 22
"Acting is better than the story."—M. P. News.

MAD LOVE (VICTOR KREMER PRODUCTION) LINA CAVALIERI ..... NOV. 6
"Average production stars Cavalieri."—M. P. News.

MADAME PEACOCK (NAZIMOVA-METRO) NAZIMOVA ..... OCT. 16
"Picture looks artificial through poor direction and acting."—M. P. News.
Exhibitor Comment—"Drew big houses each day. This city has large number of Nazimova 'fans' and these liked the film. The women were exceptionally pleased with it." "Nazimova popular here. House did a normal business only. Lack of punch in previous Nazimova picturets has affected the box office." "The crowds came to see this picture because they are enthusiastic about the star, Nazimova. Drew well for entire week. "Worst Nazimova picture ever produced and shows plainly lack of direction and lack of judgment in picking story. Another picture like this and Nazimova is finished." "One of the best money-getters I've had in a long time. Personally, did not care for the picture, so why worry?" "Poor picture, business fair. Believe Nazimova is falling back in her stories. If she keeps this up she's liable to lose her popularity."
Consensus—"Good picture, good puller."

MAN WHO HAD EVERYTHING, THE (GOLDWYN) JACK PICKFORD ..... JAN. 22
"Story and generally good production will get it by."—M. P. News.

MARK OF ZORRO, THE (UNITED ARTISTS) DOUGLAS FAIRBANKS ..... DEC. 11
"Fairbanks puts over another surefire attraction."—M. P. News.
Exhibitor Comment—"Big box-office attraction on account of star's popularity. Very good picture." "Great picture. Drew packed houses. Well received and well liked." "Best picture Douglas Fairbanks ever made. We have had such big business during its two weeks run that we are holding it over for a third week." "Very good picture to fine business." "This picture makes a hit with the men. The women do not seem as enthusiastic. Drawing big matinees. Wil hold over for another week.'" "Sure did go over well. And the picture is worth it. Had crowded houses during run."
Consensus—"Excellent picture, big puller."

MARRIAGE PIT, THE (UNIVERSAL) FRANK MAYO ..... OCT. 16
"Interesting story of big business and feminine pride."—M. P News.

MIDSUMMER MADNESS (PARAMOUNT-ARTCRAFT) SPECIAL CAST ..... DEC. 18
"Perfectly constructed picture stamps De Mille as master director."—M. P. News.
Exhibitor Comment—"A splendid production. Great business. Held for second week on demand."

MISLEADING LADY, THE (METRO) BERT LYTELL ..... JAN. 1
"Stage adaptation is fairly successful as picture."—M. P. News.
Exhibitor Comment—"The production was not much above average, but the audience seemed to like it."

MODERN SALOME, A (HOPE HAMPTON-METRO) HOPE HAMPTON (FEB. 1) ..... JAN. 31
"Satisfied from all angles."—M. P. News.
Exhibitor Comment—"An average picture which did big business for three days." "My patrons did not like this one at all." "This is a very poor offering, and we had dull business during run."
Consensus—"Average picture, average puller."

MONEY-CHANGERS, THE (BENJ. B. HAMPTON-PATHE) ..... NOV. 6
"Hectic melodrama may draw in the neighborhood houses."—M. P. News.
Exhibitor Comment—"Good—consistently satisfactory business all week." "Went over in fine shape. Corking good story with plenty of action, and it scored nicely."

MR. WU (STOLL FILM CORPORATION OF AMERICA) LANG-M'CARTHY ..... JAN. 1
"Unique and strongly dramatic from plot angle."—M. P. News.

NEW YORK IDEA, THE (REALART) ALICE BRADY ..... DEC. 18
"Stage success not so good as a picture."—M. P. News.
Exhibitor Comment—"The very best picture Miss Brady has made on the Realart program. Ran a two-reel Harold Lloyd comedy with this one and we had a program that was hard to beat. Drew usual Sunday and Monday crowds; big to average business."

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PICTURE BRAND STAR RELEASED PLAN BOOK

NINETEEN AND PHYLLIS (KANE-FIRST NATIONAL) CHARLES RAY ..... JAN. 8
"Ray scores again with pleasing study of small town life."—M. P. News.
Exhibitor Comment—"Good entertainment. Ray at his best. Average business throughout week."

NORTH WIND'S MALICE, THE (REX BEACH-GOLDWYN) SPECIAL CAST ..... OCT. 30
"Probably the best Beach picture yet produced."—M. P. News.
Exhibitor Comment—"Not much. Did fair business." "Good picture of the cold Northwest which did excellent business for two weeks, having been held over a second week on account of the large crowds it drew the first seven days." "A very good picture, to very good business considering the fact that it is the week before Christmas." "This is the sort of picture they seem to like. Went over big three days."
Consensus—"Good picture, good puller."

OFFICER 666 (GOLDWYN) TOM MOORE ..... NOV. 13
"Fair entertainment, but titles earn most of the laughs."—M. P. News.
Exhibitor Comment—"The combination of Moore and a popular stage success won. Public praised the picture." "Not up to Tom Moore's standard, although it did fair business for a week." "Fine picture and box-office returns while not especially great were satisfying." "This feature brought more than usual business and seemed to please my patrons." "Good picture and sure-fire box-office attraction. Crowds packed the house every performance." "A very clever adaptation of the stage success. Tom Moore at his best, but as in the case of all previous stage and stock productions, business far below average."

OH, LADY, LADY (REALART) BEBE DANIELS ..... JAN. 1
"Rather light but entertaining."—M. P. News.
Exhibitor Comment—"An excellent picture. Bebe Daniels has become very popular here in her short career as a star. This picture has lost nothing; it is transition to the movies." "Good picture to average business." "Great. Bebe certainly has a great following here, and this picture went over 100% better than her first. Believe she is going to be one of the biggest drawing cards among stellar-folk." "Good picture and business was very good during run."
Consensus—"Good picture, good puller."

OLD FASHIONED BOY, AN (INCE-PARAMOUNT-ARTCRAFT) CHARLES RAY ..... NOV. 13
"Not much to the story, but Ray puts it over."—M. P. News.
Exhibitor Comment—"Good—but last two Ray pictures not up to Ray standard." "Ray always good and does not fall down on this. Had more than usual business." "Should have been called the Whirling Dervish. Ray runs around and whirls like he was crazy. Only fair business." "Consider this an average picture. Business about as usual." "A good show. Comfortable entertainment. Played to steady business all week. (Middle West.)" "One of the poorest things Ray has ever done. They came because it was Ray—but they didn't enjoy it." "An amusing farce, but not quite up to some of Ray's recent efforts. A good box-office attraction, howeve." "Audience greatly enjoyed star in this picture ,which attracted overflow business during holidays." "Not up to the usual Ray picture and after opening business dwindled."
Consensus—"Good picture, good puller."

ONCE TO EVERY WOMAN (HOLUBAR-UNIVERSAL) DOROTHY PHILLIPS ..... OCT. 16
"Absorbing story well produced and acted."—M. P. News.
Exhibitor Comment—"Dorothy Phillips does some of the best work of her career in this picture, which is interesting and handsomely produced. Did splendid business at this theatre." "Just completed second and very successful week. I make a practice of one week runs, or even three days, but this picture played to two weeks' capacity business." "A poor attraction, very little to redeem it. Business far below normal." "Established a new record for our box office and received more favorable comments than any picture ever played." "Capacity business all the week. Picture pleased all." "Broke all records. Turned them away Sunday." "Ran this picture a week and never at any time have had anything more pleasing or which made more friends." "Record business for the week. One of the few pictures that we really could give the public to combat the opening of a big new house in opposition." "Story and star met with great applause which is excellent evidence of their satisfaction." "This is one of the finest pictures I have shown this year."
Consensus—"Average picture, average puller."

ONE MAN IN A MILLION (BEBAN-LESSER-ROBERTSON-COLE) GEORGE BEBAN ..... JAN. 29
"Character study is satisfying offering."—M. P. News.

OUTSIDE THE LAW (UNIVERSAL) PRISCILLA DEAN ..... JAN. 22
"Best straight melodrama in many a day."—M. P. News.

PAGAN LOVE (BALLIN-HODKINSON) SPECIAL CAST ..... DEC. 4
"Magazine story developed into mediocre picture."—M. P. News.

PASSION (FIRST NATIONAL) SPECIAL CAST ..... OCT. 23
"German picture is spectacular; wonderfully acted."—M. P. News.

PASSIONATE PILGRIM, THE (COSMOPOLITAN-PARAMOUNT) SPECIAL CAST ..... JAN. 15
"Better than average picture from well known novel."—M. P. News.

PASSION'S PLAYGROUND (FIRST NATIONAL) KATHERINE MACDONALD ..... OCT. 16
"An artificial story holds it back."—M. P. News.

PAYING THE PIPER (FAMOUS PLAYERS-LASKY CORP.) DOROTHY DICKSON ..... JAN. 29
"Well produced domestic drama that will please."—M. P. News.

PEACEFUL VALLEY (KANE-FIRST NATIONAL) CHARLES RAY .. OCT. 23
"Humorous incident, rustic settings and Charles Ray—enough."—M. P. News.
Exhibitor Comment—"Registered a big hit. A real Ray triumph. Audiences applaud enthusiastically." "Very good week. Ray always sure of big business. This considered much better than '45 Minutes from Broadway.'" "Charles Ray in any story is enough to pack this house. In 'Peaceful Valley' he is cast in a role that his admirers want to see him in. The picture attracted capacity houses for a seven-day run." "Did very well. Picture entertaining and box-office results good." "A pleasing feature which took well in my theatre. As to box-office value it is a pretty good bet." "An improvement over "Forty-five Minutes From Broadway," but not his best by any means. Usual business."
Consensus—"Good picture, good puller."

PEDDLER OF LIES, THE (UNIVERSAL) FRANK MAYO (MAR. 1) ..... JAN. 31
"Good production of mechanical and unreal plot."—M. P. News.

PENALTY, THE (GOLDWYN-EMINENT AUTHORS) SPECIAL CAST ..... NOV. 27
"Great vehicle for Lon Chaney, but falls short in many ways."—M. P. News.
Exhibitor Comment—"Very good picture, although some women were shocked at the idea of Lon Chaney with legs cut off." "Very good. Chaney's work is wonderful. Average business four days." "Wonderful story and very fine acting on Chaney's part. Good business." "A great picture. It went over exceedingly well. Was well liked, and brought big box-office returns."
Consensus—"Good picture, good puller."

PINK TIGHTS (UNIVERSAL) GLADYS WALTON ..... SEPT. 25
"Slight story, but entertaining incident, in circus picture." M. P. News.
Exhibitor Comment—"Great picture. Turned them away at night." "The boiled down opinions on this picture is 'Old Stuff.'"

PLUNGER, THE (FOX) GEORGE WALSH ..... NOV. 20
"Story of frenzied finance makes ordinary picture."—M. P. News.
Exhibitor Comment—"This is a surprise. First time Walsh has been tried out for a week here. Even in the week before Christmas it drew."

POLLY WITH A PAST (METRO) INA CLAIRE ..... DEC. 18
"Ina Claire's rare artistry makes her a welcome screen figure."—M. P. News.
Exhibitor Comment—"Only fair. The picture is entertaining but lacks pep."

PRAIRIE TRAILS (FOX) TOM MIX ..... JAN. 1
"Trivial story, senseless action and a few good thrills."—M. P. News.
Exhibitor Comment—"Regular Mix picture. Well liked. Big crowds, mostly men." "A fine picture which brought more than usual business."

PRISONERS OF LOVE (RELEASED BY GOLDWYN) BETTY COMPSON ..... JAN. 29
"Very unusual and artistic drama."—M. P. News.

RICH GIRL, POOR GIRL (UNIVERSAL) GLADYS WALTON ..... JAN. 29
"Gladys Walton scores in heart interest story."—M. P. News

RISKY BUSINESS (UNIVERSAL) GLADYS WALTON ..... DEC. 4
"Good combination makes interesting picture."—M. P. News.

ROGUES AND ROMANCE (PATHE) SEITZ-CAPRICE-COURTOT .. JAN. 1
"Good production given thrilling story."—M. P. News.

ROMANCE PROMOTERS, THE (VITAGRAPH) EARLE WILLIAMS . JAN. 29
"The sun shines on Earle Williams in this one."—M. P. News.

ROMANTIC ADVENTURES (PARAMOUNT) DOROTHY DALTON .. JAN. 22
"This one looks like a vehicle."—M. P. News.

ROOKIE'S RETURN, THE (INCE-PARAMOUNT-ARTCRAFT) MACLEAN-MAY ..... JAN. 8
"Quite frail but fairly pleasing."—M. P. News.

SAGE HEN, THE (EDGAR LEWIS-PATHE) SPECIAL CAST ... ... JAN. 22
"A well-produced dramatic story of the west."—M. P. News.

SCUTTLERS, THE (FOX) WILLIAM FARNUM ..... DEC. 25
"Farnum has a 'He-Man' role in story of the sea."—M. P. News.

SHE PLAYED AND PAID (JOAN FILM SALES) FANNIE WARD .. NOV. 27
"Fannie Ward's acting the redeeming feature here."—M. P. News.

SHOCKING NIGHT, A (UNIVERSAL) LYONS-MORAN ..... JAN. 15
"Not substantial enough for five reels."—M. P. News.

SILVER LINING, THE (METRO) JEWEL CARMEN ..... JAN. 15
"Interesting crook play brings Jewel Carmen back to the screen."—M. P. News.

SINS OF ROSANNE (PARAMOUNT-ARTCRAFT) ETHEL CLAYTON ..... OCT. 23
"Very little appeal in this wildly fantastic story."—M. P. News.
Exhibitor Comment—"Pretty good business. Satisfactory to people willing to accept story as just movie. Rather good drawing qualities. Many liked it."

SLAVE OF VANITY, A (ROBERTSON-COLE) PAULINE FREDERICK ..... OCT. 30
"Big from a production and acting standpoint."—M. P. News.
Exhibitor Comment—"Good business. The picture satisfied a critical audience." "Fair picture, business very good."

SMILING ALL THE WAY (D. N. SCHWAB-STATE RIGHTS) DAVID BUTLER ..... NOV. 27
"Butler's third is well produced and thoroughly interested."—M. P. News.
Exhibitor Comment—"David Butler's popularity growing with each picture. There was nothing spectacular about this—but it was a clean little picture, well received."

SO LONG LETTY (CHRISTIE-ROBERTSON-COLE) SPECIAL CAST ..... OCT. 30
"Famous stage success intelligently adapted to screen."—M. P. News.
Exhibitor Comment—"Street car scene where bathing girls disrobe should be cut out by all exhibitors that run it, as it has some bad morals."

SOMEONE IN THE HOUSE (METRO) SPECIAL CAST ..... NOV. 13
"Interesting crook story, well directed and acted."—M. P. News.

SOMETHING DIFFERENT (REALART) CONSTANCE BINNEY .... JAN. 29
"Rather frail but backgrounds save it."—M. P. News.

SOMETHING TO THINK ABOUT (DE MILLE-PARAMOUNT-ARTCRAFT) SPECIAL CAST ..... OCT. 30
"Impressive moments in this artistic production."—M. P. News.
Exhibitor Comment—"Excellent production in every way." "A great picture and drew like house afire." "Now here is a picture. Typical De Mille cast, direction and all. Not as enjoyable throughout, of course, as 'Why Change Your Wife,' but finely built for contrast of action and suspense. Big business carried over another week." "Drew very good houses to excellent business during fourth week of its run. Crowds continued." "Picture so good business grows. Held for a third week." "This picture is entertaining and sure did go over extra big. House crowded every performance." "Holding for second week in a one-week house which tells the story."
Consensus—"Good picture, good puller."

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PICTURE BRAND STAR RELEASED PLAN BOOK

SONG OF THE SOUL, THE (MESSMORE KENDALL-GOLDWYN) VIVIAN MARTIN.....OCT. 23
"Fine basic plot, but lacks action and incident."—M. P. News.
Exhibitor Comment—"Not a great picture but Vivian Martin's charm and cleverness put it over. Played to good business for a week."

SOWING THE WIND (MAYER-FIRST NATIONAL) ANITA STEWART .....JAN. 29
"Powerful drama, well produced and acted."—M. P. News.

SPENDERS, THE (HAMPTON-HODKINSON) SPECIAL CAST.....JAN. 15
"Quite interesting picture made from best seller."—M. P. News.

SQUANDERED LIVES (STOLL FILM COMPANY OF AMERICA)..JAN. 1
"Viewed from all angles, rather a notable film"—M. P. News.

STAR ROVER, THE (SHURTLEFF-METRO) COURTNEY FOOTTHELMA PERCY .....NOV. 27
"Artistic production, but disappointing for a London story."—M. P. News.
Exhibitor Comment—"Very good. The plot is well put together and the details are worked out well."

SWEET LAVENDER (REALART) MARY MILES MINTER.....OCT. 16
"Ideal vehicle for star, though it lacks substance."—M. P. News.
Exhibitor Comment—"Drew well all week. Audiences like the plot." "One of the greatest surprises of the season. Considered the poorest picture this star has ever played in—yet it did capacity business."
Consensus—"Good picture, good puller."

TAVERN KNIGHT, THE (STOLL-PATHE) SPECIAL CAST.....JAN. 29
"This one will hardly interest the majority."—M. P. News.

TESTING BLOCK, THE (PARAMOUNT-ARTCRAFT) WILLIAM S. HART .....DEC. 18
"Sure fire western with star in the kind of role that made him famous."—M. P. News.
Exhibitor Comment—"Certainly a fine picture and a sure-fire box-office attraction. Picture seemed to please and went fine all week." "Best Bill had done to date." "An average picture which went over big. Hart great favorite here." "Best picture Hart's made in a long while. Marks his return to the sort he does best and that people want. Fine business."
Consensus—"Good picture, good puller."

TEXAN, THE (FOX) TOM MIX.....NOV. 27
"Average entertainment in this Mix offering."—M. P. News.
Exhibitor Comment—"Tom Mix still popular. Picture pleases though not as good as other recent ones. We boosted a Clyde Cook comedy to help business."

THAT GIRL MONTANA (HAMPTON-PATHE) BLANCHE SWEET..JAN. 8
"Star dominates pleasing production."—M. P. News.

THIEF, THE (FOX) PEARL WHITE.....DEC. 11
Fairly interesting, with Pearl White scoring a hit."—M. P. News.
Exhibitor Comment—"Thoroughly pleased audiences, with result that picture got good box-office play. Pearl White feature our audiences liked."

THOUGHTLESS WOMEN (GOODMAN-PIONEER) ALMA RUBENS.NOV. 27
"Human document with real life-like touches."—M. P. News.

THOUSAND TO ONE, A (J. PARKER READ-ASSO. PRODUCERS) HOBART BOSWORTH .....DEC. 25
"Arbitrary plot and coincidence hinder the values here."—M. P. News.
Exhibitor Comment—"A good picture. Virile. Interesting. Steady business all week in spite of proximity to Christmas." "A great picture but poor business on account of the holiday season."
Consensus—"Good picture, good puller."

TIGER TRUE (UNIVERSAL) FRANK MAYO.....Jan. 22
"Rather crude but carries a punch."—M. P. News.

TIGER'S CUB (FOX) PEARL WHITE.....OCT. 16
"Pearl White makes thoroughly interesting Alaskan picture."—M. P. News.
Exhibitor Comment—"This is the second Pearl White feature. It failed to draw, so a Harold Lloyd comedy was added to the program." "Very entertaining picture and went well with my patrons." "Just fair; hardly up to Fox standard. Average business one day."
Consensus—Good picture, good puller."

TO PLEASE ONE WOMAN (LOIS WEBER PRODUCTIONS-PARAMOUNT .....JAN. 1
"Falls rather short for a Lois Weber production."—M. P. News.
Exhibitor Comment—"Not a big picture ,but up to the average. Played to fair business." "Picture only fair; business good because of the fact that it is a holiday week." "A splendid picture to average business two days."
Consensus—"Good picture; average puller."

TORRENT, THE (UNIVERSAL) EVA NOVAK.....JAN. 8
"Orthodox story makes rather colorful picture."—M. P. News.

TRUANT HUSBAND, THE (ROCKETT FILM CORP.) SPECIAL CAST .....OCT. 23
"Simple and human is this contribution."—M. P. News.

TRUMPET ISLAND (VITAGRAPH) SPECIAL CAST.....OCT. 16
"Spectacular melodrama is rich in action and thrills"—M. P. News.
Exhibitor Comment—"A fine picture, pleasing and entertaining. Drew more than usual business." "Very fine picture. Spectacular and exciting. Did exceptional business first week of showing, with indications for a big second week. Broke house records second Sunday." "Good business. Pictures liked, especially the comedy parts in the beginning. The ending slightly changed, which gives it more credence." "A nice picture that generally satisfied. Fairly good houses all week." "Pleased big audiences." "Splendid picture, full of thrills and box box-office attraction. Broke house record during two weeks' run." "Good picture; good story; splendid acting and excellent production."
Consensus—Good picture, good puller."

TRUTH ABOUT HUSBANDS, THE (WHITMAN BENNETT-FIRST NATIONAL) SPECIAL CAST.....DEC. 25
"Orthodox but careful production of well-known play."—M. P. News.
Exhibitor Comment—"Opened to good business. Audience seemed delighted with it." "Drew very strongly at the box office and my people liked the picture."
Consensus—"Good picture, good puller."

TWIN BEDS (DEHAVEN-FIRST NATIONAL) MR. AND MRS. DEHAVEN .....NOV. 13
"Famous stage success scores a hit on the screen."—M. P. News.
Exhibitor Comment—"Audiences laughed long and heartily. Seemed to give entire satisfaction." "Spicy advertising helped to keep the ticket sellers busy." "Excellent polite comedy. Nothing risque in it, but always spicy. Splendid week's business." "One of the best comedies I have played in a long time. Went over great. Box-office receipts entirely satisfactory for week's run." "Carter de Haven at his best, but many did not like it. Poor business due to holidays." "Another stage farce gone wrong. A good program picture. Business about average." "An excellent attraction that proved a remarkable drawing card for three days. Kept our crowds laughing from title to close-up." Big business three days."
Consensus—Good picture, good puller."

TWO KINDS OF LOVE (UNIVERSAL) SPECIAL CAST.....DEC. 25
"Rather crude, but has moments of interest."—M. P. News.

TWO MOONS (FOX) BUCK JONES.....JAN. 8
"Jones in a story of gunplay and hard riding."—M. P. News.

UNFORTUNATE SEX, THE (FRANK GERSTEN, INC.-STATE RIGHTS) FRANCES EDMONDE-GEORGE LARKIN.....NOV. 6
"Theme has pulling power, but it drags towards the end."—M. P. News.

U. P. TRAIL, THE (BENJ. B. HAMPTON-HODKINSON) SPECIAL CAST NOV.20
"First-class melodramatic western, with fine cast."—M. P. News.

VICE OF FOOLS, THE (VITAGRAPH) ALICE JOYCE.....NOV. 20
"A well produced society picture weakening in the end."—M. P. News.

VOICES (VICTOR KREMER-STATE RIGHTS) SPECIAL CAST.....OCT. 16
"Crude production of familiar story."—M. P. News.

WANDA'S AFFAIR (CHADWICK-STATE RIGHTS) SPECIAL CAST .....NOV. 20
"Badly blotched picture carries little interest."—M. P. News.

WANTED AT HEADQUARTERS (UNIVERSAL) EVA NOVAK.....OCT. 16
"Clever night scenes provide the interest here."—M. P. News.

WEST IS WEST (UNIVERSAL) HARRY CAREY.....NOV. 27
"Very ordinary western for Carey."—M. P. News.
Exhibitor Comment—"Verry good. Extra big business one day."

WHEN WE WERE TWENTY-ONT (HAMPTON-PATHE) H. B. WARNER .....JAN. 15
"H. B. Warner excels in entertaining comedy-drama."—M. P. News.

WHITE YOUTH (UNIVERSAL) EDITH ROBERTS.....DEC. 18
"Edith Roberts has frail and obvious picture here."—M. P. News.

WHY TRUST YOUR HUSBAND (FOX) EILEEN PERCY.....JAN. 29
"The title might attract them—that's all."—M. P. News.

YOU NEVER CAN TELL (REALART) BEBE DANIELS.....OCT. 18
"A real success from every angle."—M. P. News.
Exhibitor Comment—"This picture is very pleasing, box-office receipts about average." "A very pleasing little picture; star has made a place for herself and this picture suits her to a 'T'." "Bebe Daniels shows that she is a real actress. She had a good production and drew well." "Business poor on account of weather. The best and most entertaining picture we have had in months."
Consensus—"Pleasing picture, average puller."

"Flashbacks" on Earlier Releases

"Humoresque" (Paramount-Artcraft)—"One of the biggest attractions here this year, and drawing big crowds during its two weeks' run."

"The Figure Head" (Selznick)—"Star popular here but picture did not draw an unusual crowd. Played to fair business for a week. Much better than this star's other releases so far. Think he's good, but must have excellent direction and careful stories."

"The Yellow Typhoon" (First National)—"Has very interesting story. Went over big. Good money getter." "A poor picture and was knocked hard by the critics but apparently continued to draw well."

"The Restless Sex" (Paramount-Artcraft)—"Is a very fine picture with interesting story and lavish production. Broke house records for attendance during its three weeks' run."

"For the Soul of Rafael" (Equity)—"An average production—some good settings but rather usual in situations. It appeared to draw well."

"Humoresque" (Paramount-Artcraft)—"Hangs up a three-week record and packs them in on the last night of 21-day run." "Fourth week held up to good business. Patrons eagerly crowd the house to see it."

"Rio Grande" (Pathe)—"All star cast means no star cast. Too tame." "Average business one day."

"Shipwrecked Among Cannibals" (Universal)—"My patrons did not like this one. Played it four days to extra big, big, average and poor business."

"Dangerous Trails" (State Rights)—"This production had plenty of action and as a result did extra big business for two days."

"The Best of Luck" (Metro)—"A fine picture, good front. Don't see why I did such poor business. Poor business for three days."

"Broadway Cowboy" (Pathe)—"Good show, good front, good star and good box-office results."

"King Spruce" (Hodkinson)—"Miserable title killed a good picture. Poor business for four days."

"Why Change Your Wife" (Paramount-Artcraft)—"Extra good. Did extra big and big business for two days."

"The Beauty Market" (First National)—"Played this feature on the program with 'The Valley of Tomorrow' starring William Russell (American) to extra big and average business for two days."

"Sex" (Hodkinson)—"Good. Played it two days to extra big and big business."

"In Search of a Sinner" (First National)—"Played this attraction two days with serial 'The Vanishing Trail' to good business first day and average second."

"Footlights and Shadows" (Selznick)—"Fair picture-notoriety of the star helped to bring them in. No kick on this production."

Projection — Camera — Music Hints and Ideas About

"New Theatres"

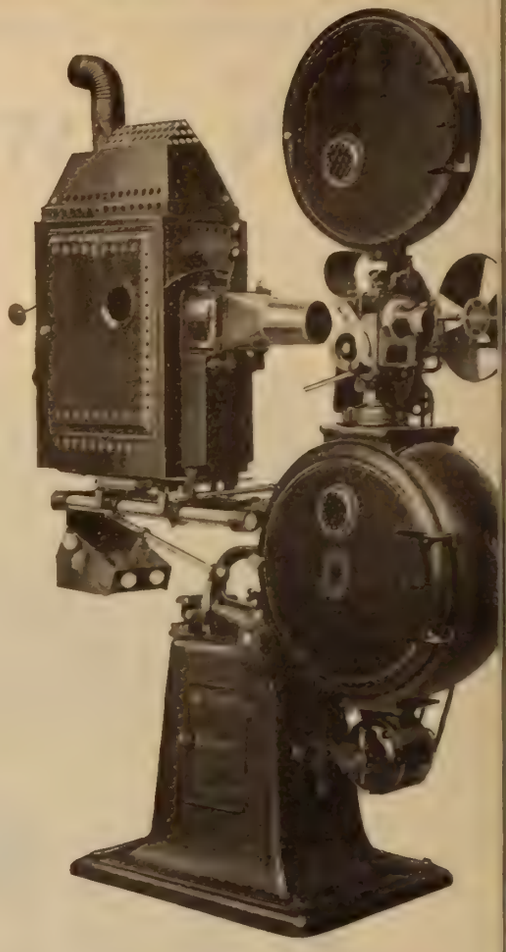
Pages 1213-1232

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Lobby of Newman theatre, Kansas City, Mo. The architectural work on this theatre was conceived and executed by Mr. H. Alexander Drake. The lobby and ticket office are constructed of polychrome terra cotta which because of the fact that it lends itself readily to decorative treatment presents a beautiful as well as a substantial appearance





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Pantages Theatre in Salt Lake Is Complete in Appointments

Fire Protection, Ventilation and Lighting Have Been Given Attention

(*Continued*)

The foyer proper and the mezzanine foyer promenade are in the same color motif as the main auditorium, enriched with a ceiling panel of figural allegory representing Music and three wall panels representing the modern stage. The corridor ceiling panels are highly ornamental. The friezes and relief work are done in statuary bronze effect, burnished gold and strong primary colors. The walls of the corridor are done in old Caen stone, with set-in panels of mosaics in time-weathered colors.

The outside lobby panels are done in elaborate design of mosaic, with cornice and frieze in dull gold. The ladies' retiring room is done in rose and pearl gray and gold. It is ornamented in natural floral patterns. The gentlemen's smoking room is done in various shades of leather brown and ornamented with designs symbolical of My Lady Nicotine.

The decorations are by the Bell Decorating Company with headquarters in Seattle. The opening of the Salt Lake house will mark the eleventh new house they have decorated for Mr. Pantages in the last six years.

The box office is made almost entirely of Alaskan marble. This is one of the newest and certainly the most impressive of gray marbles known to the world today. It comes from somewhere east of Seward, in the vicinity of Cook's Inlet, where an early voyager tried to find a new passage to cross the continents. It lies near the line of the Alaska railroad that will soon connect the heart of that great territory with the pulsing Pacific.

It has a rich, bluish-white background for radiating streaks of gray, but more than all, it has life. To a student of marble who knows the history of the stone it speaks volumes. Around the walls are rich panels of this same marble, while under your feet there is a great star pattern, done in white marble from Columbia, Cal., and brown marble from Tennessee. There is also a beautiful marble base to the box office, done in a rare product from Lake Champlain. Above is a triumph of plastic molding, a small dome brilliantly lighted. The whole is an artistically conceived surprise party for the greater appeals to the love of the beautiful found in the interior of the house.

The long entrance arcade is paved in California and Tennessee marble. On either side is a striking baseboard of the Alaska gray, blending with plastic molding on walls and ceiling, and occasional niches illumined by lights of extraordinary workmanship. The Alaska marble in its soft gray follows around the entire lobby at the baseboard and dominates the color scheme by reason of its generous use on the grand winding passageways ascending on either side with massive balustrades of Alaskan marble wonderfully carved.

This description of the Pantages Theatre is so complete in its details that we are glad to give it full space in the Equipment Section. The theatre itself represents one of the finest examples of well-equipped houses that have appeared in the NEWS.

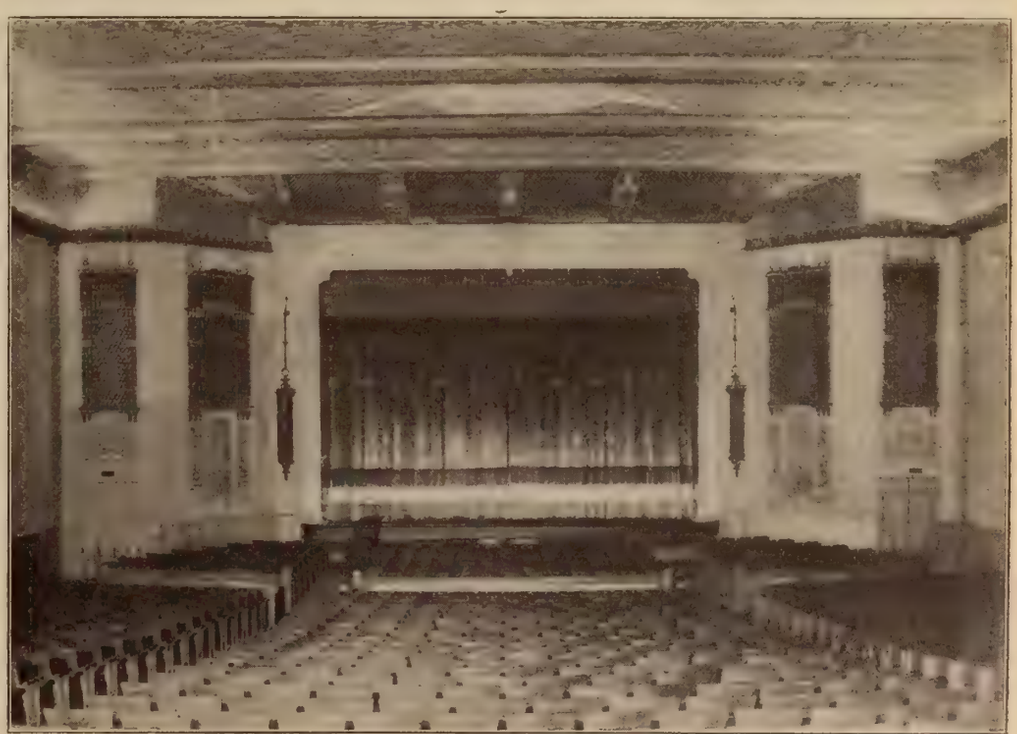
One-half of the entire capacity of the house is on the first floor, with no post in sight. Eight hundred go into the balconies and 300 in the boxes and loges. In making the arrangements for the balconies all possible gross weights were figured for the supporting trusses and were then multiplied by five. There is no possible chance for a breakdown, short of a cataclysm, and by special careful arrangement the house can be emptied in three and a half minutes. It can be filled and emptied in seven minutes.

The Salt Lake Tabernacle, built by the Mormon pioneers, is said by architects to have the best acoustics of any building in the United States. The builders of the new Pantages theatre undoubtedly took lessons from the Tabernacle, as they have done in building other theatres of the Pantages line. In this great new playhouse the base floor has been laid in a great curve or imperfect ellipse, as one might consider a section of an egg shell cut through the longest way. Another section of the shell might be said to represent the great dome over 100 feet above, bending over with its great expanse of art glass, its imposingly beautiful dome and its myriads of brilliant lights.

In harmony with this arrangement, the sides of the big auditorium are slightly curved along vertical lines and the balcony, represented by the mezzanine floor and the two sections of the upper floor, carry out the scheme of curvature. This has been found productive of almost perfect results in other theatres by the same builders and has been carried out in Salt Lake with the elimination of such imperfections as experience has shown to exist.

The stage and dressing rooms and all parts of the house where there might be any danger of fire are protected with an automatic sprinkler system supplied through a six-inch water main running from Main street under the building to a point underneath the stage, where it is distributed throughout the building. The theatre is also equipped with an independent fire system consisting of 800 feet of hose distributed into eight units supplied through an independent four-inch high-pressure supply main, with two units in the auditorium, two units in the bal-

(*Continued on page* 1220)



Glendale theatre, Glendale, California

Heating and Ventilating Systems Used by Picture Theatres on the West Coast

The Last of a Series of Articles on Equipment by Charles Butte of the Beeco Firm

THE physical comfort of the patrons in any theatre depends to a great extent on the proper ventilatng and heating system. The construction of many theatres does not permit of the most efficient heating and ventilating system, namely the individual mushroom system using the basement or the sub-space as the plenum chamber.

Many of the auditorium floors are built directly on the ground and other means must be devised to furnish proper ventilation and proper heating. If it were possible to merely throw a mass of heated air out into the auditorium without considering the fact that the balcony atmosphere would be considerably hotter than the auditorium floor, the heating system would be a simple matter to design.

In many installations on the Coast heating ducts are provided on each side of the proscenium arch forming part of the ornamental grill built around the arch. Underground ducts are installed prior to the completion of the auditorium floor to carry the heated air back to the foyer and to the rear portion of the auditorium. In several cases vitreous pipe was used for these underground ducts, but in recent installations a concrete duct was built at the time of pouring the concrete form work of the structure.

The location of the wall and floor radiators in the rear portion of the auditorium and foyer are so located to give the best distributing results. The relation of the radiators in reference to the passageways in the foyer and the foyer doors is taken into consideration when locating the radiators referred to. The heating and ventilation of the balcony requires more care than any other portion of the auditorium, particularly in theatres where smoking is permitted in the balcony. Several installations using the mushroom in the balcony floor only have proven very successful and in several installations where it was impossible to install the systhem therein, the scheme of ventilation was reversed, namely the air was blown in instead of exhausted from the balcony ceiling. It was found that this method provided advantageous insofar as it kept the air of the balcony in motion and did not suck out all of the heated air from the auditorium. No appreciable draught was caused by this system and no complaint has been heard from in regard to any patron feeling cold air blown in from the ceiling above the balcony floor.

The movement of the atmosphere particularly where smoking is permitted, can be readily seen when the operating room is in use and it makes an interesting study to watch the atmospheric changes that occur by this system. In the interior cities where we have warm summers, air washers are provided with the heating and ventilating system to cool the air during the summer months. In the extreme dry cold season these air washers are at times used to humidify the heated air before blowing into the auditorium. The mechanical equipment of the heating and ventilating system should be of the type that will not create draughts nor should the velocity of the discharged atmosphere cause any immediate changes at the point of the radiators. Slow speed, large volume fans should be used.

The speed of the motors driving the fans should be variable and the type of motor and controlling apparatus should be provided to obtain these results. While it has been found in a number of installations, particularly in San Francisco where no extreme variations in temperature exist, that the fans can be operated effi-

(Continued on page 1220)



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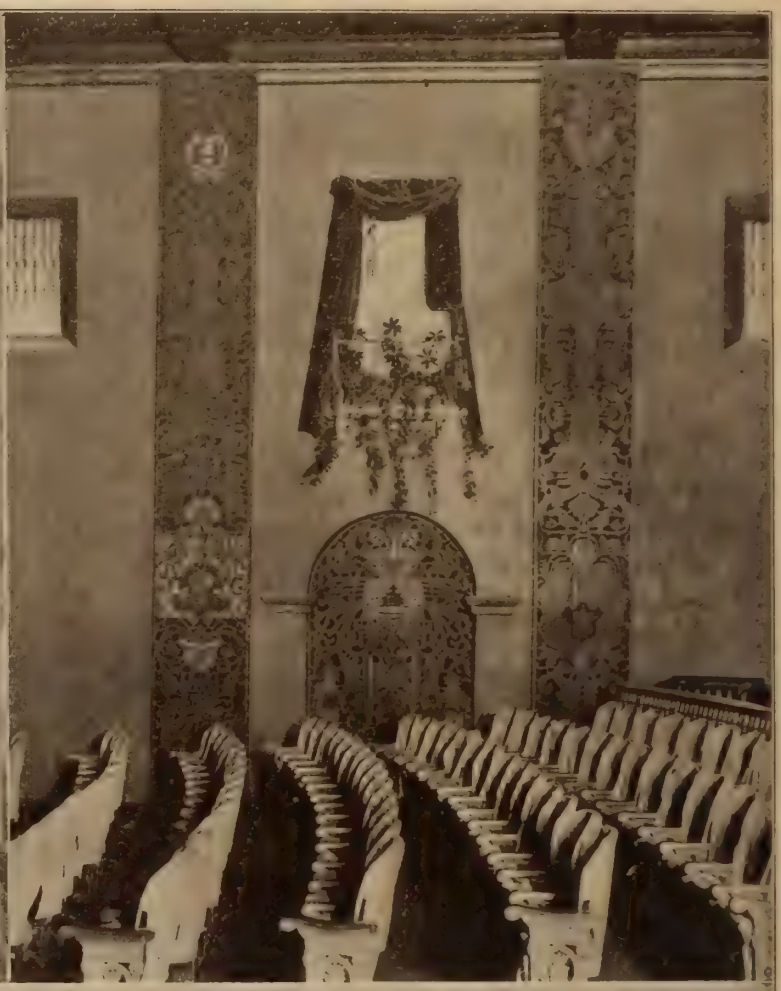
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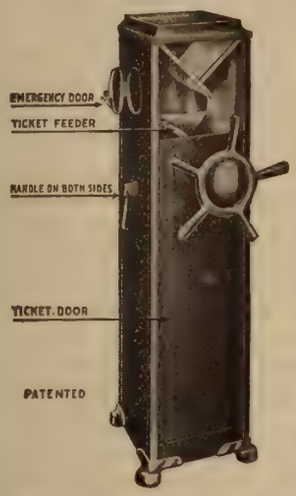






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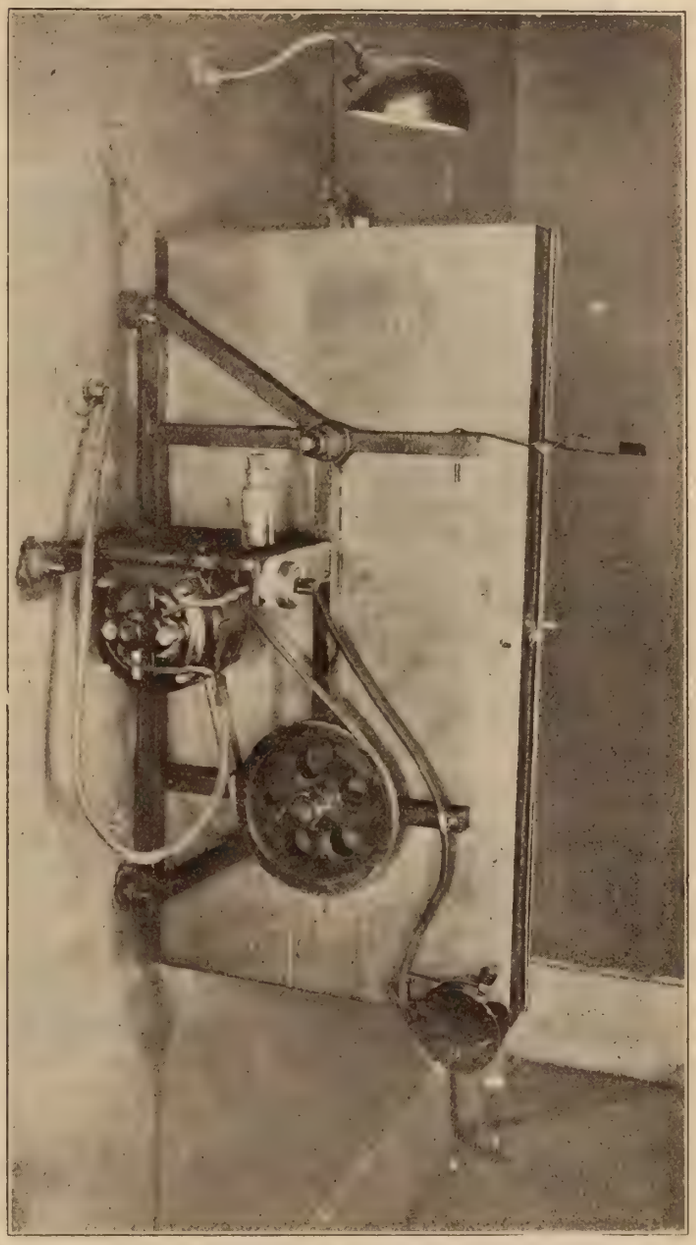


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Detials of Pantages Theatre Salt Lake City

(*Continued from page* 1215)

cony, two units on the stage and two units in the corridor under stage near the dressing rooms.

Although the building is as nearly fireproof as it is possible to construct it, Mr. Pantages spared no pains or expense in making it doubly protected against any emergency in case of fire.

The house is heated by steam, derived from a twenty-inch main running through the basement of the theatre from the Utah Power & Light Company's power plant, and is then distributed through different units of Vento heaters, which heat the air drawn into the house through an air shaft near the top of the building, the air being drawn through the first unit of heaters, then through an air washer, then through the second unit of heaters and then drawn through the large fan, then blown into the plenum chamber, distributing the warm air through mushroom ventilators located at proper points underneath seats and in the auditorium and balcony.

The corridor is heated by the air being blown through a third unit of heaters and distributed at different points through wall registers. The main fan, which is motor driven, is the largest ever installed in any theatre in the western country and has a capacity of delivering 60,000 cubic feet of pure washed air every minute throughout all parts of the theatre.

The foul air is exhausted from all parts of the theatre through three units of exhaust fans, which are installed in the pent house on the roof of the theatre. Unit No. 1 exhausts the foul air from the theatre proper, Unit No. 2 from the toilet and smoking rooms and unit No. 3 from the dressing, toilet and shower rooms, etc. It is possible to change the air in the theatre every minute.

The temperature of the house is regulated and controlled by the Johnson automatic temperature control, which automatically shuts the steam off from the different units of the Vento heaters, making it possible to keep the theatre at the proper temperature in all kinds of weather. The air washer is equipped so that ice can be used in the summer months for cooling and washing the air with pure ice water, so as to keep the house at the proper temperature in all seasons of the year. The house is equipped with the latest up-to-date vacuum cleaning system for cleaning all parts of the theatre.

Ventilating Systems in Coast Theatres

(*Continued from page* 1216)

ciently at a certain speed, however, in other locations where the temperature varies considerably, the speed of the fans is varied during the various seasons to give proper results. The type of motor that should be used in connection with the ventilating system depends in many cases on the conditions existing. While the direct current motor is the type that can be most easily arranged for variable speeds, it can not be always used as direct current is not always available in the location of the theatre. Single-phase variable-speed motors of the brush shifting type have been used with considerable success. Single-phase motors with the variable grid type controllers have also proven successful and it is only the conditions existing in each particular installation that would determine which type to use. Variable-speed two-phase and three-phase motors have been used in several cases, but the close regulation obtainable on direct current motors or on single-phase motors cannot be obtainable as accurately as with the types mentioned before. The location of the fans and motors should receive careful consideration to avoid any noise reaching the auditorium. The fan should not be located directly under the stage, as the vibrations are carried out to the audience through the proscenium arch. Preferably the fan should be located in the concrete room built under the side of the stage floor. The auxiliary fans located in the balcony should be provided with substantial foundations to prevent the carrying of vibrations through the balcony ceiling structure.

The method of heating the air in many installations where steam is available consists of banks of steam coils or radiators. Where steam is not available and oil burning boiler equipment is generally provided and hot water or low pressure steam is used for heating the air blown through these coils by the fresh air ventilating fan. Oil burners are universally used for these purposes as they require minimum attention and give maximum results. The foul air exhaust fan generally exhausts through grills provided under the balcony and in the auditorium ceiling. In several installations what is known as half-way exhausts have been tried out placing the exhaust grills midway between the line of the balcony and the auditorium ceiling. No definite result that could be of any particular benefit has been obtained by the installation of these half-way exhaust outlets. The amount of fresh air that should be discharged by the heating and ventilating system depends to a great extent upon the character of the structure and not entirely upon the seating capacity thereof. No set rule can be made to fit all conditions, but on a comparative basis, approximately twenty thousand cubic feet per minute should be provided for a house seating three thousand people. These figures cannot be taken as a definite factor, but each case must be determined in relation to the conditions existing therein.

Many of the smaller theatres are heating by means of gas radiators, a system that should be avoided wherever possible. Where these gas radiators must be used, ventilation should be provided for each radiator to take off the carbon monoxide gas that is emitted from the gas flame. The heating of the air should be done by radiation and not by direct gas heating. Many types of gas radiators are on the market that will give fairly good results for small auditoriums. The conditions noted by the patrons where the gas radiator is used should indicate that this method of heating should be avoided. Sleepiness and discomfort in breathing are some of the indications of the vitiated condition in the auditorium atmosphere.

The writer is indebted to J. E. O'Mara Company of San Francisco for their assistance in preparing the above article.

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THE Carman theatre, which opened on Thanksgiving Day, is Philadelphia's latest moving picture house. Built of brick, and covering a large area, it is an attractive one story building of pleasing design, with a fine exterior and an up-to-date lobby, decorated with framed star photographs, plants, and so forth, the ticket booth being in the center.

The theatre is quite modern, not only in appearance, but in appointments. It is open on all four sides, with windows the entire length of two of these, behind attractive lattice work. A modern heating system keeps it warm, and the presence of the many windows insures the necessary amount of fresh air.

The Carman doesn't aim at pretentiousness. It is a neighborhood house, situated in Tioga, near the mill district, and it has been built with a view to giving first-class first-run pictures at moderate prices, with every possible convenience for its patrons, including attractive lounging and retiring rooms on the mezzanine floor for both ladies and gentlemen.

It has a Wurlitzer Organ and the newest type Simplex projection machines. The lighting is especially good. It is all indirect, and when the concealed side lights are turned on the effect is a slow flooding of the place with light, similar to the effect of sunrise. They tone down again to moonlight, making a most attractive feature. During the showing of the pictures side lights, pretty shaded, provide plenty of chance for visitors to find places without stumbling.

The color scheme of the new house is buff and blue. Admission prices range from ten and fifteen cents for the afternoon performance to fifteen and twenty at night, including the tax.



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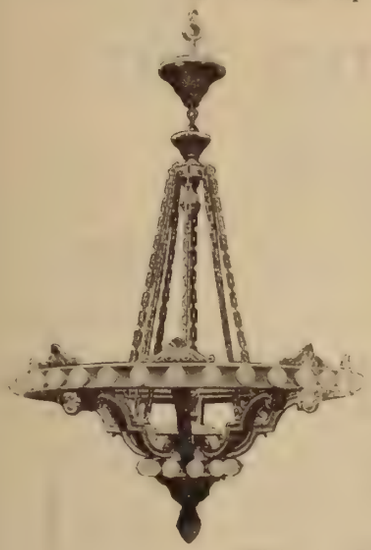
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Equipment Operating Projection Questions Answered

The Incandescent Lamp for Stereopticon Service

Information Compiled by H. F. Barnes, Lighting Service Department

(Continued)

A Mazda lamp emits light in practically all directions, therefore as much light is given off away from the condensing lenses as toward them. If a mirror were placed back of the lamp to redirect these rays, at least 50 per cent would be added to the screen illumination.

The mirror chosen is a spherical one. A sounding board, for example, is often placed in an auditorium behind the speaker, and serves to redirect the sound in that direction toward the audience. The mirror is the sounding board for light rays, and serves the same purpose. If we had taken a hollow glass ball, silvered it on the outside so that the silvering reflected

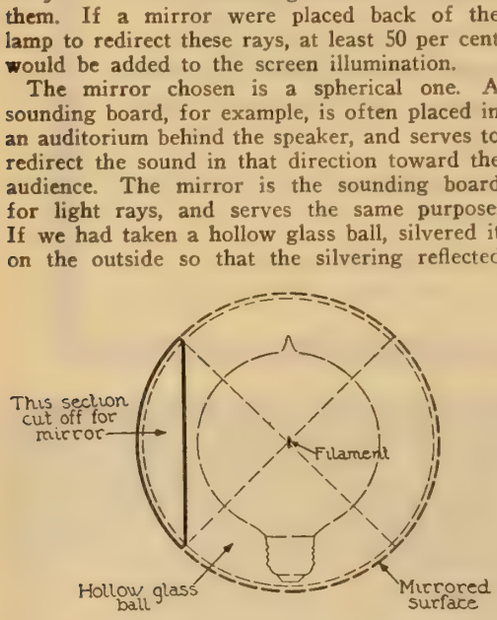


Fig. 9

Showing What the Spherical Mirror Really Is—a Section of a Hollow Glass Ball Silvered on the Outside with the Silvering Reflecting toward the Center of the Ball. Thus, if a filament is placed in the center, all light striking the mirrored surface will be reflected directly back upon the center

towards the inside of the ball, and then cut off a section of the ball, the section cut off would be our spherical mirror.

The mirror is placed a distance to the rear of the filament corresponding to its radius; its diameter must be sufficient to cover the light angle subtended by the condenser; making the mirror larger than this will put no more light *on the screen.*

This angle, oftentimes called the "useful angle" of light, is that between lines drawn from the filament to the edges of the condenser. The mirror must reflect light back through this angle. When it reflects light back through a greater angle, the light does not strike the condenser. Consequently, it is of no use.

The Light Source

The brilliancy of a picture in all projection depends largely upon the brilliancy of the light source. By brilliancy we mean the candle-power per unit area. If we had a candle flame 1-in. square, giving off *one* candle-power, and also a piece of incandescent tungsten 1-in. square giving off 2500 candle-power, we would say that the tungsten was 2500 times as brilliant as the candle.

Several months ago we published a series of articles on the subject of Incandescent projection. The author was Mr. H. F. Barnes, who is also the author of the present series, which originally appeared in one of the Bulletins of the Edison Lamp Works.

Mr. Barnes has the happy faculty of combining technical knowledge to practical application, and what is of even greater importance, of stating it in simple, easily understandable language.

The effectiveness of a Mazda light source then depends upon two things—the *concentration* of the filament, so as to approximate a solid light source, and the *brilliancy* of the *wire.*

Lamp Construction

The majority of stereopticon type lamps were formerly enclosed in round or globular bulbs, the size of the bulb being roughly dependent on the wattage. Thus a 100-watt lamp is enclosed in a G-25 bulb, while a 1000-watt lamp may be enclosed in a G-48. If hard glass is used, the bulb size may be decreased. The glass must, of course, provide sufficient radiating surface.



"Smiling Joe" Hornstein and "Hustling Bill" Kunzmann shaking hands over Joe's order for carbons, the largest single order Bill has ever received.

Again, the bulb must be large enough to provide for blackening. When a filament is heated, and especially so at high temperatures, a vapor is given off, which, upon coming into contact with the relatively cooler surface of the glass, condenses as a black deposit. This deposit must take place high enough to insure its non-interference with the light rays.

This deterioration of the filament, the usual blackening of the bulb, is taken into account in the rating of the lamp. Stereopticon lamps are rated, therefore, to give not less than 80 per cent of their original candle-power at the end of one hundred hours.

In all projection, as explained before, one necessary feature of the lamp is a *concentrated* light source. The more light, i.e., the more wire we can crowd into a small area, the more efficient will the light source be. Obviously, attempting to bend or kink a straight piece of wire into a small space, would not prove satisfactory, so the wire was made into a coil. Actually, in the factory, the tungsten wire is wound on a thick piece of steel wire or "mandrel," as it is termed, and after the coil has been made into a sufficient length the mandrel is taken out. It is much the same process as winding a piece of string around your finger. Thus by coiling a long piece of wire, we are able to concentrate the light into a small area.

A 400-watt, 110-volt Mazdo stereopticon lamp, for instance, has a filament which if stretched out is almost 29 inches in length; when coiled, the coil of wire occupies a length of practically 3 inches. It is then bent into sections approximately ⅜ inch long; and the filament arranged on a circumference of a small circle, the coils being practically parallel to each other.

This particular construction is known as C-5. When the filament is mounted in the bulb, the light center length (abbreviated L.C.L.) must be carefully determined. L.C.L. is the perpendicular distance from botton of base to center of filament.

(To be continued)

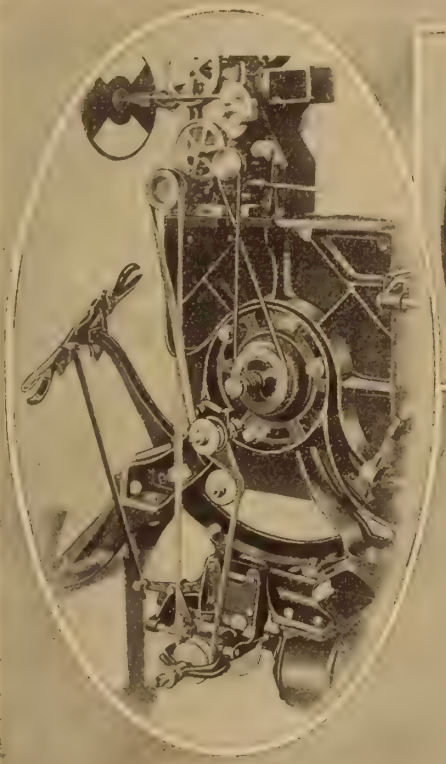
Projection Room of Baltimore Rivoli

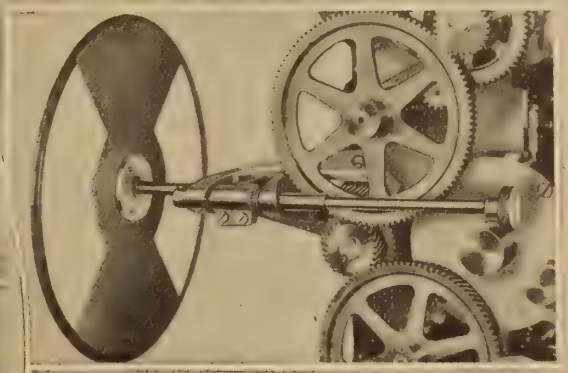
THE Rivoli, Baltimore, Md., recently opened in Baltimore, which is owned by the Wilson Amusement Company, Guy Wonders, manager, is said to be one of the most beautiful and best equipped theatres in the country. The Rivoli seats 2500 and as the photograph on this page shows has a very attractive and spacious projection room. The projectionists are: Chief Projectionist Conrad Haggard, one of Baltimore's best known operators, J. Carroll and L. Marks.

(Continued on page 1228)

SOME OF THE REASONS WHY MORE REPRESENTATIVE THEATRES THAN EVER ARE INSTALLING POWER'S

Double Ended Mechanical Speed Control Lever





Shutter Adjustment

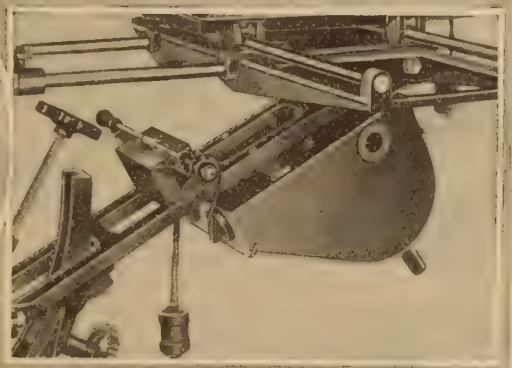
Flat Motor Drive Belt



Power's Roller Pin Intermittent Movement

Mechanism Framing Lamp



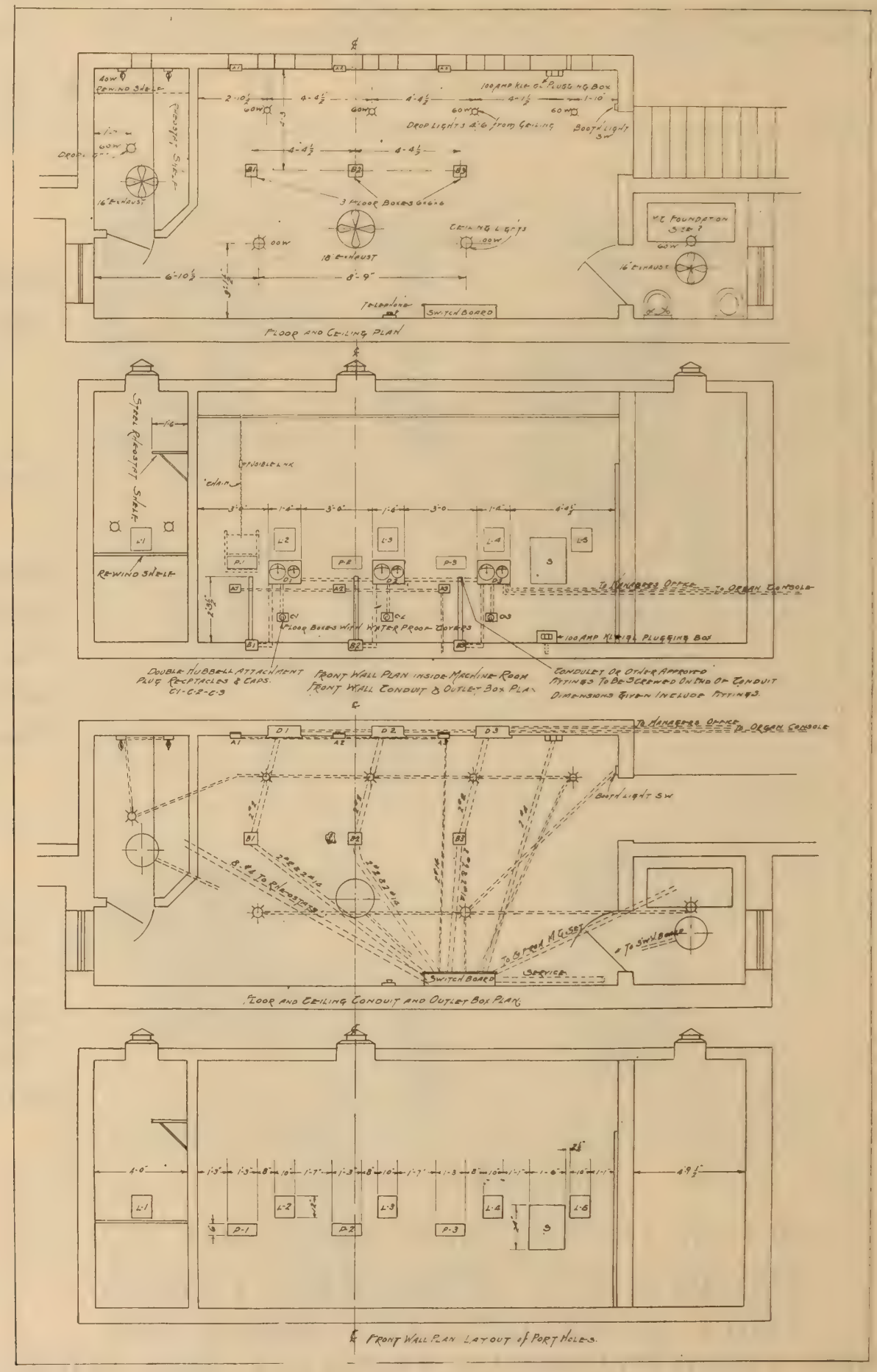


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Working Plans of Projection Room, Rivoli Theatre, Baltimore



(See text on page 1230 for description)

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Projection Room of Baltimore Rivoli

(*Continued from page* 1224)

The projection room of the Rivoli has the following equipment: Three 6B type "E" Power's with all the latest improvements, three Peerless Arc Controls and one spot light. The machines are equipped with Power's film footage indicators and Power's speed indicators. Ammeters and speed indicating units are mounted on panels between the machines. Additional Power's speed indicators were ordered by the Wilson Amusement Company for use in the manager's office and by the orchestra leader.

It is interesting to note that the owners of the Rivoli are following the custom of other progressive managers by equipping their theatre with speed indicators. The Branford recently opened in Newark have three of the Power's indicators in the projection room, one for the manager, one for the orchestra leader and one for the organist. This willingness of owners to be liberal in the matter of getting the latest and most complete equipment for the projection room is one of the things that helps to make better projectionists. As the public becomes more critical the managers become more exacting and the projectionists become more skillful. It is obvious, however, that the manager who gets new and up-to-date equipment is going to make his projectionists take more interest in their work and the results will be better for all concerned. Chief Projectionist Haggard and Mr. Guy Wonders of the Rivoli in securing the very latest equipment will undoubtedly find that the public of Baltimore appreciate the liberal and progressive shown by the Wilson Amusement Company.



Projection room of Rivoli theatre, Baltimore, Maryland. The three projectionists standing beside the Powers 6B machines are Conrad Haggard, J. Carroll and L. Marks. The Peerless Arc Controllers are shown behind the respective machines. A diagrammatic layout of this room will be found on page 1226.

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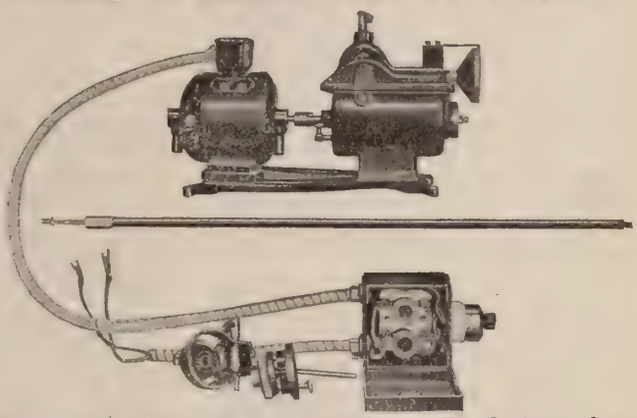
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Working Plans of Projection Room of New Rivoli Theatre, Baltimore, Md.

Showing Location of Machines, Switchboard and Other Equipment Besides Wiring Layout

ON page 1228 there will be found a set of plans for the projection room of the recently opened Rivoli theatre at Baltimore. These plans, which were prepared expressly for the NEWS by Mr. Herbert Griffin, Technical Engineer of the Nicholas Power Company, represent one of the finest pieces of projection engineering that has been brought to our attention in many months, and for that reason the projectionists who look forward to the time when they will be placed in charge of a better room than they now occupy should clip this page and keep it for reference.

The entire projection layout occupies a space 29 feet in length and 10½ feet in depth, with a ceiling nearly 11 feet high. In this space there had to be accommodated three projection machines, a spotlight and a motor generator set. A study of the plans will indicate best just how this was arranged by Mr. Griffin, so that a sufficient amount of room was allowed in all directions.

Looking first at the top plan, it will be seen that this is the "Floor and Ceiling Layout," showing principally the simple electric light wiring and the position of the ventilating fans. The outlet boxes in the floor are also shown. At the upper right-hand corner are the steps leading to the projection room from the balcony.

The second plan from the top of page 1228 gives the front wall plan with machine and observation ports and the Powers' speed indicators in place. The wires leading from the indicators to the manager's office and organ console can be seen at the right. At the left is the rheostat and rewind room with its separate porthole.

Then comes the third drawing, which shows the conduit layout from motor generator to switchboard, and from there to the separate machines. Beside each conduit is stated the size and number of conductors to be run in it. This plan also shows clearly the adequateness of the ventilation system. There is a 16-in. exhaust fan in both the motor generator room and the rewind room, and an 18-in. fan near the center of the projection machine room.

Finally at the bottom of the page is the detailed sketch of the front wall layout, with the sizes of the ports and distance between them.

The Equipment Department of the NEWS is glad to publish this series of drawings in the hope that the engineering features presented will be appreciated by the architectural fraternity specializing on theatres, and that through their use the standard of theatre projection rooms will be raised.

Questions and Answers

(Continued)

37. Only what kind of articles are permissible in a booth?

Only such articles as are necessary for immediate use should be permitted in the booth. Care should be taken that all films not in actual use be kept in fireproof cans.

38. Only what kind of wiring is permitted in a booth?

Only asbestos covered wire is permissible in a booth.

39. Only what kind of fuses are permissible in a booth?

Link fuses.

40. In case current is cut off at the plant, what is the first thing to do immediately? Why?

Open all incoming switches so that when current comes on again all motors, control devices, etc., will be in correct position.

41. Give detailed accounts of how electrical contacts in booths should be kept at all times.

Electrical contacts should be maintained in an A1 condition, bright, free from rust, rigid and protected insofar as possible.

42. What is the best prevention of fire?

Carefullness every minute of the day.

43. What metals are 100% efficient as current conductors?

All metals offer some resistance to the flow of electric current; silver and copper, however, offer the least resistance, and of these copper is the material usually used.

44. When the temperature of metal rises, what effect does that have on its resistance?

The resistance of all materials except carbon increases with a rise in temperature.

45. When does resistance increase? (a) When decrease?

Increase with rise in temperature, except in the case of carbon. Decrease with fall of temperature, except in the case of carbon.

46. What kind of insulation is not permissible in a booth?

Rubber insulation.

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Music Forum

(*Continued from page* 1139)

TION PICTURE MUSIC CONFERENCE. Please advise of necessary steps.

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J. M. BLANCHARD,
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Sunbury, Pa.

E. W. Hammons,
Educational Film Co.,
New York City.

As I am greatly interested in the coming Musical Conference which is to take place at the Hotel Astor in New York City on January 24th-26th, under the direction of Charles D. Isaacson of the MOTION PICTURE NEWS, I am interested to know if an argument is to be put forward for the betterment of musical accompaniment for scenic and scientific subjects, which I believe the Educational Film Co. excels in. I make this inquiry but for one reason and that is because I have always maintained that the scenic subject if properly handled as to pprogram space, music cueing and advertising, is the whole beauty of the diversified program of the leading motion picture theatres, and it is my candid belief that all other theatres, other than the first-run houses, can be made to feature these scenic and scientific subjects to their advantage if it is brought forcibly to their attention at the coming conference.

I am in charge of the staging of the performances at both of Phil Gleichman's theatres, namely the Broadway-Strand and the Majestic, and I think your local manager, Mr. Starr, can tell you that the scenic subject receives as much attention on our programs as the feature, in many instances an entire prologue or epilogue has been built up around these subjects with music that is matchless, until our patrons come now to see the performances and not the feature alone as was the case in the past and as the engagements at the Broadway-Strand are extended to from two to four weeks, it speaks for itself as to the general make-up of the program in which the short subject plays an important part.

In conclusion can only say that I hope this is a matter that many fine points will be advanced in favor of, at this coming conference, and I have in mind some things that will be very helpful to some exhibitors who do not give the picture of Educational value the place which rightfully belongs to it upon the program of the present day.

Extending to you the season's greetings, I am,
BROADWAY-STRAND THEATRE,
Francis A. Mangan.

Dear Mr. Isaacson:

Apparently the conference is going to be one of the most interesting conventions I have ever heard of; I hope it will be entirely successful from your viewpoint. If every speaker will do his best to help the general cause, and refrain from advertising himself, I am confident it will be a magnificent achievement, the credit for which must all go to you.

The subject of THE AMERICAN ORGANIST is all too big to be dealt with by me in a brief address; in your own interests I feel it my duty to ask you to substitute M. M. Hansford in my place. He knows the picture end of it far better than I, and he would be able to fill a brief space on your program with much better satisfaction to the viewpoint you must maintain. In fact, I am so utterly at sea as to what limitations of interpretations to drive at, that I could only be a disappointment to you. Perhaps after I've gone through this first conference and observed the drift, I'd be able to do your bidding the next time, if there ever is a next.

To me the subject divides itself into these phases, each of which must ultimately be faced:

1. The organist must have a good organ, which he has never yet been given in the theatre.
2. He himself must be recruited not from the theatre-pianist type, but from the church-organist type, and what a revolution he must undergo!
3. He must learn the business by experience, and be given ample time to so learn it.
4. He must use organ music or piano music, or in every case legitimate transcriptions, and not attempt to follow present cue-sheets with their mass of publishing-house hash.
5. He must have at least one full day off each week.
6. Unless he is to experiment at the expense of the public's ears, he must have a projection room where he can prereview the picture and arrange his program.

And with every one of these phases we reach a hundred difficulties. I would be too serious and not practical enough, to fittingly occupy a place on your program; so I suggest Mr. Hansford, who is practical and who would do credit to both you and your program.

I shall attend all sessions of the conference and do it justice in subsequent publicity; and I hope there will be some addresses which you will allow us to print, giving the NEWS and the CONFERENCE due credit.

Perhaps in some of the informal discussions I might find a phase of some subject here and there which I would like to speak on for a minute or two, but I would only do the conference harm by attempting to write an address now without any adequate idea of what that address should cover. Might I suggest also that you consider the advisability of asking Robert Berentsen, New Atlantic theatre, Brooklyn, to make a few remarks on the subject? I believe he could interest your managers with some ideas that would be practical and worth while listening to. And I think he would be a capable speaker. The moving picture end of it is all too new to me; it is like trying to talk about the world and all that is therein.

Don't forget to keep me in touch with developments and announcements.

With cordial regards,
SCOT BUHRMAN,
Editor "American Organist,"
New York City.

Pennsylvania Censor Board Installs Simplex

A most noteworthy achievement recorded by Lewis M. Swaab, Philadelphia distributor for Simplex Projectors, is indicated in a recent factory report which includes the installation of 6 Simplex Projectors in the reviewing rooms of the Pennsylvania Board of Censors. This board, due to its activities, has long ago gained a national reputation, and the keen interest shown by its members not only in film subjects, but in projection matters, makes its determination to standardize on the one type of projector much more noteworthy.

The Board of Censors was created in 1914, thru a legislative act, but owing to the lack of appropriation, did not start functioning until June of the same year, when one motion picture equipment comprised the projection apparatus upon which all censored films were reviewed. From time to time, new machines were added as the volume of reviews increased, until there were 6 picture machines installed in the projection room, with the machine representation fairly equally divided among the limited number of machine manufacturers.

The many advantages to be gained thru standardization of projection equipment, however, was frequently called to the attention of the Board by Mr. Swaab, who is a well-known pioneer film and supply man, and acting upon his advice, the Board issued an order for three Simplex Projectors late in November, that finally resulted in Simplexizing this most important projection room which now boasts of a battery of 6 Simplex Machines.

As an indication of the importance of high-grade projection, together with a substantial, well-built machine that will stand up under continual high-speed that is demanded in this type of work, it is quite in order to remark that the example thus established by the Pennsylvania Board will be followed in a great many cases by similar Boards throughout the country, and at the present writing, most elaborate plans are being made by the Massachusetts Board of Public Safety which is not only contemplating the equipment of a high-grade projection room for censorship purposes, but a most comprehensive installation of projection and electrical equipment upon which to examine prospective projectionists as well.

The projection maintained at the Pennsylvania Censorship Board is under the direction of Mr. Samuel Johnson, an active and progressive type of modern projectionist, who is high in his praises for the Simplex qualities that enable this particular type of projector to stand up indefinitely under the exacting duties which censorship reviewings call for.

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WORKING PLANS
of a
PROJECTION ROOM
on page 1226

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An initial dividend of One Dollar per share on Class A Shares outstanding of D. W. Griffith, Inc., was declared January 15, 1921, payable March 4th, 1921, to stockholders of record at the close of business on February 26th, 1921.

New York, January 20, 1921.

A. H. T. Banzhaf, Secretary

Lucas Moves Into Larger Quarters

According to reports the Lucas Supply Co. has taken over two more floors in the building where they have been located, adding about 7,500 feet of floor space. The main office has been decorated and new lighting effects installed.

The special departments consist of the following:

Repair and assembling department, in which there is every tool and appliance for repairing and rebuilding motion picture apparatus; printing department, in which all of the enormous amount of literature is printed, and where the Lucas catalogue was also made.

There will be a theatre constructed on the second floor of the building, in which the Southern exhibitors will have the opportunity of seeing the latest projection apparatus and appliance in actual use.

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Supply Firm Formed in Birmingham

The Queen Feature Service of Birmingham, Alabama, has been incorporated with a capital stock of $100,000 with A. M. Graham, president and general manager; Eugene M. Smith, vice-president, and Mr. W. S. Bell, secretary and treasurer.

The company carries a complete line of theatre equipment, and is prepared to furnish everything that is used in a theatre from the front door to the screen. They are also distributing an independent film service, and are in the market for first-class state right productions, either short subjects or features.

New Neighborhood House in Philadelphia

MESSRS. FINEMAN, SELTZER & FINEMAN are to be congratulated on the beautiful new Amber Theatre in the Kensington District, Philadelphia, Pa. Mr. Seltzer, the efficient manager, is making an earnest effort to give the people of this district the finest in pictures and music.

One of the main attractions in this beautiful new theatre is the three manual Concert organ built by the Marr & Colton Company, Inc., Warsaw, N. Y. The main organ is located on the stage directly in back of the screen with a sounding board from the organ chamber to the proscenium arch, which directs the tone direct to the center of the stage instead of allowing it to go up into the flies and be entirely lost in volume and quality. The Echo organ is in the rear of the theatre and is located in such a way that it gives a beautiful effect.

The installation required considerable study on the part of the organ builders and the results accomplished are very satisfactory. Besides the regular organ stops the instrument contains Harp, Celesta, Glockenspiel and Cathedral Chimes. In fact every tonal family to be found in the orchestra is represented.



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"Reckless Wives"

(Produced by Literary Art Films, Released by Independent Films Assn. Inc.)

HERE we have a drama of smart society with the country home of one of the idle rich and its beautiful lawns and grounds as the setting in which is portrayed the tragic consequences of a reckless wife's selfish infatuation for a young artist. The story is well told on the screen and holds the interest throughout, with several really tense situations which are well developed and a finish which will please those who want to see virtue triumphant and the conventional happy ending.

Mrs. Corbin, played by Myra Murray, wife of a millionaire, emotional and unhappy in her married life, idle and seeking excitement and diversion, becomes interested in George Cameron (Leslie Austen) a rising young artist who becomes a victim of her charms, ignoring the love of a sweet little girl in the home of whose parents he had been brought up. Florence Corbin, sister of Mrs. Bobette Corbin, also loves the young artist and when an ugly scandal develops from the flirtation of Mrs. Corbin and Cameron, the younger girl is used by Mrs. Corbin to hush the affair up and is driven to commit suicide when she learns the truth. Cameron suffers a nervous breakdown as a result and is nursed back to health by the "little girl" whom he has known since childhood and realizes that she is the one he loves and that his affair with Mrs. Cameron had been only a temporary infatuation.

Myra Murray is excellent as the reckless wife and Leslie Austin, who by the way is well known on the speaking stage, gives a fine portrayal of the young artist. Out of doors scenes are very beautiful and the interiors are adequate. The picture will appeal to lovers of society melodrama.—*L. H. MASON.*

"The Elements of the Automobile"

(Leventhal-Bray Pictures Corp.—A Visual Education Picture)

WHAT is characterized as a step in seven league boots is offered in the field of visual education by the Bray picture, "The Elements of the Automobile." J. F. Leventhal of the Bray forces takes up the visual analysis of every mechanical feature of the automobile through a series of animated mechanical pictures. The offering is the result of two years' work.

This picture is indorsed by the U. S. Motor Transport Corps and may be called a direct outgrowth of the visual education pictures made during the war. Such a course is really intensive training for the student who is able to concentrate and visualize and thus absorb quickly what text-books would not be able to impart except after months of studious application. The picture is made on the order of a serial which is to say that its reels overlap one another. The simplest technical language accompanies each pictorial explanation of the different elements which start with the front wheels and axle and detail the development of the auto through to the finished product.

Each element is dwelt upon with careful emphasis so that the "raw" amateur is able to absorb the knowledge. The wheels, axles, propeller shafts, transmission, differential, engine, carburetor, ignition and other elements are thoroughly visualized in a manner that can be caught by a child.

The exhibitor who books this feature can perform a real service. Every person who owns or drives a motor car should see it; every person who contemplates buying one should also see it. The exhibitor can link up with schools, the Y. M. C. A., and other educational bodies. The educational possibilities of the screen are just beginning to be realized. Indeed the silversheet may supplant the textbook in another generation. Length, 11 reels.—*LAURENCE REID.*

Kineto Review, No. 16

(Urban)

THE title of this subject running more than 950 feet, is indicative. It is "Beauty Spots," referring to some of the "garden spots of the earth," found, in this film, in divers places. It starts with "Magnolia-on-the-Ashley" at Charleston, South Carolina, where the gardens shown have been famed for beauty since 1671, and visited by tourists. An aged darkey overseer is paid the compliment of having devoted his life to the charming estate, with gratifying results, of which he is justly proud. Other interesting spots of beauty are shown, including one called "The Fisherman's Paradise," in Digby County, Nova Scotia, and "Apple Blossom Time" in that country is more beautiful, seemingly, than in any other, resembling "Cherry Blossom Time," in Japan. The scenes are enticing and are particularly well adapted to run ahead of a feature where the location touches upon the land of Arcady.—*LILLIAN GALE.*

"The Driftin' Kid"

(Two-Reel Western-Universal)

ED (HOOT) GIBSON had a restless disposition in "The Driftin' Kid," a fairly interesting two-reeler which presents him at odds with his ranch job and anxious to drift along. Hoot has his arms sprawled along a fence rail and wearing a woebegone expression as the picture opens. This is not the "he-man" western that one expects from this native son, yet it offers a likely story which the star makes interesting in his own original way. He climbs into the "'democrat" to meet the owner of the XL ranch who is expected with her niece. The "driftin'" part of the title comes in because Hoot believes that the girl likes the dude of the ranch in preference to him. At the "shindig" that night the action starts. He thwarts the villain and is about to drift when the girl makes it evident that she loves him. This is an average picture which is sort of weak in "punch" scenes. Hoot, however, adds the necessary color.—*LAURENCE REID.*

"Screen Snapshots"—No. 17

(Jack Cohn & Louis Lewyn—C. B. C. Film Sales)

THERE is enough variety in the latest "Screen Snapshots" to please every type of picture fan. Popular leading men, character actors and a galaxy of feminine stars, to say nothing of the actors' wives are presented as they look over the auto races from the grandstand in Los Angeles. One spies Herbert Rawlinson thoroughly interested. And Charles Ray, Frank Keenan and Missus, H. B. Warner and Better Half, Sessue Hayakawa and camera, Bryant Washburn, Wallace Reid, Agnes Ayres, Douglas MacLean, Director Lloyd Ingraham, Tom Mix, Earle Williams and Wife. They all have their eyes on the races and the camera at the same time. It must be chilly in the grandstand, because all of them are attired in overcoats. A close-up is offered of Charlie Chaplin's former studio which is taken over by Carter De Haven. S. L. Rothafel comes in for a little exploitation. Director Jack White shows an effort at realism by "shooting" a scene of a burning hotel with the guests rescued in the nick of time. Will Rogers? Yes, he comes in for a quaint shot or two—spinning the lariat and feeding the "inner man." The reel closes with Mae Murray displaying some of her million-dollar wardrobe.—Length one reel.—*LAURENCE REID.*

"Quaint Kuala Lumpur"

(Paramount-Burton Holmes Travelogue)

THIS travelogue takes the audience to a modernized Far Eastern city. Kuala Lumpur is in the Malay Peninsula. Luckily an animated map in the beginning of the reel shows its exact location. There are not many unusual scenic shots in the picture, most of the views being of the city itself, with its banks and public buildings. The natives, with their quaint dress, add a picturesque touch. The titles are metrical.—*MATTHEW A. TAYLOR.*

Advance Information on All Film Releases

All forthcoming film, also current and earlier releases, made by both the independent and the regular producers, in short subjects as well as features, are arranged alphabetically with all the later releases at the top of each respective list instead of at the bottom.

AMERICAN FILM CO., INC.

FLYING "A" SPECIALS

Sunset Jones (Chas. Clary-Irene Rich).....5
Their Mutual Child (Margarita Fisher — Nagel Barrie).....6
The Blue Moon (Special Cast).....
The Gamesters (Margarita Fisher).....6
A Light Woman (Helen Jerome Eddy-Chas. Clary)..6
Peggy Rebels (Mary Miles Minter).....5

ARROW FILM CORPORATION

Penny Philanthropist (Peggy O'Neill-Ralph Morgan).5
gan).....5
Wolves of the Street (Edmund Cobb-Vida Johnston).6
Desert Scorpion (Edmund Cobb-Vida Johnston).....6
Chamber Mystery (Claire Whitney-Earl Metcalf).....5
Circumstantial Evidence (Glenn White).....5
Wall Street Mystery (Glenn White).....5
Unseen Witness (Glenn White).....5
Trail of the Cigarette (Glenn White).....5
Bromley Case (Glenn White).....5
Sacred Ruby (Glenn White).....5
House of Mystery (Glenn White).....5
Triple Clue (Glenn White).....5
Woman's Man (Romaine Fielding).....5
Love's Protege (Ora Carew).....5
Bitter Fruit (Special Cast).....5

MURIEL OSTRICHE COMEDIES

Stage Struck.....2
Betty the Vamp.....2
Meet Betty's Husband.....2
Betty's' Romeo.....2

BLAZED TRAIL PRODUCTIONS

One every other week.....2

NORTHWOOD DRAMAS

The Man of Brawn.....2
A Knight of the Pines.....2
Looking Up Jim.....2
Raiders of the North.....2
Three and a Girl.....2
In the River.....2

SPORT PICTORIALS

How Do You Get Your Exercise.....1
Making Man Handlers.....1
Girls Will Be Boys.....1
The Happy Duffer.....1
How Will You Have Your Bath.....1

SPOTLIGHT COMEDIES

Featuring Billy Fletcher and Violet Joy.
Father's Hero.....1
A Cabaret Touchdown.....1
Scandal A La Carte.....1
All Over Overalls.....1
Splash Me.....1
Doomed at Noon.....1

ARDATH-XLNT COMEDIES

His Wife Jimmy.....2
Her Husband's Flat.....2
Kink of Kawakki.....2
Soap Bubbles.....2
Champion by Chance.....2

SERIALS

Thunderbolt Jack (Jack Hoxie).....15 episodes

ASSOCIATED PRODUCERS, INC.

THOMAS H. INCE PRODS.

Lying Lips (Peters-Vidor).....6
Homespun Folks (Lloyd Hughes).....6

J. PARKER READ, JR., PRODS.

Love (Louise Glaum).....6
A Thousand to One (Hobart Bosworth).....6
The Leopard Woman (Louise Glaum).....7

ALAN DWAN PRODUCTIONS

The Forbidden Thing (James Kirkwood).....6

MAURICE TOURNEUR PRODS.

The Last of the Mohicans (Barbara Bedford).....6

MACK SENNETT PRODS.

A Small Town Idol (Ben Turpin).....5

AYWON FILM CORP.

FEATURES

The Loggers of Hell Roarin' Mountain (McGowan-Holmes).....5
The Marriage Bargain (Mary Miles Minter).....5
A Rough Shod Fighter (Wm. Russell).....5
A Crook's Romance (McGowan-Holmes).....5
Youth's Melting Pot (Mary Miles Minter).....5
High Gear Jeffery (Wm. Russell).....5
The Moonshine Menace (McGowan-Holmes).....5
Sally With a Past (Mary Miles Minter).....5
Quick Action (Wm. Russell).....5
The Man From Medicine Hat (McGowan-Holmes)..5
The Virtuous Outcast (Mary Miles Minter).....5
From the West (Wm. Russell).....5
House Without Children (Richard Traverse).....6
Blind Love (Lucy Cotton).....6
Border Raiders (Hill-Lynch).....5
Dangerous Trails (Rex Ray).....5
Unknown Ranger (Rex Ray).....5
Days of Daring (Tom Mix).....5
Eternal Penalty (Kolker-Mayo).....5
Persuasive Peggy (Peggy Hyland).....6
The Law of Nature (Coleman-Lee).....6
Birth of a Race (Jane Grey-Geo. Le Guerre).....7
Mother Love and the Law (Dolly Matters).....5
Woman of Mystery (Grace Cunard-Francis Ford)....5
Evolution of Man (Jack the Ape-Man).....6
When Dr. Quackel Did Hide (Chas. Joy).....5
Up in Mary's Attic (Eva Novak).....6
Doman Above Reproach (Florence Chase).....6

SHORT SUBJECTS

Six Two-reel Joy Comedies (Chas. Joy).....
Fifteen Two-reel Harry Carey's (Harry Carey).....
Fifteen Two-reel Mary Pickford's (Mary Pickford)..
Twelve Two-reel Franklyn Farnum's (Franklyn Farnum-Buck Jones).....

C. B. C. FILM SALES CORP.

State Rights

Dangerous Love.....6
The Victim.....6

HALL ROOM BOYS COMEDIES

Jan. 20—A Dog-gone Mixup.....2
Jan. 7—This Is the Life.....2
Dec. 1—A Close Shave.....2
Nov. 15—Hired and Fired.....2
Sept. 2—All Balled Up.....2
Aug. 19—Clever Clubs.....2
Aug. 5—Some Champs.....2

SCREEN SNAPSHOTS

BI-MONTHLY NEWS REEL
Jan. 8—..... 17
Dec. 24.....No. 16
Dec. 15.....No. 15
Nov. 30—.....No. 14

STAR RANCH WESTERNS

One two-reeler every two weeks.
Jan. 20—The Rranch Mystery.....2
Dec. 24—A Desperate Tenderfoot (John Halladay)..2
Dec. 10—The Man Hater (Grace Cunard).....2
Nov. 25—The Mormon Trail (C. Edward Hatten)..2

CAPITAL FILM COMPANY

FRITZI RIDGEWAY PRODUCTIONS

Bandit of Hell's Gap.....2
A Traitor's Vengeance.....2
Shadows of the West.....2
Almost an Outlaw.....2
The Avenging Trail.....2
Western Rays.....2
Shadows of the West.....2
A Fight to a Finish.....2
Trail of the Buzzard.....2
A Fugitive from Justice.....2

LESTER CUNEO PRODUCTIONS

Lone Hand Wilson.....5
The Ranger and the Law.....5

NEAL HART SERIES

Knight of the Western Land.....2
Bareknuckle Gallagher.....2

AL JENNINGS SERIES

Fate's Frame Up.....2
Seeds of Dishonor.....2

HELEN GIBSON SERIES

Trail of the Rails.....2
Overland Express.....2

CELEBRATED PLAYERS CORP.

(At State Right Exchanges)

THE GUMPS

Andy the Hero.....1
Andy's Picnic.....1
Andy the Chicken Fancier.....1
Andy the Actor.....1
Andy on the Beach.....1
Pleasure Bent.....1
At Shady Rest.....1
Howdy, Partner.....1
There's a Reason.....1
Ship Ahoy.....1
The Toreador.....1
The Broilers.....1
Flicker, Flicker, Little Star.....1
Mixing Business with Pleasure.....1
Up She Goes.....1
Westward Ho.....1
A Hunting We Will Go.....1
Get to Work.....1
Best of Luck.....1
The Promoters.....1

COMMONWEALTH FILM CORP.

The Hidden Light (Dolores Cassinelli).....6

COMMONWEALTH PICTS. (Chgo.)

SPANUTH'S VOD A VIL MOVIES

Billy Whiskers (Comedy).....2
La Farre Sisters (Dancers).....1
The Dying Swan (Skating).....1
Free Hand and Love (Acrobatics).....1
The Flying De Armands.....1
Reynolds and Geraldine (Aesthetic Dancers).....1
Hundeller (Balancing).....1
Three Whipple Sisters (Boxing and Wrestling).....1

EDUCATIONAL FILMS CORP.

(Released Through Educational Film Exchanges)

CHESTER COMEDIES

You'll Be S'prised.....2
A Tray Full of Trouble.....2
The Big Show.....2
An Overall Hero.....2
Four Times Foiled.....2

CHRISTIE COMEDIES

Dining-Room, Kitchen and Sink.....2
Back from the Front.....2
Wedding Blues.....2
Mr. Fatima.....2
Going Through the Rye.....2
Shuffle the Queens.....2
A Homespun Hero.....2
Striking Models.....2
Don't Blame the Stork (Harry Gribbon).....2
Seven Bald Pates (Bobby Vernon).....2
Out For the Night (Eddie Barry).....2
Kiss Me, Caroline (Bobby Vernon).....2
A Seaside Siren (Fay Tincher).....2

TORCHY COMEDIES

Torchy's Double Triumph.....2
Torchy Turns Cupid.....2
Torchy's Millions.....2
Torchy In High.....2
Torchy (Johnny Hines).....2
Torchy Comes Through (Johnnie Hines).....2

MERMAID COMEDIES

High and Dry.....2
April Fool.....2
The Simp.....2
Nonsense (Jimmie Adams).....2
Dynamite (Lloyd Hamilton).....2
A Fresh Start (Marvel Rae).....2
Duck Inn (Lloyd Hamilton).....2

SPECIALS

Modern Centaurs.....1
The Race of the Age (Man O' War).....2
Art of Diving (Kellerman).....1
Babe Ruth—How He Knocks His Home Runs.....1
Valley of 10,000 Smokes.....1

CHESTER-OUTING SCENICS

Frivolous Fijis.....1
Crowning King Blizzard.....1
Rookeries and Squakeries.....1
There Is No Santa Claus.....1
Swat the Landlord.....1
Getting a Polish.....1
Ignazu the Exquisite.....1
Frozen Thunder.....1
Lovely Maoriland.....1
The Trail of Wedontcarewhere.....1
The Tamer the Wilder.....1
Wooly Bits and Monkey Hits.....1

ROBERT C. BRUCE SCENICS

The Business of Camping.....1
The Isle of Desire.....1
The Explorers.....1
The Banana Special.....1
Tropical Nights.....1
By Schooner to Skagway.....1
The Castaway.....1
Solitude.....1
Wanderlust.....1
The Song of the Paddle.....1

SCEENICS

No Hope for the Drys—Silver Silences.....1
Then Company Came—Art Is Everything.....1
Out of the Past.....1
Fine Feathers—They Forgot the Town.....1
Sea Planets—Apartments for Rent.....1
Mules and Gabtalk.....1
Through Winding Walls—Climbing Cataracts.....1
They All Turned Turtle—Family Trees.....1

EQUITY PICTURES CORP.

Whispering Devils (Conway Tearle).....6
Keep to the Right (Edith Taliaferro).....6
For the Soul of Rafael (Clara Kimball Young).....7
The Forbidden Woman (Clara Kimball Young).....6
Silk Husbands and Calico Wives (House Peters)...6
Eyes of Youth (Clara Kimball Young).....7

FAMOUS PLAYERS-LASKY EXCH

PARAMOUNT-ARTCRAFT

Feb. 27—What's Worth While (Lois Weber Prod.).....5693
Feb. 27—The Price of Possession (Ethel Clayton-Hugh Ford Prod.).....
Feb. 20—The Kentuckians (Charles Maigne Prod.)
Feb. 20—The Passionate Pilgrim (Cosmopolitan Prod.).....6357
Feb. 13—Chickens (Douglas MacLean-Ince Prod.)
Feb. 13—Forbidden Fruit (Cecil B. DeMille Prod.).....7804

Release Information Continued on Page 1236

"FORBIDDEN FRUIT"
(De Mille-Paramount)

De Mille Scores Another Ten Strike; A Great Audience Picture

SCORE another for Cecil B. De Mille! The producer of "Midsummer Madness" eclipses that technically perfect picture in the way he has handled his theme and characterization. That he is an expert technician is proven in the manner he can take an old idea and by stressing its pathos, emphasizing its human interest, indulging in by-play and incorporating clever incident, make it look like something absolutely new. Jeanie MacPherson has given him a modern version of the Cinderella tale—one fraught with tense drama and human touches—one which reveals an age-old problem in an up-to-date way and he has made it throb with action and suspense.

The picture might be called theatrical because the characters are so Cinderella like in their sketching, but De Mille pulls a chord here and there which has dramatic meaning and the spectator is truly caught in the embrace. The title is a sop thrown at the box-office window and has nothing to do with the theme. Yet it is a magnet. Once inside the patron will forget that it is totally irrelevant. In our opinion the picture will outdraw "Midsummer Madness" because it is based upon an idea that ever interests. Besides it is straight legitimate, drama except for a fantastic interlude which reproduces the ancient Cinderella tale. This portion of the picture doesn't advance the action, in fact retards it. It could have been dispensed with entirely. This is the only criticism we have to make of this exceptional feature.

The story, otherwise, builds evenly and surely, giving forth its vital situations and soaring to a melodramatic climax which is tense with suspense. De Mille will surprise the spectator, too. One might guess that the worthless husband will be caught by a policeman, but his elimination is saved until the conclusion and then it is brought about in a totally unexpected way. He and his partner in crime shake dice for their ill-gotten wealth and the former is killed. His body is thrust into a box couch and the blood drops give away the crime. The idea revolves around the right of a poor, distressed wife to seek happiness for a brief time by playing Cinderella. A subtitle brings out the force of the argument when it says "there is the protection of law against the big wounds of matrimony, but none for the scratches. Yet a human can die from a pin prick." The picture is wonderfully staged. Lavish are the scenes in which the pretty seamstress doubles as a society girl. The drab settings of the squalid home are first rate, too. The acting is in capable hands. Agnes Ayres makes an attractive and sympathetic figure of the heroine who would be Cinderella, although she might have expressed more pathos in the husband and wife scenes. De Mille has done better by the other players. Kathlyn Williams, Theodore Roberts, Forrest Stanley, Clarence Burton and Theodore Kosloff are perfectly cast. The latter as a crooked butler gives an exceptional study in pantomime. The picture is certain of packed houses.—Length, 7 reels.—*Laurence Reid.*

THE CAST

Mary Haddock.....Agnes Ayres
Steve Haddock.....Clarence Burton
James Harrington Mallory.....Theodore Roberts
Mrs. Mallory.....Kathlyn Williams
Nelson Rogers.....Forrest Stanley
Pietro Guiseppe.....Theodore Kosloff
Nadia Craig.....Shannon Day
John Craig.....Bertram Johns
Maid.....Julia Faye

By Jeanie MacPherson.
Directed by Cecil B. De Mille.
Photographed by Alvin Wyckoff.

PRESS NOTICE—STORY

A picture which is said to exert a powerful appeal in its exposition of married life is "Forbidden Fruit," the Cecil B. De Mille production that comes to the ———— theatre next ———— with an all-star cast including such popular players as Agnes Ayres, Theodore Roberts, Kathlyn Williams and Forrest Stanley. The story rises to dramatic heights in the depiction of the sufferings of a young wife, who, married to a shiftless scoundrel, ultimately finds happiness in the love of a real man.

Jeanie MacPherson, the author, and Mr. De Mille have shown that the marriage laws are detrimental to those who suffer. While a wife can escape through big wounds, the small injuries do not give her the right to have freedom, although a human being can die from a pin-prick. The sponsors have built their subject around the small injuries. The picture develops through scenes of strong dramatic power, scenes which are replete with pathos and thrills. It is elaborately staged and the feminine principals wear striking gowns. The production is in every sense a feast for the eye. It is said to be a dramatic triumph since it shows the clash of wealth with property, duty with love, and honor with desire.

PROGRAM READER

Patrons of the ———— theatre will be deeply interested in the announcement that Manager ———— has been so fortunate as to book the latest Cecil B. De Mille production, "Forbidden Fruit," for an engagement beginning next ————. Mr. De Mille has produced this picture with an all-star cast, on a scale so sumptuous that it eclipses all his other motion pictures. The production deals with a great problem of married life—a conflict between love and duty and convention—and it is solved in a way we believe will prove to be to your satisfaction. An all-star cast that includes Agnes Ayres, Theodore Roberts, Kathlyn Williams and Forrest Stanley renders perfect support.

CATCH LINES

Come and see Cecil B. De Mille's masterpiece, "Forbidden Fruit," a tremendous drama of love and matrimony. Beautifully staged and acted by an all-star cast.

"THE MOUNTAIN WOMAN"
(Fox)

An Excellent Pearl White Vehicle

IN "The Mountain Woman," Fox seems to have found the kind of story which has the possibilities of making Pearl White as popular in features as she was in serials. For this picture has interest, and suspense as far as the romance goes; some of the best exteriors as a background for the action that we have ever seen; and is well directed.

But it has something more than all this—it has a character which Miss White fits—well, like she fitted the persecuted heroine of the serial. It is a vehicle that will leave in the memory of an audience an excellent impression of the star and give them perfect satisfaction as an interesting photodrama. First of all, there is a locale with an audience appeal—the Kentucky mountains. Wherever the scenes were taken, they are perfect. Exterior follows exterior of sturdy timberlands, precipitous crags, stony creeks and deep wooded mountain trails. Then there is the action. First the lumbering scenes, and the bringing of the logs-raft down the river; then a burning hotel and a thrilling escape; an attempted hold-up; some gunplay, and the star left bound and gagged in a deserted mine shaft. And in the final reel, although the climax has been passed and the thread of romance is being developed, there is a granary set on fire and another thrill for good measure.

The star is cast as a daughter of a lumberman, who has been brought up as a boy. Her father is wounded by a moonshine-soaked mountaineer and she herself takes the lograft downstream. Receiving payment, she is attacked on her return, and finally saved by her friends. She goes back to her mountain home in safety to find her father is dead. One expects to have the picture end here. But the girl must have a husband, and there are three to choose from. So, while the story momentarily drops in interest, it quickly picks up, and moves on with a bit of comedy relief brought in by the mountain Romeo who laconically exclaims that "he aims to wed with that girl." The final action of the burning granary is forced but makes a good ending.

The cast is good. Miss White has the only female role. Her satellites are Corlis Giles, John Webb Dillon and Richard Travers. J. Thornton Baston is the villain. The title writer deserves credit for hitting off the mountaineer dialect without overdoing it. Director Giblyn has put over the atmosphere of the Kentucky hills in a very clever fashion.—Length, 6 reels.—*Matthew A. Taylor.*

THE CAST

Alexander McGivens.....Pearl White
Jerry O'Keefe.....Corliss Giles
Jack Halloway.....Richard C. Travers
Aaron McGivens.....George Barnum
Bud Sellers.....Warren Richmond
Will Brent.....John W. Dillon
Jase Mallows.....J. Thornton Baston
Lute Brown.....Charles Graham

From "A Pagan of the Hills," by Charles Neville Buck.
Scenario by Ashley T. Locke.
Directed by Charles Giblyn.
Photography by Joseph Ruttenberg.

PRESS NOTICE—STORY

Few stars have attained more fame in picturedom than Pearl White, the former star of many serials, who is now being featured in five-reel productions and who has the leading role in "The Mountain Woman," which will be the feature attraction at the ———— theatre on ————. This picture is an adaptation of the popular novel by Charles Neville Buck, "The Pagan of the Hills."

Charles Giblyn, director of this picture, took his entire company into the heart of the Cumberland mountains in Kentucky to film the scenes in the exact location in which the story is laid. The picture is filled with exciting moments as the life of the hardy mountaineers is depicted on the screen. Its characters are all types of the picturesque, quaint lumbermen of the hills who have endeared themselves to the hearts of all who have visited that section.

Miss White is given the role of a daughter of a lumberman, and is known throughout the countryside as "the girl in pants." Apt and ready with revolver and fist to protect herself, she is far from "the clinging vine type of girl. But at the end one persistent suitor, who has been wooing her with fear in his heart, breaks through her rough exterior and finds that she is truly feminine after all.

Supporting the star is a capable cast among whom are John Webb Dillon, Corliss Giles, Richard C. Travers, George Barnum and Warren Richmond.

PROGRAM READER

Another Pearl White feature will be the attraction at the ———— theatre on ————. It is entitled "The Mountain Woman" and it is a drama adapted from the novel by Charles Neville Buck, "The Pagan of the Hills," the scenes of which are laid in the Cumberland range in Kentucky. Director Charles Giblyn and his company journeyed into the heart of the mountains to take this picture and as a result some of the finest scenery ever filmed is presented on the screen.

The star, who, before she entered into feature production, was the best liked and best known of all serial stars, has been allowed to impress her delightful personality to the full extent in "The Mountain Woman." She plays the role of a sturdy girl of the timberlands,, who has been brought up by her father practically as a boy. Ready with revolver and fist, her many suitors come to have a wholesome fear of her, and carry on their wooing with the greatest care and respect. Besides the romance there are some excellent thrills in this production. It is the kind of a picture which will give the greatest number the greatest amount of pleasure.

CATCH LINES

Pearl White, famous throughout filmdom, in a picture laid in the Cumberland mountains of Kentucky—a land of big men, big timber and brave women.

Advance Information on All Film Releases

(Continued from page 1234)

Feb. 6—The Ghost in the Garret (Dorothy Gish)..5037
Feb. 6—Brewster's Millions (Roscoe Arbuckle)..5502
Jan 30—The Frontier of the Stars (Thomas Meighan)
Jan. 30—Paying the Piper (Geo. Fitzmaurice Prod.)
Jan. 23—Midsummer Madness (Wm. DeMille Prod.) 5908
Jan. 23—The Rookie's Return (Douglas MacLean-Ince Prod.) 4123
Jan. 16—The Inside of the Cup (Cosmopolitan Prod.)
Jan. 16—The Education of Elizabeth (Billie Burke) 4705
Jan. 9—The Charm School (Wallace Reid).....4743
Jan. 9—The Jucklins (George Melford Prod.)....6023
Jan. 2—The Bait (Maurice Tourneur Prod.)....5289
Dec. 26—Silk Hosiery (Enid Bennett).....4550
Dec. 26—The Testing Block (Wm. S. Hart).....5927
Dec. 19—An Amateur Devil (Bryant Washburn)..4464
Dec. 19—To Please One Woman (Lois Weber Prod.) 6086
Dec. 12—Heliotrope (Cosmopolitan Prod.).....6307
Dec. 12—The Life of the Party (Roscoe Arbuckle) 4944
Dec. 5—Flying Pat (Dorothy Gish).....4867
Dec. 5—Conrad in Quest of His Youth (Thos. Meighan) 5926
Nov. 28—A Romantic Adventuress (Dorothy Dalton) 4736

ARTCRAFT

June—Rebecca of Sunnybrook Farm (Mary Pickford) 5383

PARAMOUNT-ARBUCKLE COMEDIES

Feb. 27—The Butcher Boy.....2
Jan. 16—Country Hero 2
Dec. 19—Fatty at Coney Island.....
Nov. 21—His Wedding Night.....

PARAMOUNT-SENNETT COMEDIES

Feb. 20—The Unhappy Finish.....2
Feb. 6—On a Summer Day.....2
Jan. 23—Bungalow Troubles 2
Jan. 9—Dabbling in Art 2

PARAMOUNT-BRIGGS COMEDIES

Dec. 28—Housecleaning .....
Dec. 21—Those Distant Cousins .....
Dec. 7—After the Circus.....

PARAMOUNT-DE HAVEN COMEDIES

Oct. 10—Spirits .....
Sept. 12—Kids Is Kids.....
Aug. 29—Never Again .....

PARAMOUNT-HOLMES TRAVEL PICTURES

Feb. 27—Modern Aspects of Japan.....1
Feb. 20—A Little Atlantis.....1
Feb. 13—Palma De Majorca.....1
Feb. 6—All Aboard for Brindisi.....1
Jan. 30—Under Cuban Skies.....1
Jan. 23—Old Malacca 1
Jan. 16—Beautiful Bermuda 1
Jan. 9—Catching Up in Canton 1
Jan. 2—Bordeaux to Lourdes 1
Dec. 26—Quaint Kuala Lumpur.....
Dec. 19—The Snowbound Pyrenees.....1
Dec. 12—Malayan Motor Roads.....1
Dec. 5—In Finisterre 1

PARAMOUNT-BURLINGHAM

Jan. 23—Wildest Wales 1
Dec. 19—The Jungfrau Railway.....1
Nov. 21—Kilauea Volcano Eruption.....1
Oct. 17—Winter Sports at St. Moritz.....

PARAMOUNT-POST NATURE PICTURES

Jan. 9—Victory Mountain 1
Dec. 5—Indian Summer 1
Nov. 7—A Setting of Ages.....1
Oct. 10—The Cloud 1
Sept. 5—From a Piscatorial Angle.....1

PARAMOUNT MAGAZINE

Feb. 27—Magazine Subjects—Cartoon by Frank Moser 1
Feb. 20—Magazine Subjects—Cartoon by Earl Hurd.1
Feb. 13—Magazine Subjects—Cartoon by Pat Sullivan 1
Feb. 6—Magazine Subjects—Cartoon (Hootch and Mootch) 1
Jan. 30—Pictionary-Comedy-Cartoon by Moser.....1
Jan. 23—Pictionary-Comedy-Cartoon by Sullivan....1
Jan. 16—Pictionary-Comedy-Cartoon by Hurd.....1
Jan. 9—Pictionary-Comedy-Cartoon by Bailey.....1
Jan. 2—Pictionary-Comedy-Cartoon by Moser.....1
Dec. 26—Twentieth Century Pictionary-Comedy-Cartoon by Pat Sullivan.....1
Dec. 19—Twentieth Century Pictionary-Comedy-Cartoon by Earl Hurd.....1
Dec. 12—Twentieth Century Pictionary-Comedy-Cartoon by Henry D. Bailey.....1
Dec. 5—Twentieth Century Pictionary-Comedy-Cartoon by Frank Moser.....1

FEDERATED FILM EXCHANGES

Nobody's Girl (Billie Rhodes).....5
Bonnie May (Bessie Love).....5

MONTE BANKS' COMEDIES

A Rare Bird.....2
His Naughty Night.....2
Nearly Married 2
A Bedroom Scandal.....2

FORD EDUCATIONALS

Jan. 23—Democracy in Education.....1
Jan. 16—The Message 1
Jan. 9—Faryland 1

FIDELITY PICTURES COMPANY

State Rights)

The Married Virgin (Vera Sisson).....6
Frivolous Wives (Kathleen Kirkman).....6
Love's Flame (Thos. J. Carrigan).....5
The Fighting Kentuckians (Special Cast).....5

FILM SALES COMPANY

BILLY RUGE COMEDIES

His Bed Sheet.....1
Nutt Inn 1
It's a Live One.....1
Powder Puff Pirates.....1
Harem Scarem 1
Lolly-Pop's Daughter 1
His Watch Hound.....1

FIRST NATIONAL EXCHANGES

Passion (Pola Negri).....
Sowing the Wind (Anita Stewart).....
Man, Woman and Marriage (Dorothy Phillips).....
Parrot and Company (Sydney Franklin).....
My Lady's Latch Key (Katherine McDonald).....
The Great Adventure (Lionel Barrymore).....
Nineteen and Phyllis (Chas. Ray).....
The Truth About Husbands (Whitman Bennett's)....
Habit (Lewis Mayer Prod.).....
Nov. 29—Dinty (Wesley Barry) Marshall Neilan Prod.
Nov. 29—Unseen Forces (Special Cast).....
Nov. 22—Love, Honor and Behave (Mack Sennett's).
Nov. 22—Dangerous Business (Constance Talmadge) 5118
Nov. 8—The Devil's Garden (Lionel Barrymore).5600
Nov. 1—Wet and Warmer (Lehrman).....2061
Old Dad (Mildred Harris Chaplin).....6
Twin Beds (Mr. and Mrs. DeHaven).....5
Nomads of the North (Jas. Oliver Curwood).....6
Peaceful Valley (Charles Ray).....6
Tonnerville Trolley (Dan Mason).....2
The Kick in High Life (Lehrman).....2
What Women Love (Annette Kellerman).....6
The Master Mind (Lionel Barrymore).....6
The Branded Woman (Norma Talmadge).....7
Harriet and the Piper (Anita Stewart).....6

FOX FILM EXCHANGES

SPECIALS

Skirts (Special Cast).....6
A Connecticut Yankee in King Arthur's Court (Special Cast).....7
Blind Wives (Special Cast).....7
The Face at Your Window (Special Cast).....7
While New York Sleeps (Special Cast).....7
The Skywayman (Lt. Ormer Locklear).....7
If I Were King (William Farnum).....7
The White Moll (Pearl White).....7

WILLIAM FARNUM SERIES

The Scuttlers.....6
Drag Harlan.....6

PEARL WHITE SERIES

The Tiger's Cub.....6
The Thief.....6
The Mountain Woman.....6

TOM MIX SERIES

Prairie Trails 6
The Texan.....6
The Untamed.....6

WILLIAM RUSSELL SERIES

The Iron Rider.....5
The Challenge of the Law.....5
The Man Who Dared.....5

SHIRLEY MASON SERIES

Chin Toy.....6
Flame of Youth.....6
Girl of My Heart.....6
Merely Mary Ann.....6

GEORGE WALSH SERIES

Dynamite Allen 5
Number 17.....5
The Plunger.....5
From Now On.....5

20TH CENTURY BRAND

Partners of Fate (Louise Lovely).....5
Just Pals (Buck Jones).....5
The Land of Jazz (Eileen Percy).....5
Two Moons (Buck Jones).....5
Beware of the Bride (Eileen Percy).....5
Sunset Sprague (Buck Jones).....5
The Little Grey Mouse (Louise Lovely).....5

SERIALS

Fantomas (20 Episodes).....2
Bride 13 (Fifteen Episodes).....2

SUNSHINE COMEDIES

Her Doggone Wedding.....2
Pals and Petticoats.....2
The Slicker 2
An Elephant's Nightmare.....2
Hold Me Tight.....2
His Noisy Still.....2
Pretty Lady 2
Chase Me.....2

FOX NEWS

Twice a Week.....1

CLYDE COOK COMEDIES

Don't Tickle 2
All Wrong 2
The Huntsman 2

MUTT AND JEFF CARTOONS

Cleopatra .....½
The Parlor Bolshevist.....½
The Hypnotist .....½
The Papoose .....½
On the Hip.....½
Northwoods .....½
Sherlock Hawkshaw & Co.....½
All Stuck Up.....½
A Hard Luck Santa Claus.....½
Gum Shoe Work.....½
Home Brew .....½
The Medicine Man.....½

GAUMONT COMPANY

(At State Right Exchanges)

Fall of a Saint (Josephine Earle).....6
Out of the Darkness (Gertrude McCoy).....6
Infatuation of Youth (Paul Capellani).....6
Branded (Josephine Earle).....6
The Sinker (Special Cast).....6
The Edge of Youth (Josephine Earle).....6
Husbands and Wives (Vivian Martin).....6

SERIALS

In the Clutches of the Hindu (Ten Episodes).....2
Tuesdays—Gaumont News 1
Fridays—Gaumont Graphic 1

GOLDWYN EXCHANGES

STAR SERIES

SPECIALS

The Song of the Soul (Vivian Martin) Messmore Kendall Prod. 5
Godless Men (Special Cast).....6367
The Great Lover (Special Cast).....5202
Just Out of College (Jack Pickford).....4779
Roads of Destiny (Pauline Frederick).....
The Highest Bidder (Madge Kennedy).....4960
Prisoners of Love (Betty Compson).....5884
The Concert (Special Cast).....
Guile of Women (Will Rogers).....4496
Bunty Pulls the Strings (Special Cast).....6255
Hold Your Horses (Tom Moore).....4610
A Voice in the Dark ((Special Cast).....4255
What Happened to Rosa (Mabel Normand).....4148
Boys Will Be Boys (Will Rogers).....
His Own Law (Hobert Bosworth) J. Parker Read, Jr. 7
Madame X (Pauline Frederick) 6475
The Girl With the Jazz Heart (Madge Kennedy)..4600
The Man Who Had Everything (Jack Pickford)..5198

EMINENT AUTHORS PRODUCTIONS

Earthbound (Basil King).....6772
The Penalty (Gouverneur Morris).....6730
It's a Great Life (Mary Roberts Rinehart).....5659
The North Wind's Malice (Rex Beach).....6725
Going Some (Rex Beach).....

BOOTH TARKINGTON'S EDGAR SERIES

Edgar the Explorer.....2
Get Rich Quick Edgar.....2
Edgar's Little Saw.....2
Edgar Camps Out.....2
Edgar's Sunday Courtship.....2

CAPITOL COMEDIES

Jan. 30—Indigo Sunday (George Bunny).....2
Jan. 16—You'd Better Get It (Geo. Bunny).....2
Jan. 2—Ged 'Ap, Napeoleon (Geo. Bunny).....2
Dec. 19—When Martin Gets Here (Geo. Bunny)....2
Dec. 5—Professional Ethics (Geo. Bunny).....2
Nov. 21—At It Again (Geo. Bunny).....2
Nov. 7—Love on Rollers (Flanigan and Edwards)..2
Oct. 24—Fingers and Pockets (Flanigan and Edwards) 2
Oct. 6—Artistic Enemies (Flanigan and Edwards)..2
Sept. 22—Hearts and Hammers (Flanigan and Edwards) 2
Sept. 8—Knocking 'Em Cold (Flanigan and Edwards) 2

GOLDWYN-BRAY COMICS

Hunting Big Game—Lampoons (Shenanigan Kids)...1
The Sponge Man (Judge Rummy) Lampoons.....1
The Prize Dance (Judge Rummy) Lampoons.....1
Happy Hooldini (Happy Hooligan) Lampoons.....1
Cupid's Advance (Happy Hooligan) Lampoons.....1

GOLDWYN-BRAY PICTOGRAPHS

Unshod Soldiers of the King.....1
No Reg'lar Bud.....1
Gypsy Scientists 1
Seein' Things on the Orinoco.....1
The Human Voice.....1
The Riveter 1
Action of the Heart.....1
Venice of the Orient.....1

GOLDWYN-INTERNATIONAL COMICS

Jan. 30—The Chicken Thief.....1
Jan. 23—Fatherly Love 1

Release Information Continued on Page 1238

"BREWSTER'S MILLIONS"
(Paramount)

What the Public Has Been Waiting for From Fatty

IT has taken Roscoe (Fatty) Arbuckle quite a time to strike his real stride in five-reel features. Even "The Life of the Party" will be forced to relegate itself to the rear, though one must admit that the rotund star found it a happy medium for his style. "Brewster's Millions" is like Fatty's old time two-reel high jinks except it is elaborated. This adaptation of George Barr McCutcheon's popular novel and Winchell Smith's play fits the star to a dot. Though it has been made before as a Lasky feature, those in charge have realized that much more could have been made from the original picturization. Walter Woods, the scenarist, and Joseph Henebery, the director, have simply brought into play the fact that Arbuckle must have hokum and a lot of it. They have supplied it.

There is a lot of incident which doesn't appear in the book or in the play. They have treated it almost as outrageous burlesque. But make no mistake it will draw like a house a-fire. Those who have seen it will pass it along by word of mouth exploitation. They will tell others that Fatty Arbuckle is there, two hundred pounds ringside, with rings on his fingers and bells on his toes. Where Monte Brewster is forced in the novel to spend a million in a year to inherit a more generous grandfather's five million, in the picture the ante is raised. He has to get rid of two million to inherit ten million. Henebery certainly keeps the star busy. A grand piece of hokum is the stunt which shows the spendthrift getting trimmed by the barber to the tune of a jazz orchestra. The chair is lugged into the private office accompanied by a retinue of shavers, manicurists and boot-blacks.

Fatty has a terrible time in getting rid of his fortune. Wherever he places his money it seems to turn over immense sums for him. So that when the time limit is nearly up he finds himself richer than when he started. The laughs are sure; the humor is always certain, as in the case when he turns the hose on his guests so he may be able to buy them new clothes. Finally he charters a steamship and there is a great time on board for the reckless millionaire and his gay crowd. It is a great time also for the spectator. Give Arbuckle such pieces as "Brewster's Millions" and there won't be any question of his drawing power. The picture is slap-stick in several places. But it is so rich in humor, so spontaneous in action, so snappy and bright and up-to-date that no one will mind it whether it follows the book or not. The patron will be too busy laughing. The exhibitor is certain to say after the audience has departed—"a good time was enjoyed by all."—Length, 5 reels.—*Laurence Reid.*

THE CAST

Monte Brewster	Roscoe Arbuckle
Peggy	Betty Ross Clark
Mr. Brewster	Fred Huntley
Mrs. Brewster	Marion Skinner
Mr. Ingraham	James Corrigan
Barbara Drew	Jean Acker
Col. Drew	Charles Ogle
MacLeod	Neely Edwards
Harrison	William Boyd
Ellis	L. J. McCarthy
Pettingill	Parker McConnell
Blake	John McFarland

By George Barr McCutcheon.
Scenario by Arthur Woods.
Directed by Joseph Henebery.
Photographed by Karl Brown.

PRESS NOTICE—STORY

"Brewster's Millions," which has been read by thousands of readers and which is considered one of the most popular novels ever penned by George Barr McCutcheon, has been adapted to the screen and serves as a feature for Roscoe (Fatty) Arbuckle. The rotund star will appear in the production at the ———— theatre next ————— with a cast that includes Betty Ross Clark, Charles Ogle, Marion Skinner and a host of others. The story has served the stage also, but impartial critics declare the screen version excels it as a medium of humor.

The story is one of pure comedy romance—one that sparkles with a number of incidents that appear in neither the novel or the play. This enhances the comedy value. The idea concerns a young man whose career is the bone of contention between two wealthy grandfathers, one an aristocrat, who believes he should not have to work, and the other a self-made man who wants him to work for the salary. In other words one grandfather will give him five millions if he spends the other grandfather's millions in a year. Joseph Henebery directed the feature—sufficient guarantee of its excellence. This director staged a number of Douglas Fairbanks' pictures.

PROGRAM READER

The most delightful comedy of the season is guaranteed in "Brewster's Millions," which comes to the ———— theatre next ————— with Roscoe (Fatty) Arbuckle as the star. This is an adaptation of George Barr McCutcheon's popular book which has been read by thousands and which met with great success upon the stage. The picture was presented as a Lasky feature many years ago, but never has it been so delightfully presented as in this new screen version with Fatty as "Monty" Brewster, the young millionaire who had to spend a wad of money in a year or forfeit his income. A screamingly funny picture. A sure hit. And Fatty in his best part to date. Don't miss it.

CATCH LINES

He had two grandfathers. One was stingy. He wanted to give Monty a mere million; the other wanted to give him five million. See "Brewster's Millions."

See Fatty Arbuckle in the joyous comedy, "Brewster's Millions," adapted from George Barr McCutcheon's famous novel.

"MAMMA'S AFFAIR"
(First National)

Constance Talmadge Has Serious Moments Here; Picture Fairly Interesting

THOSE patrons who have been following Constance Talmadge's screen adventures the past season or two are in for a surprise when they see this vibrant and vital star in "Mamma's Affair," an adaptation of the stage play of the same name. They will notice that she is cast for a part which permits her to indulge in serious moments. Surely a different assignment to say the least. The play has its compensation in giving her a new role to interpret, but her forte still lies in the direction of serio-comic portrayals. "Mamma's Affair" achieved quite a reputation for being a Harvard prize play, and to win this coveted place, it must be technically perfect and possess entertaining ingredients.

The author hit upon an original idea, by exploiting the malady of "nerves" which the feminine sex finds fashionable. Her principal character is a hypochondriac who resorts to "nerves" on the slightest occasion in order to give expression to her selfish impulses. It is really single-track in development and doesn't carry enough action and incident to make a thoroughly entertaining picture. The dialogue of the play is sadly missed despite the fact that Anita Loos has incorporated her distinctive subtitles. But there is an awful lot of standing or walking about from one room to another. And the situations are developed in an even key which become a trifle monotonous as the idea progresses. The big role of the play—that of mother—still occupies the chief place in the screen version. Which, of course, makes the star play "second fiddle" to Effie Shannon.

The latter appeared in the stage play and scored a genuine hit. And she portrays the part here with considerable finesse. The character is unduly selfish in her attitude toward her daughter. Every time that the latter thinks of acting independently, mother has an attack of nerves. But finally the daughter sees through her mother's false pretense when the doctor arrives. The stage play emphasized the daughter's case of "nerves" from attending her mother so faithfully. This bit has been somewhat neglected here. The daughter recovers too rapidly under the doctor's care. It is a one idea picture told almost entirely against interiors and it may get upon people's nerves, through its lack of variety. However, it offers something new to the screen, is well adapted and capably acted by a cast that includes three of the original players—Effie Shannon, George Le Guere and Katherine Kaelred. The romance is a healthy factor toward making it appreciated. Regardless of its novelty, the play is not high class film material. However, the star and her company will doubtless get it over.—Length, 5 reels.—*Laurence Reid.*

THE CAST

Eve	Constance Talmadge
Mrs. Orrin	Effie Shannon
Mrs. Marchant	Katherine Kaelred
Henry Marchant	George Le Guere
Doctor Harmon	Kenneth Harlan
Bundy	Gertrude Le Brandt

By Rachel Barton Butler.
Scenario by John Emerson and Anita Loos.
Directed by John Emerson and Anita Loos.

PRESS NOTICE—STORY

A picturization of Rachel Barton Butler's prize play, "Mamma's Affair," which scored a big hit on the New York stage last season, has been made with Constance Talmadge as the star, and will be the feature attraction at the ———— theatre next ————. This sparkling play has lost none of its vital theme and characterization—its charm and wit—its original incident in the screen translation. Indeed it makes a most attractive picture for the expression of Miss Talmadge's vivid personality. The star appears as the daughter of a hypochondriac—a woman whose nerves bring trouble to everyone who comes in contact with her. Even the daughter sacrifices her happiness to quiet her mother until she, herself, suffers an attack from neurasthenia.

With the coming of the doctor, the girl recovers rapidly although she suffers from a fatal heart attack when she falls in love with him. Fatal in the sense that she gives it to him for future protection. And the mother is taught a much needed lesson in real womanhood. The picture permits the star to appear in a vital role—one which is quite a departure from the serio-comic figures of previous features. It abounds in sentiment and heart interest and is well acted. John Emerson and Anita Loos have moulded it into a most entertaining offering.

PROGRAM READER

She couldn't imagine her daughter away from her. In her selfish devotion she couldn't bear to have the girl out of her sight. And when the latter talked of marriage the mother promptly had a case of "nerves." She relied upon her nerves to rescue her at every occasion. But in taking care of her the daughter also developed a case of nerves. See "Mamma's Affair," the Constance Talmadge picture which comes to the ———— theatre next ————. This is a picturization of Rachel Barton Butler's prize play which scored a hit on the New York stage last season. It offers the star opportunities to display her abundant charm and talent.

SUGGESTIONS

The fact that this was a Harvard prize play should be exploited. Also bring out that it makes splendid material for Constance Talmadge. Tell that it is an original idea that is offered here. You might bring out the importance of "nerves" in the fast pace of the day. Tell that this picture offers an interesting study of a woman who allowed her nerves to get the best of her. Play it up as a romantic comedy-drama with a new idea. The fact that John Emerson and Anita Loos are responsible for the direction and adaptation should not be overlooked in the exploitation. Play it up in a teaser campaign emphasizing the idea.

Advance Information on All Film Releases

(Continued from page 1236)

Jan. 16—Too Much Pep.....1
Jan. 9—Oil.....1
Jan. 2—Yes, Dear.....1

HODKINSON CORP., W. W.

(Releasing through Pathe Exchanges)

BENJ. B. HAMPTON GREAT AUTHORS PICTURES, INC.

The Spenders (Special Cast).....6
The Dwelling-Place of Light (Winston Churchill).....
The Sagebrusher (Emerson Hough's).....
The Westerners (Stewart Edward White's).....

ZANE GREY PICTURES, INC.

(Benj. B. Hampton and Eltinge F. Warner)

The U. P. Trail (Zane Grey's).....7
Riders of the Dawn (Zane Grey's).....6
Desert Gold (Zane Grey's).....7

J. PARKER READ, JR., PRODUCTIONS

The Brute Master (Hobart Bosworth).....5
Love Madness (Louise Glaum).....7
Sex (Louise Glaum).....
The Lone Wolf's Daughter (Louise Glaum).....
Sahara (Louise Glaum).....7

DEITRICH-BECK, INC.

The Harvest Moon (Doris Kenyon).....
The Bandbox (Doris Kenyon).....

ARTCO PRODUCTIONS

The Capitol (Leah Baird).....
Cynthia of the Minute (Leah Baird).....

ROBERT BRUNTON PRODS.

The Coast of Opportunity (J. Warren Kerrigan).....5
The House of Whispers (J. Warren Kerrigan).....
The Green Flame (J. Warren Kerrigan).....5
No. 99 (J. Warren Kerrigan).....5

NATIONAL PRODUCTIONS

The Kentucky Colonel (Joseph Dowling).....
The Blue Bonnet (Billie Rhodes).....

JOSEPH LEVERING PRODUCTIONS

His Temporary Wife (Special Cast).....

DIAL FILM CO. PRODUCTIONS

The Tiger's Coat (Stedman-Butt-Modotti).....5
King Spruce (Mitchell Lewis).....

LOUIS TRACY PRODUCTIONS

The Silent Barrier (Sheldon Lewis).....

IRVIN V. WILLAT PRODUCTIONS

Down Home (Special Cast).....

HUGO BALLIN PRODS.

Pagan Love (Special Cast).....6

J. L. FROTHINGHAM PRODS.

The Broken Gate (Bessie Barriscale).....7

INDEPENDENT FILMS ASS'N.

NEAL HART SERIES

Jan. 1—Danger Valley.....
Nov. 15—Skyfire.....5
Oct. 1—Hell's Oasis.....5

LEO WHITE COMEDIES

Jan. 1—Restless Rummies.....
Dec. 15—Back to Earth.....
Dec. 1—Razzin the Jack.....

INTER-OCEAN FILM CORP.

The Silent Barrier.....5
Bearcat.....6
Seeds of Vengeance.....6
The Gift Supreme.....6
Whispering Devils.....5
The Victim.....
The Transgressor.....
The Burning Question.....
Luring Shadows.....7
Below the Deadline.....5

HALL ROOM BOYS COMEDIES

Cads and Caddies.....2
Stung Again.....2
Wild Wild Woman.....2
Back on the Farm.....2
Mis Fortune Hunters.....2

MAJOR DAWLEY RELEASES

Ghost of Slumber Mountain.....1
Along the Moonbeam Trail.....2

BURLINGHAM ADVENTURE PICTURES

Ride Under the Alps.....1
Vacation Days in Switzerland.....1
From Montreux to Berneso Alps.....1
Through Switzerland in 10 Minutes.....1

JANS PICTURES CORP.

Madonnas and Men.....6
Wings of Pride.....5
A Woman's Business.....
Love Without Question (Olive Tell).....

KINETO CO., OF AMERICA

Urban Popular Classics.....
Chas. Urban's Movie Chats.....
Kineto Reviews.....

KREMER FILM FEATURES, VICT.

(Released on States Rights Basis)

Voices (Diana Allen).....5
Mad Love (Lina Cavalieri).....5
Wending Trail (Buck Manning).....5
Skinner's Dress Suit.....5

WESTERN

Handicap.....6

HORSE-RACING PICTURE

Why Tell (Henry Miller).....6

CHAPLIN REISSUES

A Burlesque on Carmen.....
The Champion.....2
Jitney Elopement.....2
Work.....2
By the Sea.....

LUBIN (BERT)

STATE RIGHTS

Honeymoon Ranch.....5

METRO EXCHANGES

SCREEN CLASSICS, INC., SPECIALS

Feb. 21—Mother Love (Alice Lake).....6
Feb. 14—Fine Feathers (Special Cast).....6
Feb. 7—Passion Fruit (Doraldina).....6
Jan. 31—The Off-Shore Pirate (Viola Dana).....6
Jan. 24—Coincidence (Special Cast).....6
Jan. 17—The Marriage of William Ashe (May Allison).....6
Jan. 10—Lure of Youth (Special Cast).....6

C. E. SHURTLEFF PRODUCTIONS

What's the Matter With Marriage? (Special Cast)...6
Nov. 22—The Star Rover (Special Cast).....6
Aug. 23—The Mutiny of the Elsinore (Special Cast).6

BUSTER KEATON COMEDIES

(Produced by Joseph M. Schenck)

Feb. 16—Neighbors.....2
Dec. 22—The Scarecrow.....2
Oct. 27—Convict 13.....2
Sept. 1—One Week.....2

HOPE HAMPTON PRODUCTIONS

Mar.—A Modern Salome (Hope Hampton).....6

NAZIMOVA PRODUCTIONS

Dec. 6—Billions (Nazimova).....6
Oct. 11—Madam Peacock (Nazimova).....7
Apr. —The Heart of a Child (Nazimova).....7
Jan. —Stronger Than Death (Nazimova).....7

TAYLOR HOLMES PRODUCTIONS

Apr. —Nothing But Lies (Taylor Holmes).....6
Mar. —The Very Idea (Taylor Holmes).....6
Jan. —Nothing But the Truth (Taylor Holmes)....6

ROBERT HARRON PRODUCTIONS

Oct. 25—Coincidence (Robert Harron).....6

S. L. PRODUCTIONS

Feb. 28—Temple Dusk (Special Cast).....6
Sept. 6—Love, Honor and Obey (Special Cast)....6

MAURICE TOURNEUR PRODUCTIONS

Oct. 18—The Great Redeemer (Special Cast).....6

ROWLAND, WEST PRODUCTIONS

Jan. 3—The Silver Lining (Jewel Carmen).....6

MISCELLANEOUS

The Foreigner (Special Cast) Ernest Shipman.....
The Wrong Woman (Ivan Abramson).....
The Crimson Cross (Fanark).....
Man and Woman (Special Cast) Sherman Prods. Corp.....
The Devil's Angel (Helen Gardner-Templer Saxe) Clark Cornelius Corp.....
Birthright (Special Cast) Allied Ind. Attractions....
The Japanese Question in California (Pantex).....
The Fighting Kentuckians (Special Cast) Sterling Features.....
Out of the Dust (Apex Film Co.).....
Why Leave Your Husband (Austin-Shepard) Equality Photoplay Corp.....
Uncle Sam of Freedom Ridge (Special Cast) Harry Levey Prods.....
The White Rider (Joe Moore-Eileen Sedgwick) Hell's Oasis (Neal Hart) Independent Films Assn..
Peerless Feature Producing Co.....
The Hidden Light (Dolores Cassinelli) Commonwealth Film Corp.....

COMEDIES

Top Notch Comedies (Plymouth Pro. Dist. Syndicate—Cleveland).....2
After Bed Time (Frazee Film Prods.).....2
Billy Ruge Comedies (Funful Films).....1
Mack Swain Comedies (C. B. Price).....2
Flora Finch Comedies (Film Frolics Pictures Corp.).
Two-Reel Comedies (Edna Shipman-John Junior)...
Legend Film Prods.

NATIONAL FILM CORP.

(At State Right Exchanges)

Nobody's Girl (Billie Rhodes).....5
Kentucky Colonel (Special Cast).....5
Captivating Mary Carstairs (Norma Talmadge) Reissue.....5

PATHE EXCHANGES

Feb. 6—The Devil (George Arliss).....6
Jan. 30—The Killer.....6
Jan. 23—The Sage Hen (Special Cast).....6
Jan. 16—When We Were Twenty-one (H. B. Warner).....5
Jan. 2—That Girl Montana (Blanche Sweet).....2
Dec. 26—Rogues and Romance (Seitz-Caprice)....6
Dec. 19—The Empire of Diamonds.....6
Dec. 5—Dice of Destiny (H. B. Warner).....5
Nov. 28—The Devil to Pay (Brunette-Stewart).....6
Nov. 21—The Unwilling Husband (Blanche Sweet)..5
Nov. 7—A Beggar in Purple (Edgar Lewis').....6
Oct. 31—The Money Changers (Claire Adams-Ray Stewart).....
Oct. 24—Half a Chance (Mahlon Hamilton).....7
Oct. 10—Forbidden Valley (Gordon-McAvoy).....6
Oct. 3—The Riddle: Woman (Geraldine Farrar)....6
Sept. 26—Help Wanted—Male (Blanche Sweet-Henry King).....5
Sept. 12—Felix O'Day (H. B. Warner).....5
Sept. 5—The House of the Tolling Bell (Bruce Gordon-May McAvoy).....6
Aug. 29—Lahoma (Edgar Lewis).....7

DOUBLE ADVENTURE

(Fifteen two-reel episodes starring Charles Hutchinson)

Feb. 6—Third, Hearts of Stone.....2
Jan. 30—Second, The Harbor of Bandits.....2
Jan. 23—First, On the Trail of Fate.....2

EDGAR JONES PRODUCTIONS

Lochinvar o' the Line.....2

VELVET FINGERS

(Fifteen Two-Reel Episodes Starring Geo. B. Seits and Marguerite Courtot.)

Feb. 6—Tenth, Shots in the Dark.....2
Jan. 30—Ninth, The Broken Necklace.....2
Jan. 23—Eighth, Aiming Straight.....2
Jan. 16—Seventh, The House of a Thousand Veils..2
Jan. 9—Unmasked.....2
Jan. 2—Fifth, The Desert Pavilion.....2
Dec. 26—The Man in the Blue Spectacles.....2
Dec. 19—Third, The Hand from Behind the Door....2
Dec. 12—Second, The Face Behind the Curtain.....2
Dec. 5—First, To Catch a Thief.....3

THE PHANTOM FOE

(Fifteen Two-Reel Episodes Starring Juanita Hansen and Warner Orland)

Jan. 23—Fifteenth, Retribution.....2
Jan. 16—Fourteenth, Confession.....2
Jan. 9—Thirteenth, The Attack at the Inn.....2
Jan. 2—Twelfth, Behind the Veil.....2
Dec. 26—Through Prison Walls.....2
Dec. 19—Tenth, The Foe Unmasked.....2
Dec. 12—Ninth, The Mystic Summons.....2
Dec. 5—Eighth, The Man Trap.....2
Nov. 28—Seventh, Gun Fire.....2
Nov. 21—The Crystal Ball.....2
Nov. 14—Fifth, The Tower Room.....3
Nov. 7—Fourth, The Open Window.....2
Oct. 31—Third, The Trail of the Wolf.....2
Oct. 24—Second, The Disappearance of Janet Dale..2
Oct. 17—First, Doom.....3

RUTH OF THE ROCKIES

(Fifteen Two-Reel Episodes Starring Ruth Roland)

Dec. 5—Fifteenth, The Hidden Treasure.....2
Nov. 28—Fourteenth, Regina Island.....2
Nov. 21—Thirteenth, The Surprise Attack.....2
Nov. 14—Twelfth, The Secret Order.....2
Nov. 7—Eleventh, The Fatal Diamond.....2
Oct. 31—Tenth, The Secret of the Trunk.....2
Oct. 9—Ninth, The Perilous Path.....2
Oct. 17—Eighth, Danger Trails.....2
Oct. 10—Seventh, Troubled Waters.....2
Oct. 3—Sixth, The Eagle's Nest.....2
Sept. 26—Fifth, Double Crossed.....2
Sept. 19—Fourth, Between Two Fires.....2
Sept. 12—Third, The Tower of Danger.....2

PIRATE GOLD

(Ten Two-Reel Episodes Starring Geo. B. Seits and Marguerite Courtot)

Oct. 17—Tenth, Defeat—And Victory.....2
Oct. 10—Ninth, The Double Cross.....2
Sept. 26—Seventh, Under Suspicion.....2
Sept. 19—Sixth, Kidnapped.....2
Sept. 12—Fifth, Drugged.....2
Sept. 5—Fourth, Treasure—At Last.....2
Aug. 29—Third, The Dead Man's Story.....2

THE THIRD EYE

(Fifteen Two-Reel Episodes Starring Warner Oland and Eileen Percy)

Aug. 29—Fifteenth, The Triumph of Justice.....2
Aug. 22—Fourteenth, At Bay.....2
Aug. 15—Thirteenth, The Blind Trails of Justice....2
Aug. 8—Twelfth, Man Against Man.....2
Aug. 1—Eleventh, The Long Arm of Vengeance....2
July 25—Tenth, The House of Terrors.....2

Release Information Continued on Page 1240

"THE BREAKING POINT"
(Frothingham-Hodkinson)

More Than a Vehicle—A Well-Sustained Marital Drama

BESSIE BARRISCALE is the star of this production, but she is not the one and only highlight. The picture is more than a mere vehicle in which the star emotes and looks beautiful. It has good drama, especially well worked out. Basically it is not new material, being triangular in theme, with a greatly abused wife for the heroine, and a loose-living husband as the leading man. A quarrel over the child brings about the climax.

Its development, however, is unorthodox inasmuch as the only sympathetic male character disappears in the early reels and never returns. From then on it is well-developed and interesting incident dealing with marital difficulties. H. H. Van Loan, who adopted the story which is by Mary Lerner, deserves the credit here. The suspense rises insistently, the climax is not forced, and the characterization of the unfaithful husband and his cynical society mother are drawn with deft, and appreciable touches. The theme—that there is an eventual limit to a woman's forbearance—is never forgotten, but never stated broadly after the main foreword. The bugaboo of continuity writers—the spreading of the story over several years, is cleverly done.

Walter McGrail really outshines the star, and his work here seems to be the result of a careful study of the character. He plays the wealthy bachelor to whom the pursuit of woman is pleasure, but the possession, boredom. He marries, wearies of his wife and is about to go off with another woman and his six year old daughter, when the "breaking point" is reached. The wife has suffered in silence, but when the future of her child is threatened, she rises and kills her husband. And the unusual ending of a husbandless and loverless heroine is presented. This is unusual, but it will be appreciated far more, we believe, than to have the first lover, played by Pat O'Malley, emerge from the grave to comfort her.

Miss Barriscale is attractive, but is not solely responsible for this pleasant bit of entertainment. Paul Scardon, the director, Eugenia Besserer, "the mother"; Ethel Grey Terry, "the other woman"; the title-writer, and especially McGrail and Van Loan, deserve to share the honors.—Length, 5788 feet.—*Matthew A. Taylor.*

THE CAST

Ruth Marshall.....Bessie Barriscale
Richard Janeway.....Walter McGrail
Lucia Deeping.....Ethel Grey Terry
Mrs. Janeway.....Eugenia Besserer
Philip Bradley.....Pat O'Malley
Dr. Hillyer.....Winter Hall
Mortimer Davidson.....Wilfred Lucas
Mr. Marshall.....Joseph J. Dowling
Mrs. Marshall.....Lydia Knott
Camilla.....Irene Yeager

From the story, "The Living Child," by Mary Lerner.
Adapted by H. H. Van Loan.
Directed by Paul Scardon.

PRESS NOTICE—STORY

Bessie Barriscale, one of the best known and most beautiful of picture stars, is featured in "The Breaking Point," a modern society drama which will be shown at the ———— theatre on ————. Miss Barriscale has never had a better role than as Ruth Marshall, a girl who marries a wealthy society man whom she soon learns is the type to whom pursuing is more attractive than possessing. "The Breaking Point" is solid, interesting drama, adapted to the screen by H. H. Van Loan, one of the best known of present day screen writers.

The picture takes its name from the fact that there is in every woman a limit to her patience and endurance. As the string of the violin can be drawn only so tight, so can the soul of a woman be tried only to a certain degree. And Richard Janeway tortured the soul of his wife until she was whipped into action—and action of the most dreadful and fearless kind.

Playing opposite Miss Barriscale is Walter McGrail, as gifted a leading man as there is in filmdom. Others in the cast are Pat O'Malley, Ethel Grey Terry and Joseph J. Dowling.

PROGRAM READER

The violinist, tuning his delicate instrument, must use care. For the sensitive strings, turned a shade too high, will snap beneath the pressure. So, too, with a woman's heart. Patience, forbearance and self-sacrifice are her dominating characteristics, but there is a limit beyond which she will stand no more suffering.

It is upon this theme that "The Breaking Point," the feature production at the ———— on ———— is based. This picture is a stirring, gripping society drama and is of the highest type of screen play. The star is Bessie Barriscale, who has won many admirers among the patrons of the ———— theatre by her work in past productions which have been shown in this theatre. In the cast are Walter McGrail, Ethel Grey Terry, Pat O'Malley, and Joseph J. Dowling, all screen players of the highest calibre. The story is by Mary Lerner and it was adapted to the screen by H. H. Van Loan.

SUGGESTIONS

Besides the star you have several players in this cast who will be remembered. There is Joseph J. Dowling, of "Miracle Man" fame; Pat O'Malley, of "Go and Get It"; Walter McGrail, a well known leading man, and Ethel Grey Terry. Of course the star is the best known. Promise them a real interesting society drama, and not merely a vehicle for Miss Barriscale. Also there is H. H. Van Loan, author of "Virgin of Stamboul," "The Great Redeemer" and many other scripts, who wrote the screen version of this picture.

CATCH LINES

A new and gripping drama with Bessie Barriscale in the leading role, supported by a capable cast, including Joseph Dowling, Walter McGrail, and Pat O'Malley.

Her husband wanted to bring up the child "as a good sport."

"WEST OF THE RIO GRANDE"
(Bert Lubin-State Rights)

Real Western Incident and Good Hokum Here

WHEN a picture doesn't carry much of a story, the only course left for the director is to fortify it with snappy action and good incident so that its plot shortcomings will not become noticeable. Take "West of the Rio Grande" for example. Robin H. Townley, the director, has incorporated a requisite amount of sure-fire incident, some of which may be labeled hokum. But even this much abused word has its place in providing entertainment when it is used within reason. While there is a skeleton of a plot which has to do with the exodus of the cattlemen of Texas who realize that the agriculturists have come to stay, the interest is maintained through the sure-fire touches.

It is seldom that one sees real cattle in a Western made on the Hollywood lots. In "West of the Rio Grande" the spectator will probably be amazed to see some real Texas short horns and a reproduction of a genuine round-up. It is said that the players come from the Lone Star state, which is believable after watching their skillful impersonations. They don't get the drop on their opponents by shouting "Hands Up!" but by placing their hands on the holsters of the others, thus enabling them to appear at ease. These little points may go unobserved. But real Westerners will spot them in a jiffy. There is a mirthful moment when one of the cowboys attempts to rope a chicken. This stunt has never been done before. The director who uses hokum or incident must keep it original in this day of competition. A bit of play with a pitcher of buttermilk and a rodeo show help along the action.

Of course it is to be expected that a Western will be equipped with plenty of hard riding and quick shooting. These highlights are much in evidence here. A romance also has its inning. This element is also emphasized in a humorous manner. The titles are in the vernacular of the country, breezy and full of vigor. And the director has caught a couple of scenes which resemble etchings. "West of the Rio Grande" is good entertainment, although its story is conspicuous by its absence. The mere fact that it shows real cattle (a shot not taken from a news strip) is something in its favor. The lighting could be better.—Length, 5 reels.—*Laurence Reid.*

THE CAST

Eileen Nawn.....Allene Ray
Tom Norton.....Harry McLaughlin
"Handy" Adams.....John Hagin
"Pecoe Bill".....Tex" O'Reilly
Wanda.....Marguerite Davis
Tom Sadler.....George Cravy
"Shorty".....Sam White
Mrs. Nawn.....Roberta Bellinger
Charles Nawn.....Chas. Holleman

By "Tex" O'Reilly.
Scenario by Robin H. Townley.
Directed by Robin H. Townley.

PRESS NOTICE—STORY

"West of the Rio Grande," a photoplay of the Big Bend country presenting a story of the conflict between the rustlers and the settlers, will be the feature attraction at the ———— theatre next ————. "Tex" O'Reilly, the author, and Robin H. Townley, the director, have produced a picture which is authentic since they have been brought up in the saddle and know Texas from actual experience. It is said by impartial critics to contain a rich amount of action, original incident and genuine backgrounds. Mr. Townley has taken the author's story and kept it moving from the start. Prominent in the cast are Allene Ray, who has achieved fame as the winner of a beauty contest, and Harry McLaughlin, Sam White, John Hagin, Marguerite Davis and Chas. Holleman.

The story revolves around the efforts of Tom Norton, a Texas Ranger, to capture the rustlers who are making life unpleasant for the settlers. There is great animosity against the settlers since it means the exodus of the cattle-men. The romance finds expression when Eileen Nawn, a New York girl, falls in love with the Ranger. The picture is well balanced with humor, too. A rodeo show, the roping of chickens and other incidents are said to give the picture a great deal of its appeal.

PROGRAM READER

The feature attraction at the ———— theatre next ———— is "West of the Rio Grande," a picture of cowboys and rustlers—a picture of the Big Bend country where it is the fashion to shoot straight and quickly. The story presents real happenings. There is a rodeo show, some humorous attempts to lasso a chicken, and fast riding and quick shooting. The picture is written by "Tex" O'Reilly, a Texas native son, and directed by Robin H. Townley. In the cast are the attractive and talented Allene Ray, a Texas girl, who won a position on the stage through being the winner of a beauty contest; Harry McLaughlin, who has achieved fame as being one of the most daring aviators; and Sam White, the ex-outlaw. This is a picture of real Texans, staged in Texas. Don't miss it.

SUGGESTIONS

The title is a winner here and should be exploited for its full value. You can stage a prologue, showing a setting in harmony with the Big Bend country. Have some figure attired in western regalia recite some western verse. Or if he is talented with the lariat, have him execute some tricks with it. You might have him recite "Lasca." Tell that the leading lady, Allene Ray, is the winner of a beauty contest in a fan magazine and that she achieved her place through her ability to win the highest honors. Play up that the author and director are responsible for the fine picture, "Honeymoon Ranch." Play it up as an entertaining Western which carries good romance and humor. Use stills of Miss Ray.

CATCH LINES

See "West of the Rio Grande," a picture of Texas—a picture of the plains—a picture of the feud between cowboys and rustlers. A picture straight from the Rio Grande.

Advance Information on All Film Releases

(Continued from page 1238)

July 18—Ninth, The Race for Life....2
July 11—Eighth, Dangerous Trails....2
July 4—Seventh, The Double Trap....2
June 27—Sixth, The Death Spark....2

VANITY FAIR MAIDS COMEDIES

Dec. 26—The Sleepy Head....1
Dec. 12—Greek Meets Greek....1
Nov. 14—The Sandman....1
Oct. 31—Mamma's Boy....1
Oct. 3—June Madness....1

AFTER THIRTY

(Six two-reel comedy dramas featuring Mrs. Sydney Drew and John Cumberland)
July 15—Fourth, The Unconventional Maida Greenwood....2
May 30—Third, The Emotional Miss Vaughn....2
Apr. 16—Second, The Stimulating Mrs. Barton....2

ROLIN COMEDIES

Jan. 9—The Morning After (Snub Pollard)....1
Dec. 19—Park Your Car (Snub Pollard)....1
Dec. 5—Cash Customers (Harry Pollard)....1
Nov. 7—Insulting the Sultan....1
Oct. 24—When the Wind Blows (Snub Pollard)....1
Oct. 10—Fellow Citizens (Snub Pollard)....1
Sept. 26—Doing Time (Snub Pollard)....1
Sept. 12—Go As You Please (Snub Pollard)....1
Sept. 12—Rock a Bye Baby (Snub Pollard)....1
Sept. 5—A Regular Pal....1
Aug. 29—Money to Burn (Snub Pollard)....1

ROLIN TWO REELERS

Dec. 26—Number Please (Harold Lloyd)....2
Sept. 26—Get Out and Get Under (Harold Lloyd)....2
July 11—High and Dizzy (Harold Lloyd)....2
May 2—An Eastern Westerner (Harold Lloyd)....2

BLACKTON PRODUCTIONS

Oct. 10—Forbidden Valley (Bruce Gordon-May McAvoy)....6
July 18—Man and His Woman (Herbert Rawlinson)....6
June 20—Passers-By (Herbert Rawlinson)....6

NEWS REELS

Sundays—Topics of the Day....
Wednesdays—Pathe News....1
Saturdays—Pathe News....1

PEERLESS PICTURES COMPANY

The Heart of a Woman....5

PHOTO PRODUCTS EXPORT CO.

SHIRLEY MASON REVIVALS

Apple Tree Girl....5
Law of the North....5
Cy Whittaker's Ward....5
The Awakening of Ruth....5
Light in Darkness....5
The Tell Tale Step....5
Lady of the Photograph....5

FLAGG COMEDY REVIVALS

The Bride....1
The Screen Fan....1
The Matinee Girl....1
The Man Eater....1
The Superstitious Girl....1
The Artist's Model....1
The Art Bug....1
The Starter....1
The Spoiled Girl....1

PIONEER FILM CORPORATION

Thoughtless Women (Alma Rubens)....6
Place of Honeymoons (Emily Stevens-Montagu Love)....6
Midnight Gambols (Marie Doro)....6
What Women Want (Louise Huff)....5
Where Is My Husband? (Jose Collins)....6
Out of the Depths (Violet Mersereau-Edmund Cobb)....5
Empty Arms (Gail Kane-Thurston Hall)....5
Finders Keepers (Violet Mersereau-Edmund Cobb)....5
His Brother's Keeper (Mansfield-Lytton-James)....6
The Inner Voice (E. K. Lincoln)....6
Bubbles (Mary Anderson)....5
A Moment's Madness (Marguerite Namara)....6
Idle Hands (Gail Kane-J. Herbert Frank)....5
A Good Woman (Gail Kane-J. Herbert Frank)....5
Luke McLuke's Film-osophy....½
Sonny Series....2

THE FACTS AND FOLLIES SERIES

Babes in Bearskin....1
Two's Company....1
Call Me Daddy....1
Knockout Maggie....1
Down Beside the Seaside....1
Professor Was Right....1

PRICE (C. B. CO.)

INDIAN DRAMAS

Fifteen Single reelers starring Princess Mona Darkfeather.
His Pajama Girl (Billie Rhodes)....5
Power (Holbrook Blinn)....5
Your Daughter and Mine (Special Cast)....

RADIOSOUL FILMS, INC.

A Man There Was (Victor Seastrom)....5

REALART PICTURES CORP.

SPECIAL FEATURES

The Furnace (Wm. D. Taylor's)....6882
The Soul of Youth (Taylor)....5995
The Deep Purple (Raoul A. Walsh's)....6705
The Law of the Yukon (Charles Miller's)....5614
The Luck of the Irish (Dwan's)....6607
Soldiers of Fortune (Allan Dwan's)....5911

STAR PRODUCTIONS

Blackbirds (Justine Johnstone)....4979
The New York Idea (Alice Brady)....6181
Oh Lady, Lady (Bebe Daniels)....4214
You Never Can Tell (Bebe Daniels)....5302
Her First Elopement (Wanda Hawley)....4212
Her Beloved Villain (Wanda Hawley)....4646
Food for Scandal (Wanda Hawley)....4648
Eyes of the Heart (Mary Miles Minter)....5084
Sweet Lavender (Mary Miles Minter)....5134

REELCRAFT PICTURES CORP.

ROYAL COMEDIES

Dec. 10—I'll Say He Forgot (Otis Harlan)....2
Nov. 28—He Looks Like Him (Tucker Twins)....2
Nov. 12—Oh, Buoy (Sammy Burns)....2
Oct. 30—Married to Order (Rosemary Theby)....2
Oct. 15—When the Cat's Away (Special Cast)....2
Sept. 30—Where Are Your Husbands? (Billy B. Van 2
Sept. 1—The Plucky Hoodoo (Billy B. Van)....2
Aug. 30—Snakes (Billy B. Van)....2
Aug. 15—Buggins (Leon Errol)....2

MATTY ROUBERT (ROMANCES OF YOUTH)

Bold Bad Pirate....2
Summer Days....2
Sunshine....2
She's a Vamp....2
Circus Days....2

BILLY WEST COMEDIES

The Dreamer....2
Hands Up....2

TEXAS GUINAN WESTERNS

The Desert Vulture....2
Girl of the Rancho....2

ALICE HOWELL COMEDIES

Lunatics in Politics....2
Good Night Nurse....2

WILLIAM FRANEY COMEDIES

Snitch....1
Moonshiner....1
No. 13....1
Pest....1
Pile Driver....1
Undressed Kid....1
Live Wire....1
Dummy....1
Rye and Wry....1
Referee....1
In and Out....1
The Landlady....1
The Moocher....1
The Bull Fighter....1
Professor....1
Getting His Goat....1
Fixing Lizzie....1
Dry Cleaned....1
Kidnapper....1

BURRUD (SUNSET) SCENICS

The Mountain That Was God....1
Wind Goddess....1

MILBURN MORANTI COMEDIES

Double Trouble....2
Lazy Lem....2
Bungalow Bungle....2

NAPOLEON & SALLY COMEDIES

The Deserter....1
Dreamy Chinatown....1

GALE HENRY COMEDIES

Heirlooms....2
Help....2
The Movies....2

ROBERTSON-COLE PRODS.

SUPERIOR PICTURES

Moon Madness (Special Cast)....6
Li Ting Lang (Sessue Hayakawa)....5
Heart of Twenty (Zasu Pitts)....5
Bright Skies (Brentwood)....5
The Devil's Claim (Sessue Hayakawa)....5
The Notorious Mrs. Sands (Bessie Barriscale)....5
The Brand of Lopez (Sessue Hayakawa)....5
The Woman Who Understood (Bessie Barriscale)....

SUPER SPECIALS

Little 'Fraid Lady (Mae Marsh)....6
Kismet (Otis Skinner)....9
813 (Arsene Lupin Story)....6
A Slave of Vanity (Pauline Frederick)....6
So Long Letty (Christie Comedy Drama)....6
The Stealers (Wm. Christy Cabanne)....6
Occasionally Yours (Lew Cody)....6
Big Happiness (Dustin Farnum)....7

SPECIALS

Aug. 15—Arabian Knight (Sessue Hayakawa)....5
Aug. 1—Life's Twist (Bessie Barriscale)....6

SUPREME COMEDIES

June 6—Becky Strikes Out....1
May 30—Letty's Lost Legacy....1
Mixed Husbands....1
The Taylor Made Wife....1
Downstairs and Up....1
Why Be Jealous?....1
Her Beloved Burglar....1

MARTIN JOHNSON PICTURES

Marooned in the South Seas....1
The City of Broken Old Men....1
Recruiting in the Solomons....1
Lonely South Pacific Missions....1
Domesticating Wild Men....1
Cruising in the Solomons....1
Saving Savages in the South Seas....1

ADVENTURE SCENICS

The Lone Trapper....1
Outlaw of the Wilderness....1
The Tempest....1
Waters of Destiny....1
Tree Magic....1
Ghosts of Romance....1
Sons of Salooskin....1

RUSSELL-GREIVER-RUSSELL

TUSUN COMEDIES

Jan. 17—Wild Women....1
Jan. 10—From Kitchen to Throne....1
Jan. 3—Buried Alive....1
Dec. 27—A Slick Detective....1
Dec. 20—New Ralgia....1

SCHWAB D. N. PRODUCTIONS

Girls, Don't Gamble....5
Fickle Women....5

S-E ENTERPRISES

It Might Happen to You (Billy Mason)....5
Cowboy Jazz....2

TWO REEL COMEDIES

Beach Birds and Bombs....2
Hashers and Mashers....2
Waffles and Wallops....2

MIDGET COMEDIES

(*Starring Eddie Frank and Jimmie Rosen*)
Beach, Birds and Bombs....2
Waffles and Wallops....2
Hashers and Mashers....2
Oh, What a Circus....2
Movies and Maniacs....2
A Tenderfoot Romeo....2

SELZNICK (LEWIS J.) ENT.

SELZNICK PICTURES

(*Distributed by Select Exchanges*)

The Figurehead (Eugene O'Brien)....5,000
The Flapper (Olive Thomas)....5,000
The Man Who Lost Himself (Wm. Faversham)....5,000
The Point of View (Elaine Hammerstein)....5,000
The Poor Simp (Owen Moore)....5,000
The Wonderful Chance (Eugene O'Brien)....5,000
Whispers (Elaine Hammerstein)....5,000
Dangerous Paradise (Special)....
Red Foam (Ralph Ince Special)....
The Daughter Pays (Elaine Hammerstein)....
Pleasure Seekers (Elaine Hammerstein)....5,500
You Can't Kill Love (Special Cast)....5,500
Broadway and Home (Eugene O'Brien)....5,500

SELECT PICTURES

(*Distributed by Select Exchanges*)

The Adventuress (Julian Eltinge)....5,000
Children Not Wanted (Edith Day)....6,000
Man's Plaything (Grace Davison)....5,000
Mountain Madness....6,000
Mothers of Men (Claire Whitney)....5,000
The Great Shadow....6,000
The One-Way Trail (Edythe Sterling)....5,000
Faith of the Strong (Mitchell Lewis)....5,000
Just Outside the Door (Edith Hallor)....5,000
Seeds of Vengeance (Bernard Dunning)....5,000
Taking the Count (William Collier)....5,000
The Servant Question (William Collier)....5,000
The Valley of Doubt (Special Cast)....5,000
Seeds of Vengeance (Bernard Dunning)....5,000

Release Information Continued on Page 1242

"THE FLAME"
(Stoll Film-Pathe)

A Good Production With Foreign Setting

"THE FLAME" taken as a whole is a mighty fine English production. From the opening scenes up to the last close-up it reminds us of the type of production Charles Frohman used to import for his elite audiences.

It has a splendid and exceptionally conscientious cast, good direction and a wealth of fine exterior and interior settings.

But the story is so "Englishy" that it is a question in the writer's mind whether, outside of the larger houses, the picture will interest.

It is excellently written, has a very even continuity, plenty of incident and dramatic moments and a strong love story, but then again it concerns the lords and ladies of England and a few from the other continental countries with no relief from beginning to end.

To an elite audience this sort of picture should have its appeal, but it is doubtful whether audiences in the smaller towns will care for this sort of entertainment.

In the latter production one thing stands out rather prominent—the lighting of the scenes. In many of the interiors and a few of the exteriors the lighting is rather faulty, for the faces of the actors are not brought out against the background. And then again when the actors are brought up close to the camera, the backgrounds appear blurred for the reason that the lights do not play on the scenes from the right angles.

Although these faults may be a drawback to the production's entertaining value the picture has many attributes which should carry it through as an average program attraction.

The story relates the trials and tribulations of two youngsters, who being rescued from the gutters by their uncle Sir Charles Saumarez and educated by the latter, drift apart and in the general whirl of affairs engage in many strong dramatic moments.—*Frank Leonard.*

THE CAST

Capt. Wynford Saumarez	Clifford Pembroke
Sir Charles Saumarez	Arthur Cullen
Dr. Lindsay	J. Edwards Barber
Toni (as a child)	Iris Lunan
Toni	Evelyn Boucher
Fane (as a child)	Sidney Wood
Fane	Fred A. Thatcher
Lady Henrietta	Dora de Winton
Lord Robert Wycke	Reginald Fox
Mrs. Carr	Gertrude Petley
Comte de Saulnes	Mons. Win Lenders
Mrs. Bayliss	Elsie Mack
Daphne	Mollie McLeod
Hyacinthe Fauroy	Dorothy Burke
Madame Fauroy	Madame Maupain
Boris Ritsky	Roland Myles
Saparkoff	Ernest Maupain
Passeron	Jiren Hevian
Muskoff	Frank E. Petley
Georgette	Mlle. Yolande Duquette

PROGRAM READER

He and his little sister were rescued from the gutters and were brought up by their uncle, Sir Charles Saumarez.

With the years, the young girl grew in charm and sweetness and the boy—into a first-class snob and even looked down upon his sister, his companion of a poverty-filled youth. And then something happened.

See "The Flame," which will be shown at this theatre on ———— of next ————.

It is a Stoll Film production and it is said to be one of the best pictures released by that corporation.

The story, which is taken from the novel of the same name by Olive Wadsley, is filled with incident, dramatic moments and love interest—has a good cast and is excellently directed.

PRESS NOTICE—STORY

"The Flame," said to be one of the best pictures produced by the Stoll Film Corporation, will be the attraction at the ———— theatre on ———— of next ————.

The production has about all the ingredients necessary to make it one of the biggest attractions the Stoll company has released under the Pathe banner.

It is filled with incident and dramatic moments, a strong love interest story being interwoven in such a way that interest is aroused and held from the opening scenes up to the last close-up.

Rescued from a life in the gutters, Fane Saumarez and his little sister Antonia, known as Toni, were adopted by their uncle, Sir Charles Saumarez and his childless wife, Lady Henrietta.

Lady Henrietta vented all her bitterness on Toni, her wrath being heightened by the fact that Sir Charles had taken to the girl from the very start. So Sir Charles undertook the education of Toni, his wife consenting to look after Fane.

With the years Toni grew in charm and sweetness, Fane on the other hand, mimicking his benefactress, growing into a first-class prig and even looking down upon his sister. In the years to come the young woman falls in love with Lord Robert Wycke, the development of which is said to be one of the best love stories ever told.

SUGGESTIONS

If your patrons care for English plays, book this one for it is a splendid type of this sort of production.

However, if they become bored with continental stories, go light on it as to promises in your advertising.

Pictures of this kind appear to have more appealing value to the studious mind but with plenty of exploitation in the right direction the picture should attract and appeal in its own way.

CATCH LINES

He and his little sister were just street waifs. And then fate brought them into another world. Were they happy? See "The Flame" at the ———— theatre. It will certainly interest you.

"HOLD YOUR HORSES"
(Goldwyn)

Comedy Titles and Good Incident Make This Fine Entertainment

TITLES that have never been excelled either in originality or appropriateness, most of them earning wholesome laughs, a splendid lot of highly entertaining incident in the early reels, likewise of a comedy turn and a good theme are responsible for this averaging up as a praiseworthy offering in spite of the fact that the last reel or so is just ordinary and very episodic in story.

Also it may be questionable whether this was a good Tom Moore vehicle, first from the fact that Mr. Moore won his way to stardom through the portrayal of juvenile roles, entirely removed in type from the one he plays in "Hold Your Horses," and next because his is far from being the burly "Harp" that the part calls for.

Admitting that the star is good as "Canavan," an actor proof part by the way, there still remains the question of whether or not his personal admirers will accept him as the "greenhorn" street sweeper and later as a political boss with ideals usually allotted to "heavies" or relish the fact that he is a "second hand" husband married to a woman who is pretty much of a snob.

However, those who do not take their pictures or their favorite players too seriously should find real entertainment in "Hold Your Horses" and perhaps the Moore fans will have no regrets at seeing their dapper Tom playing the role of a roughneck once in a while.

The story of "Hold Your Horses" has to do largely with the evolution of one "Daniel Canavan" from a New York "whitewing" to a political boss through the authority that handling a red flag where dynamite was being used gave him.

Technically the picture is extra good. The production has been developed along farce comedy lines, and it is only when it deals seriously with the story proper that interest lags.—Length, 5 reels.—*J. S. Dickerson.*

THE CAST

Daniel Canavan	Tom Moore
Honora Canavan	Sylvia Ashton
Beatrice Newness	Naomi Childers
Rodman Cadbury	Bertram Grassby
Jim James	Mortimer E. Stinson
Horace Slayton	Sydney Ainsworth

Adapted from a Saturday Evening Post story by Rupert Hughes. Directed by E. Mason Hopper.

PRESS NOTICE—STORY

Popular Tom Moore in his latest Goldwyn feature picture, "Hold Your Horses," an adaptation of Rupert Hughes' famous Saturday Evening Post story, "Canavan," is the major attraction at the ———— theatre for a ———— days engagement beginning ————.

Mr. Moore is presented as a New York "white wing" who becomes a powerful political bass through the confidence in himself that the job of handling the red flag where dynamite was being used, gave him. The story has been developed along comedy lines and there are many laughs to be had from the humorous incident and clever titles provided. In support of Mr. Moore is a strong cast of fine types, among whom is Naomi Childers, Sylvia Ashton and Sidney Ainsworth. The picture was directed by E. Mason Hopper.

To those who enjoy the picture that has plenty of comedy, original development and an unhackneyed story possessed of a real theme, "Hold Your Horses" is to be recommended. Mr. Moore has a role eminently suited to him and plays it extremely well.

PROGRAM READER

"Hold Your Horses," an adaptation of Rupert Hughes' famous Saturday Evening Post story entitled "Canavan," with popular Tom Moore in the leading role will be the feature picture at the ———— theatre for a ———— days' engagement beginning ————.

The story of "Hold Your Horses" is an extremely humorous picture recital of how one "Daniel Canavan" a greenhorn Irishman, who at the beginning of the yarn was a New York "white wing," became the great political boss and married the proud "Beatrice Newness," whose horses had walked on him when he was sweeping the streets.

A strong supporting cast, among whom are such well known players as Naomi Childers, Sylvia Ashton and Sydney Ainsworth, has been secured.

From a production standpoint "Hold Your Horses" ranks high. It has fine clothes, nice sets, good scenic exteriors and some very fine photography and lightings.

Mr. Hughes' story has been developed along farce comedy lines and those who like to laugh are especially invited to see it. "Hold Your Horses" is ranked as the best picture Mr. Moore has produced this year.

SUGGESTIONS

Your newspaper advertising should make much of the fact that this is a famous Saturday Evening Post story and play up the comedy angle. A play for Irish patronage is justifiable. Irish societies if properly approached will no doubt lend support. The street cleaning department is a good place to look for tie-ups. For a prologue number look in the Exhibitors' Service Bureau this week for a description of one being presented by S. L. Rothafel at the Capitol theatre for the current The prologue is so simple that any exhibitor who has a stage can present it.

CATCH LINES

Here is a story of a "red flag" that doesn't have a Bolsheviki in it. In fact, it is as Irish as Paddy's pig.

A humorous yarn of a New York "greenhorn white wing" who got his start in the world through waving a red flag that warned passersby that dynamite was to be exploded. Tom Moore is "Canavan," the flag waver.

More laughs than a dog has fleas. A story about a young Irishman who went up in the world with a red flag as the inspiration.

Advance Information on All Film Releases

(Continued from page 1240)

NATIONAL PICTURES

(Distributed by Select Exchanges)

Marooned Hearts (Conway Tearle)..... 5,000
Out of the Snows (Ralph Ince)..... 5,000
The Palace of Darkened Windows (Special Cast) 5,000
Who Am I? (Special Cast)..... 5,000
Just a Wife (Special Cast)..... 5,000
Blind Youth (Special Cast)..... 5,000
The Invisible Divorce (Special Cast)..... 5,000
The Road to Ambition (Conway Tearle)..... 5,500
The Chicken in the Case (Owen Moore)..... 5,500
The Highest Law (Ralph Ince Prod.)..... 5,500

SPECIAL PICTURES CORP.

COMEDYART

Open the Bars.....1
Hay Fever.....1
Sweet Dynamite.....1

COMICLASSIC

Nov. 14—Watch Your Husband (Merriam-Edwards).2
Oct. 31—A Seminary Scandal (Charlotte-Merriam)...2
Oct. 17—A Pajama Marriage (Neely Edwards).....2

SUNSET BURRUD SCENICS

Nov. 7—Totem Land.....1
Oct. 31—Dawnland.....1
Oct. 24—Going North.....1
Oct. 17—The Highway of Wonderland.....1

CLAYPLAY COMEDIES

Oct. 10—Bubbles.....1
Oct. 3—Dreams.....1
Sept. 26—Up on the Farm.....1

MORANTI COMEDIES

Oct. 31—Kids.....1
Oct. 17—Guilty.....1

CHESTER CONKLIN COMEDIES

Nov. 14—Who Am I.....2
Oct. 7—Home Rule.....2

STOLL FILM CORPORATION

Jan.—The Hundredth Chance (Special Cast).....6
Jan.—Mr. Wu (Matheson Lang).....4650
Jan.—The Lure of Crooning Water (Ivy Duke-Guy Newell).....6
Jan.—Squandered Lives (Ivy Duke-Guy Newall)....6
The Tavern Knight.....

TYRAD PICTURES, INC.

Broken Hearts (Lucille de Tar-Florence Hackett)..5
It Happened in Paris (Mme. Yorska).....5
Human Passions (Lottie Tilford).....5
Man and Woman (Betty Mason).....5
The Red Viper (Gareth Hughes).....6
Your Wife and Mine (Eve Dorington).....5
And the Children Pay (Gareth Hughes).....7
Dr. Brind's Wonders of Nature (One every week).
Johnny Dooley Comedies (Johnny Dooley—one every month).....2

RADIN PICTURES

Skinning Skinners (Johnny Dooley).....5
Through Eyes of Men (Frank Mayo).....5
Weekly Indigestion (one every week).....1

UNITED ARTISTS CORPORATION

Jan. 9—The Love Light (Mary Pickford).....8,000
Dec. 5—The Mark of Zarro (Douglas Fairbanks)..8
Sept. 5—The Love Flower (D. W. Griffith's).....7
June 27—Suds (Mary Pickford).....5
June 13—The Mollycoddle (Douglas Fairbanks).....6
May 30—Romance (Doris Keane).....8
Apr. 5—Down on the Farm (Mack Sennett's).....5
Jan. 18—Pollyanna (Mary Pickford).....6
Dec. 29—When the Clouds Roll By (Douglas Fairbanks).....6
Oct. 20—Broken Blossoms (D. W. Griffith's).....6
Sept. 1—His Majesty the American (Douglas Fairbanks).....8

UNIVERSAL EXCHANGES

SPECIAL ATTRACTIONS

Colorado (Frank Mayo).....5
The Fire Cat (Edith Roberts).....5
The Mad Marriage (Carmel Myers).....5
Tiger True (Frank Mayo).....5
The Torrent (Eva Novak).....5
Hearts Up (Harry Carey).....5
Two Kinds of Love (Special Cast).....5
White Youth (Edith Roberts).....3
Beautifully Trimmed (Carmel Myers).....5
Risky Business (Gladys Walton).....5
West is West (Harry Carey).....5
Honor Bound (Frank Mayo).....5
Fixed by George (Lyons-Moran).....5
The Gilded Dream (Carmel Myers).....5
Wanted at Headquarters (Eva Novak).....5

JEWEL PRODUCTIONS, INC.

Outside the Law (Priscilla Dean).....
Once to Every Woman (Dorothy Phillips).....6
The Devil's Pass Key (Special Cast).....7
Shipwrecked Among Cannibals.....6
The Breath of the Gods (Aoki-Carew).....6
Under Crimson Skies (Elmo Lincoln).....6

JEWEL COMEDIES

A Wild Night (Joe Martin).....2
A Prohibition Monkey.....2

THE DIAMOND QUEEN

(Eighteen Episode serial starring Eileen Sedgwick)

Third, Perils of the Jungle.....2
Second, The Plunge of Doom.....2
First, The Vow of Vengeance.....2

KING OF THE CIRCUS

(Eighteen Two-Reel Episodes Featuring Eddie Polo)

Thirteenth, A Fight for Life.....2
Twelfth, Deep Waters.....2
Eleventh, Man and Beast.....2
Ninth, Dynamite.....2
Seventh, Over the City.....2
Sixth, Lion's Claws.....2
Fifth, The Black Wallet.....2
Fourth, Facing Death.....2
Third, Stolen Evidence.....2
Second, The Mushroom Bullet.....2
First, Blood Money.....2

RED RIDER SERIES

(Six Two-Reel Specials Featuring Leonard Clapham)

Sixth, The Timber Wolf.....2
Fifth, The Forest Runners.....2
Fourth, When the Devil Laughed.....2
Third, Big Stakes.....2
Second, The Girl and the Law.....2
First, A Son of the North.....2

THE FLAMING DISK

(Eighteen Two-Reel Episodes Featuring Elmo Lincoln)

Eighteenth, The End of the Trail.....2
Sixteenth, Running Wild.....2
Fourteenth, The Purple Rays.....2
Thirteenth, Caged In.....2
Twelfth, The Tunnel of Flame.....2
Eleventh, The Dynamite Trail.....2
Tenth, Spiked Death.....2
Ninth, The Floating Mine.....2
Eighth, Through Walls of Steel.....2
Seventh, The Circle of Fire.....2

THE DRAGON'S NET

(Eighteen Two-Reel Episodes Featuring Marie Walcamp)

Twelfth, Unmasked.....2
Eleventh, The Shanghai Peril.....2
Ninth, The Train of Death.....2
Eighth, Trailed to Peking.....2
Seventh, The Unseen Foe.....2
Sixth, Captured in China.....2
Fifth, A Jump for Life.....2
Fourth, Into the Chasm.....2
Third, A Watery Grave.....2

CENTURY COMEDIES

Leaping Lions and Jailbirds.....2
Fresh from the Farm (Harry Sweet).....2
Puppy Love (Brownie).....2
His Fearful Finish (Chas. Dorety).....2
The Spirit of Twenty-One.....2
Fire Bugs (Harry Sweet).....2
Happy Daze (Century Lions).....2
Their First Tintype (Armstrong-Jackson).....2
Trails Win (Sweet-Monty).....2
Laughing Gas (Dorety-Jamisen).....2
Hot Dog (Brownie).....2
A Fishy Story (Monty-Jackson).....2

STAR COMEDIES

Won—One Fliver.....1
Milk and Yeggs.....1
Simple and Sweet.....1
His Lady Friend (Joe Martin).....1
Chicken, Country Style.....1
Fresh from the Country (Dorothy Wolbert).....1
Nearly Wed (Dorothy Wolbert).....1
Way Down North (Dorothy Wolbert).....1
Forbidden Brew (Dorothy Wolbert).....1
A Movie Bug (Dorothy Wolbert).....1
My Lady's Ankle.....1

RAINBOW COMEDIES

An Oil Can Romeo (Dorety-Byron).....2
Won by a Nose (Dorety-Keating-Henley).....2
Off His Trolly (Engle-Dickerson).....2
Should Waiters Marry (Geo. Ovey).....2
A Villain's Broken Heart (Engle-Zemlick).....2
A He Male Vamp (Monty-Sweet).....2

WESTERN AND RAILROAD DRAMAS

The Fightin' Fury (Hoot Gibson).....2
The Trigger Trail (Jack Perren).....2
The Grip of the Law (Jack Perrin).....2
The Kickaroo (Hoot Gibson).....2
The Saddle King (Hoot Gibson).....2
The Trail of the Hound (Hoot Gibson).....2
The Man With the Punch (Hoot Gibson).....2
Fight It Out (Hoot Gibson).....2

NEWS AND MAGAZINE REELS

Tuesdays—International News.....1
Fridays —International News.....1
Fridays —New Screen Magazine (Universal).....1

VITAGRAPH EXCHANGES

VITAGRAPH SPECIALS

Black Beauty (Jean Paige).....
Dead Men Tell No Tales (Tom Terriss') Special Cast.....7
Trumpet Island (Tom Terriss) Special Cast.....7
The Courage of Marge O'Doone (James Oliver Curwood's) Special Cast.....7

ALICE JOYCE PRODUCTIONS

Cousin Kate.....5
The Vice of Fools.....5
The Prey.....6
Dollars and the Woman.....6
The Sporting Duchess.....7

EARLE WILLIAMS PRODUCTIONS

Diamonds Adrift.....5
The Romance Promoters.....5
The Purple Cipher.....5
A Master Stroke.....5
Captain Swift.....5
The Fortune Hunter.....7

CORINNE GRIFFITH PRODUCTIONS

It Isn't Being Done This Season.....5
The Broadway Bubble.....5
The Whisper Market.....5
Bab's Candidate.....5
The Garter Girl.....5
Deadline at Eleven.....5
Human Collateral.....5

ANTONIO MORENO PRODUCTIONS

Three Sevens.....5

ALICE CALHOUN PRODUCTIONS

Princess Jones.....5

LARRY SEMON COMEDIES

The Sportsman.....2
The Suitor.....2
The Stage Hand.....2
Solid Concrete.....2
School Days.....2
The Fly Cop.....2
The Grocery Clerk.....2

JIMMY AUBREY COMEDIES

The Mysterious Stranger.....2
The Nuisance.....2
The Back Yard.....2

FIGHTING FATE

(Fifteen Episode Chapter Play Starring William Duncan and Edith Johnson)

Fifteenth, Cleaning the Blot.....2
Fourteenth, Thieves Fall Out.....2
Thirteenth, Mystery Mountain.....2
Twelfth, Indian Vengeance.....2
Eleventh, A Choice of Death.....2
Tenth, The Stolen Bride.....2
Ninth, The Air Avenger.....2
Eighth, The Treasure Hunt.....2
Seventh, A Demon's Bluff.....2
Sixth, The Crown Jewel Clue.....2
Fifth, Double Crossed.....2
Fourth, A Desperate Dilemma.....2
Third, A Modern Daniel.....2
Second, Playing the Game.....2
First, A Borrowed Life.....2

THE PURPLE RIDERS

(Fifteen Episode Serial Starring Joe Ryan)

Fifteenth, Buried Alive.....2
Fourteenth, The Frame-Up.....2
Thirteenth, A Devil Fish Foe.....2
Twelfth, The Infernal Machine.....2
Eleventh, The Stolen Millions.....2
Tenth, The Fire Curtain.....2
Ninth, The Betrayal.....2
Eighth, The Camouflage Trap.....2
Seventh, Red Feather's Secret.....2
Sixth, Double Destruction.....2
Fifth, The Fatal Pursuit.....2
Fourth, The Fiery Trail.....2
Third, The Decoy.....2
First, Love or Duty.....2

WILK (JACOB) FEATURES

(At State Right Exchanges)

Ashes of Desire (Mrs. Seasue Hayakawa).....

ALICE BRADY FEATURES

Maternity.....
The Trap.....
A Woman Alone.....
Darkest Russia.....

ROBERT WARWICK FEATURES

Man of the Hour.....
Stolen Voice.....
Friday the 13th.....
Human Driftwood.....

WILK AND WILK

LEE KIDS COMEDIES

The Circus Imps.....2
The Dixie Madcaps.....2
The Hicksville Terrors.....2

MEN AND EVENTS IN THE FILM CENTRES

With "News" Correspondents

ITEMS OF THE EXCHANGES AND THEATRES

OGDEN, UTAH

Announcement is made of the marriage of Miss Neen Farrell of Logan, Utah, and Wade Fitzgerald Hamilton of Los Angeles. Mr. Hamilton, who is an organist in the Utah theatre, recently met Miss Farrell when she appeared as a soprano soloist in the Utah. A party was given to the young couple at the theatre, following the announcement.

Joseph Campbell, who recently acquired the Utah theatre of A. J. Fyhn, has incorporated the Utah Theatre Company with $25,000 capital. The stock is held by Mr. Campbell and the members of his family. Mr. Campbell plans some extensive improvements in the early spring.

Some "regular" cowboys and buckeroos, who were in the city last week with prize cattle from Utah, Idaho, Montana, Wyoming and Nevada ranches, applauded Tom Mix for some of the stunts he pulled off in the late picture, "The Texan," which manager H. W. Perry of the Ogden theatre offered as a special livestock attraction.

Manager H. E. Skinner of the Alhambra theatre, one of the picture palaces of the West which Ogden is fortunate in having, has artists at work painting a large curtain for the theatre. It is expected the picture will be completed within two weeks.

Three B. F. Steck houses, as the Lyceum, Cozy and Rex theatres are called, as they are under the management of B. F. Steck, have enjoyed very prosperous runs during the past three months.

DETROIT

J. C. Ritter, of the Rialto theatre, announces that construction on his New Rovola theatre, at Cadillac boulevard and East Forest, begins at once.

The new Strand theatre and arcade at Lansing, being built by W. S. Butterfield, is to open on March 17. The house will seat 2,000 and represents an investment, with the stores and office building, of close to $600,000.

George Weeks, Canadian manager of distribution for Famous Players-Lasky, had a slight operation in a Detroit hospital last week. It was successful and he has returned to Toronto.

Many Detroit motion picture theatres in the residential districts are introducing vaudeville for one or two nights each week. Detroit was very hard hit by the industrial slump and the theatres felt it but the automobile factories are beginning to open and things are assuming a more normal condition.

G. S. Goldwater, city fire marshal, has begun a campaign to force managers of the smaller theatres to engage firemen as required by law. Every theatre must have a house fireman in uniform.

In Michigan the Detroit Free Press film edition, will be combined with the Educational Film company's new Kinogram weekly.

MINNEAPOLIS

Minneapolis' colony of film men were considerably surprised by some startling changes in managers for Goldwyn and Vitagraph exchanges here the past week. Robert Cotton, one of the most popular exchange men in this territory, and who has managed the Goldwyn exchange for the past six months, has been appointed manager of Vitagraph, to succeed E. S. Holmes, who has been manager of that exchange since 1917. Mr. Holmes is president of the Minneapolis Film Board of Trade.

Mr. Cotton is succeeded as manager of Goldwyn, by Newt Davis, another well known Minneapolis Film man.

Mr. Holmes' resignation was very much of a surprise locally. He first entered the motion picture field as an exhibitor at Long Beach, Calif. Later, after purchasing a theatre at Los Angeles, Mr. Holmes entered the distributing field as a member of the Los Angeles Mutual Branch. After a year with Triangle, he joined with Vitagraph. He was with Vitagraph only six weeks when he was made manager of the New Orleans Vitagraph ranch. Mr. Holmes has been an active member of the Minneapolis Film Board of Trade and was only recently elected its president. Upon his resignation from that body he was elected an honorary member.

Robert Cotton, the new Vitagraph manager, began his career in the film business as manager of the World exchange in Detroit. Remaining there for two years, he was so successful that he was called to New York by the World officials and was then made manager of the Minneapolis World office. Later he went to Des Moines, Iowa, as manager for Pathe and resigned that office to become manager of the Goldwyn exchange here.

INDIANAPOLIS

The city fire prevention bureau has started its annual crusade against the illegal storage of films. An inspector has filed affidavits against one of the smaller movie houses and the officials at one of the interurban freight stations, alleging that films were stored in a dangerous way. At the interurban station the inspector said he found a clerk using a box of old film for a footstool.

The Tokio at South Bend was incorporated last week by George J. Breinig, Ada M. Breinig and Lester L. Busch with $20,000 capital.

The Indiana Indorsers of Photoplays of Indianapolis, the unofficial body which views films and makes monthly reports upon their suitability from a family standpoint, and upon whose recommendations and with whom some of the neighborhood house managers have co-operated at times, incorporated last week with directors as follows: Mrs. Theodore Wagner, Mrs. Curtis Hodges, Mrs. C. L. Davidson, Mrs. Fred Pettijohn, Mrs. Davis Ross, Mrs. Roy Potts, Mrs. M. E. Robbins, Mrs. O. C. Lukenbill, Mrs. C. B. Jackson, Mrs. J. M. Dailey, Mrs. W. H. Geisel and Mrs. Harry Tutewiler.

Manager R. H. Winn of the Grand at Washington, Ind., averted a panic in his house on Thursday evening, Jan. 20, when the roof over the stage caught fire, by instructing the orchestra to play its loudest jazz numbers. The performance went on, the orchestra jazzed its jazziest and the patrons enjoyed the show in blissful ignorance that firemen were chopping a hole in the roof to extinguish the blaze in the attic and that hundreds of people out in the street were looking on.

CANADA

Recent visitors in Vancouver, B. C., were Gaston Glass of "Humoresque" fame and Miss Edith Stirling, who is also coming to the front as a moving picture star. Mr. Glass arrived in Vancouver from Banff, Alebrta, where he completed scenes for "Cameron of the Royal Mounted" a few weeks ago. Miss Stirling went to Vancouver from Los Angeles to search for locations for a forthcoming release to be placed on the market by the Republic Film Corporation through Select. After surveying locations in British Columbia, Miss Stirling proceeded to Banff where the needed scenes will proably be shot.

Louis Jacobs of New York, special representative of the Universal Film Company, has covered practically the whole of Canada during the past four or five weeks, having called on the branches of the Canadian Universal in each of the six key cities of the Dominion from Halifax to Vancouver. He also paid visits to a number of exhibitors in prominent cities from Coast to Coast. Mr. Jacobs announced that he found business generally very good with both exchanges and exhibitors.

Another strong appeal for support on the part of Canadians for British moving pictures was made at Toronto on January 20 by Miss Joan Arnoldi of Toronto, National President of the Imperial Order of the Daughters of the Empire, in an address before the Ontario Chapter of the organization.

Miss Arnoldi declared that 96 per cent of the films shown in the Dominion last year were of American origin and four per cent had been imported from Great Britain. She admired the Americans for the progress that they had made with moving pictures, she said, and the films had become effective national propaganda in the teaching of ideals.

The Good Films Association of Winnipeg, Manitoba, has apparently been on the job, judging by a recent report of the organization in which various moving picture features are endorsed as being worthy productions. Fourteen features are recommended, these being pictures which are being presented in Winnipeg theatres or are booked for presentation in the near future. Pictures are recommended to the general public on the basis of general desirability and no reference is made, in the published announcement, to any picture not endorsed nor is any picture condemned as "unfit." The purpose of the association is to guide theatre-goers with regard to support for what are considered substantial and worthwhile pictures. Incidentally, the Winnipeg association is classed as a prospective branch of the proposed Dominion-wide organization.

The Good Films Association was organized in Winnipeg several months ago and it comprises a numer of prominent local people who are not generally regarded as "moral uplifters" in the usual sense.

The Empress theatre, a well-known moving picture theatre of Prince Albert, Sask., was destroyed by fire in the early morning hours of Thursday, January 20, from an unknown cause. The loss is estimated at $90,000. Insurance to the amount of $45,000 was carried.

George Ganetakos, general manager of the Independent Amusement, Limited, Montreal, operating the Strand, Regent and Moulin Rouge theatres, was one of the speakers at the charter meeting of the Kingston, Ontario, Kiwanis Club on Saturday evening, January 22. Mr. Ganetakos was one of the representatives of the Montreal Kiwanis Club at the big gathering and spoke on the "Value of Kiwanis Ideals." At the request of the chairman of the meeting, he gave a portion of his address in the Greek language.

Following the opening of a brand new Allen theatre in Kingston, Ontario, in January, Mr. Harry Pomeroy of Ottawa, a prominent theatre manager of the Famous-Players Canadian Corporation, which is a rival organization, has been placed in charge of the Strand theatre, Kingston. As a result of this appointment, considerable interest attaches to the strong competition for public favor between the two local houses. Both theatres are making a specialty of music, in addition to featuring special film productions, each house having an orchestra of nine pieces.

Mr. Harold Hitchison, formerly with the Regent and Strand theatres, Toronto, which are also under the direction of the Famous-Players Canadian Corporation, has been made manager of the Ottawa Strand. It is understood, however, that Mr. Pomeroy will return to Ottawa within a few months to be the manager of the new Capital theatre which the corporation is building there.

OKLAHOMA CITY

The Southern Enterprises announces the following important changes in the personnel of its film exchange department at Dallas, Texas:

Jack Corbett, former branch manager, has gone to the district manager's chair governing Paramount activities in Dallas and Oklahoma City. He will make his headquarters at Dallas. This will enable L. L. Dent to divide his attention with First National, Realart and the investigations of various other propositions.

Tom H. Bailey has been transferred to Oklahoma City where he takes charge of the Paramount office.

O. L. Wilkes of Oklahoma City is transferred to the Dallas, Texas, office as office manager.

L. E. Harrington is the new executive with the Enterprises. He was formerly with the Fox office at Dallas.

The new Vitagraph home in Okalhoma City is completed at a cost of $25,000. It was built as an addition to a building which houses several film exchanges and located on South Hudson street outside of the fire limit district.

Tucker Brothers' Road Picture Shows, which have been exploited successfully in Oklahoma and Arkansas for the past several months, will be circuited into Texas and traverse these entire three states. Their road plan is somewhat of a new idea. It has been worked out on a single-picture basis before, but so far as known, never on such a large scale as what might be termed a road show circuit. Dates will be booked for a number of weeks and played consecutively. Booking agents will go ahead and blaze the trail and the circuit stands for an indefinite period. A new show follows along each week piloted by a road show manager. All shows are played on a percentage basis; advertising and publicity aids are furnished by the company.

The new shows now starting over the states are "The Unfortunate Sex," "The Woman Above Approach" and "The House Without Children." Six different circuits will be operated by February 1. Upwards of 15 shows are now en tour.

H. Silverberg announces a new theatre to be built at Houston, Texas, in the near future.

Mrs. Alice Wooton, proprietor of the Imp theatre at Benton, Ark., has leased the Palace theatre at that place.

Corporation charter of the Dixie Film Company of Oklahoma City, Okla., has been granted to B. H. Anderson, W. H. Hollman and Walter Benson, all of Oklahoma City; capital stock is $5,000.

The new movie theatre on West Main street, Oklahoma City, now generally

known as the Cooper theatre, has been named the Criterion.

C. C. McCollister, one of the leading and most popular managers in the Southwest, has been appointed general manager of the Criterion.

It is expected that the New Criterion, which cost nearly one million dollars, and conceded to be the finest moving picture house in the entire West, will be opened for business within the next two months.

C. S. (Sharmon) Timlin, has purchased the Princess motion picture theatre at Dublin, Texas.

The Crystal theatre at Gonzales, Texas, was burglarized last week, and a small amount of money taken. As usual, there is no clew to the identity of the thieves.

L. B. Mace of the Universal Film Co., of Oklahoma City, has leased the Lyric theatre at Watonga, Okla.

R. H. Clemmons, manager of the Palace theatre at Marshall, Texas, gave an informal dinner last week to his employes and a few personal friends.

The Royal theatre was opened at Fayetteville, Ark., last week. The Royal will show all picture at a uniform price, ten and twenty cents the year around. Mr. Budd, the manager, stated.

PITTSBURGH

The Family theatre, Fifth avenue, Pittsburgh, has been turned over to Mr. Opachersky, who also owns the Capitol theatre, Wylie avenue. This theatre has been regarded as a failure since its opening about six years ago, so all eyes are turned to the man that made good at the Capitol theatre.

All records for any motion picture in this town are being broken by "Way Down East" at the Sam S. Shubert theatre. It is reported that the management intends to hold this attraction over for a twenty-week showing.

The Penn Film Co., of which Matthew Teplits is the manager, have purchased the entire output of the Aywon Film Corporation of New York city, which includes the Harry Carey series, Mary Pickfords, Success Westerns, Helen Holmes series and the following features: "Woman of Mystery," "When Dr. Quackel Did Hide" and "The Evolution of Man."

Bill Harkins is now the owner and manager of the Old Reliable theatre in Millvale. Harkins was until recently manager of the Temple theatre, down town.

The Western Penna Amusement Company now controls the following theatres: Regent and Grand theatres, Beaver Falls; Grant theatre, Mill vale, and Main theatre, Sharpsburg; also the Avenue theatre, Fifth avenue, Pittsburgh. The New Braddock theatre of Braddock will be ready to open about Feb. 15, 1921. Theatres are also contemplated in the Oakland section of Pittsburgh and in York, Pa. Mr. Hyman Goldberg is the general manager of this chain.

Harris Silverberg, formerly with Fox, has been added to the sales force of the Goldwyn local office, so with Messrs. Schulgold, Goldstein and Cohen it will give Manager Nate Barach a quartet of efficient film peddlers to be equaled by none.

Phil Messina, formerly of Sharon, is now manager of the Grand theatre, Corry, Pa. Joe Shamburg, the former owner, has decided to retire for a while. It may possibly be for a trip to Bermuda or Cuba, but not very probably.

The Rowland & Clark Interests have purchased a site for a new theatre in East Liberty, at 5804-10 Penn avenue, bteween Beatty and Euclid avenues. The lot is 60x200 and was bought for $85,000. They have also purchased a site for a theatre in McKeesport from the Peoples Savings & Trust Co. This lot is 60x136 and was sold for $152,300. The exact date when building operations are to begin is not available, but it will be very likely as soon as building material will permit.

The Steel City Amusement Co. have purchased a site for a new theatre to be built on Centre avenue. This lot is 60x266 and was bought for $28,000. Building operations will begin as soon as possible.

The All Nations' Arcade Building, a two-story structure at Nineteenth and Carson streets, is to be remodelled by its owner, George Columbus, Jr., into a moving picture theatre at a cost of $86,000.

PORTLAND, ORE.

Oregon composers will be featured in a series of Sunday concerts at the Majestic theatre, according to Cecil Teague, master organist of the Majestic, in announcing his programme for a recent Sunday.

"Egyptian Impressions," by Bainbridge Crist, son of Mrs. Maley Crist, herself an acomplished musician of Portland, were played by Teague. These "Impressions" are said to be of a vivid oriental nature and are growing in popularity throughout the country. Two songs of the waltz-ballad type: "Song of My Dreams" and "Come Back and Drive the Clouds Away," written by Mrs. Virginia Nash and Miss Catherine Bernard, respectively, were also included in the programme.

F. W. Teufel, manager of the People's is designing a new front for his house. He plans to spring it on the coming booking, "Money Changers."

The People's lobby has always presented a curious problem to theatre managers as the house is located between Washington street, one of the principal traffic arteries of the city, and a section of Alder street which is unusually quiet. There has been a tendency to concentrate lobby displays on the Washington street side of the house which some persons have thought interfered with the balance of the lobby as a whole. Manager Teufel believes the influence of a well constructed lobby so important in getting persons who come near the theatre actually into the house that he is making elaborate alteration plans.

The appearance of pussy willows in foyer floral displays has started the minds of Portland theatre managers on the subject of new spring uniforms. The Peoples theatre ushers are the first to actually blossom out in new garb but the management of the Star theatre has announced a new set of uniforms for next week.

NORTHERN NEW YORK

Ralph Moseley has been appointed floor manager at Shea's Hippodrome by Harold B. Franklin. This is Mr. Moseley's first venture in the theatrical business.

Paul Tobias, manager of the Tioga theatre, Owego, N. Y., has gone to the mountains for his health. It is understood that the Comerford interests of Scranton, Pa., are dickering for the house.

Elmer C. Winegar, manager of the Central Park and Premier theatres, who is official camera man for the Buffalo Shrine, got some excellent views of the big ball in Elmwood Music hall. Special lights were installed for the purpose.

T. J. Connors, assistant general manager of Metro will come to Buffalo from the home office to take charge of the local exchange during the absence abroad of Henry W. Kahn, branch manager. Mr. Kahn sails from New York aboard the Ryndam, February 12 for Holland.

J. M. MacMeekin, special representative for Realart is in charge of the Buffalo office of this company for several weeks during the absence at Mt. Clemens of Harry E. Lotz who has been forced to take the rest cure. Realart franchises have been signed by the Wintergarden, Jamestown; Park, Silver Creek; Oliver, North Tonawanda and the Cozy Corner, Buffalo. Mary Miles Minter will soon appear at the Palace in her new Realart vehicle "All Soul's Eve."

A. W. Goff, assistant general sales manager of Vitagraph and J. S. Hebrew, division manager, spent the first part of the week of January 24 at the Buffalo office with local manager J. E. Kimberly. Word comes from Toronto that "Bill" Allen is meeting with great success in the new Canadian territory.

H. L. Levvy and George A. Langan have been added to the Robertson-Cole exchange sales force. Mr. Langan comes to Buffalo from the Pittsburg office. He is a former exhibitor, having operated the Langan theatre in Syracuse several years ago. Mr. Langan will represent the company in the Syracuse district. All prints and records have arrived at the Buffalo office from the Albany exchange, which has been discontinued.

Homer Howard is now acting as special representative for Universal in the Buffalo and Albany districts. A. S. Rose of New York has joined the local Universal office and will assist J. Kaufman in the Syracuse district.

Hugh Rennie, First National manager in Buffalo, reports that the Fillmore, Palace and Sylvia theatres have signed up for the franchise. Mr. Rennie also announces that Shea's Hippodrome has booked "Passion" and that Harold B. Franklin is planning an elaborate presentation of this production. In Syracuse Edgar Weill of the Strand is putting on a big exploitation campaign on this subject.

Stanley Hand, who represents the Hodkinson company in western New York and who has his office in the Pathe building, screened "Pagan Love" for local exhibitors and guests Friday evening, January 21 and the picture received a fine reception. Mr. Hand is putting all his efforts on signing up first-run houses in the key cities of the territory 100 per cent for the entire year. The company is set for the coming twelve months, productions have been decided upon until January 1, 1922.

John Sitterly, manager of the Dooley exchange, reports that all office records are being broken by the new series of Neal Hart productions, which have been placed in most of the key cities.

Fred M. Zimmerman celebrated "Nu-Art Week" January 24 to 29 by putting "Mid-Channel," the Clara Kimball Young production, in first run houses in all the cities of the territory. Among the houses that presented this subject were Shea's Hippodrome, Buffalo; Savoy, Syracuse; Avon, Utica and Cataract, Niagara Falls. "Hush," the new Young release, has been booked by Managing Director Harold B. Franklin for Shea's Hippodrome. The Prizma subjects are going like wildfire, "On the Trek," the newest release of this company, having been sigued to accompany "Kismet," for a two-week run at the Loew Star theatre in Rochester.

C. A. Taylor has resigned as general manager of the Gardiner exchange in Buffalo and has opened an office at 729 Seventh avenue, New York, where he is handling "Ireland in Revolt," for Greater New York, New England and New Jersey. J. S. Parmelee, formerly with Nu-Art in Buffalo, is in charge of the New York office. E. F. Callahan is in charge of the New England office in Piedmont street, Boston. The picture has been placed at the Broadway and George M. Cohan theatres in New York and the Bowdoin Square theatre, Boston. Fred Lantry and Joe Lee, both formerly with Paramount, have been engaged by Mr. Taylor as salesmen.

SOUTH CAROLINA

The Anderson Enterprises, Inc., of Anderson, S. C., have been chartered with a capital stock of $10,000. The company will operate motion picture theatres. W. A. Bramlett and W. C. Cothran, both of Greenville, S. C., are the incorporators.

L. T. Lester, owner of four motion picture houses at Columbia, S. C., has been appointed regional director of motion picture industries for the European relief council. Mr. Lester's four theatres and Manager Gallagher's Imperial theatre at Columbia will offer special children's plays on January 29 in order to assist in giving publicity to the European children's needs.

Exhibition of motion pictures showing the life and needs of the Methodist institutions of learning in North Carolina will feature eight meetings to be held in that state from February 7 to 14 inclusive. Scenes have been completed showing college life in every detail, it is announced, and these will be shown at Asheville, Charlotte, Winston-Salem, Greensboro, Durham, Raleigh, New Bern and Wilmington. Prominent North Carolina film men cooperated with those in charge of the campaign.

James T. Ladd has completed a handsome motion picture theatre at Cheraw, S. C., and the house played to splendid audiences during the opening week. Otis Ladd is manager of the theatre. The theatre is considered one of the handsomest in the state, being of finest quality brick, with white trimmings. The theatre seats five hundred people comfortably and has dressing rooms, steam heat, rear exits and offices in the sections not needed for theatre purposes. More than $40,000 was expended in the construction of the theatre.

The City Federation of Women's Clubs of Charleston, S. C., has appealed to the Exchange Film Managers' Association for cleaner pictures. A circular containing constructive criticism has been sent to the association in which is pointed out the theory that the popularity of motion pictures is threatened at the present time by the suggestiveness of some of the films exhibited in the city of Charleston recently. It is said that the federation has the support of motion picture exhibitors of the city and that the appeal of the federation was made upon the advice of Albert Sottile, president of the Pastime Amusement Company of Charleston.

With an enlarged and remodeled building the Bijou theatre reopened at Spartanburg, S. C., on January 24th after having been closed for several months. The theatre will be operated by Southern Enterprises, Inc., and thousands of dollars has been spent in converting the building into a modern motion picture house. New dressing rooms have been installed and a new steam heating system has been inaugurated. The building has been lengthened by forty feet and the seating capacity of the theatre appreciably enlarged. The stage has been moved some thirty feet farther from the entrance. New scenery and more modern lighting effects have been installed under the supervision of Manager C. L. Henry. The Rex, the Strand, the Rialto and the Bijou all are playing to crowded houses despite the business depression.

CLEVELAND

Eugene P. Ochs has resigned from the sales force of the Cleveland office of the W. W. Hodkinson Corporation to become assistant manager to S. Barrett McCormick at the New Ambassador theatre about to open in Los Angeles.

"Behold My Wife," Paramount feature, set a standard hard to beat last week in East Liverpool, Ohio, when it broke the record of the Diamond theare for any individual day, as well as for the whole week's run. "Behold My Wife" was booked for a three days' engagement at the Diamond theatre. But business was still going so well at the end of the third day that Manager H. Goldstein held it over for full seven days. Goldstein did some neat advertising in connection with the run. Beside going in for extensive and large newspaper ads. he preceded the opening of the picture with a series of teaser ads. These teaser ads. were extracts from titles and subtitles of the picture. They were spicy enough to excite interest, and stopped short just where the interest was keenest.

H. E. Elder, manager of the Cleveland exchange for Famous Players-Lasky suffered an injured arm last week, as the result of a fall on a slippery pavement.

SAN DIEGO

Kent G. Bush, of the Bush theatres, is a member of the San Diego Club and at the weekly luncheon recently he gave a pre-view of "Red Foam," the Ralph Ince picturization of William H. Hamby's story, which appeared a few months ago in the Saturday Evening Post. Mr. Hamby is a resident of this city and was guest of honor at the luncheon. He is also a member of the Ad Club. A theatre party was given by Mr. Hamby Monday night at the Superba theatre, where the picture was shown for a week, at which local writers, many of national reputation, were guests.

Edwin Slocum, formerly house manager at the California and Dream theatres, has gone to Los Angeles as assistant house manager at the Superba.

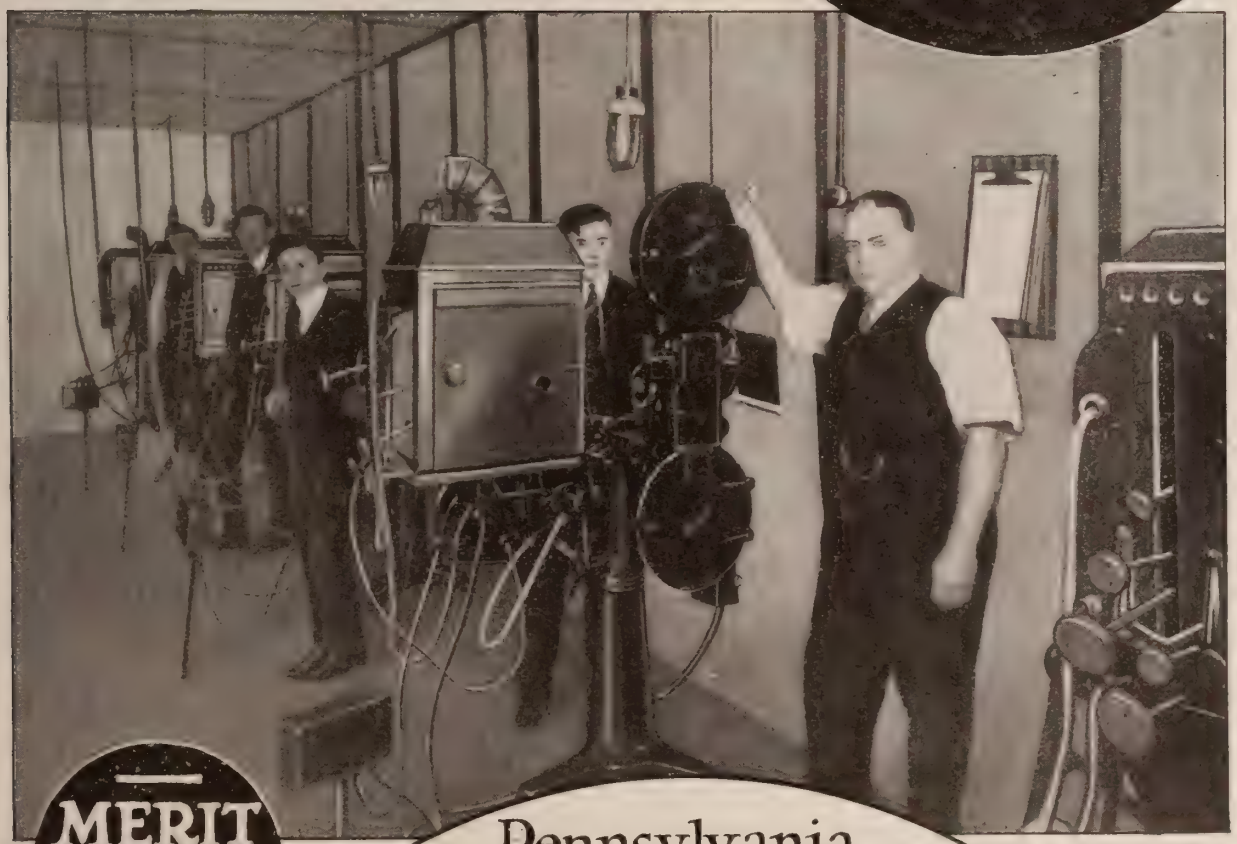
William Stammler, formerly house manager at the Broadway, is now located in San Francisco.

Manager Hill, of the Pickwick, brought out on the streets an old-time "sandwich-man" as an advertising stunt in his publicity for "It Pays to Advertise," featuring Bryant Washburn.

THE WILLIAMS PRINTING COMPANY, NEW YORK

Pennsylvania Board of Censors

100 PER CENT Simplex



MERIT WINS

Pennsylvania State Board of Censors

Nationally known for its activities- started to function in 1914:-- To-day- after intimate experience with many kinds of machines the Board has standardized its projection room with

SIX SIMPLEX PROJECTORS

MADE AND GUARANTEED BY
THE PRECISION MACHINE CO. INC.
317-321 East 34th St-- New York

Charles Ray is refreshing in
"The Old Swimmin' Hole;"
You will enjoy it too—
Mr. Ray always pleases.

James Whitcomb Riley's poem
Has been delightfully screen-
Adapted by Bernard McConville.
Edited by Harry L. Decker.

Joseph de Grasse's skillful
Direction is commendable.
Robert Bennett and Clarence de Witt
Supervised technical details.

George Rizard assisted by
Ellsworth H. Rumer, obtained
Artistic photographic results
Of unusual excellence.

Arthur S. Kane presents
This fine ensemble thru
First National with
Rothacker Prints.



Charles Ray
in
"The Old Swimmin' Hole"

Rothacker

FILM MFG. CO. CHICAGO, U.S.A.



There are reasons—
Come and see them.

Founded 1910
by
Watterson R. Rothacker

FEBRUARY 12, 1921

Motion Picture News

Reg. U. S. Patent Office

Dominates the Field

Ready Soon

¶ The capable executives who comprise the membership of the Associated Motion Picture Advertisers some time ago requested that the trade publications supply an A. B. C. audit.

¶ The audit of Motion Picture News circulation has been completed. The proofs have been O. K.'d for official printing.

¶ The figures tell a convincing story; it is natural to conclude that they will also see a concrete response in the space-buying policy of A. M. P. A. members during the coming year.

¶ An audit speaks louder than words.

The News Alone Covers the Field

VOL. XXIII No. 8

Entered as Second Class Matter, October 13, 1913, at the Post Office at New York, N. Y., under the Act of March 3, 1879

PRICE 20 CENTS

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The Trade Mark as a Guarantee

THE RITCHEY trade mark is an emblem. An emblem stands for something. The RITCHEY trade mark stands for a reputation long established when the motion picture industry was still in its infancy. It stands for a motion picture poster so surely conceived and designed, so filled with artistic power, so potent with advertising content, that it is second to none made anywhere in the world. It stands for an organization as finished in its every unit, —as harmonious in its working,—as strong in its leadership as in any business corporation in existence. The RITCHEY trade mark symbolizes a poster that has been consistently and constantly in the lead during the development of poster art in America. It is as significant as the Gorham stamp on silver or the Stetson mark in hats, for the RITCHEY name is now indissolubly connected with the greatest motion picture posters produced in the world.

Because of these things a highly technical knowledge of posters is not needed by any one who wishes to procure the finest attainable poster. It is only necessary for such a person to order posters that bear the RITCHEY trade mark.

RITCHEY LITHO. CORP.

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THE GREATEST ORGANIZATION OF POSTER ARTISTS AND POSTER PRINTERS IN THE WORLD

FAMOUS PLAYERS-LASKY CORP. PRESENTS

"The Inside of the Cup"

A Cosmopolitan Production

"THE Inside of the Cup" has already beaten "Humoresque" in attendance. At the Criterion, New York, it has played to four capacity houses every day—for four weeks.

The reception given this picture in New York indicates that it will sweep the country, as one of the biggest box-office attractions ever made.

From the Noted Novel
By Winston Churchill

Personally Directed
By Albert Capellani

This is the four-column press ad. In mats or electros at your exchange.



A Paramount Picture

"Woe unto you, Scribes and Pharisees, hypocrites! for ye cleanse the outside of the cup, but within they are full from extortion and excess."

JESSE L. LASKY PRESENTS

Roscoe "Fatty" Arbuckle

(By arrangement with Joseph M. Schenck)

IN

"Brewster's Millions"

From the novel by George Barr McCutcheon and the play by Winchell Smith.

Scenario by Walter Woods. Directed by Joseph Henabery.

WHEN a play can be such a great success as was "Brewster's Millions" on the stage, you can be sure it will be greater on the screen.

The stage production couldn't have "Fatty," the world's funniest man, in the leading comedy role.

The stage production couldn't show you the hundred hilarious ways that Monte tried to spend his millions—

it couldn't show you Monte at the age of two, and five, scenes which in the picture are among the funniest things ever imagined—

it couldn't show you the spectacular race track scenes, the shipwreck, the grand ball where Monte turns the hose on his guests — the dozens of other screaming situations.

The picture has all these, and more. Can you imagine how funny it is? No! You've got to see it!



A Paramount Picture

FAMOUS PLAYERS-LASKY CORPORATION
ADOLPH ZUKOR Pres. JESSE L. LASKY Vice-Pres. CECIL B. DE MILLE Director General
NEW YORK



Carl Laemmle
presents
"COLORADO"
Starring
FRANK MAYO
Hero of Romance

ONE of the biggest scenes in "COLORADO" is the flood in the mine. Such things are hard to stage. They require real genius in direction—experience in the technical end—unlimited resources in equipment. But Universal has all of these and has them to a greater extent than any other concern in the business. That's why you can show, in addition to Universal's incomparable Jewels, Short Subjects and Serials—"52 Good Pictures a Year—and No Worry."

Among these "52 Good Pictures" you'll often find what is really a Special. But you'll get that Special at Weekly Feature Rates—which is somewhat better than booking only Specials at a Special's special price.

Directed by
REEVES EASON,
the man who made "PINK TIGHTS",
from the famous stage success by
AUGUSTUS THOMAS

It's one of those

52 Good Pictures a Year—and No Worry

Universal Special Attractions

Buffalo

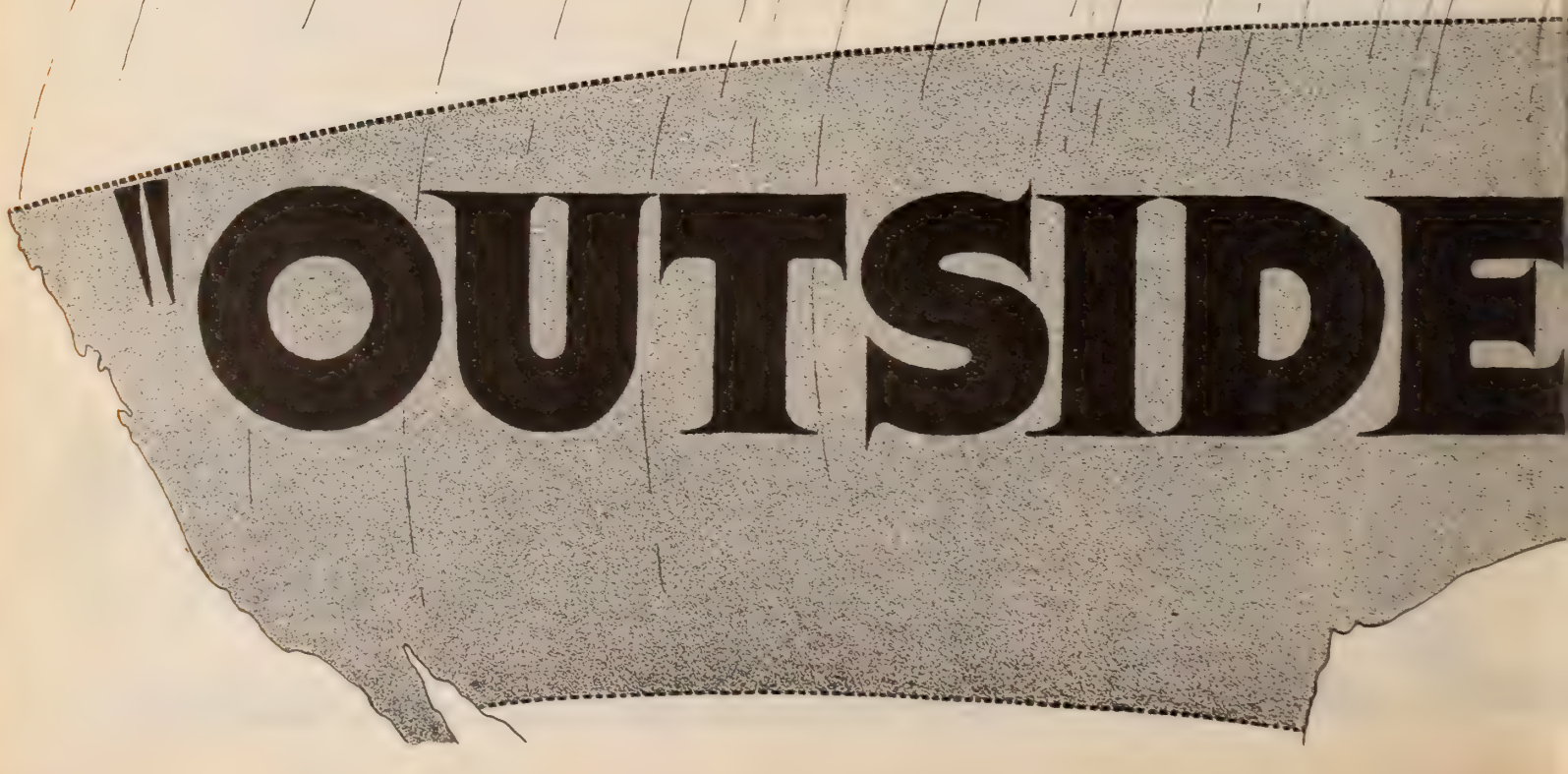
AT the Palace Theatre: "'Outside The Law' going very big in Buffalo," says a wire. "Breaking all records. Turning them away. May hold picture over."

Salt Lake

AT the Kinema Theatre: "'Outside The Law' opened Saturday breaking all previous records. First three days' run $2964.50, beating previous record first three days' run by nearly $400."

Los Angeles

AT the Superba Theatre: Broke every previous record. First week's gross showed it did better than nine dollars a seat. Holding record-breaking run in its fifth week."





Carl Laemmle presents

PRISCILLA DEAN

SUPPORTED BY LON CHANEY

in

THE LAW!

TOD BROWNING'S

GREATEST UNIVERSAL—JEWEL



"THE Century Comedies which we have been running for the past three months have gone 'way beyond expectations," writes Manager E. C. Witherby, of the Strand Theatre, Livingston, Mont. "I am sure that for REAL COMEDIES they haven't an equal. The animals in these comedies certainly are wonderfully trained and I would like to see a five-reeler come out featuring them."

Released thru UNIVERSAL

ONE BIG LAUGH EVERY WEEK

Century Comedies

with

Harry Sweet

NOW!

COME EARLY

We can not resist the temptation of personally recommending and endorsing **"ONCE TO EVERY WOMAN"** as one of the greatest pictures of all times. To miss this attraction means to have overlooked 1921's greatest sensation. With all the power at our command, we urge you to see **"ONCE TO EVERY WOMAN"**. The engagement is limited to four days from Monday to Thursday and so long as our supply lasts every lady attending the matinee will receive free of charge, with our compliments a copy of "Ben Bolt" as sung by Dorothy Phillips in the picture of your dreams, **"ONCE TO EVERY WOMAN"**.

This is how they put it over in Hamilton, OHIO

TIMELY TOPICS

4 Days of Capacity Business!

The following ad. was used on the fourth day and helped with the above exploitation stunt to make this picture a record-breaker:

"We were somewhat undecided
How to word our
Advertisement for to-day
Just then somebody walked in
And told us that while we have
So wonderful an attraction as
"Once to Every Woman"
We don't need to advertise.
So we just want to call
Your attention to the fact that
This wonderful production and
Special musical settings will come to a
Positive close to-night
To-morrow it will be history
We thank you"

P.S.—A singer rendered "Ben Bolt," "Good Bye" and "The Flower Song" as suggested in full detail in the Moving Picture Weekly of Dec. 11th.



Carl Laemmle presents

Dorothy Phillips

Supported by Margaret Mann in the greatest mother love Story of a generation. Directed by Allen Holubar

Universal-Jewel Production de Luxe

"Once to Every Woman"

International Scoops 'em all Again!

—with first and exclusive pictures of the return of Constantine to the Hellenic Throne...



ON top of its unprecedented record of thirty big scoops in 1920, International News comes across again this early in 1921 with a walloping big exclusive. With every news service in the field competing, International *alone* is able to present, in issue No. 8, pictures of the once-exiled monarch who again rules Greece. But to score such a big scoop is not unusual—*for International.* Big scoops—and lots of them—are only part of the service that makes International News *worth more* to you—although you don't have to *pay* any more.

International News

Released thru Universal

The first Mermaid Comedy, "A FRESH START", was an instant box office winner. So were
"DUCK IN" — (Ham)
"NONSENSE" — (Adams)
"DYNAMITE" — (Ham)



Mermaid Comedies are *NEW*—new in vigor, new in wholesome, youthful appeal. Just recall
"THE SIMP" — (Ham)
"APRIL FOOL" — (Ham)
"HIGH and DRY"-(Adams)
"MOONSHINE" — (Ham)

IN "HOLY SMOKE" JIMMIE ADAMS IS AT HIS BEST

MERMAID COMEDIES

One a Month

Mermaid Comedies are not *one star* comedies.

Mermaid Comedies are all star comedies—organization comedies—built up on the personalities of comedians like

Lloyd "Ham" Hamilton
and
"Jimmie" Adams

It is the versatility of Director JACK WHITE, however, which has made Mermaid Comedies such a "sure fire" box office success. Though Mermaid Comedies are rough-and-tumble comedies, they are not of the slap-stick variety. They are best defined as ridiculous situation comedies which never insult the intelligence of an audience with pie throwing or similar childishness.

Director Jack White's unique art is that of being able to bring out his story by manufacturing comic situations which are genuinely humorous.

"HOLY SMOKE" is a roaring comedy of thrilling human interest. *Good old fashioned melodrama and farce at their best.*

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Distributors

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LLOYD (Ham) HAMILTON
His genius for making all sorts and conditions of people laugh has made his name a byword to millions.



Director JACK WHITE
He has carried screen comedy direction upward and onward till it ranks today with the direction of feature pictures.



The PRODUCTION

CHAS. RANN

F.F.E. of A.

"THE SERVANT

An H.O. DAVIS

NOTHING WE COULD SAY ABOUT
MEAN AS MUCH TO THE EXHIBITOR AS

READ THEM

EXTRACTS FROM
MOTION PICTURE NEWS
"THE SERVANT IN THE HOUSE"

PICTURE OFFERS RICH ENTERTAINMENT IN EVERY DEPARTMENT

It has been some time since Charles Rann Kennedy's spiritual drama "The Servant in the House" gripped its spectators upon the stage. Those who have seen it in the original version are sure to find in the picturization a work of tremendous import—a subject which maintains its vitality, its forceful message and its powerful characterization, despite the absence of the human voice. For the idea behind it is rich in entertainment values. Rest assured of that. Those who have never seen the original will marvel over a production which carries such a vital theme and will leave the theatre with deep impression.

It is a perfect adaptation and while it may reveal certain unimportant details which might have been left out for the sake of compression, still the spiritual quality is so strong, the story so vividly told, the interpretation so splendidly real that criticism seems like pernicious fault finding. "The Servant in the House" carries a message which never becomes propaganda because the truth in Kennedy's theme is subtly interwoven with the dramatic contents. He indicts the modern church for its commercial taint, working his message out in the form of symbols. And it cuts deep and will make people think.

EXTRACTS FROM
MOVING PICTURE WORLD
"THE SERVANT IN THE HOUSE"

A DRAMA OF SINCERITY SKILFULLY ADAPTED FROM THE FAMOUS PLAY

Reviewed by Louis Reeves Harrison

An intensive idea-play, "The Servant in the House"—the author has been guilty of no preachment; rather he makes an appeal big with meaning in terms of the drama. "The Servant in the House" is produced for screen presentation by H. O. Davis, and its sincerity is beyond question. The action is admirably portrayed, especially that of penetrating the source of corruption. Director Hugh Ryan Conway has displayed a high quality of skill in evolving such an amount of artistic appeal. The entire cast is splendidly typed. The production in general is big with significance at this time.

NOW
AT
FEDERATED FILM
of AMERICA

WALGREENE FILM
WALTER E. GREENE,

OF 1921

KENNEDY'S

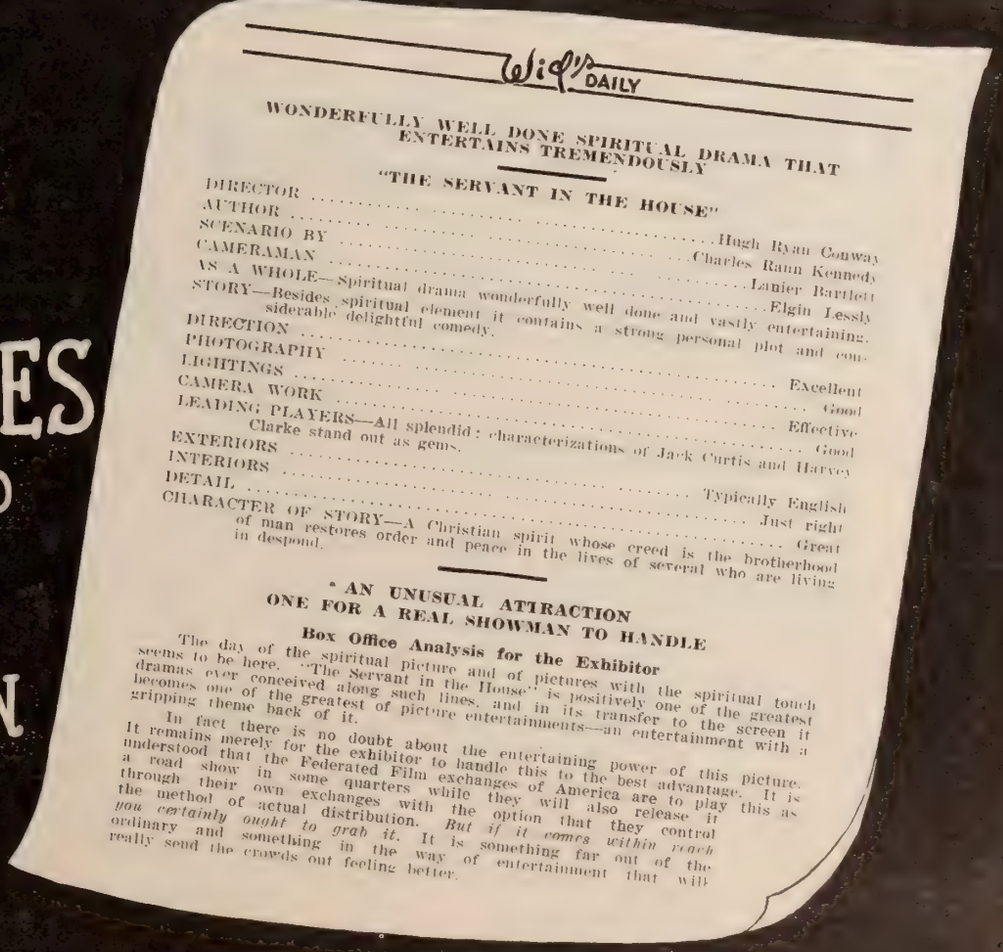
IN THE HOUSE

F.F.E. of A.

PRODUCTION

THIS WONDER PICTURE WOULD
THESE REVIEWS REPRINTED HERE

AND ACT



W. & V. DAILY

WONDERFULLY WELL DONE SPIRITUAL DRAMA THAT ENTERTAINS TREMENDOUSLY

"THE SERVANT IN THE HOUSE"

DIRECTOR ..... Hugh Ryan Conway
AUTHOR ..... Charles Rann Kennedy
SCENARIO BY ..... Charles Rann Kennedy
CAMERAMAN ..... Lanier Bartlett
AS A WHOLE—Spiritual drama wonderfully well done and vastly entertaining. ..... Elgin Lessly
STORY—Besides spiritual element it contains a strong personal plot and considerable delightful comedy.
DIRECTION ..... Excellent
PHOTOGRAPHY ..... Good
LIGHTINGS ..... Effective
CAMERA WORK ..... Good
LEADING PLAYERS—All splendid; characterizations of Jack Curtis and Harvey Clarke stand out as gems.
EXTERIORS ..... Typically English
INTERIORS ..... Just right
DETAIL ..... Great
CHARACTER OF STORY—A Christian spirit whose creed is the brotherhood of man restores order and peace in the lives of several who are living in despond.

AN UNUSUAL ATTRACTION
ONE FOR A REAL SHOWMAN TO HANDLE

Box Office Analysis for the Exhibitor

The day of the spiritual picture and of pictures with the spiritual touch seems to be here. "The Servant in the House" is positively one of the greatest dramas ever conceived along such lines, and in its transfer to the screen it becomes one of the greatest of picture entertainments—an entertainment with a gripping theme back of it.

In fact there is no doubt about the entertaining power of this picture. It remains merely for the exhibitor to handle this to the best advantage. It is understood that the Federated Film exchanges of America are to play this as a road show in some quarters while they will also release it through their own exchanges with the option that they control the method of actual distribution. *But if it comes within reach you certainly ought to grab it.* It is something far out of the ordinary and something in the way of entertainment that will really send the crowds out feeling better.

BOOKING
ALL
EXCHANGES
INCORPORATED

CORPORATION
PRESIDENT

Goldwyn induced America's authors to cooperate in their productions on the studio lot

First to conceive the idea of securing active aid of eminent novelists, Goldwyn has followed a big idea to its fullest development

WATCH for Rupert Hughes' *Dangerous Curve Ahead,* (a deft comedy drama of domestic felicity), Gouverneur Morris' *A Tale of Two Worlds* (a colorful and powerful Oriental play by the author of The Penalty), Gertrude Atherton's *Don't Neglect Your Wife* (a box-office title if there ever was one!)

THESE are not adaptations from novels—*they are original stories by the author, produced by a competent director under the watchful eye of the author.* They represent the story ideal that Goldwyn established and is living up to. This point will be best illustrated by results on your attendance records.

GOLDWYN PICTURES CORPORATION

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It's the voice of your golden boyhood days calling to you over the years.

The magic of it! To see yourself a boy again, carefree as a colt, with every hour a golden coin to be squandered.

Booth Tarkington's "Edgar Stories" have won a genuine place for themselves in the big heart of the American public.

Exhibitors the country over call them the biggest, cleanest short reel features ever made.

Goldwyn Presents

Booth Tarkington's Edgar Stories

The Adventures and Emotions of Edgar Pomeroy

They Keep Getting Better And Better—

Edgar's Feast Day
Edgar's Country Cousin
Edgar's Little Saw
Get-Rich-Quick Edgar
Edgar The Explorer
Edgar Camps Out
Edgar's Sunday Courtship
Edgar Takes The Cake
Edgar's Jonah Day
Edgar's Hamlet
Edgar and Teacher's Pet

"The writer is inclined to regard as among the most significant works of the year the Edgar comedies from the pen of Booth Tarkington, produced under the direction of E. Mason Hopper and Mason N. Litson, with Johnny Jones as Edgar. More imagination has entered into the making of these comedies than may be discerned in any other production seen in 1920."

Moving Picture Editor of
the *New York Times*

GOLDWYN PICTURES CORPORATION

FILM FUN, A MONTHLY REEL OF LAUGHS

Why FILM FUN Has Grown—

——It is the unofficial organ of the humor of the movies. Film fun is FILM FUN'S specialty. No other motion-picture magazine is quite like it.

——It gives its readers the news of the movie world, but not because somebody's press agent said it was news. Most of that stuff goes in the basket. FILM FUN has its own slant.

——It prints pictures of screen folks and screen plays, screen stunts and tricks of the movie trade, but not in a commonplace way. It does the unexpected.

——It specializes, not in long articles signed by Stars (*which Stars didn't write*), but in "short stuff" written by those who don't take their movies too seriously.

——It offers a fine course in supplementary reading to all who like the movies, whether they're in the business or in the audience. Sometimes it makes fun of very high-salaried, important persons. More often, it uses them to make fun.

——Frankly, its purpose is to amuse, and more and more people, over 100,000 monthly, are getting their money's worth of amusement out of it. Advertisers find it pays, too. There is real response from readers who buy a magazine because they want it.

LESLIE-JUDGE CO., *Publishers*
225 Fifth Avenue - - - - New York

If you run a movie theatre, you know the value of a laugh. Why not have FILM FUN *for sale in your lobby? It's good play publicity, and better than the cut-and-dried kind. Your nearest wholesale news company will supply you and unsold copies are returnable.*

FILM FUN Runs a Contest for Budding Scenario Writers
—:Cash Prizes Monthly:—

Take Los Angeles for example —

ON ACCOUNT OF CAPACITY BUSINESS

The California Theatre,

BREAKING AWAY FROM ITS ONE WEEK POLICY

for the first time in its history has held a picture over a second week

THE PICTURE IS

MARY PICKFORD'S

Newest Release

"THE LOVE LIGHT"

Miller's Theatre, Los Angeles, will follow the California with a second run of three weeks, to be followed by a third run of two weeks at The Garrick.

Written and Directed by Frances Marion
Photographed by Charles Rosher and Henry Cronjager

This is the voice of the Public saying "The Love Light" is a big picture.



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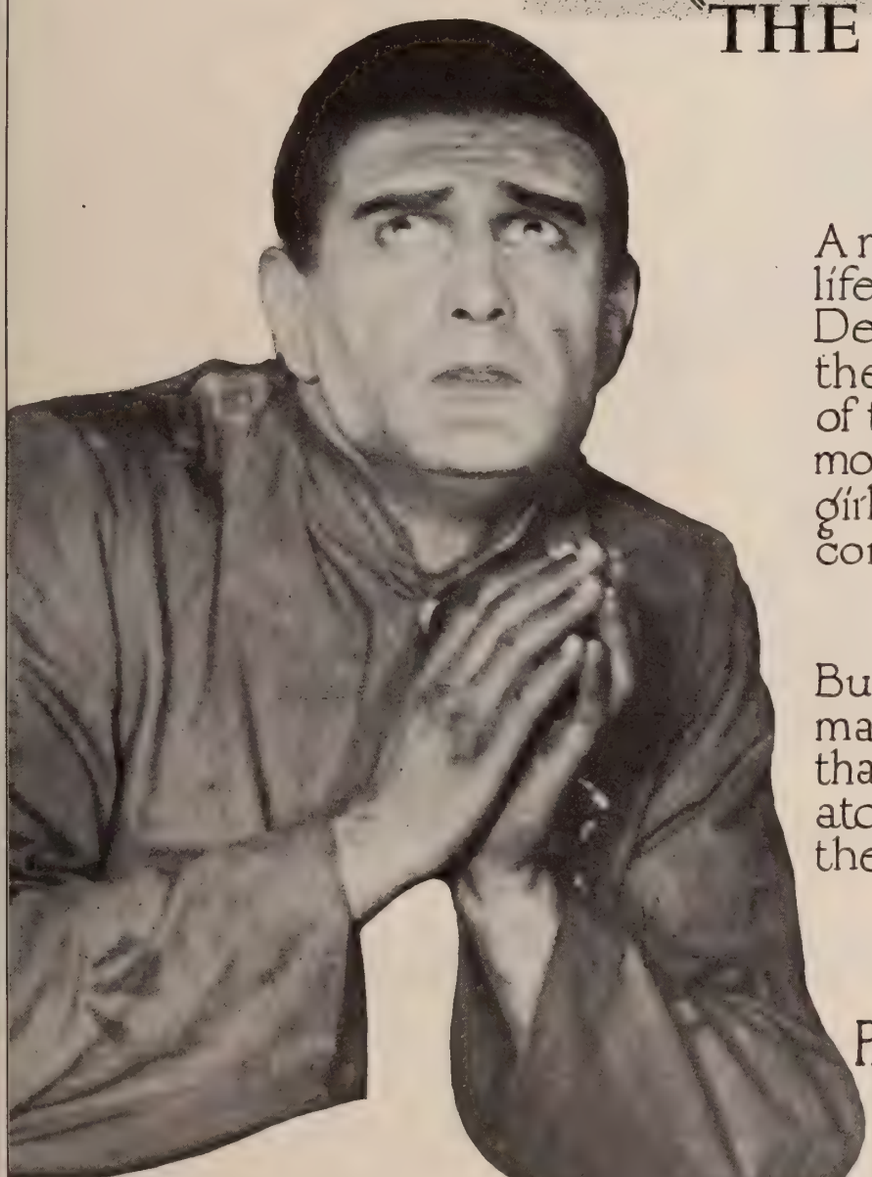
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"THE IRON STAIR"
By RITA



A melodrama strange as life itself.
Depicting in vivid flashes the agony of a man's soul, of the single passion which moved him--the love of a girl--and of the crime he committed in its name.

But the girl knew, and the man came to know at last that nothing but the great atonement would wipe out the stain.

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"You can't go wrong."

Brother exhibitors, you cannot go wrong in putting your John Henry on a Realart franchise.

writes Mr. Pfeiffer of Pfeiffer Brothers Opera House, Kenton, Ohio, in the January 29th issue of the Exhibitors' Herald.

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MACK SENNETT

Presents *His 6 Part Comedy-Drama*

"A SMALL TOWN IDOL"

Featuring BEN TURPIN CHARLIE MURRAY
MARIE PREVOST PHYLLIS HAVER

Plot. Pretty Girls a thousand of 'em and Comedy

$13,950 Opening Week's Gross in 800-Seat House

[TELEGRAM]

14FT FDS 56 4 EX NL

Los Angeles, Cal., Jan. 24-25

F. B. Warren

Associated Producers Inc New York

No question that Small Town Idol is Mack Sennetts greatest picture stop our gross business week ending tonight thirteen thousand nine hundred and fifty dollars stop this seems unbelievable taking into consideration that Mission theatre has only eight hundred eighty seats regards

Harry David

Managing Director Mission Theatre

And here are reasons why:

Florence Lawrence, Los Angeles Examiner: "A Small Town Idol is an instant success. Mack Sennett has eliminated entirely the proverbial slapstick and has evoked one of the most amusing films of his career."

Guy Price, Los Angeles Evening Herald: "Hardly an angle of melodramatic art escapes unscathed. Melodrama, farce, polite comedy, comedy-drama, revue, spectacle and plot are all there. It is Sennett's first big personal production since 'Mickey.' "

Edwin Schallert, Los Angeles Times: "Ben Turpin, valiant knight of careless eyes, corners all laurels. You have to be hard-hearted indeed not to succumb to the heroic charms of Ben in 'A Small Town Idol'."

May Markson, Los Angeles Record: "'A Small Town Idol' created much mirth at the Mission Theatre. Mack Sennett is perhaps the only director who can make an audience sit through so many reels of frivolity and make them feel that the picture is too short. He has accomplished this in 'A Small Town Idol.'"

"Sennett's biggest personal production since 'Mickey'."



MARSHALL NEILAN - MAURICE TOURNEUR - J. PARKER READ JR. - THOMAS H. INCE
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THE MAN SAID:

"Do you want to know what I think of your story? You have told me the cruelest story that ever disgraced a woman!"

"I am Charles Seaton . . . . . *Charles Seaton!"*

THE WOMAN SAID:

"I am telling you the truth! *Blair Cornwell!* For God's sake, tell me it is you! You shan't mock me!"

"If *that* is the way you want it, *I don't care who you are!"*

One of the greatest punches ever screened in a motion picture—from

Thos. H. Ince's

Vivid Drama of Life and Love

LYING LIPS

By MAY EDINGTON

All-star cast featuring House Peters and Florence Vidor

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INDEPENDENT FILMS ASSOCIATION NEWS

PUBLISHED BY THE INDEPENDENT FILMS ASSOCIATION CHICAGO

EDDY ECKELS - GEN MGR
RICHARD ROBERTSON DIRECTOR OF EXPLOITATION

WORLD DISTRIBUTORS — EXPLOITATION SECTION

"RECKLESS WIVES" INDEPENDENT FILMS ASSOCIATION'S LATEST

Critics Unanimous in Praise

In securing the distribution of "RECKLESS WIVES" the Independent Films Association feels that it has acquired a production made to order for the independent market. There is one thing certain and that is that it gives the Independent



JANE THOMAS

Films Association an opportunity to demonstrate the meaning of "*exploitation hitherto unapproached.*"

"RECKLESS WIVES" is unquestionably blessed with one of the strongest titles ever given a picture. Beyond all question of doubt, it will attract the crowds to your box-office. More important, however, the production will stand up with any, assuring the exhibitor that his public will be pleased and entertained.

I. F. A. have spread themselves in the preparation of press books and exploitation material. Harry Rice, former director of publicity and exploitation of Universal Film Mfg. Company, who has many exploitation successes to his credit, is going to take personal charge of the exploitation of "RECKLESS WIVES" in the principal cities of the United States.

EXHIBITOR COMPLAINS ON NEAL HART'S "DANGER VALLEY"

Ralph W. Crocker, Proprietor, Star Theatre, Elgin, Ill., Pays Main Office Visit

"I want to see Eddy Eckels," roars an unannounced visitor to the I. F. A. offices.

"Mr. Eckels is out of town," he was told, with a "Will anyone else do?"

"Well, I've got a kick, and I want to talk to anyone that'll listen to it."

Whereupon, Mr. Ralph W. Crocker was introduced to Independent Films Association's sales manager, H. E. Belford.

"Frankly," said Mr. Crocker, "I have done a big business on Neal Hart's 'HELL'S OASIS' and also on 'SKYFIRE,' but regardless of that I feel that I lost money, due to the fact that there were many things in both of these pictures that pleased my patrons so much, that had I known of ahead of time, I could have cashed in on. Then along comes 'DANGER VALLEY,' with the wonderful Death Valley stuff. The action and thrills all taken in the "hell hole" of America, all in this picture, and for some reason or other, I didn't know it until my patrons told me."

Mr. Belford, after assuring himself that after all, Mr. Crocker was really not displeased at the Hart productions, only over the fact that proper advertising material had not been supplied him, presented him with copies of the elaborate press books gotten out on all Neal Hart productions.

"NEVER SAW IT BEFORE." "The exchange I do business with has never sent me a copy of Neal Hart press books. Believe me, had they done so, I would be several hundred dollars ahead."

"GREAT STUFF!"

"THAT'S THE KIND OF STUFF EXHIBITORS WANT!"

"GIVE US MORE HELP IN PUTTING OUR PICTURES OVER!"

were a few of the things Mr. Crocker said, after congratulating I. F. A. and departing.

Note to Exchangemen

All exchanges doing business with the Independent Films Association know that we go to a great deal of expense preparing press books with unlimited advertising and exploitation material.

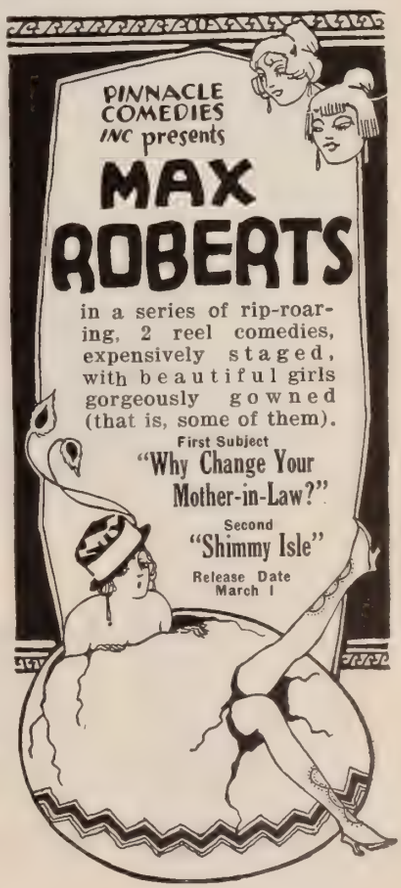
Please, please, and again please see that they get into the hands of your customers. As a matter of fact, see that these press books get into the hands of every exhibitor. They will not only get you business, but keep it for you.

The above story is absolutely correct, and as near word for word as space will permit. Help us give EXPLOITATION HITHERTO UNAPPROACHED.

LESLIE AUSTEN AND JANE THOMAS IN "RECKLESS WIVES"

Leslie Austen, of Broadway fame, playing the role of George Cameron, the young artist, does very meritorious work in his busy time catering to the many "RECKLESS WIVES" seeking his favor. Jane Thomas likewise adds new laurels to her already successful career. Her work will be remembered in Rex Beach's "The North Wind's Malice." "RECKLESS WIVES" will be released simultaneously throughout the United States, on or about March 1. An extensive trade paper campaign is to be inaugurated at that time. Inquiries are coming in every day from practically every territory. The big demand for this production assures I. F. A. of being able to place a simultaneous release date.





STATE RIGHTS BUYERS



Is a woman loved for beauty of body or beauty of soul?

YOU, WHO KNOW REAL PICTURES

—Immediate Release—

Wonderful Box Office Hit

THE GRAND PASSION

Written by Robert McLaughlin and Charles T. Dazey

—o—

Played by

FLORENCE DIXON

And Notable Supporting Cast

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You Can't Beat a Combination of the Authors of "THE HOUSE WITHOUT CHILDREN" "IN OLD KENTUCKY"

—o—

Punch, Plus Heart-Interest

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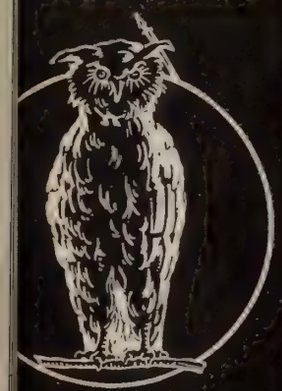
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Act Quickly—Telephone—Wire—Call

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Only one reel, yes; but a truly wonderful reel.

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Everyone of them satisfies.

Exhibitors who are building *now* for the *future* are booking

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Next Week

¶ Next week's issue of Motion Pictur News will contain an elaborate Mus Supplement.

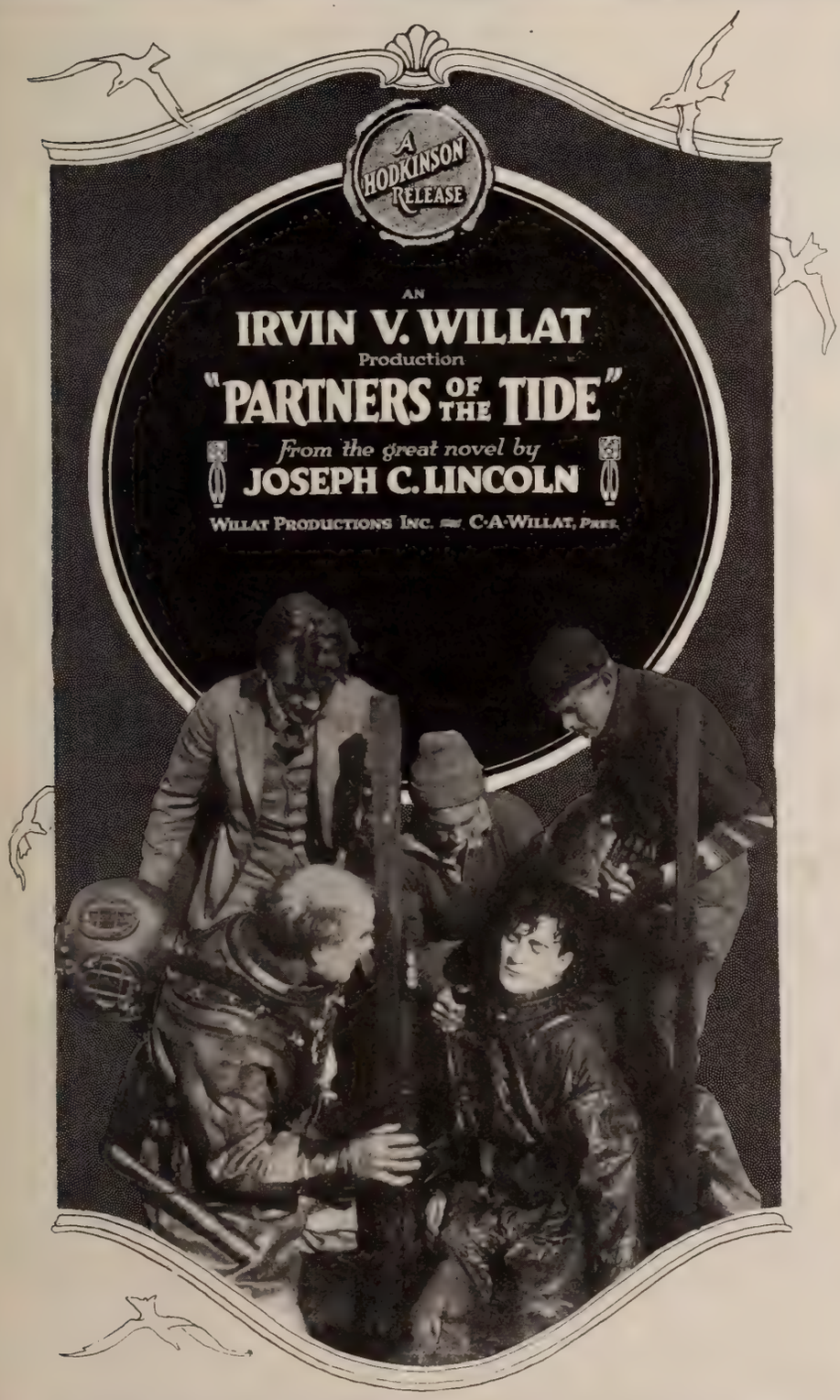
¶ Full reports of the discussions of th recent Music Picture Conference.

¶ An issue of unusual interest to a interested in better music for pictur theatres; and of *special* interest t advertisers to the music reader.

"An Audit Speaks Louder Than Words"

The News Alone Covers the Fiel

"BEHIND THE DOOR" and "BELOW THE SURFACE" Far Surpassed. "PARTNERS OF THE TIDE" Is a Classic of the Sea.



"BEHIND THE DOOR" hit your patrons—and it hit them *hard*,—for it was a marvel of dramatic construction.

"BELOW THE SURFACE" gripped them with its stark realism and its vivid tragedy for it was forceful and true.

"DOWN HOME" pulsated with interest and tugged at their very heart-strings with its sweet human appeal.

And now in

"PARTNERS of the TIDE," Irvin V. Willat has created a picture in which he combines every quality that made his past productions colossally successful.



IRVIN V. WILLAT

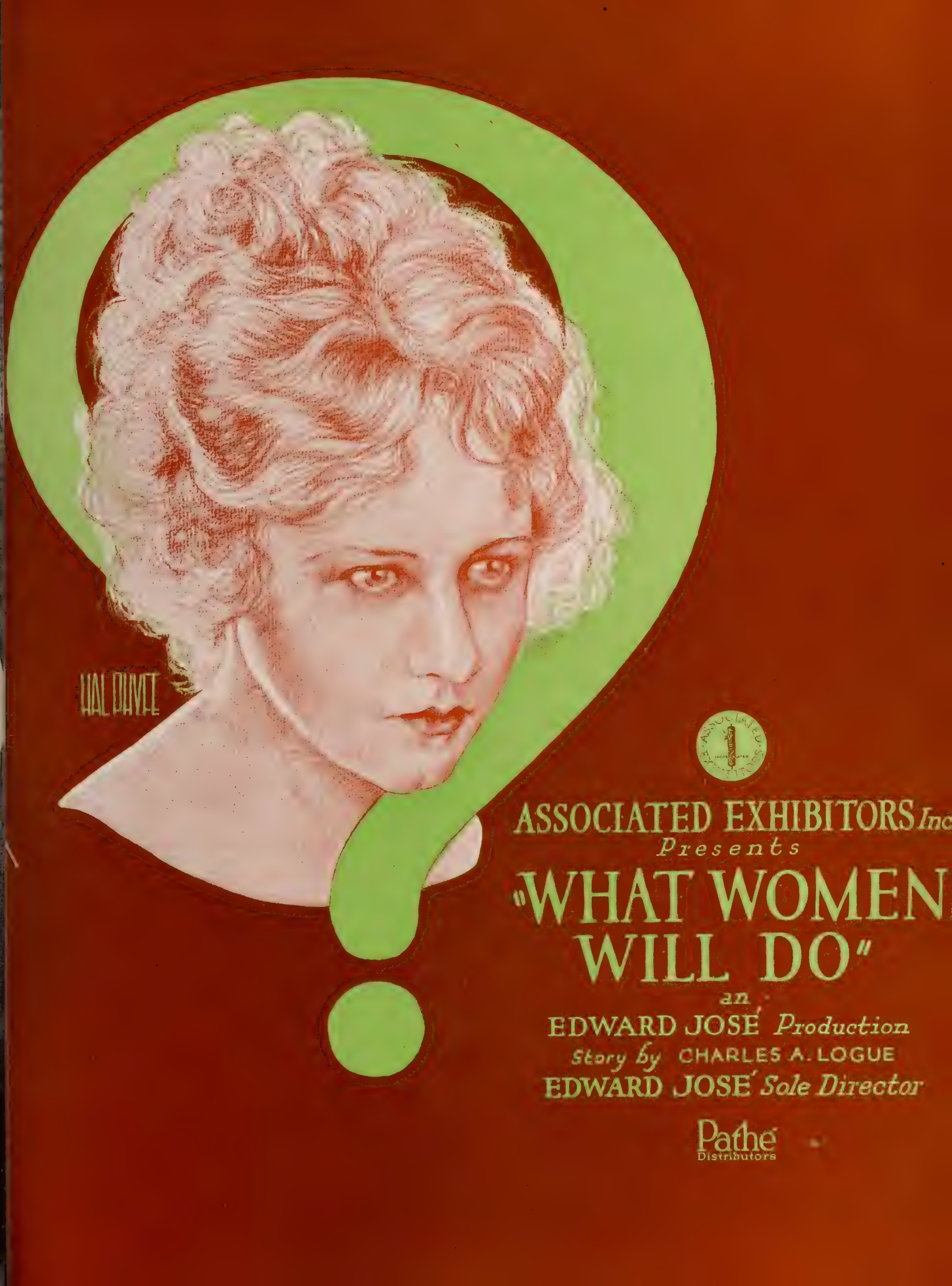
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BOOK IT
Coming
IDLE HANDS
GAIL KANE
Coming
"STOLEN MOMENTS"
Marguerite Namara
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30,000,000
PEOPLE ARE WAITING FOR
"NICK CARTER"
THE ARISTOCRAT OF SERIALS
"The MYSTERY MIND"
BY
ARTHUR B. REEVE
THE KING OF AUTHORS
AN ALL STAR CAST IN THIS MASTER SERIAL
"The MYSTERY MIND"
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"FINDERS KEEPERS"
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ASSOCIATED EXHIBITORS Inc
Presents

"WHAT WOMEN WILL DO"

an
EDWARD JOSÉ Production
Story by CHARLES A. LOGUE
EDWARD JOSÉ Sole Director

Pathé
Distributors

Associated Exhibitors, Inc.

presents

"What Women Will Do"

What will women do?
Ask the Sphinx!
Ask your wife, your sister, your sweetheart!
They will answer "Anything."
But *you* know that while some women will use their wiles, will skate on the thin edge of depravity, will cheat, and steal and betray, way underneath it all with almost all of them will shine a sweetness, a purity, a charity and a conscience that is Holy and belongs to Woman. Of such a woman is this picture; and it will grip all those who are women, like women, or know women.

ASSOCIATED EXHIBITORS, INC.

25 West 45th Street, New York

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"Pictures that pack the house and please all the patrons. That's the pleasing result of having a First National Franchise."—THAT'S ANOTHER REASON WHY

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Scenes taken all around the world.

Oriental mysticism clashing with western virility.

Theft of the Rajah's diamond.

Battle for life of white man with Hindoo coolies.

Dance of the famous Nautch girls.

Scenes on a night boat on the Ganges and thousands of women bathing in the sacred river.

Typical opium and fan tan dens of India.

Slaying of white man by Oriental cut throats.

Shooting in western gambling palace in battle over girl.

Love—Romance—Adventure

Albert A. Kaufman presents a

Sidney A. Franklin production

"NOT GUILTY"

Adapted from the story, "Parrot & Company," by Harold McGrath

A FIRST NATIONAL ATTRACTION

Foreign Representative, David P. Howells, Inc.
729 Seventh Ave., New York City

FIRST NATIONAL PICTURES

S. Olsen, Pastime Theatre, Delavan, Wis.
"First National Franchise pictures are all good."—
THAT'S ANOTHER REASON WHY

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presents

The Big
Super Special

"The Woman In His House"

With All Star Cast

By Irene Reels

Directed by John M. Stahl

Photographed by Pliny Goodfriend

Art Director, Earl Sibley



FIRST NATIONAL PICTURES

A FIRST NATIONAL ATTRACTION

Opera House, Greensboro, Ala.
"The combination of Norma Talmadge and First National Franchise pictures can't be beat."—THAT'S ANOTHER REASON WHY

There'll be a Franchise everywhere

Productions of the Film World"

—Washington Post.



Picture Breaking Records Everywhere Played, given Exceptional Praise by Critics

IN CLASS BY ITSELF

"Film enthusiasts searching for something new in drama with a powerful appeal will find it in this picture. The scenes of tenderness and beauty are finely dealt with. Unquestionably in a class by itself and one of the best features of the winter. The dramatic strength and beauty is masterly."—*Minneapolis Daily News.*

WORTH SEEING TWICE

"No more sweeping or powerful exemplification of the divine force of mother love has ever been penned—and certainly never screened. Developed with consummate skill and directed with rare and touching emotions. It is worth seeing twice. It registers as more convincing and moving from the power of its treatment than "The Miracle Man." The production can readily be ranked with the few great productions of the film world."—*Washington Post.*

A GREAT PICTURE

"Well produced—interesting scenes—realistic storm—a talented child—go to make a great picture."—*Minneapolis Journal.*

SWEEPING—POWERFUL

"A sweeping and powerful exemplification of the divine force of mother love."—*Minneapolis Journal.*

LOUIS B. MAYER PRODUCTIONS, INC.

Mayer-Made

They're Money Makers If There Ever Were Any

The Big 5 Productions

Three Have Already Set New World Records
The Other Two Will as Soon as Played

Hold a Grand Pictures Season!

with

Pola Negri in "Passion"

Charles Chaplin in "The Kid"
Written and directed by Charles Chaplin

Dorothy Phillips in "Man—Woman—Marriage"
Allen Holubar's Drama Eternal

R. A. Walsh's "The Oath"

Anita Stewart in "Sowing the Wind"
Directed by John M. Stahl

FIRST NATIONAL ATTRACTIONS

You'll all Have to Take Our (*Gold*) Dust

Five powerful reasons why

There'll be a Franchise everywhere

FIRST NATIONAL PICTURES

Motion Picture News

VOL. XXIII FEBRUARY 12, 1921 No. VII

The Root of the Trouble

WHATEVER outcry exists today against motion pictures—an outcry which always jumps to the utterly false conclusion of censorship—is due, not to pictures, but to their sensational, suggestive, even salacious advertising.

Pictures are clean. They are ambitiously clean.

No individual today who knows pictures, their development, their future and whose mind is unbiased can honestly claim otherwise.

But within the past few months a new force has arisen.

It is the exploitation angle.

It doesn't mean harm but it is harmful. It is a wild hysterical effort to get the money, without reckoning the cost. It is opportunism personified, blind selfishness.

In brief, through titles, posters and newspaper advertising, we are telling the public that pictures are bad when positively they are not.

We give herewith an editorial from the Indianapolis News. What it says is being ratified editorially by the most conservative newspapers in the country. And it reflects the soundest public thought. It is public sentiment.

"Hurtful Film Advertising"

"The exhibitors of motion pictures as well as the producers are to blame for the present movement in Indiana and elsewhere to regulate the industry. Everything against which the current agitation protests is set forth and emphasized in the advertising that the theater owners themselves write or sponsor. If a picture has in it a suggestive or questionable scene that scene is twisted from its context and held before the public in blazing headlines. Films innocuous, or nearly so, are made to appear sensational and salacious. The cheap sex bait is utilized in the grossest and most tawdry fashion. Respectable newspapers can and do regulate to an extent the advertising they print; they cannot change its spirit. Neither the public nor the film industry has any protection against the sort of advertising in uncensored newspapers or shown on billboards. Such "publicity" is often suggestive and hurtful. Fortunately not all of the exhibitors are culpable, and to them these remarks do not apply, but there are those who are habitual offenders against good taste and good sense.

The quick, cheap profits earned by such methods may in the end prove costly. A fundamentally decent public will eventually revolt. The turn is already coming, as the picture interests have reason to know, and foolishly sensational publicity is hurrying its progress. The films and the theaters generally need a cleaning up and if those most directly interested do not do it themselves the cleansing will be done with more painful effect from the outside."

There is nothing more to be said, except that much of the advertising in question originates right here in New York.

We put the situation before the National Association, the Associated Motion Picture Advertisers, and each executive in the business.

* * *

Where the Church Stands

THE Church is not behind, not in sympathy with, the Blue Sunday law.

On the contrary the far-sighted clergyman everywhere realizes that so drastic a law will put back the Church several centuries.

We are speaking of the Church in a broad way. But the statement is none the less emphatic and we appeal to the exhibitor to accept the statement as a solid fact and to proceed accordingly.

Let him approach his local churches—and it is always best for him to make the first move—in this spirit. If he encounters narrowness he must try patiently to inform where ignorance exists. If he is still unsuccessful in his effort to explain that the Church and the motion picture can and must work together then he may be sure that public opinion will back him and not the antagonistic church.

* * *

Tell the Public the Truth

WE hope that exhibitors will make full use of the material offered on the following page in their "direct-to-the-public" censorship campaign. The material has been written, not so much with the idea of *combating* censorship, as with the hope of *educating* the public. It is a patent fact that the lay mind does not really understand censorship. And it is equally obvious that the quickest and most direct method of driving home that understanding is through the screen. We will supply more "anti" texts next week and occasionally thereafter.

WM. A. JOHNSTON.

Against Censorship

THE real front line trench in the battle against censorship is the motion picture theatre itself. The fight would be half won if the public mind only realized to the fullest the meaning of censorship.

To the ordinary person censorship merely means "some sort of control."

This does not sound dangerous to the average movie fan. It has something of an appeal. What the public does not realize is that censorship is "pre-publicity dictatorship." This is not "control" reflecting the public mind. Instead, it means that before the great body of public opinion has had an opportunity to see, to judge, and to express its own views, a small and select body of censors has said, "Thou Shalt Not."

"Control"—as applied to industries—is a word not distasteful to American ears; "Thou Shalt Not" is a commandment that fires liberty-loving blood. "Verboten" is Prussian. Enough said.

With a view towards aiding the exhibitor in even the smallest community to conduct his own anti-censorship fight, MOTION PICTURE NEWS has prepared the material on this and the following page. The slide texts offer an opportunity to reach the public through the most direct method—the screen. The longer material may find a place in the theatre's printed program or the local newspaper.

For Slides

"Movie censorship opens the door to political graft. And the public—as always—PAYS THE BILL."

"Do you need a committee to tell you what pictures you shall see and what YOU SHALL NOT SEE? That's censorship."

"Ours is a government of free speech and free press," said the famous Mayor Gaynor of New York in vetoing a film censorship bill.

"Rushed by cranks South Carolina's legislature passed a censorship bill unanimously. Then they investigated. And then—CENSORSHIP WAS TURNED DOWN UNANIMOUSLY."

"A picture theatre can't succeed without YOUR SUPPORT. Who would be more anxious to please you, the theatre, dependent on you, or the salaried censor board grafting on YOU?"

"A picture theatre not run on clean lines will inevitably fail. YOU—the home folks right in this audience—will do the job a blamed sight quicker than any censor board. How about it?"

"Censorship does not mean 'control' of the film business. It means a salaried board DICTATING what you shall see and shall not see. Do you need DICTATION?"

A Suggestion

How about using every press sheet and plan book that leaves a manufacturer's office as a weapon in the fight against censorship?

We know that the advertising men and publicity staffs would welcome the opportunity to roll up their sleeves and provide the exhibitors with material for use in slides and programs. Also snappy slogans that could be used as footnotes in theatre advertising.

Exhibitors will welcome the material and it will add new value to the press sheets. What producer takes first place on the line?

"Censorship of movies would be followed by censorship of newspapers. That's as sure as fate. For reformers must keep on agitating to hold jobs."

"Russia leads the world in SPIES and CENSORS. Is America to follow in Russia's footsteps?"

When did Americans begin to need nurses and guardians to pick their entertainment for them? That's what movie censorship means.

Censorship causes so much red-tape, political graft, and dissatisfaction among patrons in some sections that a few manufacturers advocate keeping ALL NEW PICTURES out of such territories.

For Programs

THE late William J. Gaynor, Mayor of New York, and one of the famous jurists of the country, when vetoing a proposal for motion picture censorship, declared: "Ours is a government of free speech and free press. That is the cornerstone of free government."

A few years later an Aldermanic committee in New York, turning down another attempt at censorship, quoted this declaration and followed with a statement which rings clear to every American:

"Your Committee believes that the safe way is to stick to a government of law and not of men acting in the capacity of censors or monitors, or under whatever other title its autocratic character may be disguised. The Constitution and the law should be effective weapons in the righteous pursuit of crime, and it will be a sorry day when they are set aside and we go back to a resoldering of the fetters in the shape of censorship."

The Committee then went on to point out one by one the various ordinances already on the statute books providing an effective check on the unscrupulous producer or theatre manager if properly invoked. These same laws, police powers, and licensing restrictions exist in every State and community.

THE motion picture industry and the picture theatre have no differences of opinion with the clergy and with *sincere* reformers that cannot be settled by open-hearted, frank discussion and cooperation. The industry's battle against censorship is not a fight against clean pictures; it is a struggle against red tape, tax burdens that must be passed on to the public, political graft, and AUTOCRACY. The millions of dollars invested in motion pictures cannot be made safe—not to mention hopes of profits—without public support. AND THE PUBLIC WILL NOT SUPPORT THAT WHICH IS NOT CLEAN. So this theatre—in common with every branch of the industry—expresses a desire to COOPERATE at all times with any sincere critic.

How much better whole-hearted teamwork will eventually work out than the liberty-endangering step of creating a salaried, politically controlled censor board, which, mind you, not only tells theatres and producers what they shall do or not do, but which in reality dictates to the public—to YOU.

In a country already over-burdened with taxes, reformers of every breed and description—most of them well-paid—are proposing all sorts of new tax-creating schemes, from the regulation of infants' dress in China to blue laws and movie censorship.

Someone has to pay the bills. That "someone" is always the public—and you don't dodge your share. Whether a manufactured article be a bar of soap or a motion picture, if taxes and handicaps are loaded on it as it passes from factory to consumer, the latter gentleman is going to pay the freight.

No industry and no individual objects to taxes that go towards the support of legitimate government functions. But no liberty-loving American relishes the thought of taxes taking money out of his pocket to pay salaries to a few politically-appointed censors and their cohorts of aides for the purpose of telling him what he shall see on the screen and what he shall not see.

The average American thinks he is capable of undertaking that responsibility himself and for his own family. And without the expense.

Proposed Ohio Censor Bill Would Sound Death Knell of Pictures

Screen Could Not Depict Crime of Any Sort; Blue Laws in Canada

WHILE the news from South Carolina tells of the death of the proposed censorship measure in that state, an account of which is published on another page of this issue, reports from Ohio and Canada on Blue Law and stricter censorship activities are of a less cheerful nature. A most drastic measure is now pending in the Ohio legislature, and Winnipeg, Manitoba, has been given a taste of Blue Laws as a result of the interference by the Lord's Day Alliance with the custom of holding picture performances in the local theatres on Sundays under religious auspices, and the censor board of that same province has threatened a more drastic supervision of pictures which depict hold-up scenes, burglaries, " and other forms of crime."

The Proposed Ohio Bill

Censorship and Blue Sunday appear to be about to engulf the motion picture industry in Ohio. There can be few motion picture theatres at all in Ohio, if the emergency bill recently introduced in the legislature by Mr. Coy passes the houses and receives the signature of Governor Harry L. Davis. The bill, labeled House Bill No. 14, if approved, will provide for the showing of no pictures in the state of Ohio in which there appears a murder, a robbery, a hold-up, a theft or any act made criminal by the laws of Ohio.

This is not all. Failure on the part of a censor to condemn a picture which reveals a murder, a burglary, a hold-up, a theft or any act made criminal by the laws of Ohio will cost Mr. Censor his job. The bill introduced by Mr. Coy is very explicit as to the kind of pictures that are to be shown on the screen. But it fails to tell what kind of pictures shall be shown. Mr. McCoy does not tell where plots shall come from, where everything is good and there is no evil. Mr. McCoy also fails to tell what he wants done with the great literary monuments of the ages, in which there appear descriptions of murders, burglaries, hold-ups, thefts and acts that do not accord with the laws of the state.

House Bill No. 14 deals a death blow to melodrama. There can be no more picture like " Daddy Long Legs " because it is illegal to show mistreatment of children. " Dinty " and its successors will have to be relegated to the rubbish heap, because the law will not permit a man to tie a woman to a table while an axe swings dangerously near her throat. Even " The Miracle Man " would have to be withdrawn, because gambling scenes are shown. According to House Bill No. 14 educational films dealing with biblical subjects could not be shown in Ohio. The crucifixion surely is not in conformity with the law.

This is about the most pernicious bill that has ever been introduced into the Ohio legislature. Its excuse is the crime wave now sweeping over the state. Ohio has had censorship for many years. Other states have not. There is no perceptible lessening of crime in Ohio because censorship exists, than there is in the sections where they never heard of censorship.

The Ohio Screen League is active in combating this bill and others of its like that are coming to the surface, and hopes soon to be in a position to issue an assuring proclamation to the exhibitors of Ohio.

National Association Reports Two Victories

News that the motion picture industry had scored two decisive victories was received at the National Association of the Motion Picture Industry this week. The Tennessee Legislature had voted almost unanimously not to take any action on the Sunday Blue Laws or motion picture censorship. This welcome news was quickly followed by advices from Columbia, S. C., to the effect that the Senate Educational Committee after voting unanimously a week ago for censorship had reversed its decision and voted unanimously against censorship of motion pictures after a hearing at which Alva Lumpkin represented the state exhibitors and Jack S. Connolly, of the National Association, had addressed the committee.

The committee voted to accept the plans as approved a year ago by the New York State Conference of Mayors, which gives to each city or town authority to regulate the theatres and the films exhibited.

Blue Law in Winnipeg

A deputation representing the Lord's Day Alliance waited upon Hon. Edward Brown, Provincial Treasurer of Manitoba, on January 21, to protest against the Sunday concerts. This was followed by an announcement by T. A. D. Bevington, Provincial censor, that Sunday shows had been prohibited by Mr. Brown. In turn, Hon. T. C. Norris, Premier of Manitoba, denied that an Order-in-Council had been passed by the Provincial Government to restrict or prohibit Sunday amusements. Nevertheless, the Sunday film shows were not held on January 23 because exhibitors were notified that their theatre licenses would be cancelled if the performances were held.

The people of Wininpeg have seen an unusual development in a protest to the Provincial Treasurer by two clergymen against the Sunday closing order. These clergymen are Rev. George Salton and Rev. William Hay who have been holding Sunday " meetings " in the Allen and Furby Theatres respectively. Moving pictures have been featured at these meetings which have been held regularly for many months. The ruling, according to Mr. Bevington, is that no meetings on Sundays are to be tolerated at which films are screened.

Chicago Organizing for Fight

A series of conferences held in Chicago during the week closing Jan. 29 resulted in every effort being made to have the industry present a united front before the committee in an effort to kill off the ordinance which would undoubtedly wreak immense damage upon the business in Chicago and surrounding territory and make the entering wedge for similar enactment at Springfield for the entire state.

The seriousness of the situation in Chicago is based upon the fact that especially organized church interests are being used, either knowingly or unknowingly, in the interest of the ordinance which would place in the hands of three persons the question whether or not a picture was sacriligious, whether it ridiculed any nation or its people, and whether it might debauch public morals.

Members of the city council have given assurance that the ordinance will not be passed at once, and that there is no chance of its coming to a vote until after the aldermanic elections on Feb. 22. The aldermen do not care to be on record one way or the other until after the election, because of the influence of the church campaign that has been led by T. D. Hurley, chairman of the commission which drew up the proposed ordinance.

Meanwhile warnings have been sounded in many quarters that as soon as his Chicago case is disposed of the reformers are going to move on Springfield and endeavor to get state legislation there almost if not quite as drastic as that they are demanding in Chicago.

Clergy Join in Fight

Many of the prominent clergymen of the country, especially those of the Episcopal Church, are soundly opposed to any attempt at Blue Sunday legislation, according to reports which have reached the home offices of Associated First National Pictures, Inc., from franchise holders in various parts of the country. Two notable expressions of opinion were made at the Ninety-third Annual Council of the Episcopal Diocese of Kentucky recently in session at Louisville.

The Rt. Rev. Charles E. Woodcock, Bishop of the Diocese, declared that he would join a revolution against such laws

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Censorship Defeated in South Carolina

Unanimous Opinion of Committee Kills Measure; Picture Men at Hearing

SOUTH CAROLINA has fired the first successful broadside into the camp of those who seek to muzzle the freedom of the screen by drastic state censorship. By an unanimous vote the Senate Committee on Education of the South Carolina Legislature reported unfavorably on the bill introduced by Senator Rogers of Spartanburg, which provided for the creation of a board of motion picture censors in the state. This action, which kills the measure, was taken four days after the same committee had reported favorably upon the bill.

Only the prompt action of exhibitors and exchange managers in conjunction with representatives of the National Association of the Motion Picture Industry prevented the Rogers bill from being brought up in the State Senate, it is said. They asked for a rehearing at which the arguments against state censorship proved so convincing that the committee reversed its previous action and voted to draft a bill to amend the Penal Code and have each town and city in the state punish any exhibitor who shows an objectionable film.

The committee was unanimous in the opinion that a censorship board for the state was impractical, but was also practically unanimous in the opinion that some steps should be taken to prevent the exhibition of such films that lend a degrading influence especially for the younger folk.

Sentiment expressed by members of the committee and by the motion picture representatives was to have a law enacted that would subject to fine or imprisonment any theatre manager showing an indecent, immoral or cruel film. The committee may also incorporate a license provision whereby the license of any theatre may be revoked at any time upon sufficient evidence that the motion picture house has exhibited a picture of an immoral, indecent or cruel nature. A sub-committee was appointed, composed of Senators Hart, McColl and Rogers.

The committee held an open hearing for nearly two hours, listening to representatives of the producers, distributors and exhibitors and to members of the committee. Alva M. Lumpkin, representing motion picture theatre owners, and others, speaking for the picture interests went into a frank discussion of the censorship idea.

Jack S. Connolly, representing the National Association of the Motion Picture Industry, spoke in behalf of the producers. He outlined just what other states were doing towards regulating the motion picture business and suggested that the penal code of the state be amended so as to prohibit the showing of any objectionable picture. Mr. Connolly submitted the recommendations of the New York State Conference of Mayors.

Among the motion picture men who participated in the debate were Fred Kent, of the Southern Enterprises, Inc.; Gerald Gallagher, manager of the Imperial theatre; L. T. Lester, George G. Warner, and O. P. O'Dowd.

Blue Law Offensive Starts in Wisconsin

Three Film Organizations Unite as Reform Propaganda Floods Press

BELLEAU WOODS and the Argonne will have nothing on Wisconsin when the film men of that state start their organized warfare against censorship, Sunday closing and other fanatic legislation, according to reports from that state.

The press has been flooded with propaganda and publicity matter of the Wisconsin blue law advocates, but outside of an occasional editorial or two sponsored by up-to-date editors there has been little come-back on the part of the film men.

In Milwaukee a committee composed of Rev. David James Burrell, Reformed Church; Rev. Parks Cadman, D.D., Congregational Church; Rev. Canon Wm. Sheafe, D.D., LL.D., Episcopal Church; Rev. Charles L. Goddell, Methodist Church; Rev. J. B. Remensnyder, D.D., Lutheran Church, and Rev. Robert Watson, D.D., Presbyterian Church, has been directing a state-wide campaign for Sunday closing. This committee charges that the motion picture interests have a large financial profit at stake and are, therefore, doing everything in their power to break down the Christian Sabbath. They claim that the film men are subsidizing billboards and that the columns of the daily press are reeking with misinformation and misinterpretation in regard to the question.

While in the larger cities, including Milwaukee, little progress has been made in favor of Sunday closing, the blue faction has succeeded in swinging public sentiment in an alarming number of smaller communities.

On top of all this agitation reports are received almost daily concerning various freak laws that are being enacted in local communities. In Superior, Wisconsin, the Douglas County Women's Council has petitioned the city commissioners to abolish serial motion pictures and to enforce the curfew ordinance. According to Commissioner A. D. S. Gillett, the recommendation of the women's organization will receive favorable action.

In Madison, the state capital, the corridors of the state building are thronged daily with persons trying to shackle the motion picture industry. Laws governing every phase of the film business are being prepared for presentation, some of them even as riders on apparently innocent legislation.

Realizing that concerted action is absolutely necessary if the censorship and blue law jingoes are to be eradicated, the three most prominent film organizations in the badger state have joined hands. A joint committee representing the Screen Club of Milwaukee, composed of Milwaukee's large down-town exhibitors, together with the Wisconsin Exhibitors' Association, which includes the Milwaukee outskirt houses and about 150 state theatres, and the F. I. L. M. Club, has been selected under the chairmanship of Louis Nahin of Milwaukee.

Many of the exhibitors and exchange men feel confident that if the people of Wisconsin understand the full import of the blue laws public sentiment will prevent the enforcement of the existing drastic laws and may even result in their repeal. While these exhibitors believe that it is important to keep an eye on the legislature, they think it is more important to mold public opinion by the truthful presentation of the actual facts in the case. These same film men are in favor of placing paid advertisements in as many newspapers throughout the state as will completely cover the territory.

Many Wisconsin citizens who have interests in the motion picture industry have made contributions for the waging of the fight. The Milwaukee Exhibitors' Club on January 29 staged a movie ball in the Milwaukee Auditorium. The proceeds of the ball are to be used in the blue law offensive, according to those in charge.

¶ *A Special Music Supplement will be a feature of next week's Motion Picture News*

Drastic Measures Await Action by Indiana Legislature

Bills Providing for Censor Board and Film Commission in Committee

ANOTHER bill to provide censorship of films exhibited in Indiana was submitted to the state legislature at Indianapolis last week when Senator Alfred G. Hogston of Marion introduced a measure for the establishment of a censorship board. The exhibitors were already confronted with Senator Steele's drastic measure for the establishment of a state moving picture commission.

The state exhibitors showed increased activity when the senate revealed, in a measure, the way it feels about "blue laws" by coming within one vote of passing a law which would make unlawful the holding of any athletic or sporting event to which admission is charged on Memorial Day. This bill was aimed at the annual 500-mile sweepstakes race at the Indianapolis Motor Speedway, which attracts more than 100,000 people from all over the globe on Memorial Day. The Motor Speedway is owned and backed by some powerful interests and there was considerable surprise expressed when the senate came near passing the measure, known as the "Blue Memorial Day" bill.

The two censorship bills are in committee. They will not be printed and given out for general circulation until one or both of them are reported out of committee. Hence few of the exhibitors know what the full provisions of the bill are. The correspondent of MOTION PICTURE NEWS is enabled exclusively to present an analysis of both measures taken directly from the original drafts.

Both bills are drastic enough to cause all film people and friends of the industry, as well as many patrons of the screen who stop to think in any but a superficial way upon the subject, to object to their passage. The Hogston measure is a stiff one but it is not half so full of "teeth" as the Steele measure. The Hogston bill is not considered as having much chance of coming to a vote, but the Steele bill is likely to pop out into the open for a real fight on the floors of both houses.

The Hogston bill creates a "board of censors of motion picture films, which board shall consist of the Treasurer of the State, the State Superintendent of Public Instruction and the Lieutenant-Governor." The Lieutenant-Governor would serve ex-officio as secretary of the board. Additional salary is provided for the Lieutenant-Governor but not for the other members. The board is given power to employ necessary assistants and pay its expenses out of the general fund.

Section three reads: "It shall be the duty of the said Board of Censors to examine and censor as herein provided, all motion picture films to be publicly exhibited and displayed in the State of Indiana. Such films shall be submitted to the said board before they shall be delivered to the exhibitor. The said board shall charge a fee of one dollar ($1.00) for each reel of film to be censored which does not exceed one thousand (1,000) lineal feet; for any reel of film exceeding one thousand (1,000) lineal feet the sum of two dollars ($2.00) shall be charged. All moneys so received shall be paid each week into the State Treasury to the credit of the General Revenue Fund."

This section brings the exchange men into the battle because it would make them responsible for the payment of the license fee, since it is provided the film shall be inspected before delivery to the exhibitor.

"Only such films as are in the judgment and discretion of said board of a moral, educational or amusing and harmless character shall be passed and approved by such board," reads section four. "They shall be stamped and consecutively numbered. Before any motion picture film shall be publicly exhibited, there shall be projected upon the screen the words, 'Approved by the Indiana Board of Censors,' and the number of the film."

The board is given the right to work in conjunction with any censor board or boards of legal status in other states "as a Censor Congress," and the action of such Congress in approving or rejecting films shall be considered as the action of the board and all films passed, approved, stamped and numbered by such Congress, when the fees therefor have been paid to the Indiana Board, shall be considered approved by such board," says section five, giving promise of alliance of the Indiana board with a national censorship later.

The bill provides that censorship shall begin within ninety days after the act takes effect. Violation of the law would be punishable with a fine of from $50 to $500 and imprisonment in a county jail or on the Indiana State Farm for not more than one year.

Persons dissatisfied with the orders of the censors would be given the right to appeal to either the circuit or superior courts of Marion County, which is the county in which Indianapolis is located.

The fact that the Hogston bill gives the lieutenant governor something to do will cause its death, state senators say, since the lieutenant governor does not want the job at all.

The Steele bill provides that three salaried commissioners to be appointed by the governor shall compose the State Motion Picture Commission, and adds:

"No person shall be appointed commissioner who, directly or indirectly, has any pecuniary interest in the exhibition of moving pictures, or in any film exchange or corporation, in furnishing or manufacturing of motion picture films or the advertising of the same."

The commissioners would hold office for four years, the chairman receiving $3,000 and the other members $2,500 annual salaries. Necessary employes, assistants and advisors may be named.

Section four provides that the commissioners may engage in activities involving an expense of not exceeding $50,000 per year, "unless the fees collected by the commission exceed said amount." In other words, film men point out, the industry must hand over $50,000 or more per year to have itself "judged."

The censorship powers of the commission are described in section five as follows: "That the commission shall license every film submitted to it and intended for exhibition in the State of Indiana, unless it finds that such film is obscene, indecent, immoral, inhuman, that it depicts a bull fight, or a prize fight, or is of such character that its exhibition would tend to impair the health or corrupt the morale of children or adults, or incite to crime. The Commission may license any film, subject to such excisions, amplifications or alterations as the Commission may direct and require to be made upon satisfactory proof to the Commission that such ordered excisions, amplifications or alterations have

(*Continued on page* 1294)

News to Publish Articles on European Conditions

JOE STERNBERG, who has departed for Europe to study at close range motion picture trade conditions abroad, will write a series of articles for the Motion Picture News which are expected to be of great value to the American producer and distributor and exhibitor, who will be able to recognize the relative advantages or disadvantages of European methods. Mr. Sternberg's investigations will bear upon the details of European production system, and the possible bearing of their work on the American market. This series will be written especially for the Motion Picture News.

Mr. Sternberg has been with the World Film Corporation for four years, most of which time he had charge of all camera and laboratory work and edited or aided in editing 52 five-reel features a year. He has edited features for William A. Brady, Famous Players, World Film, Mayflower, Goldwyn and numerous independent concerns.

He has been associate director and edited most of Goldwyn's features recently made in the East, and has collaborated with or assisted well-known directors and producers.

Wm. Brady on Tour of Large Cities in Picture Interests

Vital Problems to be Discussed by the National Association Chief

WILLIAM A. BRADY, President of the National Association of the Motion Picture Industry, has started upon a tour of great importance to the picture interests—a tour which will take him to most of the principal cities east of the Mississippi River and probably to several western states. In fact his itinerary may carry him all the way to the coast.

President Brady, who has guided the affairs of the National Association for the past five years, will confer during his tour with leading exhibitors, their state organizations, exchange men and others identified with the picture industry in the key cities, as well as with the legislators in several of the states where legislation affecting the industry is pending.

One important object of his trip, according to a statement from the headquarters of National Association of Motion Picture Industry, is to get in closer touch with the various factors in the picture industry throughout the country and to establish a more intimate contact between them and the organization which he heads.

"It is Mr. Brady's purpose to awaken, if possible, in the minds of each picture man he meets a keener sense of responsibility to the destinies of the motion picture industry as a whole, and to open their eyes to the necessity for unity of purpose and concentrated action in the future development and growth of the industry," declares the National Association's statement. "In making the trip he has laid aside his own personal business to devote the next few weeks entirely to the cause of helping the picture industry. Arrangements for meetings of exhibitors, exchange men and others identified with the picture industry are being made in several big cities in anticipation of his arrival."

The present itinerary of President Brady's trip calls for his appearance in Chicago on Thursday and Friday, February 3rd and 4th. He left New York on the Twentieth Century, Wednesday, February 2nd. His headquarters in Chicago will be the Blackstone Hotel. He will be met there by Martin J. Quigley, publisher of the *Exhibitors Herald* and Watterson R. Rothacker, president of the Rothacker Film Mfg. Company, who will act as a steering committee during his stay in that city.

From Chicago President Brady's schedule takes him to Milwaukee where he is to spend Saturday, February 5th. Arrangements for his reception and for meetings of the exhibitors, exchange men and others are under the direction of Robert A. Hess, secretary of the F. I. L. M. Association of Milwaukee, and Joseph Rhodes, president of the Wisconsin Exhibitors Association. It is probable that Mr. Brady will be asked to go to Madison, the state capital, to confer with the legislative leaders in regard to legislation affecting the film industry.

Two days will be spent by the Association's leader in the Twin Cities of Minneapolis and St. Paul. His itinerary calls for his appearance there on Monday and Tuesday, February 7th and 8th. Under the direction of Benjamin Friedman, president of the Minneapolis Film Board of Trade and President Steffes of the United Theatrical Protective League, plans have been made for several important meetings in both cities. His presence has also been requested at the state house in St. Paul on February 8th to appear at a meeting on the Minnesota censorship bill.

After the Twin City stop the itinerary has not been definitely decided upon. He will decide later whether he will go direct to Idaho and Nebraska or will first swing into Missouri and Oklahoma, but he intends visiting each of these four cities. In the last three named states censorship measures are pending and in Sioux City, Iowa, a drastic local censorship ordinance has been started on its way to passage.

In St. Louis, Mr. Brady will confer on the Missouri censorship bill with S. J. Baker, president of the St. Louis Film Board of Trade, and Joseph Mogler, president of the St. Louis Exhibitors Association.

Sunday closing as well as a censorship legislation is pending in Oklahoma and anxious to discuss personally with Mr. Brady ways and means of successfully championing the rights of the industry. In Oklahoma City, which will be one of the centers visited, he will confer with Thomas H. Boland, who, by appointment of Gabriel L. Hess, chairman of the National Association's Censorship Committee, is representing the Association in combatting the hostile legislation. Mr. Brady has the co-operation of the Oklahoma City Film Board and the Oklahoma Theatre Managers Association, and it is proposed to have mass meetings called by both these organizations to greet him.

Denver and possibly the coast may be reached before the Association's president returns to New York but this will not be decided until later. Among the cities stopped enroute, however, will be Indianapolis, Cincinnati, Columbus, Cleveland and Pittsburgh. In all these centers there will be gatherings of men who are vitally interested in the future and present of the motion picture industry and who wish to hear the views of the industry's leader on the question of the moment.

Preliminary to his start for the middle west, Mr. Brady has already visited several nearby cities for the purpose of getting into closer and more intimate touch with the picture men. Together with Gabriel L. Hess and Frederick H. Elliott, executive secretary of the National Association, he visited Washington, D. C., on January 24th and attended a conference of exhibitors called by H. M. Crandall.

On January 28th Mr. Brady conferred in Philadelphia with Jules Mastbaum and his associates. Also at Atlantic City many exhibitors and others identified with the industry discussed with him plans for a unified front in facing the industry's problems.

Famous Players-Lasky Re-Opens Long Island Studio

WITH the resumption this week of production activities in the Long Island studios of the Famous Players-Lasky Corporation, Jesse L. Lasky, first vice-president in charge of production, announced several changes in the personnel of the studio staff.

Victor H. Clark has been made general manager of the studio. Robert T. Kane, formerly head of the Brunton Film Company, has been made production manager. L. H. Rich, who has been connected with legitimate stage production for many years, is Mr. Kane's assistant. William Smart has been made stage manager, and Clayton Davis is casting director.

Thomas Geraghty and Gardner Hunting are supervising directors, dividing between them the work of supervision of all productions made in the Eastern studios. Gaillard Thomas, who has been Mr. Geraghty's assistant, has been made head of the titling department.

Robert M. Haas remains as the art director for Paramount pictures made in the Eastern studios.

Court of Appeals Rejects "Babe" Ruth Petition

A telegram from Albany, N. Y., advises that the Court of Appeals has denied "Babe" Ruth permission to be heard in his attempt to prevent the Educational Films, Inc., from showing pictures of him in the act of knocking out his famous home run. Ruth sought an injunction against the distributing corporation which was denied by a New York Supreme Court Justice and affirmed by the Appellate Division, First Department. His application to take an appeal to the highest court was denied today with costs and disbursements.

Snapshots

By Wm. A. Johnston

Connecticut Yankee in King Arthur's Court. William Fox scores again. Vent over big at Broadhurst showing. Lots of laughs, sub-titles excellent, clever atire throughout. Slapstick, fun, thrills, eautiful scenic effects, big sets, all given plendid and sustained production. Unique icture. Sort of glorified satirical comdy. We predict success in this country.

. L. Rothapfel. Deserves a lot of redit—and Goldwyn Company, too—for Hoover night at Capitol theatre. From nidnight till two in the morning—a acked house. Great orchestra led by Valter Damrosch. Highly successful and reditable performance throughout.

. Stuart Blackton. At dinner, on eve f his departure for England, with staff nd family. Will make elaborate production. Take six months, maybe longer. New treatment, but not to be announced s yet. Lady Diana Manners to be starred Announces Arthur S. Kane in charge of istribution. To return in October. Made appy speech. Reminiscences of "Pop" Rock. Spoke of friendship for Albert E. Smith and his own continued interest in Vitagraph.

tanley Mastbaum. Started to say Stanley Theatre" and then "Jules Mastaum" and felt that, after all, the Staney Theatre, which Jules Mastbaum built nd opened, is really a result of the ideas nd vision of Stanley Mastbaum, founder f Stanley Theatres. Theatre is beautiful nd a striking tribute to motion pictures. ules Mastbaum an able man and a fine ellow. Makes a corking speech by the ay. Progressive. Handles his responsiilities easily and well.

Morris Kohn. Always like to talk ith him. Lots of keen, homely philosphy. Smooths out wrinkles of industry ith a firm but soothing explanation. lways the same. Always there.

r. Royal S. Copeland. Always a oyal friend of motion pictures. Kept the eatres open in New York during influnza epidemic. Sane and liberal man with rge and keen vision. Now out with statement that a "Blue Sunday" will make or Bolshevism. A leader in the Sunday ights Association headed by Martin ogel, former Assistant Secretary of the reasury. "Our organization," says Dr. opeland, "is seeking to encourage interst in the churches and at the same time ermit the people, when they have concluded Sunday worship, to indulge in any gitimate recreation they desire." Right! nd the churches will say: "Right!"

Late News From the Coast

THE Gore brothers and Sol Lesser will open their Ambassador theatre on February 5, with "Passion." S. Barrett McCormack is managing director of the Ambassador. At matinees the orchestra will sell for seventy-five cents and divans for one dollar. In the evening the prices will be one dollar and a dollar and a half. All seats are reserved plus war tax.

D. J. Chatkins, secretary of Federated Film Exchanges, and Marion Kohn announce that the Federated convention delegates will leave Thursday, February 3, from Chicago, in two special Pullmans. They will arrive in 'Frisco on Monday and go to Byron Springs on Tuesday, on a special train, remaining until Friday, February 11. They will then leave for Los Angeles via automobile over the Coast road, and will arrive Monday, February 14, making their headquarters at the Alexander Hotel, where they will remain three days. Forty exchange men are expected.

O. L. Sellers has gone to New York to accept the position of production manager for a new company now being formed by Harry Aitkens.

Albert Smith and George Randolph Chester will arrive on the Coast on February 8. Chester is to produce "The Son of Wallingford," a seven-reel Vitagraph special.

Last Saturday was William Duncan Day at Phoenix, Arizona, when Duncan at the invitation of Governor Thomas Campbell, of Arizona, was the guest of the State. He led the Hoover Fund Parade, and spoke at seven theatres. The admissions, taken in for the Hoover Fund, totalled $10,000.

Gore-Lesser West Coast Theatres, Inc., have acquired the California, Bakersfield, Hippodrome, and Pastime theatres at Bakersfield from the Charles Brogg estate. The deal is said to involve $200,000 and increases the number of theatres under this control to forty.

Allied Amusement Ass'n Headed by Schaefer

Important changes in the policy of the Allied Amusement Association of Chicago are predicted, following the announcement, just made, of the re-election of Peter J. Schaefer, of Jones, Linick & Schaefer, to the presidency of the organization, to fill the unexpired term of Maurice A. Choynski.

Choynski recently opened another theatre on the north side, and it is understood that he gave as his reason for resigning that his business demanded too much attention to permit him to devotte the proper time to the association.

It is declared that the election of Schaefer probably will result in the Theatre Managers' Association and the Showman's League realigning themselves with the association.

Thus strengthened, the association, it seems certain, will be in much better position to combat such attempted legislation as the proposed censorship ordinances in Chicago.

Al Christie Coming East

Al Christie, comedy film producer, who has not left Los Angeles for more than four years, will leave at the end of this week for a tour which will eventually land him in New York about a week or ten days later. Mr. Christie intends making a few stops in the South, at New Orleans and at possibly one or two other cities, visiting friends before joining his brother, C. H. Christie, who is now in the East.

Jacksonville. Messrs. Carter and Klutho here. Representatives of Chamber of Commerce. Enthusiastic and determined as ever to make Jacksonville a big producing centre. Have an excellent business slogan: economical production. Will promote unit studios. Getting away from big roofs and overhead. Say producer, in future, must compete along lines of economy. And they're right!

Independent Films' Ass'n Has Griffith Studios

Eddy Eckels, who recently arrived in Hollywood from Chicago, to take charge of all production there of pictures releasing through Independent Films Association, announces that the Association has taken over the Griffith Studios and that four producing units already are working there. Pinnacle Productions, starring Neal Hart, and Pinnacle Comedies, featuring Max Roberts, Arthur Henry Gooden Productions, and Tattenham Special Added Attractions, now being united under one banner for co-operative production.

This is the first time in the film history that an association of independent producers has been effective, whereby the units will work on the co-operative plan, according to Mr. Eckels.

Utica Theatres and Press in Midst of Controversy

Some of the motion picture theatres in Utica, N. Y., are at odds with the newspapers of that city, the trouble starting when the Utica Press published a resume of conditions in Utica as the result of Sunday movies for one year. It is claimed by the paper that pictures of the wrong type have been shown by some of the theatres.

The motion picture proprietors retaliated by withdrawing their advertising from the Press. The Press then published another story, telling why the advertising had been withdrawn, and as a result the entire city is now watching the controversy. One theatre, it is said, has resumed its advertising, and has annouced that it will no longer be open on Sundays.

National Association Has New Office in Washington

The National Association of the Motion Picture Industry, Inc., announces through its representative, Jack S. Connolly, that its Washington Bureau is now located at 820 Albee Building, in the Capital City.

Hoover Drive Reaps Success

EARLY reports from various sections of the country indicate that the film campaign for the Hoover Relief Fund, conducted during the week of January 30th and setting aside Wednesday, January 26th and Saturday, January 29th as days of special effort in behalf of the Relief Fund, has proved to be a great success financially.

Detroit Gives Matinees

The theatres of Detroit, Mich., held special morning matinees for children on Saturday, January 29th, to assist in the film campaign for the Hoover Relief Fund. The receipts of the performances were handed over to Hoover committee. A 100% representation of the Detroit motion-picture theatres was effected for the matinee drive. Advertisements acquainting the public with the matinee performances were carried in all of the Detroit dailies on Thursday and Friday, January 27th and 28th. Many Michigan theatres also contributed, while on last Wednesday night, collections were taken in the audiences after talks by Four Minute men.

Los Angeles Reports

Ten downtown theatres of Los Angeles have donated their entire receipts taken in between the hours of ten and twelve on Wednesday morning, January 26th, to the Hoover Fund. The total reached more than twenty-five hundred dollars. The suburban theatres adopted the same plan on Saturday morning, January 29th. Receipts have not as yet been fully counted.

A benefit performance has been arranged by Famous Players-Lasky and Sid Grauman to take place at the Ambassador Hotel on February 2nd to aid the Hoover Relief Fund. The Paramount release "The Inside of the Cup" will be shown. Lasky stars are scheduled to give acts. A dancing program is also being arranged. Seats are being sold at five dollars apiece and boxes at one hundred dollars.

Shows in Frisco Feb. 3

In connection with plans to raise money for the starving children of Europe as asked by Herbert Hoover of the motion picture industry, the San Francisco exchange men have met with the mayors of Oakland, Alameda and Berkeley and arranged for the attendance of school children and a large body of citizens on February 3, which is designated in those cities as "Relief Day" at special performances in all the theatres. All of the San Francisco theatres have lined up for this program.

Big Quota from Buffalo

Almost $6,000 was collected in the theatres of Buffalo, Thursday night, January 27, for the Hoover fund for starving children and as much more was realized at the special matinees given in all the houses Saturday, January 29. Buffalo film men jumped into the local campaign with both feet, and the result is one to be proud of. Michael Shea of the Shea Amusement company is chairman of the Buffalo committee. Four teams were appointed at a meeting of the exhibitors and exchangemen to collect the receipts of the special matinees. Four Minute Men spoke in all the local houses during the week, and soliciting was permitted in the lobbies for this fund only.

Tampa, Fla., Contributes

Four Minute speakers told the audiences of five of Tampa's, (Fla.) leading theatres, of the awful conditions in Europe, and asked them to help in the great work. A collection was then taken up, with the following results.

The Strand went over the top with a gross of $114.32. The Victory came in with $103, and the Bonita added $23.16 to the fund. All three of these houses are operated by the Strand Amusement Co., Mr. C. D. Cooley, manager.

At the Alcazar, $28.22 was given by the audience and the Grand added $22.87 to the total. Both of these houses are operated by the S. A. Lynch Enterprises, Mr. Kane being the local manager.

St. Louis Exhibitors Will Aid Relief Fund

Members of the St. Louis Film Board of Trade and managers of several local picture theatres at a special meeting January 8th, discussed plans for giving benefit shows January 26 to raise $100,000 to be given to the fund for child relief in Central Europe.

The meeting was called following the receipt of a letter from Herbert Hoover, director of the nation-wide campaign for the funds, asking aid from the motion picture theatres. It is expected that all the St. Louis houses will give benefit performances and all exhibitors within a radius of 150 miles will be asked to turn over the receipts from their theatres for one day for the benefit of the starving children.

It was decided to send invitations to all theatre owners in towns near St. Louis to attend a meeting to be held here next week to further discuss plans for the benefit. A committee on arrangements was appointed, composed of Barney Rosenthal, Sidney Baker, Barney Fegon, F. Fox and G. E. Aker.

Lynch Becomes Director of Georgia Bank

S. A. Lynch, head of the S. A. Lynch Enterprises, Inc., motion picture theatre operators, has been elected to the directorate of the Trust Company of Georgia, one of the largest banking institutions of Atlanta. Mr. Lynch is a resident of Asheville, N. C., but spends much of his time in the Georgia capital.

Bill to Amend Operators' License Law in New York

There has just been introduced in t Assembly at Albany, N. Y., a bill whi seeks to amend the general city law rel tive to licenses to operate moving pictu apparatus, the bill having for its intr ducer Edward J. Flynn, a New York la yer. The bill contains considerable of i terest to motion picture operators, amo other things, requiring the appointment the Mayor of a city of a board of exa iners of not less than three to determi the fitness of all applicants for an oper tor's license. This board is to consist one city employe, one moving picture pr jectionist of not less than five years' e perience, and one employer of projectio ists, the board of examiners to ser without compensation.

The examination, according to the pr visions of the bill, will seek to ascerta the practical knowledge of the operat Each applicant will be required to give practical demonstration of his ability.

Licenses will continue in force for o year unless revoked or suspended. person can procure a license unless shall be of full age. Each application f a license must be accompanied by an af davit of a licensed moving picture pr jectionist to the effect that the applica has served as an assistant for not less th six months, the only exception being pe sons who have had full charge of movi picture apparatus.

Theatres in Five Cities Affected by Car Strike

A street car strike in Albany, Cohoe Watervliet, Rensselaer and Troy, startin last Saturday, over a difference of wage is raising havoc with the motion pictur theatres in the five cities, resulting in most perceptible falling off in attendanc A jitney service relieved the situatio somewhat, although no doubt hundreds regular patrons remained at home rath than to pay the 10 and 15 cents bein charged for the jitneys. Troy was parti ularly hard hit owing to the fact that hu dreds flock there from Albany each Su day night by trolley to attend the motio picture theatres, the Albany houses bein closed on Sunday.

Charlie Chaplin Denies Goldwyn Rumors

CHARLES CHAPLIN has wired Hiram Abrams, president of United Artists, that the recent rumors heard in the industry that he was to become associated with Goldwyn, are absolutely false. He requested that an unqualified denial of them be issued.

The facts of the matter are that Mr. Abrams only returned from the West Coast where conferences were held between the heads of United Artists and three of the producing stars, and Mr. Abrams states that Charlie is hard at work getting things in readiness for the producing of his big features for United Artists.

Exchange Managers and Exhibitors Convene at Washington

Virginia, Maryland and District Exhibs Also Hold Separate Session

A CONVENTION of the Washington Exchange Managers' Association and the Motion Picture Theatre Owners of the States of Virginia and Maryland and of the District of Columbia was held at Washington, D. C., on January 26th and 27th at the Hotel Washington. The convention organized by the exchange managers had for its object the meeting of the exchange managers and exhibitors and the discussion of problems in which both divisions were interested. While the main convention headquarters was established at the Hotel Washington, the Virginia exhibitors conducted a separate convention at the Hotel Harrington on the mornings of January 26th and 27th and assembled with the other state bodies and exchange-men in the afternoon sessions at the Hotel Washington.

George Fuller, president of the Washington Exchange Managers' Association, presided at the Hotel Washington meetings. On Wednesday evening, January 26th, the members of the convention attended a performance at the Gayety Theatre. On Thursday evening, January 27th, a grand banquet was tendered to the visiting exhibitors at the Hotel Washington, and at eleven o'clock the members assembled at Crandall's Metropolitan Theatre to witness a showing of Charlie Chaplin's six-reel comedy, "The Kid."

The entertainment committee of the Exchange Managers' Association which arranged for the convention consisted of Chairman Abe Dressner, president of the Washington Theatre Supply Company, and local distributor of the Nicholas Power Company; Stanley B. Lust, vice-president of the Exchange Managers' Association; W. A. Mack, S. A. Galanty, Jules Levy, W. L. White and Paul Krieger. In conjunction with the convention a special demonstration of the new 6 B type E Powers Projector was given at the Washington Theatre Supply Company's offices in the Mather Building under the auspices of Edward DeHart, sales-manager of the Nicholas Power Company.

The following statement issued during the week from the headquarters of the Motion Picture Theatre Owners of America covers the business of the convention of exhibitors of Virginia, Maryland and District of Columbia at the Hotel Harrington on January 26th and 27th:

"Mr. A. Brylawsky, vice-president of the organization of the District of Columbia, was elected temporary chairman and immediately gave way to Mr. Jake Wells of Norfolk, Va., who assumed the permanent chairmanship of the convention.

"Mr. Wells made a brief address reviewing the former efforts of the exhibitors in a national way and paying a strong tribute to their final success in forming a national exhibitors organization under the leadership of Sydney S. Cohen.

"After Mr. Wells' introductory address, Mrs. Lodge Stevens who is interested in the question of relief for the Near East, was allowed to address the convention briefly, urging upon the exhibitors cooperation in the work which she was promoting. After she was through, the matter was referred to the respective secretaries of the three organizations.

"A resolution to the effect that the convention approves of the aims and purposes of the Motion Picture Theatre Owners of America and that each of the units represented affiliate with the Motion Picture Theatre Owners of America was passed unanimously.

"Chairman Wells then introduced Mr. Sydney S. Cohen, president of the Motion Picture Theatre Owners of America. Mr. Cohen said: 'The motion picture theatre owners of the country have now convinced themselves that organization is the insurance for the protection of their investments in this business. We are organized not for profit but for protection. We have for the first time in history of the motion picture a powerful, virile national organization consisting at this time of thirty-eight states, none of which has a representation of less than 50% and most of which have a representation ranging between 75% and 95%.'"

"Outlining the program of the Organization Mr. Cohen said that they would first of all address themselves to the effect of abolishing or modifying the 5% film rental tax, the Music Tax and Sunday Legislation. He gave a report of the meeting of the Committee of the Motion Picture Theatre Owners of America on December 14th in New York with representatives of the National Association of the Motion Picture Industry.

"Mr. Cohen was followed by Mr. Julian Brylawsky who launched into a strong attack on Mr. William A. Brady and the National Association because of speeches made by Mr. Brady to the exhibitors of Baltimore and Washington a few days previous. Mr. Brylawsky said Mr. Brady is using Bolshevik methods to disrupt our organization. Evidently, he and his employers are afraid of us and are trying to discredit our organization and our leaders. They found out in New York that the organization stands 100% back of its leaders, which makes them all the more afraid.

"Mr. H. B. Varner spoke in the same vein accusing Mr. Brady and his cohorts of trying to influence some exhibitors with his pretended friendship. He said they were more interested in creating dissension in exhibitor organizations than in co-operating with them or in Sunday opening or Censorship, a statement which was greeted with sustained applause."

Mr. Thomas Goldberg, vice-president of the Maryland Exhibitors Association, described in the same vein a meeting of the Baltimore exhibitors on Tuesday, January 25th, called at the request of Mr. William A. Brady. The M. P. T. O. of A. statement continues as follows:

"Mr. Crandall of Washington delivered an address and dwelt particularly on the evils of the distributors and manufacturers furnishing films to churches and schools and the development of the so-called 'Non-Theatrical Departments' which were being used in competition with exhibitors and which would eventually result in severe losses to the exhibitors.

"On the evening of the 27th, a get-together meeting was held at the Hotel Washington in the Beautiful Hall of Nations Room, which was attended by every exchange man in the territory and by the exhibitors as well. The exhibitors were the guests of the exchange men. Lieut. Anderson acted as the toastmaster. A very fine repast was served. An excellent vaudeville program arranged by Mr. Julian Brylawsky was offered to the guests. Among the speakers at the banquet were Sydney S. Cohen, Harry M. Crandall, Jake Wells, Congressman Burdick of Rhode Island, S. I. Berman, H. B. Varner and others."

Kane to Act for J. Stuart Blackton in America

AFFILIATIONS have been established between J. Stuart Blackton, the prominent producer, and Arthur S. Kane, president of the Arthur S. Kane Pictures Corporation. By virtue of this new association, the Kane organization, it is announced, will represent J. Stuart Blackton on this side of the Atlantic and will supervise the distribution of the Blackton productions in America.

The announcement of the Kane-Blackton tie-up was made by Mr. Blackton in Chicago this week. He returned to New York on Tuesday and sailed for England on Thursday aboard the Aquitania, accompanied by his family and the members of his staff. The Blackton studio in London will be opened shortly after his arrival there, and the production of the first picture, featuring Lady Diana Manners recently engaged by Mr. Blackton under contract, will be started early in the spring.

Public Library Willing to Cooperate

THE following letter has been received from the director of the New York Public Library in regard to co-operation of those seeking information concerning the motion picture industry:

"The New York Public Library has frequently been asked what it can do for the motion picture industry, and the receipt of a letter from California asking about our relations with this important industry leads me to venture to outline our position through the columns of the Motion Picture News.

"We have always said, in answer to the question, that we were glad to help the motion picture industry to the limit of our resources, just as we are glad to help seekers for information connected with any other industry. The Library, however, cannot give more than a reasonable amount of time in service, nor can it spend from its general funds more than a reasonable amount of money for books and material to be used on behalf of the industry.

"That great possibilities for the industry lie in a research collection of books and other printed mater made for the particular needs of motion picture producers is obvious. If the producers will provide funds for the creation and administration of such a collection the Library will gladly undertake its development.

"The tendency to-day is undoubtedly towards building up special libraries in various forms of industry. Sometimes it is best to have these libraries separated from the public library, but in the case of the motion picture industry, which draws on so many fields of life and thought, it seems to us better to have the special library connected with a large general library which can supplement the special collection."

A.M.P.A. Is Addressed on Shortage of Paper

That the threatening timber famine and the question of nationwide reforestation are matters of vital importance to the motion picture industry was the substance of the theme presented by Hugh P. Baker, secretary of the American Paper and Pulp Association before the Associated Motion Picture Advertisers at the weekly meeting at the Cafe Boulevard on January 27.

Asserting that many of the problems of the trade paper, the publicity and advertising departments and the industry as a whole are dependent upon a solution of the paper situation which, in turn, is linked up with the threatened depletion of forests, Mr. Baker declared that aggressive methods were necessary to meet the crisis.

Speaking in his official capacity he presented figures to uphold his contentions.

"Next to food and clothing," he contended. "paper plays the largest part in your industry. There are from six to seven million tons of paper consumed in this country annually; but today we are facing a shortage of paper producing timber.

"In ten years, at the present rate, the available supply of southern pine will be depleted, and in forty or fifty years we shall have seen the last of the forests in Washington and Oregon.

"There are thousands of acres of land idle in the state that should be used for reforestation instead of standing idle; and instead of sending out of the state for our timber we ought to take active measures to produce it right here. The situation is confined not only to New York state, but is typical of every state where practically half the broken area is lying idle and could be used to recreate the timber supply of the country.

Mr. Baker asserted that Japan had an eye on the vast forests of Siberia and would, if it were successful in obtaining these lumber tracts, be able to dominate the paper market of the world.

He urged support for some remedial measure before Congress. The measure he specifically advocated is the Snell bill, which has been indorsed by the American Paper and Pulp Association, the American Newspaper Publishers' Association, the United States Chamber of Commerce and other influential organizations for the conservation and recreation of forest supplies.

Civic Theatre Incorporated in New York

Our Civic theatre, Inc., was incorporated during the past week in the secretary of state's office at Albany, N. Y., with a capitalization of $300,000, the theatre to show motion pictures. The directors for the first year are Dr. A. L. Cardozo, Robert Buchanan, Jr., and Edgar N. Zorn, all of Richmond Hill. Among the other firms which have incorporated and entered the motion picture business the past week in New York state are:

Kress Amusement Company, Rochester, $25,000, John J. Appel, Isaac Fisher and Charles Stenzel, Jr.; Henry Baron, Inc., New York, $10,000, Rose Dolgin, Stanley Eisenberg, Charles L. Grad; Roslyn Theatre Company, Inc., $1,000, Abraham and Ida Phillips, M. B. Fischer, Brooklyn; B. & A. Photoplay Corporation, New York, $15,000, Samuel Bergoffen, Sadie Appelgreen, Louis B. Cohen; Marsan Amusement Corporation, New York, $6,000, David and Edward Deutsch, Leopold Freiman; D. B. Berg Productions, New York, $5,000, Harry Friedman, Jacob Breen, Ray Shearer, New York; Westover Films, $10,000, New York, Louis E. Swarts, Harold M. Pitman, Charles E. Hawthorne; S. and E. Amusement Company, $20,000, New York, Ruth Wander, S. S. Tolk, Morris Goldman; Hillok Amusement Company, New York, $10,000, Charles Williams, Julius Cahn, John Coleman; Harris Dickson Pictures, New York, $27,500, Abel C. Thomas, Harold S. Bareford, Martha V. Knoedler.
any time for cause shown."

Agreement Reached in St. Louis Theatre Wrangle

Harry Koplar, who last March delivered possession of nineteen motion picture theatres in St. Louis which he controlled to the Famous Players Missouri Corporation, and thereafter became a party to eight different lawsuits over payment for the theatres, said recently that he had received a substantial payment on the houses and had come to an amicable agreement concerning ultimate full payment. The suits have been dismissed.

The purchase price announced at the time of the deal was $1,350,000, Koplar's personal equity being more than $500,000. The sum represented the net accumulation of Koplar in the motion picture business here, which he entered ten years ago with a 5-cent show.

The theatres which he delivered to the Famous Players Corporation were the Kings, Pershing, Shenandoah, Juniata, Grand-Florrissant, Lindell, Arco, Royal, Cherokee, Gravois, Novelty, Maffiitt, Lowell, Rex, Russell, Compton and St. Louis.

Settlement is understood to be along the lines of the original agreement as interpreted by Koplar. The transfer was chiefly leaseholds and included fee to only a few theatre buildings.

Linick and Schaefer Get Three Chicago Houses

Announcement last week by Jones, Linick & Schaefer would acquire three more motion picture theatres in the loop in Chicago, was followed this week by the official announcement that they had purchased the three houses recently sold by Harry Meir, of the Hotel Morrison, to the Saxe interests in Milwaukee. No announcement was made as to the consideration involved.

Following the sale by Meir, a number of Chicago interests are declared to have been interested in obtaining control of the theatres, which are Boston, Alcazar, and the Rose. all near Madison and Clark streets, practically the heart of the loop.

It is announced also that Jones, Linick & Schaefer are to take even still another loop theatre within a week or so.

Drastic Measures in Indiana

(*Continued from page* 1289)

been made. If the Commission shall not license any film for any of the above reasons, it shall furnish to the applicant a written report clearly setting forth the reasons for its refusal and a description of each rejected part of any film not disapproved in toto, and upon the applicant filing, in the office in which application for license is filed, a statement under oath by the owner or lessee of said film, that the part or parts described have been eliminated from the film and all copies thereof, a license shall be issued forthwith. But any license obtained upon false or misleading affidavits or application shall be wholly void ab initio.

Hampton Replies to Sydney Cohen and Wilbur F. Crafts

For Solid Front Against Censorship; Protests Misuse of His Article

THE controversy, which started with the publication by *Pictorial Review* of Benjamin B. Hampton's article, "Too Much Sex Stuff in the Movies," took fresh strides this week. The Motion Picture News, in the issue of February 5th, published a letter from Sydney S. Cohen, president of the Motion Picture Theatre Owners of America, to Mr. Hampton, in which Mr. Cohen objects to the stand that exhibitors are responsible for the showing of pictures with a salacious sex appeal.

In answer to this, Mr. Hampton has written the following letter to Mr. Cohen:

"Dear Mr. Cohen:

"Many thanks for your esteemed favor of January 22nd. I am gratified you agree with me that unclean, salacious sex pictures are a grave menace to the industry. It is regrettable you should defend the exhibitors by placing the responsibility for sex stuff on the producers.

"The big point I am trying to drive home in my magazine article is this: motion picture producers and exhibitors are servants of the public. The entire responsibility rests on the public; if the public wants sex pictures they must have them, and they will have them. If the public does not want sex pictures they will not get them. The theatres and producers will respond promptly to the demands of the public. I deal extensively with this point in a long telegram to Wilbur F. Crafts, copy of which is attached hereto.

"The second big point is this: the motion picture art and industry is a factor of incalculable value in American life. Sincere, intelligent reformers, animated by high motives, not animated by desire merely for notoriety will work earnestly to strengthen, broaden and deepen the power of motion picture theatres. They will do this solely for common good, and for the benefit of mankind. Again I refer to my telegram to Mr. Crafts.

"The motion pictures are restricted and harrassed by censorship, by constant threats of extended censorship, by constant threats of Blue Sunday laws, and by the nagging attacks of ill-advised reformers and reform organizations everywhere.

"It is my belief that a large section of the public is growing hostile toward pictures because of sex stuff poured on the screen. This section of the public will be led into supporting destructive attacks of narrow-minded reformers, unless the picture industry conducts a campaign of education. I insist most emphatically that it is an error for this great industry to permit itself to be placed on the defensive. We have nothing to apologize for. There is no reason why we should slink around in secret and try to be covert and subtle in our actions. We are public servants. We are ready and willing to use our producing facilities to make none but clean pictures, and our theatres are willing to exhibit none but clean pictures, if and when the public tells us they want this class of product. No new laws are needed. No attacks from reformers are needed. All that is needed is intelligent and earnest expression of opinion from theatre patrons to theatre owners.

"Let us lay aside, at least temporarily, all the small internal disagreements. Let us forget the petty incidents of trading between producers, distributor and exhibitor. Let us present a united front to the elements that are laboring to obtain legislation that will cripple us or ruin us. Let us say boldly and frankly to the public:

"'We are custodians of the greatest, finest and most inspiring form of entertainment ever devised for all the people. We have given you beautiful theatres, thousands of beautiful theatres, and the best musical presentations ever known in the history of the world. We give you great pictures and productions made by artists at costs running into huge sums. All these splendid things we supply to all the people at prices so low that the poor man and his family can enjoy them equally with the rich man. This is democracy—a practical, definite working out of principles that brought the American nation into existence. We give you the arts of story-telling, drama, interior decoration, costuming, pictorial composition, architecture and music. We give them to you so that all the people are benefitted, entertained, inspired and educated. We are entitled to your good will. We deserve your earnest support. You owe it to us to fight for us. If there are errors in our affairs, let us counsel together, not at long range, nor through the medium of reform associations but man to man, and fact to face. We are at our theatres daily. We urge you to talk to us when you come to our theatres, or we will be glad to meet you in any gathering where all of us can discuss our mutual problems and find a basis upon which we can build a solid, permanent friendship.'

"Yours very truly,

BENJ. B. HAMPTON."

¶The Big Special Music Supplement Next Week.

¶Watch for It.

The telegram to the Rev. Wilbur F. Crafts, of the International Reform Bureau, of which Mr. Hampton makes mention in his letter to Mr. Cohen, calls the reformer to task for his recent interview published in the New York *World*. Mr. Hampton states that in the interview he is quoted to prove that censorship of the screen is necessary. He accuses Rev. Craft of using part of the published article in the *Pictorial Review*, and omitting other portions, thus presenting an unfair and incorrect statement of the producer's position. "If this is the case," the telegram reads, "you are guilty of a very grave error, and I am confident you will move promptly to make reparation."

"I have the courage," states Mr. Hampton, "to frankly and openly attack the errors in the motion picture situation and I have also placed responsibility of these errors precisely where it belongs—that is, on the shoulders of the public."

Continuing his explanation of his stand to Rev. Crafts, Mr. Hampton states that he believes censorship is not only un-American, but that it is so inefficient that it is ridiculous. He states that it is a matter of record that unclean sex pictures have virtually come into existence since state censorship laws became a fad. The type of motion picture producer who wants to make sex pictures long ago learned how to disguise his product or to so conduct his political or religious relations that he is able to cause his plays to pass the censors, states Mr. Hampton.

"I cannot believe," he writes, "that the object of your crusades is to kill motion pictures. Educators and thoughtful people universally agree that motion pictures are a great new force that is needed by society. Human beings must be entertained, and certainly no form of entertainment has ever reached so many people as pictures. This great power ought to be encouraged." Continuing, Mr. Hampton claims that pictures should be given great credit for the ease with which the saloon was done away with. The motion picture theatre, he states, has grown to be a source of entertainment for the working man and his entire family.

"We do not need new laws," he writes in conclusion. "No laws were needed to drive war plays from the screen after the armistice was signed, and no laws are needed to drive unclean pictures from the screen today.

"We have laws enough. Every city under its police power can cause unclean pictures to disappear overnight. Here in Los Angeles during the last year and in other cities, the police power has been evoked successfully to prevent appearance or unclean pictures.

"Censorship is un-American and inefficient. Public opinion is all sufficient in obtaining prompt, complete results.

"Your organization will not accomplish results of benefit to the American people by fighting for legislation that would cripple or destroy this great new art. Your organization will accomplish beneficial results by working with the picture industry instead of against it.

"I urge you to invite theatre owners and producers to meet with your organization. Get together. Cooperate for the common good. Nothing will be gained by fighting. Everything will be gained by sincere, earnest cooperation."

Ohio Bill Sounds Death Knell

(*Continued from page* 1287)

if they were passed, and the Rev. Henry Russell Talbot, canon residentiary of the Washington Episcopal Cathedral, Washington, D. C., declared that the U. S. congress had as much intention of passing any blue Sunday laws as it did of commissioning a man to go to Mars.

Present New York Laws

The Motion Picture Theatre Owners of America, anxious to aid the exhibitor in keeping any stringent Sunday closing laws from New York, has sent out a copy of the present laws, which are printed below:

An act to amend the Penal Law, in relation to the exhibition of Motion Pictures on the First Day of the Week.

The People of the State of New York, represented in Senate and Assembly, do enact as follows.

Sec. 1. The Penal Law is hereby amended by addinging at the end of Article One Hundred and ninety-two a new section, to be section twenty-one hundred and fifty-four, to read as follows:

Sec. 2154.—Motion picture exhibitions on the first day of the week. If in any city, town or village motion pictures are now exhibited on the first day of the week, they may continue to be so exhibited during such time after two o'clock in the afternoon as the exhibition of motion pictures shall not have been prohibited by an ordinance hereafter adopted by the common council or other legislative body of such city, town or village, the adoption, repeal or re-adoption of which is hereby authorized. If in any city, town or village, motion pictures are not now exhibited on the first day of the week, they shall not be so exhibited except during such time after two o'clock in the afternoon as shall be permitted by an ordinance hereafter adopted by the common council or other legislative body of such city, town or village, the adoption, repeal or re-adoption of which is hereby authorized.

Sec. 2. This act shall take effect immediately.

"Will the Public Pay a Fair Price?"

DOES the big worth-while production deserve to command a higher price at the box-office than the average release—or doesn't it?

The theatregoing public to-day is insisting upon unqualified excellence, upon extraordinary entertainment value in the screen dramas to which it gives its wholehearted support—support that is expressed in crowded houses and lines of waiting patrons.

Will the public pay more to see such productions in proportion to their increased excellence over the common run of features—or will they rebel against an advance in admission prices?

The question is one of the most important confronting the industry today. Upon the answer depends the producer's ability to continue to progress as he has been doing for the past twelve months, and the exhibitor's ability to continue showing attractions of a calibre which he can feel certain will meet the public's most fastidious demands.

The outstanding productions of 1920-21 have proved their power to please the public at advanced prices in every case where the exhibitor has had the enterprise and foresight to play them for what they are worth.

And now there comes from Harry Crandall, of Washington, D. C., a tremendous demonstration of the public response to the call of quality from the screen.

Mr. Crandall booked "Passion," the Associated First National "Big Five" production, starring Pola Negri, into the Metropolitan for the week of January 16.

The regular scale of admission at the Metropolitan is 20 cents and 25 cents for matinees, 25 cents (balcony) and 40 cents (main floor) for evening performances.

The house record up to January 16 for one week's business was $13,600.

For the run of "Passion" Mr. Crandall raised the matinee price to 55 cents for the entire house and to 80 cents for the evening.

An increase of 140 per cent.

At the close of the last show Saturday night, January 22, the gross receipts for the week totalled $28,829.41.

Not a single complaint was heard during the entire week about the advanced prices. On the contrary, many patrons of the Metropolitan made a point of stopping after the performance and declaring that they would have cheerfully paid $1.50 to see the picture and felt perfectly satisfied.

"It is true that we did advertise the picture well and exploit it properly, said Mr. Crandall. "For this we spen $5,300. The newspaper campaign starte with very small ads and worked up t three-quarter pages on Sunday. In addi tion to that, we got every one of the twen ty-six twenty-four sheet stands availabl in Washington and we put one hundre 24's, 3's and 6's in surrounding town within twenty miles of the capital.

Cinematographers Hold Grand Ball on Coast

On Saturday night of last week th American Society of Cinematographer held a grand ball at the Ambassador Hote in Los Angeles, Cal. It was the most brilliant and most representative affair of the West Coast film colony. The attendance approximated twenty-five hundred. The majority of the picture stars, directors, producers, players, writers and cameramen on the West Coast were present. The Ball Committee consisted of Arthur Edeson, H. L. Braining, Wm. C. Foster, T. G. Gaudio, Frank B. Good, F. W. Jackman, J. B. Jennings, R. B. Currle, R. S Newhard, S. S. Norton, Charles G. Rosher, Homer A. Scott, and L. Gy Wilky.



Front view of the new Stanley theatre, Philadelphia

Stanley Theatre of Philadelphia Formally Opened January 28

Impressive Ceremonies Attend Opening of $2,000,000 Cinema Palace

FRIDAY evening, January 28th, marked the formal opening of the new Stanley theatre of Philadelphia. The municipal government as well as the industry was represented at the inauguration ceremonies which attend the formal opening of the $2,000,000 cinema palace. The exercises at the theatre were preceded by a dinner at the Ritz-Carlton at which Jules E. Mastbaum, president of the Stanley Company of America, presided as the host. The Friday evening performance was an invitation affair, and considerable difficulty was experienced outside the big house in making way for those invited so great was the throng which gathered at the doors intent on making their way into the theatre.

The roster of those present at the opening on Friday evening includes the names of some of the most prominent members of the motion picture industry. A partial list follows: Adolph Zukor, H. G. Ballance, M. M. Belding, Ben Blumenthal, Jules E. Brulatour, H. D. H. Connick, Lee Counselman, J. D. Williams, Harry Schwalbe, F. J. Godsol, Oscar Price, Harry T. Gordon, Jesse L. Lasky, Hiram Abrams, Marcus Loew, Morris Kohn, William Brady, Hugo Riesenfeld, Fred Warren, William A. Johnston, John S. Woody, Lewis J. Selznick, Max Spiegel, B. S. Moss, Lee Shubert, Felix E. Kahn, Sidney R. Kent, Earl Gulick, Mannie Mandelbaum, Daniel Frohman, Mae Murray, Eugene O'Brien, Martha Mansfield, Hope Hampton, Dorothy Dalton, Samuel Rachman, Samuel Rothapfel, A. Walsh, Henry Arthur Jones—and a host of others well-known throughout the theatrical field.

Jules E. Mastbaum presided at the inauguration ceremonies and delivered the opening address. Mayor Moore of Philadelphia followed Mr. Mastbaum and felicitated the management upon the culmination of its enterprise in erecting such a beautiful amusement palace of which Philadelphia can well be so proud. The opening orchestral selection consisted of "The Star Spangled Banner," in the rendition of which a chorus of voices behind the scenes took part.

The program of entertainment included the overture, "Pomp and Circumstance," by the Stanley Concert orchestra under the direction of Sidney Lowenstein. The *Stanley News*, a compilation of current *News Weeklies*, followed. A cartoon, "Out of the Ink Well," was screened next, and this reel was followed by the Stanley Male Quartette assisted by Emily Stokes Hager, soprano soloist. A new Prisma reel, "The Message of the Flowers," preceded the prologue, a beautiful tableau, which was especially arranged by Hugo Riesenfeld, director-general of the Criterion, Rialto and Rivoli in New York City. Cecil B. DeMille's dramatic production, "Forbidden Fruit," formed the feature screen attraction of the opening program.

The Stanley theatre will accommodate 4,000 persons so that every one may have a clear and unobstructed view of the stage and screen. Seating accommodations alone cost $90,000. The seats are folding chairs of red silk velour finish.

Full details of the construction and decoration of the new Stanley will be found in the Equipment Service Section of this week's NEWS. See page 1363. Many interesting photos, as usual, with the valuable features of the Equipment Service Section.

Mabel Normand Signs Again With Sennett

MABEL NORMAND has gone back to her original love—Sennett comedies, according to a dispatch from the Coast. E. N. Ascher, personal representative of Mack Sennett, announced the comedienne, one of the original "Sennett Five," had been signed for a series of super-comedies. The first of these, "Molly-O," will be placed in rehearsal within three weeks.

Loew Interests Acquire St. Louis Theatre

Announcement was made today by William Goldman, manager of the Missouri Corporation of Famous Players, St. Louis, that the Kings theatre in the residential district of that city has been leased for a period of ten years to the interests of Marcus Loew. The house will be taken over by Loew on Sunday, February 27, when a grand opening of the remodeled and renovated structure will be held.

When Marcus Loew was in St. Louis during the convention of the Missouri Motion Picture Theatre Owners January 20, 21, he announced his intention of beginning work on the erection of his proposed State theatre at Eighth and Washington avenues early next week. The State will be erected at a cost of $1,000,000.

First Annual Dinner of A.M.P.A. March 4

"The Naked Truth," a super-special in seven reels with trimmings, will be featured by the Associated Motion Picture Advertisers at a special showing at the Hotel Biltmore March 4, and will mark the most stupendous entertainment which the association has undertaken since its inception. To the uninitiated, Business Manager Tom Wiley offers the explanation that "The Naked Truth" is the title which has been decided upon for the association's annual and first formal dinner. Acceptances for this event have already been received from some of the big motion picture producers and it is anticipated that the guests will include men who are representative of every branch of the industry.

Under the direction of Mr. Wiley and George Landy, a committee is preparing a program of vaudeville extraordinaire and skits by home talent, together with singing and music. Paul Lazarus, president of the A. M. P. A., will preside.

F. P.-Lasky Managers to Meet in New York

S. R. Kent, general manager of the department of distribution of the Famous Players-Lasky Corporation, has called the annual meeting of the company's district managers to be held all of next week in the home office. Mr. Kent will preside and plans for distribution during the coming months will be discussed.

Those who will attend from the field force will include Herman Wobber of San Francisco, Louis Marcus of Salt Lake City, H. P. Wolfberg of Chicago, R. C. Li Beau of Kansas City, H. A. Ross of Detroit, H. H. Buxbaum of New York, W. E. Smith of Philadelphia, J. D. Clark of Philadelphia, Joseph H. Gilday of Kansas City, Philip Reisman of Minneapolis, George Schaeffer of Boston, Mr. Pratt of Atlanta, and Mr. Dent of Dallas, representing the Southern Enterprises, Inc.

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NEWSY BRIEFS FROM CENTRAL FILM BELT

Chicago and the Mid-West

L. H. MASON, REPRESENTATIVE, 220 SO. STATE ST.

R. E. Niehls, manager of American Film Company's Chicago branch, with headquarters at the Pathe Exchange, has recently added two more salesmen to his staff. They are W. H. Cary, recently connected with Metro, who will cover the southside and C. A. Beauford, formerly with Vitagraph. Both the new American salesmen are popular and have a wide acquaintance in the trade and will add materially to the strength of American's selling organization in this territory.

Carl Fulton, popular salesmanager of E. E. Fulton Company, who enjoys the friendship and acquaintance of film men from coast to coast, has returned from a brief honeymoon with his bride, formerly Miss Hazel Jarmin, daughter of Albert E. Jarmin, an official of the Joslyn Manufacturing and Supply Company. The wedding ceremony took place at the Jarmin home on the night of January 20th.

The University of Wisconsin has arranged with the Rothacker Film Company, to make new prints on a number of pictures, including "The Vicar of Wakefield," "Silas Marner," "The Mill On the Floss," and "Benedict Arnold." The University used these films in its class rooms and loans them out to other schools throughout Wisconsin. Professor W. H. Dudley, Chief of the University's Bureau of Visual Instruction, spent several days at the Rothacker Chicago Laboratory.

Capital Film Company and Russell, Greiver & Russell have removed their offices from the second floor of the Consumers' Building to 8 S. Dearborn street, where their quarters will be located permanently.

Balaban & Katz are rapidly completing their plans for the opening of their new Tivoli theatre at Cottage Grove and 63rd street early next month. One of the features of this house will be the splendid music given its patrons, Nathaniel Finston, noted conductor, having been brought to Chicago from New York to take charge of the orchestra. Mr. Finston was assistant concert meister under Walter Damrosch in New York and also occupied other important positions in the musical world. In the motion picture field he is widely known as conductor of the Rialto theatre orchestra in New York and also had charge of a musical organization of eighty instrumentalists and seventy vocalists at the Capitol. At Balaban & Katz's new house Mr. Finston will direct an orchestra of forty musicians.

Harry Reichenbach arrived in Chicago this week to take charge of the exploitation and publicity campaign for "Outside the Law" and local film circles are watching for some of Harry's sensational stunts to be pulled before he leaves Chicago.

Manager Lesserman, of Universal, left for the coast Sunday to spend a month or two vacationing. Mr. Lesserman expects to make his headquarters at Hollywood and spend considerable time watching the work at Universal City, but states that he is not going to do any work while away as it is the first vacation he has had in nine years. During his absence Morris Hellman will have charge of the Chicago office.

Dick Robertson, of Independent Film Association, has returned from New York enthusiastic over the consummation of a contract with Commodore J. Stuart Blackton whereby Independent will distribute the Commodore's Lady Diana Manners super feature and three other big pictures which Commodore Blackton expects to produce within the next eighteen months. It is understood that the feature starring the English beauty will be ready for release early in the Fall. Other important Independent Association news will be announced within a few days, according to Mr. Robertson.

Wm. A. Brady, president of the National Association of the Motion Picture Industry, is scheduled to arrive in Chicago the latter part of the week to aid the motion picture exhibitors in their fight for self-protection against censorship and other adverse legislation which is seriously menacing the industry in Chicago and Illinois.

Many changes in the staff of Jones, Linick & Schaefer have just been announced as result of the purchase of three more theatres in the loop, giving the firm a total of 9 loop theatres.

George H. Moore, who for 10 years has been the manager of the Orpheum, will manage the three new theatres. George Burdick, who for two years has been assistant manager of the Rialto, will be Moore's assistant. Starr Walsh succeeds Burdick at the Rialto. He has been the second assistant manager of McVickers' for some time. Walsh is succeeded by Edward Malone, who has come up from the ranks, having started in as a door keeper at McVickers.

Walter H. Moore, who for several years had been associated with his father at the Orpheum, succeeds to the Orpheum management.

"The changes made are in line with the policy of the firm in moving up its own men rather than taking untried men," said one of the officials of the firm.

William A. Brady, of New York, was among the Easterners who went to Milwaukee Wednesday and Thursday to attend the Wisconsin Exhibitors' Association convention there. Chicago managers, too, journeyed to the town once made famous by a now prohibited brew.

Leo Landau has taken over the Alhambra theatre, in Milwaukee, and after giving it a thorough overhauling will have a gala re-opening of that leading first-run house. Landau is expected to take actual charge on Feb. 1. He has selected "Inside the Cup," the big Paramount-Cosmopolitan feature, for the opening.

Nathan Ascher, of Ascher Bros., called upon the several hundred employes of the firm's theatres to submit to vaccination during the recent small-pox scare in some of the towns surrounding Chicago. Following the declaration of Health Commissioner Dr. John Dill Robertson that Chicago was practically free of the disease because of the prevalence of vaccination, Ascher called upon his employes who had not been vaccinated to submit to the ministrations of the firm's physician.

Several Chicagoan's journeyed down to Peoria Wednesday to witness the opening of the New Madison theatre there. The new theatre has a seating capacity of 2300, and cost in the neighborhood of $500,000. It is directly across the street from the New Palace theatre opened recently by Ascher Bros., of Chicago. This gives Peoria two of the newest and most modern motion picture theatres in the country, as both embody latest developments in construction, ventilation and convenience. The opening night was made the occasion of a special prologue, which included dancing and singing.

Jack Graumont, who left the management of Metro to assume the management of the three theatres the Saxe interest bought from Harry Moir, is expected to return to Metro, following the purchase of the houses by Jones, Linick & Schaefer. In fact, it is understood that his return to Metro formed part of the agreement in the deal. Graumont has many friends in Chicago as well as elsewhere, who will be glad to see him back with Metro.

Interest is keen here as to who will be the successor to Harris P. Wolfberg as district manager for Famous Players-Lasky. His office has been deluged with telegrams and letters of congratulations from his friends who read of his resignation to accept the vice-presidency and sales management of the Lake & Export Coal Corporation, one of the largest concerns of its kind in the world.

"THE KID," Charles Chaplin's six-reel feature comedy, and the second of Associated First National's "Big Five," has been pronounced a "truly exceptional picture" by the National Board of Review in a special report just made by the Committee on Critique of the Board.

"It is a picture of original situations and treatment such as comprise a distinct stride forward in American screen-art," is the language of the committee. "Chaplin's genius as a pantomimist is outstanding and the picture is not only his most unusual, but his best."

The title of "Exceptional Photoplay" was also conferred upon Lionel Barrymore's last First National release, "The Great Adventure," a comedy-drama made from Arnold Bennett's novel and stage play of that name.

The other two were "Passion," the first of "The Big Five," and "The Devil's Garden," which was also a Lionel Barrymore feature.

Vignola Completes New Paramount Release

Robert G. Vignola has completed his fourth special Vignola production for Cosmopolitan-Paramount. Written by Donn Byrne and scenarioized by Doty Hobart, the story, the working title of which is "Redemption Cove," is based on a rare dramatic theme, the locale being the South Sea islands and New York. One of its unique features is its plot development and construction which are handled from an odd angle producing an unusually dramatic effect, it is declared by the producer.

The picture presents a strong cast of players, including E. K. Lincoln and Seena Owen who play the male and female leads, respectively; and Lillian Walker, Henry Sedley, and H. Cooper Cliffe.

Fred Niblo Is Signed by J. Parker Read

J. Parker Read, Jr., announced during the week the signing of Fred Niblo to a directorial contract.

"My next production will be about twelve weeks in production according to my present estimate," said Mr. Read. "I am prepared to devote to it the ultimate in money, time and effort."

The new Read production will be an Associated Producers' release.

Music and the Picture

"The Moonlight Sonata"

By Charles D. Isaacson

THERE was a tall thin old lady in the house. She never talked to anybody, but carried herself aloof and went straight in and out of her rooms, with the air of an empress, and the face of an Egyptian Priestess. Her hands were folded before her and her chin was out, her lips drawn tightly and her bonnet tied with ribbons from the back of her head. We knew that she was a widow—of a nobleman. She was known as the Countess Gallenberg.

I never detected a smile on her features, nor a sign of an emotion of any kind. Never once, though I watched her, trying to fathom the mystery of her existence, did I catch her unbending . . . Until the day my piano came. She was coming down the hall when the men were carrying the piano up the stairs. She stopped momentarily and looked at it, and then went off, more stiff and formal than ever.

It was the summer weather, and the doors of my rooms were open to the hall. The sounds of my practicing must have annoyed the neighbors more than once, though the rumor of a complaint did not reach me. The first few weeks were spent in bringing my hands back into their supple state—the vacation from work had done havoc to my technique. So it was nothing but a sound of scales and exercise for two hours a day. The old lady seemed to be attached to my practising. It was in this way. She paused whenever she came to my landing—presumably to catch her breath. She had never done this before the arrival of the piano. But of course she was getting older. And going up or down she rested for breath, if the practising was going on. From this I concluded that she must have been interested in piano some time in her life.

Soon my hands resumed their normal pliancy, and with zest I turned to my beloved music, hungry to express the harmonies and themes again. First of all, like a starving man, I went madly through my Beethoven. I played for several hours, rushing through trying to swallow so much at once. As I came to the beautiful notes of the Moonlight Sonata, I became conscious of the fact that someone was standing outside. I stopped playing and went to the hall. There to my amazement was the Countess Gallenberg—standing with streaming eyes.

I said, and it sounded boorishly: "I beg your pardon. May I do anything for you?"

She said, "No, thank you, I beg your pardon. You were playing Beethoven" and she went upstairs.

The incident made an impression on my mind. Thereafter, whenever I played Beethoven, I felt as if the old lady were standing outside—her eyes streaming with tears.

One day, in the midst of my Beethoven hour, the Countess bashfully stood at my threshold. A smile was on the old face as she said half as a query, half as a statement:

"You love Beethoven."

"I do, with all my heart," I exclaimed. "And you do too?" I could have sworn that I saw a faint blush rise to her cheeks, as she dropped her eyes and said:

"I knew him."

It was only a few words, but the strange implication in her answer struck me. I had said I loved Beethoven, the composer, the musician and she had said she—knew him.

To The Reader:

The First National Conference of Motion Picture Music is a matter of history . . . That it has made an epoch, established an incalculable opportunity for the new art, is best known to those who attended the unforgettable sessions.

Rather than give a hurried, newspaper-style account of the Conferences, I am taking a few hours rest (your music editor is practically exhausted after the ninety hours of vigil and rush) and then will prepare the most careful document of the findings and deliberations. The Motion Picture News next issue (watch for it) will contain a Musical Supplement, which will be the record of the three famous days. Speeches by the noted authorities, dramatic accounts of the debates, a full listing of the ideas which have been set in motion all will be contained, even to the analytical discussions of the Rialto Theatre program (as it was told in the projection room) and the Capitol Theatre program (as it was disclosed by the managing director).

The Motion Picture News Special Musical Supplement next week will be a "Cook's Tour" of the Convention and an absent treatment for those who could not come.

In the meantime, I am passing on to you a story which you might like to use sometime in connection with your musical program—if you ever use the Beethoven Moonlight Sonata. With the compliments of the News and myself you may reprint the story and use it in your advance sheets or in the program of the week. . . . Also I am publishing with the permission of the Brooklyn Strand and Mr. Edward Hyman, its managing director, their first Operatic Screen—Orchestra Digest . . . of Verdi's "Aida."

"You knew him, you knew him?" I exclaimed in another moment, jumping to my feet and taking her hands. "You knew Beethoven himself?" She smiled to me and nodded her head, "Yes, very well, for many years."

"Tell me of him, oh please tell me of him. How he spoke, and what he wore, and how he made you feel to be near him. It is like knowing God"—my enthusiasm and interest ran away with me.

The Countess smiled.

"He was a little man, very solid in the body and giving one the impression of being immovable if he chose to be. He was ugly——"

"Ugly?" I cried angrily.

"But yet noble, and beautiful," she said with softer voice. "He spoke in a gruff voice, and seemed very stern. He would look out of his great eyes and you knew he had entirely forgotten your presence, until he spoke to you of the thing you had asked him. . . . That was before he was deaf. (Afterwards he was terrible, always carrying a conversation book so you could write down your questions.) It was the younger Beethoven that I knew."

"And how did you know Beethoven?" I asked—and then regretted it. For instantly the countess grew agitated and seemed eager to go.

"He was my teacher—my piano teacher—I will tell you more of him some other time. Goodnight."

When she had gone, I looked bewildered at the chair on which she sat. She had been a pupil of Beethoven, and she had been here. I took down my picture of the master . . . and forgot the present in the past.

That first talk led to many others. Piece by piece she reconstructed the story of Beethoven. She had come to Beethoven's city, with her father. They had been introduced to the young composer, and he had promised to teach the young lady, then in her seventeenth year. Beethoven was about thirty, serious, gruff, a hard teacher, careful about details and fingering and emotional effects. He would take no money at all—though he needed it. He made the excuse that he was well taken care of. He was so mean, so hard, such a taskmaster, saying spiteful things when she didn't play well.

Her father was a nobleman, but he had very little income from his estates at Modena. They had come from Trieste. Her father's name? And hers? "My name was Guilletta, and my father's, Count Franz Joseph Guicciardi—Oh my, oh my, I gave the name and you know me."

The old lady went panic-stricken from the room. And I saw her no more for several days. I took the next step—I knocked on her door and declared I knew nothing now that I hadn't known before. She looked searchingly at me and I reaffirmed what I had said.

"I thought you were one of those who bantered the name of Guicciardi and Beethoven about in a scandalous way. I wouldn't permit it. I thought I had closed that drama out of my life forever, but here it is up again. And this time, I will tell it to you, as it was, the true facts.

"Once there was a stupid singer named Jahn, who came to my home to dig at the secrets of my heart. I received him, and my husband, the Count Gallenberg was with us. Jahn asked me questions of Beethoven and I told him what a good teacher he was and what a fine man. Then he asked me if Beethoven had ever loved me and I froze all over. My husband watched me very carefully and I bid Jahn an icy goodnight. Now, my husband is dead, I am near death. Beethoven has been dead these twenty-five years. Sit down and let me think.

"Look at this picture. Is it beautiful? I was a beautiful girl. I can say that now, because that girl died years ago, when this woman you see here was born . . . That was Guiletta Guicciardi when Ludwig Beethoven first knew her . . . She is lovely don't you think?"

I looked searchingly and feverishly at the little picture. A tall figure of a girl, slender and delicately proportioned, lithe and graceful. Beautiful arms, and it seemed a creamy skin. The face an oval, the eyes large and black as coals, with an expression like electrically fired soft velvet. The eyebrows curved with a thoughtful air. The features chiselled in stone. In the picture Guicciardi was melancholy and pensive, with an attitude of rapt splendor. So lovely, and such a beauty.

"You like her? That was this lady so many years ago, when Beethoven came to call on us to teach me piano. I was romantic as are all Modenese. I was just such another Juliet as Shakespeare's heroine, seeing romance in everything. I had many friends, and many lovers, who sought to pay court to me. But I was cold to all of them, indifferent to all of them. For a reason . . . for a reason.

(*Continued on page* 1376)

EXHIBITORS' REPORTS ON NEW RELEASES

What the Big Houses Say

EARLY RETURNS FROM WEEK RUN THEATERS

FAMOUS PLAYERS

Midsummer Madness—

People here educated to like these extravagant pictures, and they take very well. Held up to better than average business for two weeks. (Middle West.)

Holding up nicely in second week of its run. Fair crowds. (East.)

Holding up fairly well in third week. (East.)

This one brought only average business for one week. (Middle West.)

Fair picture with business about as usual. (West.)

Idols of Clay—

Did not expect this to go but it grew each day and what surprised us was that it pleased, or rather we got no kicks. (West.)

An extraordinary picture which brought good business. (East.)

Consider this a fine picture though it brought us only average business. (West.)

The Frisky Mrs. Johnson—

Just plain trash—it's a pity a good star and real money are expended on such drivel. (West.)

Average business. No new angles throughout the entire five reels. Photography and direction good, cast fair, but story weak from being overworked. (West.)

Had poor business with this one for entire week. (Middle West.)

Very trashy and silly. Audience hardly enthused. Business only fair. (West.)

The Charm School—

One of the most pleasing pictures we have ever shown. Business was very good. (East.)

Good enough for a second week holdover. Business extra good both weeks. Best Wallace Reid picture ever seen. (East.)

Certainly good. Business fine all week. Audiences well pleased. (West.)

Very good picture which held down big business for a week. (West.)

The Rookie's Return—

Douglas MacLean and Doris May were well liked in this picture by all our patrons and business was good during its showing. (Middle West.)

Liked this better than anything this pair has done since "Twenty-Three and a Half Hour's Leave." Box-office excellent. (East.)

The Inside of the Cup—

Going over very well indeed. Good picture. (East.)

Playing to excellent business through second week. (East.)

The Life of the Party—

Good picture as far as entertaining value goes, but did only average business during run. (West.)

Heliotrope—

Broke all records for two years as the poorest drawing card One million per cent. overrated and 1,000,000 per cent. oversold picture. Otherwise a good picture with none of the muchly promised Hearst free advertising, even an extra $700 advertising appropriation could not put it over. (West.)

Thoroughly nice picture. Ought to go with most any kind of audience. (Middle West.)

The Testing Block—

Went over big at opening and though only average next few days. It went big at closing. Pretty good picture.

The Jucklins—

Had poor business with this, though it seemed to be a good picture. (Middle West.)

Burglar Proof—

Excellent comedy. Opened with tremendous crowds. (Middle West.)

Frontier of the Stars—

Good picture which brought more than usual business. (West.)

Flying Pat—

Just average box-office results, though the picture is quite good. (Middle West.)

To Please One Woman—

Pleased the audience but not up to the standard of Paramount pictures. Business was pretty good. (East.)

Silk Hosiery—

This is a good picture, and my patrons seemed to like it. Business good. (West.)

FIRST NATIONAL

Dangerous Business—

This sure did go over big and deserved it for it's an interesting picture thruout. (West.)

Picture brought fine business. Very entertaining. (West.)

The Devil's Garden—

Most unsatisfactory First National ever shown here.

The Kid—

Wonderful picture and greatest box office attraction we have ever run. Broke house records first and second weeks of its engagement and crowds are continuing to come in great numbers on third week. (Middle West.)

Daddy Long Legs—

Just as good as if it were brand new. Bears out the theory that a good picture is always a good picture. (Middle West.)

The Branded Woman—

Very good picture. Big cuts by censors here made it rather choppy in places, but the star is very popular and business was quite good. (East.)

Passion's Playground—

Mediocre picture; business fair. (East.)

Harriet and the Piper—

Fair picture to fair business. (East.)

The Jack Knife Man—

Fair business; no star; not enough pulling power. (East.)

My Lady's Latchkey—

Katherine MacDonald is a favorite with the women and matinee business was particularly good. (Middle West.)

Paying the Piper—

Ran well for the entire week. Big houses set the stamp of their approval on this picture. (East.)

Held over for second week because of tremendous business. Generally pleased. (Middle West.)

GOLDWYN

Earthbound—

Never had a picture in my theatre which called for such divided comment. Those who liked it were crazy about it—those who did not like it roasted it. There were no half-way opinions on it. Kept it on full week in house where limit of run is three days, and it made a lot of money. Personally, consider it the season's most remarkable production. (East.)

Better than the average photoplay in estimation of our patrons and did a very fine business. (Middle West.)

The Man Who Had Everything—

Terrible. Business was fairly good but that was because the picture played the last part of the week and not because of interest in picture. Pickford unpopular in this territory. (East.)

The Branding Iron—

This picture great. Liked by everyone. Went over big. (West.)

Officer 666—

Tom Moore big favorite here. Picture exceptionally good. Big business. (West.)

The Girl With the Jazz Heart—

Madge Kennedy has considerable drawing power here. Her picture is not strong but our people liked it. (Middle West.)

Godless Men—

Fine production which merited the good business it brought. (West.)

The Penalty—

Wonderful attraction from all angles. Praised by critics and patrons alike. (Middle West.)

Hold Your Horses—

Just ordinary picture and did just ordinary business. (Middle West.)

It's a Great Life—

Fair feature with business about average. (West.)

The Guile of Women—

An average Will Rogers picture which was well liked by his numerous admirers. Started out well but business fell off toward the end of the week. (Middle West.)

FOX

While New York Sleeps—

Continues to draw them. Business excellent. (East.)

Fell down somewhat at box office in third week. (East.)

The Thief—

This picture went over extra big during run. Held for one week where usual run is three days.

Box office results on this picture are quite satisfactory. Fairly entertaining. (West.)

Number 17—

An average picture to less than average box office receipts.

The Iron Rider—

A pleasing Western Picture, well acted and produced. Did capacity business. (East.)

(*Continued on page* 1304)

PROGRAMS FOR THE WEEK OF FEB. 5TH

With First Run Theatres

WIRE REPORTS FROM CORRESPONDENTS

NEW YORK CITY

Strand Theatre—
Overture—"First Hungarian Rhapsody," by Strand Symphony Orchestra.
Current Events—Strand Topical Review.
Prologue—In two scenes. Scene 1, In Shantung; scene 2, Chinatown, Frisco. With Walter Vaughan, tenor, assisted by the male quartet and ensemble.
Feature—"The First Born"—Sessue Hayakawa.
Vocal—"Wake Up," sung by Selma Johanson, soprano.
Comedy—Bride and Gloom—Monty Banks.
Next Week—The Kid—Charlie Chaplin.

Capitol Theatre—
Overture—"Thirteenth Rhapsody," by Capitol Grand Orchestra.
Special—"Air de Ballet," presented by Mlle. Gambarelli, Alexander Oumansky and Simone Burnley.
Current Events—Capitol News.
Vocal—"Swing Along" and "Mighty Lak' a Rose," by Capitol mixed quartette, Elizabeth Ayres, soprano; Louise Scheerer, contralto; Alva Bombarger, tenor; Peter Harrower, basso.
Educational — Babyhood — Kineto Review.
Prologue—"Credo" from "Otello." by Mr. Bertram Peacock.
Feature—Godless Men—Goldwyn.
Next Week—Guile of Women—Will Rogers.

Rialto Theatre—
Overture—"Southern Rhapsody," by Rialto Orchestra.
Current Events—Rialto Magazine.
Educational—The Mambuti Pigmies—Paramount-Vanderbergh.
Vocal—"My Old Kentucky Home," sung by Betty Anderson, soprano.
Feature—The Kentuckians—Famous Players.
Vocal—Aria from "The Barber of Seville," by Edoardo Albano, baritone.
Comedy—Pen and Inkling—Bobby Bumps Cartoon.
Organ Solo—"Chinoiserie," played by John Priest.

Rivoli Theatre—
Feature—Second week of "Forbidden Fruit"—Cecil B. DeMille.
"The Inside of the Cup" (continued.)

LOS ANGELES

Kinema Theatre—
Overture—Mignon.
Current Events — International News.
Comedy—The Skipper's Fire Brigade—First National.
Feature—My Lady's Latch Key—Katherine MacDonald. Presented with a prologue in which a soprano soloist renders "The Wildwood Song," accompanied by a violinist. The stage setting provided is a forest scene.
Next Week—The Truth About Husbands.

Superba Theatre—
Overture—Barcarole.
Current Events — International News.
Comedy—The Fire Bug—Central Universal.
Vocal—Just a Week from Today.
Feature—The Torrent—Eva Novak.

Grauman's Theatre—
Opening—Jazz concert by the orchestra.
Current Events—Pathe News—Topics of the Day—Pathe.
Organ—Sextette from Lucia.
Solo by Henry Murtaugh.
Feature—The Frontier of the Stars—Thomas Meighan. Given with a prologue in which a male quartette renders songs with a special setting, showing the interior of a Bowery saloon, provided.
Special—A novelty act in which an orange packing contest by local girls is held, with the singing of "I Love You California" added. The stage setting is an exterior showing an orange grove.

Clune's Broadway Theatre—
Current Events—Selznick News.
Educational—Cuban's Movie Chats—Kineto.
Vocal—Florence Midgley, appearing in the feature, sings "Your Eyes Have Told Me So."
Feature—Eyes of the Heart—Mary Miles Minter.

Symphony Theatre—
Overture—Gasperone.
Current Events—Fox News.
Comedy—All Wrong—Cook-Fox.
Cartoon—The Hypnotist—Mutt and Jeff.
Feature—Isobel—George Davis.
A prologue written by Clem Pope and staged in front of an arctic drop with midnight sun and Aurora Borealis effects, is presented. Two men are shown returning from the North with only sufficient food for one. The older man being friendless feigns accidental shooting, permitting the younger man to go on to safety.

Grauman's Rialto Theatre—
Fourth week of Midsummer Madness.

Mission Theatre—
Third week of A Small Town Idol.

Tally's Theatre—
Fourth week of Kismet.

Miller's Theatre—
Sixth week of A Connecticut Yankee in King Arthur's Court.



Excellent display for "Down Home" by the Plaza theatre of Waterloo, Iowa. In size this was eleven inches by two columns



This half page for "The Devil" was used by the Strand and Metropolitan theatres, Cleveland, O., in Sunday's issues



This one for "Prairie Trails" is by the Terminal theatre, Newark, N. J.

California Theatre—
Second week of The Love Light.

Pantages Broadway Theatre—
Skyfire with Neal Hart and vaudeville.

New Pantages Theatre—
The Fatal Hour—Metro, and vaudeville.

SAN FRANCISCO

Strand Theatre—
Feature—The Texan—Tom Mix.
Current Events—Select News.

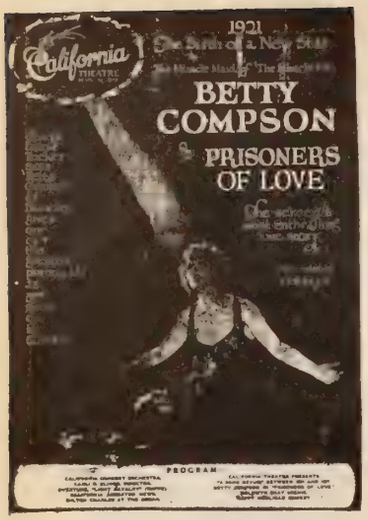
California Theatre—
Exit March—"Grieving For You."
Orchestra—"Dance of the Hours" and "Answer."
Current Events—California Topical Review and the local contest for picture star honors under the title of "Movie Aspirants Semi-final."
Feature—The Mark of Zorro—Douglas Fairbanks.
Next Week—The Jucklins—Monte Blue.

Imperial Theatre—
Overture—"No Wonder I'm Blue."
Current Events—Imperial Screen News.
Orchestra—"Raymond" and "Answer."
Special—San Francisco Chronicle tests of "Movie Aspirants" as at the California.
Feature—The Inside of the Cup—Cosmopolitan-Paramount.
Presented with an atmospheric prologue and tableau song.

Tivoli Theatre—
Scenic—Frozen Thunder—Educational.
Orchestra—The Caliph of Bagdad.
Vocal—"Kismet."
Song by William F. Meyers.
Feature—Kismet—Otis Skinner.
Next Week—The Devil's Garden and Blackmail.

Rialto Theatre—
Second week of The Misleading Lady.
Next Week—Held in Trust.

Frolic Theatre—
Current Events—Feature—Heart Up—Universal.



First display for "Prisoners of Love" to be obtained. This is four columns by twelve inches, run by the California theatre, Los Angeles

Comedy—Tails Up—Century.
Serial—King of the Circus—Polo.
Current Events — International News.
Next Week—Rich Girl, Poor Girl.

DENVER

America Theatre—
Vocal—"Dearest One," solo by Henry Klotz, baritone.
Current Events — International News.
Feature — The Kid — Charles Chaplin.
Next Week——Prisoners of Love.

Rivoli Theatre—
Overture—"The Invitation."
Cartoon—The Hypnotist—Mutt and Jeff.
Comedy — The Skipper's Narrow Escape—First National.
Feature—The Master Mind—Lionel Barrymore.
Next Week—Isobel or the Trail's End.

Rialto Theatre—
Feature—The Inside of the Cup—Cosmopolitan-Paramount.
Comedy—Torchy on High—Educational.
Novelty—Topics of the Day—Pathe.
Next Week—Paying the Piper.

SEATTLE

Clemmer Theatre—
Overture—"Chu Chin Chow."
Comedy—His Model Day—Fox.
Current Events—Fox News.
Feature — The Misleading Lady — Bert Lytell.

Liberty Theatre—
Overture—"Beautiful Annabel Lee and Narcissus."
Current Events—Jensen and Von Herberg Local News.
Comedy—It's a Boy—Educational.
Scenic—One Drop Is Enough—Educational.
Next Week—Brewster's Millions.

Strand Theatre—
Overture—"William Tell."
Comedy—High and Dry.
Musical—Special selections by Flora Haley, world's youngest harpist—aged six years.
Feature — Midsummer Madness — Paramount Special.
Next Week—The Inside of the Cup.

PHILADELPHIA

Stanley—
Overture by Stanley symphony orchestra.
Prologue arranged by Hugo Reisenfeld. Dance of Eve and the forbidden fruit.
Feature—Forbidden Fruit.
Stanley News—Pathe news and special selections from all news weeklies by Stanley cameraman.
Vocal Selections—Stanley quartette—"Carry Me Back to Old Virginia."
Comedy—Bray cartoon—Out of the Inkwell.
Prizma—The Message of a Flower.
Next Week—Passion.

Stanton—
Overture—Stanton orchestra.
Feature—The Penalty.
Comedy—Torchy Mixes In—Educational.
Current Events—Stanton news.
Topics of the Day—Literary Digest.
Next Week—The Perfect Woman—Constance Talmadge.

Arcadia—
Feature—Heliotrope.
Comedy—Hey Rube—Educational.
Current Events—Pathe News.
Scenic—Burton Holmes travelogue.
Next Week—Same.

Victoria—
Feature—The Sin that was His.
Comedy—Bungalow Trouble.
Current Events—Pathe News.
Scenic—
Next Week—Idols of Clay.

Palace—
Feature—The Furnace.
Comedy—Torchy Mixes In.
Current Events—Pathe News.
Topics of the Day.
Next Week—The Branded Woman.

Capitol—
Feature—The Saphead.
Current Events—Select News.
Topics of the Day.
Comedy—You'll be Surprised.
Next Week—The Girl with the Jazz Heart



This one, four columns by eighteen inches on "Blackmail," is by the Sun theatre, Omaha, Neb.



Striking "Madame X" display used by the Sun theatre, Omaha, Neb. In size this was sixteen inches by four columns

Regent—
Feature—Silk Hosiery.
Comedy—Tea for Two.
Scenic—Pahs and Papas—Chester.
Next Week—Love, Honor and Obey.

WASHINGTON

Crandall's Metropolitan—
Overture—Andante from the Surprise Symphony.
Current Events—Pathe News—Topics of the Day.
Comedy—Pinning it On—Pathe.
Feature—Peaceful Valley — First National.
Next Week—Isobel—First National.

Loew's Columbia—
Overture—"William Tell."
Current Events—Selznick News.
Feature—Inside the Cup—Paramount.
Next Week—Continued.

Loew's Palace—
Overture—Hawaiian Selections.
Current Events—Pathe News.—Topics of the Day.
Comedy—Pretty Lady—Sunshine.
Feature—The Rookie's Return—Paramount.
Next Week—The Marriage of William Ashe—Metro.

Moore's Rialto—
Overture—"The Elephant and the Fly."
Current Events—Fox News.
Comedy—Hey Rube—Christie.
Feature—Outside the Law.
Next Week—She Couldn't Help It—Realart.

CLEVELAND

Stillman—
Overture—"Serenade Titl," rendered as a trio by flute, horn and piano.
Theme—"Nocturne," by Tschaikowsky.
Current Events—Pathe News, Litery Digest.
Cartoon—Mutt & Jeff in The Hypnotist.
Comedy—Tea for Two—Educational Film.
Feature—Heliotrope.
Next Week—Bunty Pulls the Strings.

Euclid—
Overture—Selections from "Faust."
Themes—"Ariane," "Love's Last Word," waltz; "Moon, Lovely Moon," from "The Rose Maid."
Current Events—Pathe News No. Nine.
Comedy—His One Best Bet—Chester comedy.
Feature—The Penalty.
Next Week—The Penalty continued, to be followed by Inside the Cup.

Park—
Overture—"Kamenoi Ostrow."
Theme—Selections from "Gloriana."
Current Events—Pathe News—Topics of the Day.
Comedy—Movie Madness—Christie Comedy.
Feature—Hold Your Horses—Tom Moore.
Next Week—Midsummer Madness.

Knickerbocker—
Overture—"The Magic Melody," by Romberg.
Theme—Selections from "Maytime."
Current Events—Fox News, Screen Snap Shots.
Feature—Daddy Long Legs, (by popular request).
Next Week—The Truth About Husbands—First National.

Metropolitan—
Overture—As a prelude to the picture Wade Lane, baritone sings "Fra Diavolo" with special lighting effects and orchestral accompaniment.
Theme—Original composition done by Musical Director Phil Spitalny.
Current Events—Selznick News.



Flath at the Organ

Very attractive three column by fifteen inch display on "Silk Hosiery" used by the Palace theatre, Wichita, Kansas



Six column by twelve inch display for "The Frontier of the Stars" by the Temple theatre, Toledo, Ohio

Educational—Bray Pictograph.
Comedy—The Toonerville Fire Brigade—Toonerville Trolley comedy.
Feature—The Devil, with George Arliss.
Next Week—George Beban in One Man in a Million—Beban to be here in person.

Strand—

Overture—"Faust."
Theme—Composition by Phil Spitalny.
Feature—The Devil—George Arliss.
Next Week—One Man in a Million—George Beban.

DETROIT

Adams—

Overture—"The Chocolate Soldier."
Current Events—Adams Topical Review.
Comedy—Larry Semon in The Sportsman.
Vocal—Emmons and Colvin.
Feature—19 and Phyllis—Charles Ray.
Next Week—Wallace Reid in The Charm School.

Broadway Strand—

Same as last week.

Madison—

Overture—"Marriage of Figaro."
Current Events—Madison Topical Review.
Educational—Selected Scenic.
Vocal—Ruth Chase and Ralph Brainard—"Love Me at Twilight," "Do You Remember?"
Feature—The Kid—Charlie Chaplin.
Next Week—Same.

Washington—

Overture—"Poet and Peasant."
Current Events—Washington Animated Review.
Educational—The Voice of the Sea.
Comedies—Clyde Cook in Don't Tickle.
Mutt and Jeff in The Hypnotist.
Feature—The Last of the Mohicans.
Next Week—Pearl White in The Mountain Woman.

ATLANTA

Criterion—

Overture—Medley of popular jazz tunes, orchestra conducted by Dave Love.
Topics of the Day.
Pathe Review.
Feature—Constance Talmadge in Dangerous Business—First National.
Comedy—Fontaine Fox's Toonerville Trolley Meets All Trains.

Howard—

Overture—"Mignon"—Howard Concert Orchestra, conducted by Enrico Leide.
Howard News and Views.
Grantland Rice Sport Pictorial—How Will You Have Your Bath?
'Cello Solo—Saint-Saens "The Swan."
Prologue—A Dream of Cinderella, presented by members of the Dixie Ladies' Quartette, with Mary Faith Yow as Cinderella and Virginia Kelley as Prince Charming. Special stage set, showing Cinderella in ashes, while her sisters go to the ball. Cinderella sleeps and dreams of herself and Prince Charming, dancing a slow, stately minuet, at the ball. Prologue planned by Howard management, dances arranged by Mrs. William Clare Spiker, famous dancing teacher.
Feature—Cecil B. De Mille special production, Forbidden Fruit.
Organ recitals during three special performances.
Added feature—Dixie Ladies Quartette will sing "Sweet and Low" and "Will o' the Wisp."

Rialto—

Overture—"Il Trovatore"—Rialto orchestra.
Paramount Burton Holmes Travelogue.
Feature—Ethel Clayton in "The Sins of Rosanne."
Comedy—Sennett-Paramount, "It's a Boy."

Forsyth—

First Half—
Bryant Washburn in "An Amateur Devil."
Selznick News.
Forsyth Magazine.
Last Half of Week—
Eugene O'Brien in "Broadway and Home."
Rolin Comedy.
Selznick News Weekly.
Forsyth Magazine.

PITTSBURG

Million Dollar Grand—

Current Events—Grand News Weekly.
Educational—Topics of the Day.
Feature—Peaceful Valley.
Comedy—Fickle Fancy.
Next Week—Hush.

Blackstone Theatre—

Current Events—Pathe News.
Comedy—Homespun Hero.
Feature—The Testing Block.
Next Week—The Rookies Return.

Loew's Lyceum Theatre—

Current Events—Loew's Weekly News.
Comedy—Rainbow Comedy.
Feature—All Soul's Eve.
Next Week—Hearts are Trumps.

Olympic Theatre—

Current Events—Kinograms.
Novelty—Pictorial Review.
Feature—Forbidden Fruit.
Comedy—Bungalow Trouble.
Next Week—The Inside of the Cup.

Minerva Theatre—

Comedy—High & Dry.
Feature—Panthea.

Columbia Theatre—

Current Events—International News.
Feature—Danger Valley.
Comedy—My Goodness.
Next Week—Quick Action.



Other attractive features including the musical offering "A Night at the Club" staged by P. Hans Flath—"Fickle Fancy," a new Sennett Comedy, etc.

This is one of Stanley Chamber's displays for "Oh, Lady, Lady," when this picture played the Palace theatre, Wichita, Kansas



Here is one of the California theatre's Los Angeles, ads for "Bunty Pulls the Strings." Same was four columns by ten inches

Cameraphone Theatre—

Current Events—Kinograms.
Novelty—Bray Pictograph.
Feature—All Souls Eve.
Comedy—High & Dry.
Next Week—What Happened to Rosa.

Liberty Theatre—

Current Events—International News.
Feature—Testing Block.
Comedy—Fickle Fancy.
Next Week—Midsummer Madness.

Regent Theatre—

Current Events—Pathe News.
Feature—Peaceful Valley.
Comedy—Torchy Turns Cupid.
Next Week—Rookies Return.

Savoy Theatre—

Current Events—Fox News.
Feature—The Thief.
Comedy—Number Please.
Next Week—Just Pals.

CHICAGO

Woodlawn Theatre—

Woodlawn Grand Organ—"Poet's Peasant."
Woodlawn Pictorial Review.
Overture—"Second Hungarian Rhapsody," by Franz Liszt.
Woodlawn Comedy Playlet—Selected.
Feature—Thomas Meighan in The Frontier of the Stars.
Intermission—"Return of the Colors."
Coming Feature—Midsummer Madness.

Pantheon Theatre—

Organ Solo—Popular Selections.
Pantheon Topics of the Day.
Specialty—Bee Palmer's Jazz Band.
Comedy—The Sportsman, featuring Larry Semon.
Overture—"The Velvet Lady."
Violin Solo By Harry Gilman. "Old Pal Why Don't You Answer Me?"
Feature—Wanda Hawley in The Snob.
Coming Feature—Geraldine Farrar in The Riddle: Woman.

Ziegfeld Theatre—

Scenic.
Specialty—Sylvia Loder, soloist, "Kismet."
Feature—Kismet.

Barbee's Loop Theatre—

Universal Weekly.
Comedy—April Fool.
Specialty—Jimmy Duffy, saxophone player. Popular Selections.
Feature—Immortality.
Coming Feature—Lying Lips.

Riviera Theatre—
Educational Scenic.
International News.
Riviera Digest.
Overture—"The Clock Store."
Feature—Charles Ray in 19 and Phyllis.
Comedy—The One Best Pet.
Specialty—Two dancers interpreting Spring.
Organ Solo—Popular Selections.
Coming Feature—Midsummer Madness.

Randolph Theatre—
Organ Selections.
Feature—Charles Chaplin in The Kid. Third Week.

BOSTON

Park Theatre—
Screen Smiles.
Weekly News—Two issues.
Features—Lying Lips—Ince picture. The Unfortunate Sex.
Next Week—Officer 666—Tom Moore. What Happened to Rosa—Mable Norman.

Beacon Theatre—
Screen Smiles.
Weekly News—Two issues.
Comedy—A Wild Night—Joe Martin.
Features—The Passionate Pilgrim—Cosmopolitan.
The Off-Shore Pirate—Viola Dana.
Next Week—Inside the Cup—Passion Fruit.

Bowdoin Square Theatre—
Feature—Ireland in Revolt.

Fenway Theatre—
Feature—The Love Light—Mary Pickford.

CINCINNATI

Walnut—
Current Events—Pathe No. 6.
Comedy—You'll be S'Prized—Chester.
Feature—While New York Sleeps.
Next Week—The Devil.

Strand—
Current Events—Pathe No. 7.
Comedy—Torchy's Double—Educational.
Next Week—The Inside of the Cup.

Gifts—
Current Events—Fox No. 80.
Comedy—Special Pictures.
Feature—The Mark of Zorro.
Next Week—Love.

Palace—
Current Events—Kinograms.
Literary Digest No. 90.
Feature—Scratch My Back.

BUFFALO

Shea's Hippodrome—
Overture—"The Merry Widow"—Lehar.
Stage Setting—An old-fashioned alcove at home, used as a background for a duo-art number.
Vocal—"On the Bonnie Banks of Loch Lomond." Sung by Redferne Hollinshead.
Feature—"The Misleading Lady"—Bert Lytell.
Comedy—"The Punch of the Irish"—Lehrman.
Current Events—Hippodrome Review, made up of selections from the leading weeklies, Topics of the Day, a Pathe hand colored scenic and the News-Shea Review, a local feature.
Next Week—"Passion," with Pola Negri.

Shea's Criterion—
Feature—"Forbidden Fruit," and entire program of last week continued for second seven-day run.

Mark-Strand—
Overture—"Irene."
Current Events—Latest Pathe News.
Feature—"The Notorious Miss Lisle"—Katherine MacDonald.
Comedy—"A Homespun Hero"—Christie.
Next Week—"Earthbound."

Palace—
Feature—"Whispering Devils"—Conway Tearle.

Empire—
Feature—"Cleopatra"—Theda Bara.

Lyric—
Feature—"The 14th Man"—Robert Warwick.

BROOKLYN

Mark-Strand Theatre—
Overture—"The Bat"—Strauss.
Strand Topical News.
Excerpts from Victor Herbert's Successes. (a) "Give Me All of You," from "Florabella," Allen Ramond, tenor; (b) "Nightingale Song," from "Mlle. Modiste," Dorothy Lane and George Kiddon, dancers; (c) "Kiss Me Again," from "Mlle. Modiste." Eldora Stanford, soprano.
Prizma Scenic—"Rheims."
Operatic presentation of prison scene from "Faust." "Faust," Allen Ramond, tenor; "Marguerite," Dorothy Bell, soprano; "Mephistopheles," Walter Smith, basso.
Feature—Constance Talmadge in "Mamma's Affair."
Vocal—"Captain Mac" (Sanderson), Walter Smith, basso.
Comedy—"A Fireside Brewer"—Mack Sennett.
Organ Solo—"Allegro" (Haydn), Edward Napier and John Hammond, organists.

ST. LOUIS

Missouri Theatre—
Overture—Carmen selections.
Current Events—Fox News.
Literary Digest Topics of the Day.
Vocal—"The Little Dreamer," impressionistic song featuring Master James Brazier.
Comedy—Sunshine.
Presentation—Italian Fantasy—Missouri Ensemble—"A Night in Venice," by Kesner and Kimbell. "The Tarantell," by Missouri Ballet, assisted by mandolin and guitar instrumentalists.
Feature—The Frontier of the Stars—Thomas Meighan.

Delmonte Theatre—
Overture—Selections from Rigoletto.
News Events—Pathe.
Topics—Literary Digest.
Vocal—Duet, selections from "Oh, Boy."
Comedy—Sunshine.
Feature—The Great Love.

Criterion Theatre—
News Happenings—Fox Weekly.
Topical Paragraphs—Literary Digest.
Feature—Sunday and Monday, Hold Your Horses—Tom Moore.
Feature—Tuesday and Wednesday—Hearts Are Trumps.
Feature—Thursday and Friday—Something Different—Constance Binney.
Feature—Saturday—The Saphead—W. H. Crane.

New Grand Central—
Overture—Gene. Rodemichs' Orchestra.
News Occurrence—Selznick.
Topical—Literary Digest.
Vocal—The Sunshine of Your Smile—Nesi Cesare.
Comedy—High and Dry.
Feature—The Woman in the House—All-star cast.

West End Lyric—
Same program as Grand Central.

William Fox Liberty—
Overture—Specially arranged from various operas.
Fox News Events.
Cartoon Comedy—Mutt and Jeff.
Feature—The U. P. Trail.
Comedy—Sunshine's His Unlucky Job.

What Big Houses Say

(Continued from page 1300)

Blind Wives—
Good melodrama that pleased lovers of this class of entertainment. Box office returns better than usual. (Middle West.)

ROBERTSON-COLE

Wonderful production and biggest business since "While New York Sleeps." (East.)

Splendid production and Otis Skinner's name helped to bring in crowds. Did splendid business first part of engagement and is starting well the second week. (Middle West.)

This went over very big. Audiences seemed enthused with it. (Middle West.)

Crowds came and I packed them in. Surely a wonderful production. (West.)

The First Born—
By far the best picture that Sessue Hayakawa has ever made. It is a true conception of Oriental life. (East.)

REALART

The Snob—
Very poor stuff—light and frivolous, but some of them liked it, and the business was good. Personally, consider it punk. But if the public liked it and paid good money to see it, I guess it was all right. (East.)

Very good. The people liked the plot and business was good. (East.)

All Souls Eve—
Average production. Business fair. (East.)

Something Different—
Good picture to fair business. Better crowds than usual. (East.)

Eyes of the Heart—
Fair picture to fair business. Star popular. (East.)

The Furnace—
Very high-class society picture with beautiful costuming and sets which appealed particularly to the women and did splendid business. (Middle West.)

HODKINSON

Love—
Just fair. Didn't do anything remarkable, just cleared expenses. As a picture it's awful; as a box office attraction it just manages to get by. (East.)

Failed to draw after big advertising campaign. Louise Glaum's name is not a box office getter. (Middle West.)

The Spenders—
This feature was very well liked by our patrons and was an excellent box office attraction playing to better than average business for a week. (Middle West.)

UNITED ARTISTS

The Love Light—
Splendid picture and business. Mary Pickford really pleased everyone. Never heard a complaint. Capacity all week. (Middle West.)

Very good production and well liked. Business was good. (West.)

Fell down badly second week. Didn't seem to satisfy. For total showing went over from average to poor.

The Love Flower—
This one went over big at opening and closing days and average the middle part of the week. Very entertaining picture. (Middle West.)

METRO

The Silver Lining—
Average crook play. Ordinary business. (Middle West.)

The Marriage of William Ashe—
The picture follows the story well and is nicely worked out. (East.)

UNIVERSAL

Outside the Law—
The best crook picture that has been shown in the city for many months. Big houses all week. (East.)

Beautifully Trimmed—
A good crook picture. (East.)

STOLL

Mr. Wu—
Advertised as the first foreign picture ever shown here which created considerable interest. Picture liked. (Middle West.)

Paul Noble's Prologue Number for "The Testing Block"



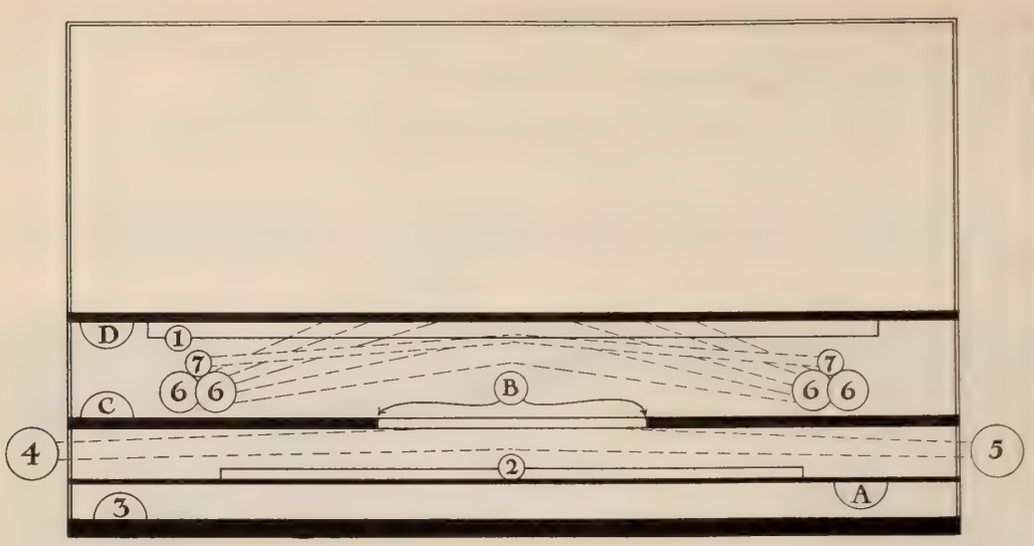
Prologue stage setting and characters appearing in it, for the showing of "The Testing Block," at the Liberty theatre, Portland, Ore., of which Paul E. Noble is manager

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Exhibitors' Service Bureau

Thomas D. Soriero, Strand theatres, Lowell.
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Eugene H. Roth, California theatre, San Francisco.
J. A. Partington, Imperial theatre, San Francisco.
Sidney Grauman, Grauman's theatre, Los Angeles.
Louis K. Sidney, Managing Director, William Fox theatres, Denver.
Phil. Gersdorf, Arcade theatre, Jacksonville, Fla.





Illustrating the text appearing below concerning the prologue which Joseph L. Plunkett, manager of the New York Strand, is presenting this we in connection with the showing of "The First Born." The line cut and half-tone above refer to scene one of the prologue. On the opposite pa is shown the working plans and a scene from the second part of the number

Practical Prologue for "The First Born"

New York Strand Theatre Presentation Given in Detail

FOR the initial showing of "The First Born" at the New York Strand this week, Managing Director Joseph Plunkett is staging a prologue that takes its cue from the picture, the scenes of which are placed in old China and San Francisco's Chinatown.

The character of the principal entertainment to be offered was early indicated in the program when, during the overture, two large panels on either side of the velvets were transparently lighted in red and revealed as Chinese etchings, and showing in marked contract to the blue flood that was thrown over the orchestra.

The first scene of the prologue, named "In Shantung," was a simple but none the less effective piece of staging, consisting only of two drops. The front drop was more or less neutral in design, cut away in the middle to a keyhole shape. The drop had a rich cream background, profusely dotted with blue and gold with two vivid red panels, on each side of the wider part of the keyhole opening. In about one and a half, was a bright blue background drop, toned down slightly towards the horizon, and relieved by a sprig of some flowering shrub which apparently came out of the side.

Walter Vaughan, tenor, garbed in the silks of the Chinese, stood centre stage and as the curtain rose sang an appropriate Chinese number. As he finished the refrain was taken up by an invisible male quartet. The lights were gradually dimmed out and during the stage was black, the first scene was struck and the second scene set while the audience still listened to the harmonious voices. Then all lights were dimmed up.

The second scene, representing Chinatown, San Francisco, was a street drop in two with two street wings with a street lamp on either side. The lamps were lighted and the windows of the street scene were transparent with 1,000 Watt lamps at the back wall flooding through the windows. Strung from the flies was a string of eight Chinese lanterns, all lighted with small lamps.

As the voices of the quartet died away, men dressed as Chinese shuffled across the stage, followed by an imitation dragon on the shoulders of three boys (this being a scene taken from the picture). The dragon pranced around the stage and as it left, a Chinese was left dopily sitting under one of the street lamps. A policeman sauntered on the stage, looked e quiringly on the figure of the lone Chines and passed on. The Chinese then drifte away as the lights dimmed down.

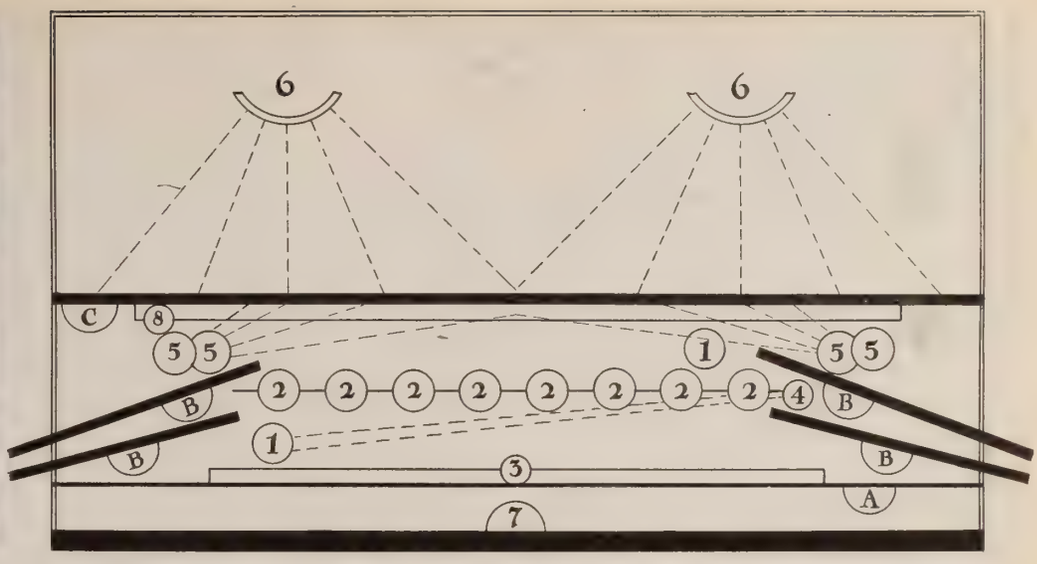
The lighting was equally simple but was the lighting that made the prologu stand out. For the first scene, practicall all lighting was blue, including the stri border on the bottom of the raised scree the foots and the regular border. Bac of the first drop, on either side, were tw bunch lights and a spot, all blue which in tensified the blue background of the bac

(*Continued to page* 1307)



Showing scene three of the New York Strand's prologue for "The First Born" as described in the article appearing on these pages





These two illustrations refer to scene two of the text appearing below describing the prologue for "The First Born" being presented this week at the New York Strand theatre. See opposite page for similar illustrations relating to scene one

Prologue for "The First Born"

(*Continued from page* 1306)

drop. From the left wing a weak red spot shone on the singer and, corresponding on the right wing was a blue spot. The same lighting scene, with very slight changes was used for the second scene, the spots and bunches remaining in the same position throughout the entire prologue, this materially aiding in the quick change of scene.

The key to the diagram of Scene One shown herewith is as follows:

A. Screen, on bottom of which is attached a strip light (2) acting as border when screen is raised.
B. Keyhole opening of front drop.
C. Front drop. The keyhole opening gives this drop the semblance of a wide leg drop.
D. Blue back drop for deep sky effect.
1. Borders.
2. Strip border.
3. Foots.
4. Red spotlight for singer.
5. Blue spotlight for singer.
6. Bunchlights radiating on blue back drop.
7. Spots to intensify backdrop.

The key to the diagram of the second scene is:

A. Screen.
B. Four street wings.
C. Street drop.
1. Street lamps each with small lamps as transparencies.
2. String of eight Chinese lanterns lighted similarly to above.
3. Strip border on bottom of screen.
4. Blue spot to central figure under lamp.
5. Bunch lights radiating to back drop.
6. 1,000 Watts to back drop transparencies.
7. Foots.
8. Border over backdrop.

Elmira, N. Y., Exhibitor Secures Navy Aid

The recruiting forces of the U. S. Marines in Elmira fairly outdid themselves in co-operation with Manager H. L. Walter of the Amusu Theatre of that city, and John P. McConville, exploitation representative at the Buffalo exchange of Paramount Pictures, in putting over "Below the Surface," which was playing a week's run at the theatre. By interesting the recruiting officer, the exploitation man had 200 special one sheets and 300 special hand bills posted and distributed respectively by the recruiting service. The only cost to the theatre was the item of printing.

The poster carried similar copy in heavy red type that was visible at a distance of almost a block.

In addition the recruiting officer used the station's American service flag for the occasion to drape up the front of the theatre. The sight of the military outfit attracted crowds and naturally, a large percentage of these crowds drifted into the theatre. It offered a good example of exploitation that can be effective and still cost very little.

Tally's Presentation of "Kismet" Elaborate

"Kismet" recently completed an engagement at Tally's theatre, Los Angeles, in which the presentation conceived by Manager Talley was no small part of the attraction.

Mr. Talley used a very pretentious prologue in presenting "Kismet." It opened with a title asking the audience if it would like to visit the city of Bagdad. Gates to the stage open and a harem scene is shown. Five dancing girls issue forth to present Oriental numbers. The lights go down, and the girls draw back a curtain which discloses the screen. Besides these atmospheric touches, Mr. Tally had his ushers dress in Oriental costumes, and introduced subdued Oriental lighting throughout his theatre.





Window display for "The Restless Sex," one of the exploitation mediums employed for the showing of this picture at the Hippodrome, Gloversvile, N. Y.

Cobe Puts Over "The Devil"

Lawrence, Mass., Exhibitor Neglects No Opportunities on Arliss Picture

ANDREW J. COBE, manager of the Rialto theatre, Lawrence, Mass., one of the four theatres to play "The Devil" pre-release put over an exploitation campaign in conjunction with his showing that eclipsed all previous efforts of this kind for Lawrence.

Mr. Cobe began his exploitation drive a week before the showing of the picture by the distribution of thousands of little red cards with the following text:

GO TO THE DEVIL
AT THE RIALTO
Week Beginning MONDAY, Jan. 24th.

The City of Lawrence is an industrial center with scores of factories, and utilizing this fact Mr. Cobe placed his throwaway cards in the factory pay envelopes. Men were sent through the city casually dropping pay envelopes here and there, and leaving them in restaurants and other places, so that hundreds of Lawrence citizens eagerly seized upon this clever bit of advertising.

Following this, he started two Ford cars throughout the city traveling miles each day. They were completely boarded up with painted signs and paintings of George Arliss. Each one carried the slogan:

I AM ONE OF THE LEGIONS OF HELL AMONG YOU ALWAYS.
I AM IN THIS TOWN.
I AM THE DEVIL.

No mention was made of the Rialto Theatre and no suggestion appeared in the advertising of a motion picture so that much curiosity was aroused.

The third step in his cleverly arranged cMampaign was the appearance in practically all store windows of Lawrence of window out-puts.

On the Friday before his opening this enterprising manager secured one of the most prominent display windows in the center of the town. He decked the entire window with red draperies and filled it in with a profusion of flimsy red silk. Colored lights were placed on the shimmering cloth and fans working from below served to give movement to the whole. In the center window he placed one of the electric flasher signs issued by Pathe.

On Friday night Mr. Cobe gave a midnight performance of "The DEVIL" for invited guests only. Editors, newspaper men, public officials and prominent citizens of Lawrence were invited. The midnight show was a distinct novelty in the community and attracted widespread attention. Saturday morning the papers carried big stories and the most favorable comment on the film.

The newspaper campaign opened on Friday prior to the showing with quarter pages in the four daily papers. This advertising was repeated on Saturday and on Sunday full page ads were used in all of the newspapers.

Mr. Cobe based his presentation on the plan inaugurated by Managing Director Joseph Plunkett of the Strand Theatre in New York, using a troup of dancers in a weird thing called "The Dance of the Imps." The stage setting was that of a deep grotto. The lights were thrown from under the stage through glass covered traps. A singer in the garb of Mephistopheles opened the prologue. An original feature introduced by Mr. Cobe was a contortionist who led the ballet girls through a writhing picturesque dance.

Automobile Tags to Exploit "The Thief"

A new and inexpensive exploitation stunt for "The Thief" was devised by J V. McDonald, manager of the Nelson theatre, Springfield, Mass.

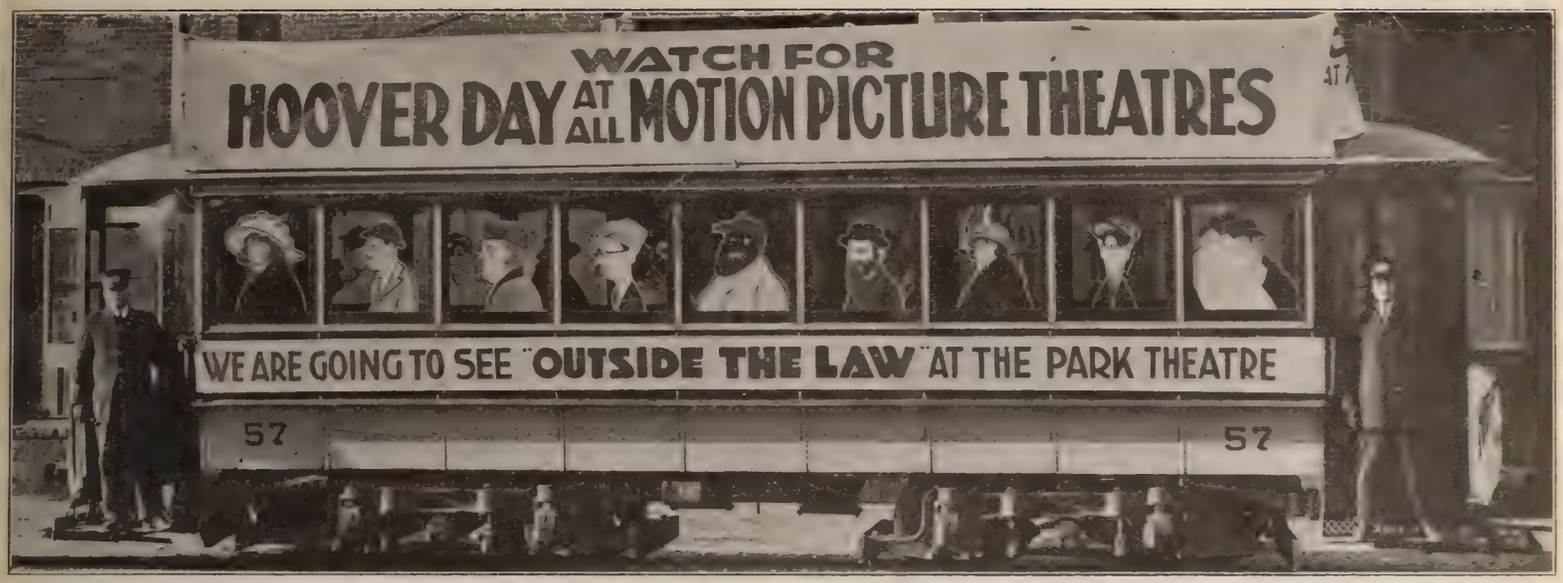
McDonald had a small red tag printed reading as follows:

"Just a tip!
"I wouldn't leave my car alone like this if I were you. You know THE THIEF is coming."

On the day and night preceding the opening of "The Thief" engagement every car parked about town was tagged, and the interest and amusement the tags aroused marked them as being one of the best "teaser" stunts ever used.



Novelty lobby display originated by M. Rosenthal, manager of the Allen theatre, St. Catherines, Ontario, Canada, for the engagement of "Married Life"



Picture of Harry Reichenbach's "Outside the Law" exploitation street car used in Boston, as described in the story appearing below

Boston Exploitation Unique

Harry Reichenbach Startles Bostonians With Novel "Outside the Law" Exploitation

BOSTON'S initial showing of "Outside the Law," at the Park theatre, was the occasion of an energetic exploitation campaign staged by Harry Reichenbach, of the Universal Exploitation Department.

The principal exploitation stunt worked in staid Boston was the use of a street car bearing signs concerning the big Dean picture, which traveled over seventy-two miles of tracks in the heart of the city nine times each day during the several days preceding the opening.

In the windows of the car were painted a variety of human faces, of all races, ages and conditions. "We are going to se 'Outside the Law' at the Park theatre" was the streamer that adorned the entire length of the car. On top of the car was another big banner with the following capition:

"Watch for HOOVER DAY at all MOTION PICTURE THEATRES."

This was the first time in the history of the Boston Elevated Railway Company that this stunt had been put over in that city. It created a sensation in the New England metropolis.

It was only after careful consideration on the part of the traction company that consent was gained by Reichenbach to utilize the car. Boston laws prohibit the use of public service vehicles for advertising purposes. It was not until Reichenbach thought of tying up the "Outside the Law" showing to the Hoover Motion Picture Day, a charitable activity, to the mutual advantage of both, that the street railway company leased the car.

Boston stared at the car. It became the talk of the town. News reel representatives photographed it. Newspapers printed pictures of it, explaining the stunt in detail and giving complete mention of "Outside the Law" at the Park theatre.

Another idea which was worked with great effect was a sign painting stunt. For four days preceding the opening of the Dean picture in Boston, three girls in smocks, tam-o'-shanters, and short skirts mounted scaffolds near the entrance to the Park theatre and painted signs advertising the picture.

The newspaper advertising in all of the Boston papers was also much larger than that usually carried by local theatres. Display ads. running two and three columns and eight and ten inches in depth were used in place of the ordinary one column announcements that Boston papers usually carry.

Window Displays Advertise "Silk Hosiery"

Among the exploitation stunts which Nick Ayer, advertising and publicity director for the Roth and Partington theatres, San Francisco, Cal., pulled to put over "Silk Hosiery" was window displays dressed so the women would look.

On this page is a cut showing a window secured from the Emporium store. The Emporium window boasted a model dressed exclusively in silk hosiery. In fact everything that the wax lady had on was of silk, except the shoes.

The picture played at the California and many of the dollars counted up at the end of the run could be directly traced to the advertising that the windows in the heart of the shopping districts had given "Silk Hosiery."



Window display for "Silk Hosiery" one of a number which the publicity forces of the Roth and Partington houses, San Francisco, secured recently. Details appear on this page in text



Special stage setting from a prologue which Loew's Palace theatre, Kansas City, originated for the showing of "Down on the Farm"

How Wendt Exploited "A Child for Sale"

Fake Want Ad With Trimmings Stirs Up Toledo Residents

"A CHILD FOR SALE" and Harold Wendt's ingenuity in his official job as publicity director for the Rivoli theatre of Toledo is responsible for this story of intensive and extensive exploitation:

The Rivoli had booked "A Child for Sale" for Christmas week. Ten days in advance of the showing, Toledo newspapers carried one-inch ads which read: "For Sale—A Child." There was but one ad to the paper. Theatres would ordinarily insert it in several places. Anyone selling a child would have the ad in but one place. So Wendt, too, ran the ad in but one place—not on the movie page. And none outside the theatre and the advertising men on the papers understood. One of the solicitors on one of the papers even had to explain to the advertising manager what it was all about before he could have the ad run. The result of this ad being run for three days was the conversation such as appears in the first paragraph, being heard on the cars, on the street corners and in the restaurants, and in fact most everywhere. For the next three days there appeared an ad similar to the above, except that it also carried two telephone numbers—the telephone numbers of the theatre office. The result of this (everything done in the campaign was followed by results) was that the phones at the Rivoli rang continuously and three people were kept busy all day and late into the night answering inquiries concerning the child for sale.

"How old was the child? Is it white or black? Is it a boy or a girl? Is parentage legitimate? How much is wanted for the child? What is the reason for selling? What is the child's disposition? How is the child's health? And what orphanage desires to make the sale?"

But none of these stumped Wendt. The day before the ad first appeared everyone in the Rivoli offices was given answers for any possible question.

"The child was four years old. It was white. It was a girl. Parentage was legitimate. The reason for selling was that the high cost of living was depriving the parent and another child of a living. The child's disposition was charming. Health was excellent. And for further details, well, call at the Rivoli theatre any time starting Sunday and for a week thereafter."

The following three days came more information concerning the child in all the ads. And the interest ran skyhigh all over the town.

Saturday was the time. The busiest street corner in Toledo was the place. And the auctioning of a child was the attraction.

A large car drove up to the curb and a man, dressed none too well, stepped up into the rear seat. Above his head he held a child, answering the above description. The curious stopped to listen when this man announced in a loud voice that he wanted to "sell this child—his own flesh and blood." "How much was he bid—he, the man whom the profiteers were depriving of a living?" More stopped and still more. The sidewalks were blocked. Traffic, too, soon jammed up.

Now came Wendt's surprise. He had planned everything beautifully,. he thought. He had "rented" the child, engaged the "father" and planted a half dozen men in the crowd to do some bidding. The crowd was expected and was exceeding all expectations. He knew there would be no interference, for the day previous the chief of police had been let in on the secret. But what surprised Wendt was that persons other than the "plants" were doing some of the bidding. Everything was surely being taken seriously. Some women protested and claimed that the sale should not be allowed to continue.

Suddenly, however, the child was "sold" and the "buyer" jumped into the machine and handed the "father" a roll of money. Then a large card was flashed on the crowd reading. "You Can See a Child for Sale all Next Week at the Rivoli"—and thousands of small cards carrying the picture of the child on one side and information concerning the picture which would be shown at the Rivoli on the other, were thrown to the crowd—and the machine squeezed its way through the jam.

The shock was too sudden. People were left with their mouths wide open. And then the whole town seemed deluged with announcements of "A Child for Sale." The newspapers that night carried large ads on the picture. Stories were used that day and followed the next week. Windows displayed large cards and hook-up arrangements. Photos like those thrown out at the street stunt were passed out at the exits of the Rivoli. Hotels had large colored frames as "decorations," while the Rivoli lobby also was "set" with many frames. A trailer was run, showing many of the thrilling scenes from the picture. And autoists rushed up to their machines, seeing red tags on the steering wheels. They had been arrested for parking too long or out of the parking zone. But the card only told of "A Child for Sale" and smiles lit up their faces. Song shops displayed a song entitled, "A Child for Sale." It had been written by a Toledo boy—and this, too, was good for a yarn in the newspapers.



Some examples of what the Riviera theatre of Milwaukee, Wis., is doing to exploit its attractions

Above—Window display used for the engagement of "The Branding Iron." Window display for "Sick Abed" obtained from a leading furniture store

Right—Portion of a lobby display for "The Son of Tarzan" serial in which a cut-out is used to advantage

Below—A "The Son of Tarzan" window display showing an original painting by the Riviera scenic artist as a background







This, with the cut on the opposite page, shows how E. R. Rogers, manager of the Rialto Theatre of Chattanooga, Tenn., decorated for the recent showing of "The County Fair."

Admits Fat People Free as Exploitation Stunt

Manager C. L. Henry, of the Rex Theatre, Spartanburg, S. C., during the week of January 24-30, exploded the theory that "nobody loves fat people." During the showing of "The Life of the Party," Manager Henry entertained at the theatre all persons weighing more than 225 pounds. A scale was placed in the lobby of the theatre and tremendous crowds were attracted by the spectacle of the town's most adipose citizens lining up to be weighed. It was a notable fact that both the successful and the unsuccessful candidates viewed the picture.



Lobby decorations for the showing of "The Devil" at Shea's Criterion theatre, Buffalo

How Wetstein Grabbed Front Page Space

It has remained for Elias Wetstein, publicity director, to discover a new way of getting publicity for his theatres, the Queen, Majestic and Rialto of Wilmington, Del.

"The Branding Iron" had been booked for the Majestic and Wetstein looked longingly at page one and racked his brain for a scheme that would land something for the picture.

The newspaper boys were willing to help as much as possible but the well known rules to say nothing of the real news of the day, forbid sliding just publicity in without an excuse.

Finally Mr. Wetstein got an idea that got by with the city editor. He arranged to have a photograph taken by flashlight of the crowd.

The photographer was instructed to load his flash heavy enough to make the touch off a miniature Wall street explosion both in amount of flame and in sound. The picture was taken with results up to expectation. There was dull roar that could be heard several blocks and a flash of light that lighted up the sky like a fork of lightning.

People on the streets rushed to the scene expecting to learn of an accident. The next day the newspapers carried stories telling about the picture being taken with a plausible explanation worked into the account stating that the photograph was snapped at the instigation of the Goldwyn company who were making a collection of crowds gathered in front of theatres waiting to see "The Branding Iron." The story of course told all about the picture and where it was playing.

Holds Dances in Theatre Lobby

Dancing in the lobby of the theatre under the title of "Matinee Dansant" is an experiment which F. L. Koppelberger general manager of the La Crosse Theatre Company, of La Crosse, Wis., is conducting at the Rivoli, one of the company's string.

The Rivoli orchestra, which has obtained a fine reputation locally, furnishes the music. The "Matinees Dansant" are held from 4 to 5:30 P. M., and are attended principally by the young people. Chaperones are in attendance and the first function seem to indicate that the affairs will be a grand success.



Showing how George J. Maur, manager of the Strand theatre, Louisville, Ky., makes use of cut-outs



View of the Rialto Theatre, Chattanooga, Tenn., decorated for the showing of "The County Fair." On the opposite page is another view of the display.

Colorful Prologue Presented

Superba Theatre, Los Angeles, Gives "Outside the Law" Artistic Presentation

A simple yet effective prologue was used at the Superba theatre, Los Angeles, during the five weeks' run of "Outside the Law."

Manager W. E. Jones, who is a firm exponent of the prologue for pictures, is convinced that the manner of presentation had much to do with the long run the feature enjoyed.

Carrying out the Oriental atmosphere in which "Outside the Law" is set—San Francisco's Chinatown — Jones used a Chinatown drop for his prologue, duplicating as nearly as possible the Chinatown set used in the production of the picture. In front of this drop he used a male singer, costumed as a gunman. A green spotlight was thrown on the singer, and a faint green light on the drop.

The singer sang "Chinatown." At the conclusion of the song the singer began the portrayal of a dope fiend. He was interrupted by a police whistle, off stage. Quickly there came two shots, fired so the flash could be seen in the house. All lights then were cut and the opening reel of the picture thrown on the Chinatown drop, which slowly rolled up, unmasking the screen behind.

The publicity and exploitation campaign put on by Jones for the "Outside the Law" run was especially notable because of its dignity. He depended mostly upon newspaper advertising, using more than one hundred separate ads during the run, none of which was less than two columns wide.

In addition he obtained many ideal window display locations in which he used attractive pictures of Miss Dean, and the other prinicpals, together with exhibits obtained from police headquarters, and consisting of various burglars' tools, weapons, handcuffs, etc. A history of each article accompanied it.

Among the stunts Jones used was to set out about forty traffic stand signs bearing the caption:

"Don't park here! You are Outside the Law!"

He also had several thousand tags bearing the inscription "You Are Outside the Law" attached to automobiles throughout Los Angeles.

Hammond Obtains Local Merchants' Assistance

Manager Frank H. Hammond, of the Rialto Theatre, Atlanta, is a man who believes in co-operation, and he claims that it isn't hard to get—if only you go about it right. As proof of what he says, he exhibits a double page spread, in the Atlanta *Sunday American*, consisting of ten ads from local merchants, tying up with Mr. Hammond's exploitation of "To Please One Woman."

The *Sunday American* was so impressed with Mr. Hammond's ideas that they assigned their star advertising man to accompany him on his rounds to get the ads—and out of twelve firms visited he got ten ads. The title of the picture was used in each ad, and ten tickets were given away by each firm to their first ten customers on the opening day.



Lobby of the Majestic theatre, Portland, Ore., during the showing of "Dangerous Business" illustrating how cut-outs may be used to advantage

Deardorff Gets Lima Excited Over Slim Foot Stunt

The selection of the slimmest foot in all of Lima, Ohio, was the basic idea for an exploitation campaign which C. C. Deardorff erstwhile Goldwyn exploiter but now manager of the Sigma theatre of Lima, recently staged for the showing of "Cinderella's Twin."

The idea was the offering of several prizes for the slimmest foot in the town, and the standard of measurement was a duplicate pair of the shoes worn by petite Viola Dana, who starred in the production. Thanks to the initiative of Mr. Deardorff, the newspapers played up the exploitation as a special feature.

The fitting of the feet took place in a leading shoe store. Awards were as follows: First prize, a $16 pair of shoes or slippers made to order; second prize, a $14 pair of slippers.

On January 9 the Lima News carried a first page three-column story appealing to all girls over eighteen years of age to uphold Lima's civic pride by showing that the city could boast of paragons of slim feet. Statistics were quoted to show what sizes of slim feminine feet prevailed in San Francisco, Atlanta, Pittsburgh, Portland, Cleveland, St. Paul and Detroit.

On the following day in the same newspaper, another three-column story pursued the same theme. It made a distinctive feature of the stunt by declaring that it was looking for the perfect Lima foot, and would award the lucky winners.

And on January 11 this paper again devoted two more columns of space with the heading, "Tomorrow Is Day for Cinderella Hunt."

Weisfeldt Invents a New One, the "Songalogue"

"Songalogues" form a pleasing variety of entertainment at Saxe's Strand theatre, Milwaukee. Manager Edward J. Weisfeldt has created a modern version of old fashioned illustrated song.



Cut illustrating the story appearing on this page concerning the Liberty theatre, Portland, Ore., exploitation of "Curtain"

At the openings of the number two pages in uniform stand at one side of the curtained stage and display a large canvas book on whose cover the name of the song is printed. They then open the book and the words are flashed on the two large white pages. On the second chorus the curtain on the stage is lifted revealing a scene in keeping with the song. The accompanying photograph shows the scene used with "Carry Me Back to Old Virginny." The colored mammy wandered through the scenery cotton field singing the chorus and picking real cotton as she passed across the stage. The numbers which usually include variations by the organ and the orchestra are very popular and provide an economical but effective way of supplying a divertissement between film shows.

"Jazzy" Poem as "Twin Beds" Exploitation

"Twin Beds" went over with a bang at the Orpheum Theatre, Fon du Lac, Wis., probably due to the jazzy line of copy put out by Manager A. S. Ainsworth.

In case other exhibitors, who have yet to play "Twin Beds" want to see some of Mr. Ainsworth's ticket-selling copy, the following, which started in the newspapers a week in advance of the first showing is quoted:

"This is the discreet young Blanche
Who declared to Hubby
There must be Two
Twin Beds in their flat

And this is Monti
Wicked and wise
Who longed for a look
Of those love lorn Eyes
Of Blanche's.

This is the stocking
Of shimmering silk
That Monti saw reeling
Home with the milk
At early morn

This is the wine
So rich and rare
That jazzed the feet
And ruffled the hair
Of Monti

And here's the Window
To which he scaled
To enter the room
Where Romance prevailed

And this is the veil
We have to draw
Over the things
That Monti saw"

Mr. Ainsworth started his newspaper campaign on Monday with a half-page splash. Among his best lines were:—

"Sheets of laughter—pillows-ful of "Pep"—and nothing to blanket your fun."



Showing the stage, stage setting and characters appearing in a prologue for "The Branded Woman," presented by the New California theatre, Bakersfield, Cal.



Stage setting and "Negro Mammy" of Saxe's Strand theatre, Milwaukee, "songologue" as told in the accompanying story

"Masked Woman" Stunt Works Well for Miss Grogg

Miss Sylvia Grogg of the California theatre at Bakersfield, Cal., which is under the direction of the Grogg Amusement Company, planned an attractive campaign upon "The Notorious Miss Lisle" which aided materially in putting the picture over.

The day preceding the opening of the picture Miss Grogg arranged to have a very handsomely gowned young woman driven about the streets in a beautiful limousine. The girl was masked so that no one could identify her, and the automobile bore signs reading "I am the Notorious Miss Lisle—everyone is talking about me." She called at every home in the city, presenting a small card which read "I am the Notorious Miss Lisle—the tongue of scandal is ruining my reputation." By evening a thorough canvas had been made of the town, and when the evening papers came out there was a sensational story about the mysterious "Miss Lisle." The evening papers also carried the ad of the theatre announcing that "The Notorious Miss Lisle" was to be shown the following day.

Miss Grogg had also arranged with one of the large department stores to have "The Notorious Miss Lisle" shop at a certain hour on the day following her visit to the different homes. The department store offered a handsome pair of silk hose as a prize to the first lady to identify her by saying "You are the Notorious Miss Lisle." The department store carried a large ad on the same day that the theatre made its announcement, with the result that the evening paper of the day before the opening of the picture was full of "Notorious Miss Lisle" publicity, much of which cost nothing to the theatre, and brought a harvest of patronage both for the theatre and for the department store.

Chambers Springs New One for Hart Picture

It has remained for that consistent exploiter of pictures, Stanley Chambers, manager of the Palace theatre, Wichita, Kansas, to spring a new one for "The Testing Block."

Mr. Chambers obtained the use of a pinto pony which was being exhibited at the recent Kansas National Live Stock Show as Bill Hart's original spotted nag, hunted up a local man who looked like Hart, attired him in full western regalia and sent horse and man about the streets.

The horse of course had previously received a lot of publicity and wherever he went was an object of attention. Mr. Chambers made no explanation of who the rider was but let the public arrive at its own conclusion.

The resemblance to Hart was of course noticed and the stunt brought great returns.

A picture of Mr. Chambers' double for Hart and the spotted pinto used to exploit the picture are shown herewith.

Country Store Goes Over Big with Suelke

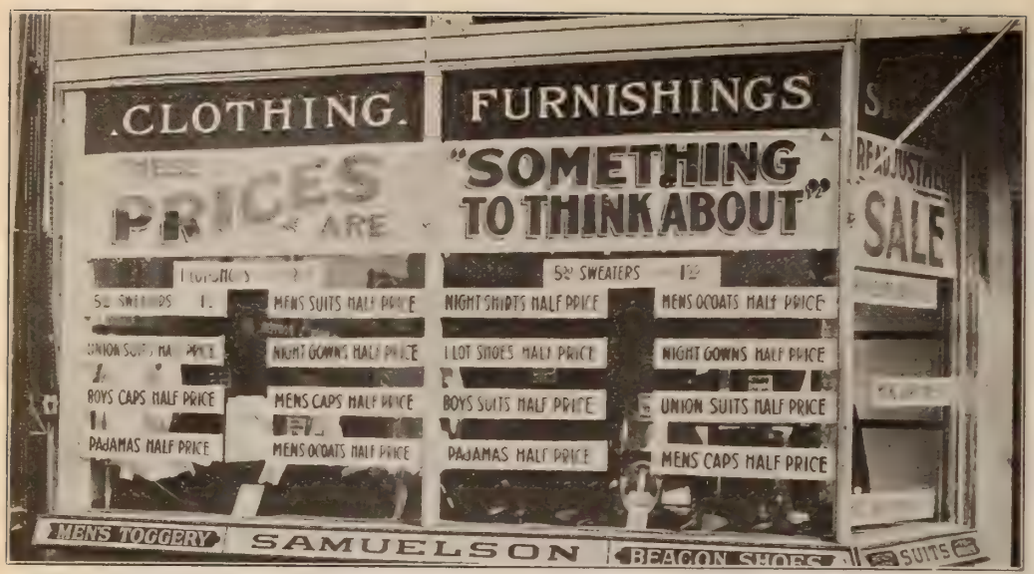
Karl A. Suelke, managing director of the Liberty theatre at Cape May, N. J., wanted something to get his patrons all out for the initial episode of the serial, "Fighting Fate." That something was a "country store" night. For a week the prizes to be given away were displayed in a show case in front of the theatre and all Cape May was informed about the approaching event.

There were 25 prizes ranging from canned goods to boiled ham, and everybody was assured of something. The awards were made after the first night show.

The stunt proved a banner business getter and "Fighting Fate" made its bow at the Liberty to capacity houses.



Here is Stanley Chamber's "Bill Hart" and the pony as explained in the story on this page



"Something to Think About" window display, not handsome but effective, which R. C. Gary of the Omaha Famous Players-Lasky Exchange obtained for the showing of the above named picture at Keith's theatre, North Platte, Neb., as told in the accompanying story

Gary Improves an Idle Half Hour

R. C. Gary was passing through North Platte, Neb., in his official capacity as exploitation representative of Paramount Pictures in the Omaha territory on his return to the key city, when he noticed the Keith Theatre of that town advertising "Something to Think About." Also he noticed a clothing store, across the way from the station, advertising a reduction sale. The first items of the window were being installed and the stickers were going up.

With half an hour to wait between trains the exploitation man went ahead without consulting the theatre manager. It required some quick talking to divert Mr. Samuelson's attention from the window; but the retail clothier was ready to grasp an opportunity when it was outlined. The result was that when the window display for his reduction sale was completed the window stickers were topped by the 'Something to Think About.'"

Before his train arrived Gary had time to write a message to the theatre manager and stills and posters, tieing up the ten day display with the picture.

While scrupulous critics may question the artistry of the display there was little room for doubt on the question of effectiveness. The title, capitalized in quotations, was large enough to attract the notice of every passerby and the theatre-attendance evidenced the interest the display aroused. The photograph reproduced herewith was taken in the early stage of the display before the theatre posters and stills from the production had been added.

Duluth New Lyric Puts Over Big Stunt for "Dinty"

With the co-operation of the Duluth News Tribune, the New Lyric theatre of that city put over an exploitation campaign that Minnesota records of showmanship will find hard to equal. The campaign was in the interest of "Dinty." Five hundred Duluth newsboys were invited to a special morning showing of "Dinty." Details of "Dinty Day" were then explained. Publicity attended the rivalry among the newsboys to sell the greatest number of News Tribunes throughout the showing of the picture. A photograph of the winning newsboy was published.

New Idea for Exploiting "Dinty"

Joseph M. Trunk, manager of the Dome Theatre, Youngstown, O., put over a clever stunt for his showing of "Dinty."

Mr. Trunk secured the services of a sketch artist and dressing the artist up as a newsboy had him cover the town drawing sketches on store windows in chalk. Some of the pictures showed Wesley Barry. Others showed striking scenes from the play. Others were just striking ads. Trunk played the picture the week of January 16. He used this stunt the whole week previous to the play date, and stirred up so much interest in the picture that he had difficulty taking care of the crowds.



Stage setting for the showing of "Down on the Farm" at the Rialto theatre, Lawrence, Mass. An elaborate prologue was arranged by Manager Andrew J. Cobe



This is the way the lobby of the Sun theatre, Omaha, Neb., was decorated for the showing of "Madame X." Complete details of the Sun's exploitation campaign are given below

"Madame X" Campaign Sets

Omaha Showmen Demonstrate What Exploitation Will Accomplish

OMAHA is one of the cities where exploitation for pictures has reached its greatest development with clever stunts the rule rather than the exception.

However, it has remained for N. N. Fruedenfeld, publicity director, and Harry and Sam Goldburg, managers of the Sun theatre to plan and carry into effect a campaign that eclipsed all previous efforts for the city.

The picture was "Madame X."

A four weeks' campiagn was started by 100 eight-sheet posters covering the city which read: "Should that great photoplay, 'Madame X,' be shown in Omaha at $1 or at 35 cents per seat?" The posters were given a two weeks' showing, during which time 50,000 dodgers asking the same question were distributed from house to house. Teaser ads were also run in the three Omaha newspapers. At the end of two weeks, large display space was taken in the papers announcing that they had booked "Madame X" for the Sun theatre and for two weeks, starting January 9. The announcement stated that $1 admission had been charged elsewhere and that the theatre was under tremendous additional expense in booking the film, but that they were willing to leave the Omaha admission price to the decision of the public.

A special midnight social matinee was given before the first showing to which a special list of residents covering every social strata were invited. Seats were placed on sale at $1 each and 375 were sold. Ads and dodgers advertised the midnight matinee on December 27. More than 700 stamped postcards were distributed to those present, bearing this wording: "Opinions differ. We consider 'Madame X' the greatest photoplay of all time—and well worth the highest admission. However, you have seen the production and we would value your opinion. Kindly write it below and mail this card to the theatre."

On January 2, on the billboards, in the newspapers, by dodgers and on the theatre's screen and in its lobby, the Sun theatre announced that "Madame X" would show at 35 cents.

For the next seven days every possible means of exploitation was utilized. The lobby of the Sun theatre was cleared of everything movable and a sign tacked up reading: "This lobby enlarged for big crowds for 'Madame X.'" Many of the postcard opinions on the picture were pasted on large boards in the lobby and were the centre of attention. The Sunday newspapers carried an announcement that the Sun theatre had arranged for special telephone service, with additional operator, to answer all inquiries regarding "Madame X."

Mr. Frudenfeld arranged a great lobby and front-of-the-house display. "Madame X," being considered the greatest of "mother" pictures the lobby, chandeliers, etc., were decorated with the Mothers' Day flower, the red rose. The rose decorations were carried out in the auditorium. The entire front of the theatre was enclosed in a huge compo-board frame, carrying scenes from "Madame X." The marquise carried two powerful cut-out scenes, illuminated from the rear. A large illuminated letter X on the marquise could be seen for a distance of a mile.

The presentation was dedicated to the mothers of Omaha. A poem entitled "Mother," written by an Omahan, was recited.



"Madame X" lobby decorations used by the Sun theatre, Omaha, Neb., as told by the story appearing above



Window display for "The Idol Dancer," by Jack Sansone, manager of the Bristol theatre, Bristol, Conn.

Here's a New One for "Huck"

Canandaigua, N. Y., folks saw something of a novelty when an old fashioned wood sawing contest was pulled off as an exploitation stunt for "Huckleberry Finn," running at the Liberty Theatre. The stunt was planned and executed by John P. McConville, exploitation representative for Paramount Pictures in the Buffalo territory. The contestants were drawn from every representative body of boys' clubs, including the Boys' Scouts, and other young organizations. The contestants were "painted up" to represent "Huck Finn," "Tom Sawyer" and "Jim." Manager William J. MacFarlane of the Liberty Theatre, offered substantial prizes and the contest was staged directly in front of the theatre lobby. Outside of the vast amount of newspaper publicity gained, the stunt was effective in the personal interest it involved, as every contestant had at least a dozen people interested in his success. The crowds at the picture afterwards told the story.

"Dinty" Gets More Newspaper Cooperation

In conjunction with the Newark Star-Eagle, Frank Lamson Smith, managing director of the Rialto theatre, Newark, N. J., put over a most successful campaign for "Dinty."

Mr. Smith directed his efforts toward the circulation department of the Star-Eagle and succeeded in arranging for a "Dinty Day." Each newsboy, and the circulation department claims about 400, wore placards, reading:

DINTY DAY

I'm out for the special "Dinty Prizes for selling the most Star-Eagles today.

BUY YOUR STAR-EAGLE FROM ME."

The day before "Dinty Day," a special show was given for the newsboys, at which time the details of the contest were announced. The prizes were inexpensive; and consisted of a fountain pen, a metal pencil and five one-month passes to the Rialto.

Swift Ties Up with "Don't Jay Walk" Campaign

A new exploitation idea was used by Harry Swift, Albany exploitation man for F. P. Lasky in putting over "Something to Think About" for the new De Luxe theatre of Utica, N. Y.

A unique angle was given the exploitation by Swift's adaptability in seizing upon a popular theme on which to train his guns for the opening volleys. For a long time ineffective agitation had been centered upon the rural custom, prevalent in Utica, of crossing streets in the middle of blocks. Despite admonition on the danger in such carelessness the custom continued.

Upon obtaining official permission from the mayor of the city, Swift placarded every lamppost with signs headed by the slogan: "Something to Think About." The copy read: "X Your Streets at the XXs. Don't Jay Walk." The fact that these signs were used as teasers promptly squelched any hostile criticism and after their first success in enlisting public sentiment for the campaign, orders were issued to post signs of permanent structure. More than 250 such signs are hanging in Utica today, advertising "Something to Think About."

A further assault was made on local store windows in connection with the theatre's opening. One of the most effective windows was made in conjunction with a jewelry firm in the very heart of the business district. A diamond tie-up is "Something to Think About," according to the proprietor of the store, who used the title for his reduction sale on precious stones.

Imagine a sign 30 feet long on the first floor of a building to advertise a picture! It might cost anywhere from a hundred dollars up at paid outdoor display rates; but the exploitation man obtained it gratis for the De Luxe theatre on the strength of the picture's advertising value.



Here is a window display for "Suds" which Henry Bercovich, manager of the Allen theatre, Regina, Saskatchewan, Canada, used for the showing of the above mentioned feature

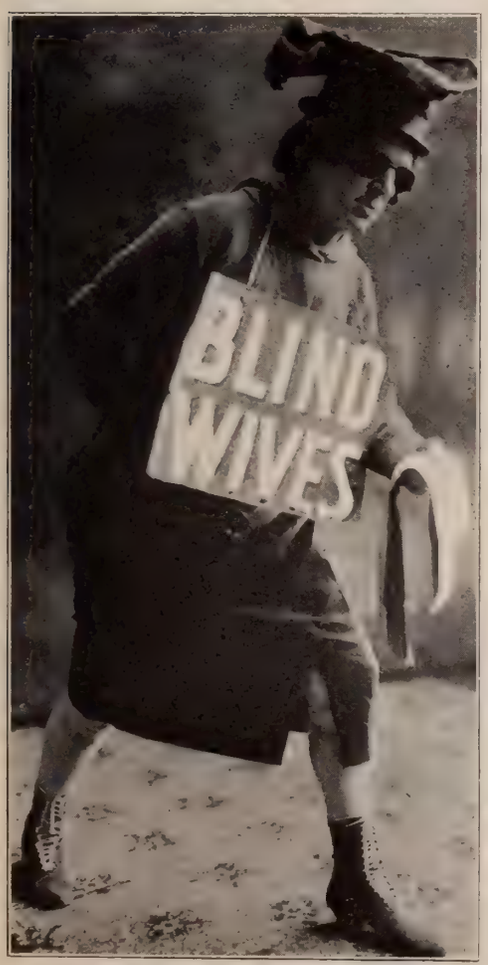
Fagan Plays Benefit on "Freedom of Ireland"

Barney Fagan, showing the "Freedom of Ireland" at the Odeon theater, St. Louis, charged an admission fee of $1, had the Mayor of the city address his audience, secured the services of the leading Irish baritone in St. Louis free, and enjoyed an advance sale of $35,000. Ten per cent of this goes to the fund for Irish freedom.

The lobby display at the Odeon was unusually attractive. The front of the theater lobby was decorated to resemble an Irish village in green. The ticket office was latticed with green shingles and profusely scattered with paper Shamrocks. The ticket-seller and all the girl ushers were attired as Irish colleens. Even the footman at the door was clothed in a green suit.

With the announcement in the daily papers that the picture would help the Irish Fund, Fagan postered the entire city with placards and signs of all descriptions. Tickets were placed on sale at all the drug stores and music houses in the city. This was two weeks before the presentation, which came on Sunday, Dec. 16, for a four-day run.

Fagan's offer of 10 per cent of the total receipts to the Fund worked wonders. It secured for him space in all the newspapers, and capitalized the Irish sentiment to such an extent that it drew unusual throngs during the four days.



Walter D. Shafer's "Blind Wives" ballyhoo, as described in the story appearing on this page



This lobby display that makes use of large white letters as shown above was used for the showing of "45 Minutes from Broadway" by the Orpheum theatre of Scottsbluff, Neb.

Good "Blind Wives" Stunt

Walter D. Shafer, Manager Liberty Theatre St. Louis Stages Unique Exploitation Campaign

WALTER D. SHAFER, manager of the William Fox Liberty Theatre, St. Louis, literally went out, assembled the New Years Eve crowds, and escorted them bodily to the threshold of his house where enticing lobby displays compelled them to seek entrance. It was one of the cleverest ideas that Shafer has originated and was executed at a most opportune time.

The exploitation stunt was in connection with "Blind Wives."

The stunt began with a judicious teaser campaign in the four daily newspapers. The paper advertisements were in the form of heavily bordered "boxes" bearing the admonition to "Watch the Blind Wives." The advertisements continued until the day previous to the opening when they were ended with a display four columns wide and 150 lines deep.

While the newspapers were heralding the film production every person whose name is on Shafer's large mailing list was finding on his regular weekly program a small sticker on which was printed the head of a blindfolded woman and beneath which was printed "Blind Wives Will Open the Eyes of the World." Each envelope containing a program also carried one of Shafer's circus heralds which were especially prepared for the occasion.

Then to culminate the exploitation on New Years Eve when the majority of St. Louis inhabitants were celebrating on the main thoroughfares of the city, Shafer procured the services of a man whom he attired in a garb that reminded one of the ancient but famous "Bedelia." The apparel the manikin wore consisted of a woman's hat of 1902 vintage, a foot-ball sweater, a knee-length of burlap, men's socks and garters (all visible) and a pair of old stage shoes. The fellow also wore a wig, a set of smoked goggles, and bore a sign on his breast with the two words, "Blind Wives."

Then he was assigned to parade a beat in the vicinity of the center of night-life in St. Louis and a short distance from the Liberty. In addition to startling the natives with his freakish attire, Shafer's employe distributed several hundred of the circur heralds. Several times the parader was compelled to appeal for police protection due to the inquisitiveness of enthusiastic celebrators who were doubtful whether "it" was really a man, woman, or escaped lunatic.

As the parader marched up and down he attracted large throngs of persons, and having accomplished this, began a rapid march toward the Liberty, the crowd following. When they arrived at the ticket office, the secret of "Blind Wives" was out and many hundreds of the followers paid their way inside to see the picture. Then the parader would return to his beat, assemble mob, and escort them to the theatre.

One newspaper reporter who happened to see the man on the street, but who did not to follow him to his lair, wrote a feature story on how far some of the New Years celebrators went in their carousal and masquerading. To say the least, the stunt was the best ever undertaken by the Liberty and the results were remarkable.

Now Shafer's motto is: "Go Out and Bring 'em In."

INFORMATION ABOUT CURRENT RELEASES

Popular Pictures Index

SELF EXPLANATORY PAGE FOR SHOWMEN

THE ROUND UP
Produced by George Melford.
Distributed by Famous Players.
Star—Roscoe (Fatty) Arbuckle.
Director—Geo. Melford.
Reviewed Sept. 18th—Page 2315.
Producers Ads—Page 2514, Issue of Oct. 2nd.
Prologues—Page 2230, Issue of Sept. 18th—2428 of Sept. 25th—3701 of Nov. 13th.
"First Run" Showings — Page 1690, Issue of Aug. 28th—2230 of Sept. 18th—2412 of Sept. 25th—3172 of Oct. 23d—3348 of Oct. 30th—3531 of Nov. 6th—3701 of Nov. 13th—4230 of Dec. 4th.
Exploitation—Page 2410, Issue of Sept. 25th—3172 of Oct. 23rd—3702 of Nov. 13th—685 of Jan. 15th—842 of Jan. 22nd.

NEWS Review Resume—Colorful Western with Fatty Arbuckle as feature star.

Exhibitors Box Office Reports—Very disappointing and tame. Just like hundreds of other Westerns. Those who liked Westerns didn't mind it very much—but they certainly didn't like it. Box office receipts good, because they wanted to see Fatty in a five-reeler.—Fairly good picture, but business was not exceptionally good, due largely to the fact that the star has yet to make his reputation as the principal in a feature picure. His fame rests only upon his work in comedy.—This is an average picture but seemed to please the audience.

THE BRANDED WOMAN
Produced by Jos. Schenck.
Distributed by First National.
Star—Norma Talmadge.
Director—Albert Parker.
Reviewed Sept. 18th—Page 2315.
Producers Ads—Page 914, Issue of July 31st—2021 of Sept 11th—2580 of Oct. 2nd—2959 of Oct. 16th.
Lobby Displays—Page 4070, Issue of Nov. 27th—4581 of Dec. 18th.
"First Run" Showings — Page 2230, Issue of Sept. 18th—2597 of Oct. 2nd—2801 of Oct. 9th—3173 of Oct. 23rd—3347 of Oct. 30th—3530 of Nov. 6th—3703 of Nov. 13th—3883 of Nov. 20th—4061 of Nov. 27th—994 of Jan. 29th.
Exploitation—Page 2595, issue of Oct. 2nd—2977 of Oct. 16th—3174 of Oct. 23d—3700 of Nov. 13th—4582 of Dec. 18th.

NEWS Review Resume—Plenty of melodramatic fireworks in this sob-sister story.

Exhibitors Box Office Reports—Picture not up to the previous high standard of the star, Norma Talmadge.—Very big business, but picture criticised for slow action.—A slow-moving affair which failed to create any excitement, although Norma Talmadge performs in her usual excellent manner. A cut-back showing a Roman slave market was unnecessary and plainly lugged in for its sensual appeal.

CIVILIAN CLOTHES
Produced by Hugh Ford.
Distributed by Famous Players.
Star—Thomas Meighan.
Director—Hugh Ford.
Reviewed Sept. 18th—Page 2319.
Producers Ads—Page 155-62-63, Issue of July 3—2513 of Oct. 2nd.
Prologues—Page 1689, Issue of Aug. 28th—3347 of Oct. 30th.
"First Run" showings — Page 1689, Issue of Aug. 28th—1872 of Sept. 4th—2230 of Sept. 18th—2412 of Sept. 25th—2802 of Oct. 9th—3173 of Oct. 23rd—3347 of Oct. 30th—3531 of Nov. 6th—4063 of Nov. 27th—356 of Jan. 1st—511 of Jan. 8th.
Exploitation—Page 1690, Issue of Aug. 28th—1872 of Sept. 4th—2596 of Oct. 2nd—2801 of Oct. 9th—3358 of Oct. 30th—4589 of Dec. 18th.

NEWS Review Resume—Entertaining picture with Meighan as a star.

Exhibitors Box Office Reports—Has met with much favor. Good money maker.—Held up splendidly on third week run. Picture has very entertaining quality.—Picture went very well. Patrons seemed much pleased. Box office returns were very good.—A bully fine picture, with popular plot.—Going like wild fire here and getting the best press notices.—Seven days to capacity. Picture well liked but those who saw the stage play not satisfied.

MID CHANNEL
Produced by Harry Garson.
Distributed by Equity Pictures Corp.
Star—Clara Kimball Young.
Director—Harry Garson.
Reviewed Sept. 25th, Page 2495.
Producers Ads—Page 2065-6-7-8, Issue of Sept. 11th.
Prologues—Page 2410, Issue of Sept. 25th.
"First Run" Showings — Page 2410, Issue of Sept. 25th—2597 of Oct. 2nd—2976 of Oct. 16th—3532 of Nov. 6th—3884 of Nov. 20th—4061 of Nov. 27th—4228 of Dec. 4th—111 of Dec. 25th—834 of Jan. 22nd—993 of Jan. 29th.
Exploitation—Page 2596, Issue of Oct. 2nd—2801 of Oct. 9th.

NEWS Review Resume—Drama lost amidst family squabbles and omnipresent dream ending.

Exhibitors Box Office Reports—Big picture which drew more than usual business.—A good picture which drew well.—Filled two houses during a simultaneous first run. Young has a steady following who are enthusiastic supporters. This picture is different from those which have preceded. Star not so much in evidence as in 'Eyes of Youth.' Good support helps to make the picture interesting.—Picture is O. K., but we had poor business.—Mediocre picture not up to Clara Kimball Young's standard as to either drawing qualities or picture. Fair business.

FEATURE—HONEST HUTCH
Produced by Goldwyn Pictures Corp.
Distributed by Goldwyn.
Star—Will Rogers.
Directed by Clarence Badger.
Reviewed Sept. 25th, Page 2501
Producers Ads—Page 1810, Issue of Sept. 4th—2005 of Sept. 11th.
"First Run" Showings — Page 2410, issue of Sept. 25th—2975 of Oct. 16th—3347 of Oct. 30th—3531 of Nov. 6th—3885 of Nov. 20th—4229 of Dec. 4th—4411 of Dec. 11th—357 of Jan. 1st—513 of Jan. 8th.

NEWS Review Resume—Rogers Scores Again in Human, Likeable Role.

Exhibitors Box Office Reports—Wonderfully entertaining picture which the audience seemed to like. Box-office receipts larger than usual.—Great as an entertaining feature and brought a well filled house at each performance.—Lauded by the critics as the best picture of the week.—A good picture but Rogers not popular with the women folks. Poor business.

39 EAST
Produced by Realart Pictures Corp.
Distributed by Realart.
Star—Constance Binney.
Director—John S. Robertson.
Reviewed Sept. 11th, Page 2127—Sept. 25th, Page 2497.
Producers Ads—Page 2558, Issue of Oct. 2nd—3130 of Oct. 23rd.
"First Run" Showing — Page 2050, Issue of Sept. 11th—2411 of Sept. 25th—2802 of Oct. 9th—2976 of Oct. 16th—3531 of Nov. 6th.
Exploitation—Page 2052, issue of Sept. 11th—2596 of Oct. 2nd.
Music Cues—Page 2483, issue of Sept. 25th.

NEWS Review Resume—Entertaining picture made from stage success.

Exhibitors Box Office Reports—Fine picture. Brought good business.—Great picture. A sure fire money getter. Drew large crowds with large box office results.—Not very well liked. No box office value.—By far the best thing this star has done. She always draws well for me but never so well as in this. Would like as many more like it as I can get.—Great stuff.—An average picture, which brought fair business.—Fine! Acting splendid. Subtitles are a screen. People who had seen the play said the picture was better. Picture brings out the comedy to better advantage. Good cast all the way through.—Fairly interesting picture, usual patronage.

The above page inaugurates a new service designed to save exhibitors a great deal of labor and to make the filing of information on certain pictures easy. The selections for the page are automatic—those pictures which in the course of sixteen weeks receive the greatest amount of exploitation so far as the News has been able to relate.

TERRITORIAL SALES AND PURCHASES

In the Independent Field

STATE RIGHT AND EXPORT NEWS AND VIEWS

W. E. SHALLENBERGER, President of the Arrow Film Corporation, left for Los Angeles on Saturday where he is going to spend a week securing a number of new productions to be released during the coming season. The Arrow plans to release at least one feature a week during 1921. A great deal of this product it is said has already been contracted for and in many cases these productions will consist of series of features.

Dr. Shallenberger expects to have eight features made for him by Morris R. Schlank. The first one to be delivered March 15th. These features will consist of four productions each with two prominent female stars. In addition to this Mr. Schlank is going to make two series of comedies beginning production right after the completion of the Spotlight Comedies of which Schlank has made fifteen of the eighteen contracted for.

It is expected by Arrow that Dr. Shallenberger will bring back with him a number of special productions for the independent state rights exchanges.

"The Price of Silence" Press-Book Ready

A splendid press book, both from an artistic standpoint and from a point of sales, advertising and exploitation values, came off the presses during the week to go with the first Sunrise Pictures Corporation release, "The Price of Silence," starring Peggy Hyland. This book contains sixteen pages and is in two colors. In addition to scene cuts and ad cuts, the press book is replete with original drawings that have a compelling interest and which can be used in exploiting "The Price of Silence."

Arrow Vice-President Sees Good Business

Ray Johnston, vice-president of the Arrow Film Corporation, has sufficiently recovered from his recent operation on his tonsils to take up actively his duties in his office. Mr. Johnston reports that business in the state right field is improving and that more sales are being made at this time than were being made this time last year.

Reports from the various representatives of Arrow travelling on the road indicate that business all along the line is inceasing and that judging from the number of contracts these men are turning in almost daily there is little truth to the report that business is suffering a depression.

Teaser Campaign Planned

Use of Simple Word "Hush" Will Popularize New Young Picture

THAT Equity's fifth Clara Kimball Young production 'Hush' is to be given exceptional attention by exhibitors in the way of advertising and exploitation, was again demonstrated this week when Leo Barclay of the Grand Amusement Co., Johnstown, Pa., stepped into the Equity offices and sat at a round table discussion on the exploitation of 'Hush' for his three theatres—the Nemo, Fairview and Grand.

It was the consensus of opinion of all present, including Milton Crandall, the new exploitation director of Equity pictures, that the most effective advance interest in the picture would be obtained by the simple use of the word 'Hush' without explanation or addition. The reason for this action is to arouse mystery and suspense in the public mind. A single-word advertisement appearing at the bottom of newsmatter in the press, reading 'Hush,' is bound to arouse surprise, as the title gives no indication of its connection with a motion-picture. Placed at the end of a report on crime or some divorce story, the word 'Hush' would be very suggestive.

A novel and effective use of display cards in public schools with the injunction 'Hush' neatly printed would be acceptable as a substitute for cards reading 'Silence' in classrooms. With the word 'Hush' there would be a small illustration, taken from a still of the picture, showing a profile of Miss Young's lips with her forefinger vertically across them. In the tie-up with the showing of the picture, the same illustration will be used.

One of the 'stunts' that Barclay expects to bring most response is that of a free Sunday supplement given to readers of the most popular newspaper in Johnstown, consisting of a familiar picture showing a child asleep, with the title 'Hush' at the bottom.

Kineto Review at Capitol

"Babyhood" Wins Praise of Critics When Shown on Broadway House

ONE of Charles Urban's Kineto Reviews is at the Capitol Theatre this week. The subject is entitled "Babyhood."

"Babyhood" is one of the instances of the variety in the Kineto Reviews. These subjects, all arranged in one reel lengths, comprise every possible variety in motion pictures. They form the nucleus of "The Living Book of Knowledge," a motion picture encyclopedia.

"Such a subject as 'Babyhood' for example," states Kineto, "has in it a great deal of instructional value and it is as entertaining as it is worth while." The reviewer of the New York Herald said of it:

"'Babyhood,' a Kineto Review of the young of the species in all possible variations, deals with a subject on which people can't be coached too much."

The New York Times said:

"'Babyhood,' a reel of babies of various notionalities, moods, sizes and shapes, photographed for the Kineto Company, is also on the Capitol program. Is there anyone to whom it is not a reel of joy?"

For some weeks past a good many of the Kineto Reviews have been playing at the Capitol in New York and the Strand Theatre in Brooklyn.

Beginnig March 1 or very soon thereafter, the Kineto Reviews will be available to theatres everywhere in the United States and Canada through the National Exchanges, Inc., and its distributors which include important Independent Exchanges in all domestic territories and the Allen Bros. in Canada.

R. D. Film Corp. Start New Comedy Series

The R. D. Film Corporation, recently organized under California laws with capital of $100,000 has begun to make a series of comedies at a Long Beach studio. This will feature Denver Dixon with Alma Rayford and Merrill McCormick as principal players under the direction of Fred Jefferson.

Officers of the company are: W. C. Rae, president; A. F. Devereaux, vice-president, and S. B. Drum, secretary and treasurer.

DEMAND "HALLROOM BOYS COMEDIES"
IF YOU WANT COMEDIES THAT MEAN INCREASED BOX OFFICE RECEIPTS.

A COMPLETE line of "paper," exploitation material, lobby display, and advertising cuts, copy, and mats has been prepared by the C. B. C. Film Sales Corporation in connection with the release of the "Star Ranch Westerns," the series of two-reel Western dramas which this company is releasing to the independent market, and is ready for exhibitors playing this series. It is announced by Joe Brandt, President of C. B. C. that the same care has been taken with the preparation of publicity accessories as for five or six reel features.

"Star Ranch Westerns" is a series of twenty-six two-reel pictures. Four pictures of the series have already been released, and the fifth, "A Daughter of the Law," has been edited, titled, and will be released shortly.

Initial Scenes Taken on "The Unfoldment"

The first scenes for George H. Kern's super-production "The Unfoldment," featuring Florence Lawrence, former Biograph beauty with William Conklin, were taken at the Hollywood Studios recently. Kern, who created the story, is directing the play with Murdock MacQuarrie officiating as co-director.

"The Unfoldment" is a psychological story of newspaper life in which Miss Lawrence portrays the role of a newspaper woman. Albert Prisco, who scored a hit in Mary Pickford's "The Love Light," plays an important part in the production. Lydia Knott, famous mother of the screen, is included among the principals of the cast, which also includes Willis L. Robards and others. Scenes for "The Unfoldment" will be taken in San Francisco, San Diego, Costa Rica, and Salina Cruz and Mexico City, Mexico.

For his business organization Mr. Kern has selected James Caldwell as his scenario editor and Harry Eflis Dean as business manager. W. E. Keefe has been chosen as production manager.

Seaboard Film to Open Clarksburg Exchange

A new exchange is to be started on or about February 1st, in Clarksburg, W. Va., by the Seaboard Film Exchange, who have offices in Washington, Baltimore, New York and other cities. H. I. Coleman is the president of this corporation and expects to personally open this office with a number of state right features and commercial reels.

Independent Films Unique Campaign to Aid Exhibitors

Neal Hart Advertising in Phone Directories of Large Cities

NEAL HART, Independent Films Association's star, is to be the most advertised man on the screen. Within a few weeks his portrait is to appear on the inside back cover of five million telephone directories, the American public's most widely used reference book, as a result of an unusual and revolutionary advertising compaign, originated and carried out by Harry Rice, business manager of Independent Films Association, for the purpose of making Neal Hart America's pal.

Mr. Rice's scheme of placing an ad having the picture of the star in every telephone directory in all large cities of the country will start to bear fruit with the January issue of the New York phone directory with a circulation of 850,000 and the Chicago directory, over 600,000 copies of which are issued. Both will be out early in February. Everyone who picks up one of these directories next month will pick up a portrait of Neal Hart. other cities which will be included in the campaign and carry Neal Hart's picture an ad on the page facing the inside back covers of their phone directories, are Boston, Philadelphia, Pittsburgh, Kansas City, Los Angeles and other communities in which there are first run houses that show Neal Hart series and which will bring the total circulation of this portrait and ad above the five million mark.

The tremendous publicity and prestige given this star by Mr. Rice's advertising campaign, not only will add greatly to the prestige of Independent Films Association, but marks another healthy advance in the publicity methods used by independents and is the most important national advertising campaign ever entered into by an independent.

Eddy Eckels, president of Independent Films Association, in commenting on Mr. Rice's plan and the way it is being carried out, said "This idea is practically limitless in its scope. Its advantages can be viewed from a thousand angles and its effect can as yet be only vaguely estimated. It will mean that in each large city every hotel, every drug store, every railroad station, every film exchange and in every theatre there will be as many pictures of Neal Hart as there are telephone directories. It will mean that in thousands of homes whoever picks up a telephone book will be reminded of a star who is fast winning the national nickname of 'America's Pal.' It will mean that anyone in the country who starts to look up a telephone number will presently find himself looking into the smilling face of Neal Hart. His features will be so impressed upon the American people that the mere mention of a moving picture, anywhere, anytime, will call to mind the star whose portrait has become part of their daily life. The idea is to create a feeling of homely friendship between Neal Hart and the members of the average American household and the telephone directory is exactly the right medium for making this an accomplished fact."

Harry Rice describes his achievement as a million dollar idea that can be put over at the cheapest price ever paid for a publicity stunt of anything like similar magnitude. He states that Independent Films Association made an arrangement with Sam Zierler, president of Commonwealth Picture Corporation, which handles the Independent product in New York, whereby Commonwealth placed the advertisement with the directory company making mention in the ad of the telephone number of the local Commonwealth exchange, and of the fact that all information in regard to Neal Hart and theatres showing his latest features can be received by calling the number.

Mr. Zierler expressed himself to Dick Robertson, of Independent Film Association, who was in New York in connection with the deal, that he regarded this as the greatest advertising stunt ever put over by an independent. In Chicago Arthur Lowy of the Illinois and Indiana Film Exchange, distributors for the Hart series in that territory placed a contract with the directory company and also was enthusiastic over the plan. These two progressive exchangemen being the pioneers in this big new field of motion picture advertising and first exhibitors to take advantage of this big opportunity and blaze the trail for others to follow and the first exhibitors to make use of this novel form of advertising were Ralph Crocker, owner of the Star theatre, Elgin, Illinois, and Maurice Rubers, manager of the Princess theatre, Joliet.

The big Neal Hart advertising campaign is only part of Mr. Rice's plan as he also proposes to establish a moving picture supplement in the back part of each phone directory consisting of several pages devoted to producer's advertisements which will be a unique agency for bringing pictures before the public. Space will not be confined to the Independent Film Association but will be available to all producers who wish to advertise. The agency through which this will be handled will be known as the Harry Rice agency and will have branches in various parts of the country. Hand in hand with this will go a service department so that users of the telephone can call the nearest Harry Rice agency for information about pictures which the enquirer has seen advertised in the directory as to when and where they will first be shown, etc., and Mr. Rice's local agency will give the necessary answer.

It is planned that the first of these supplements will be issued within a few months.

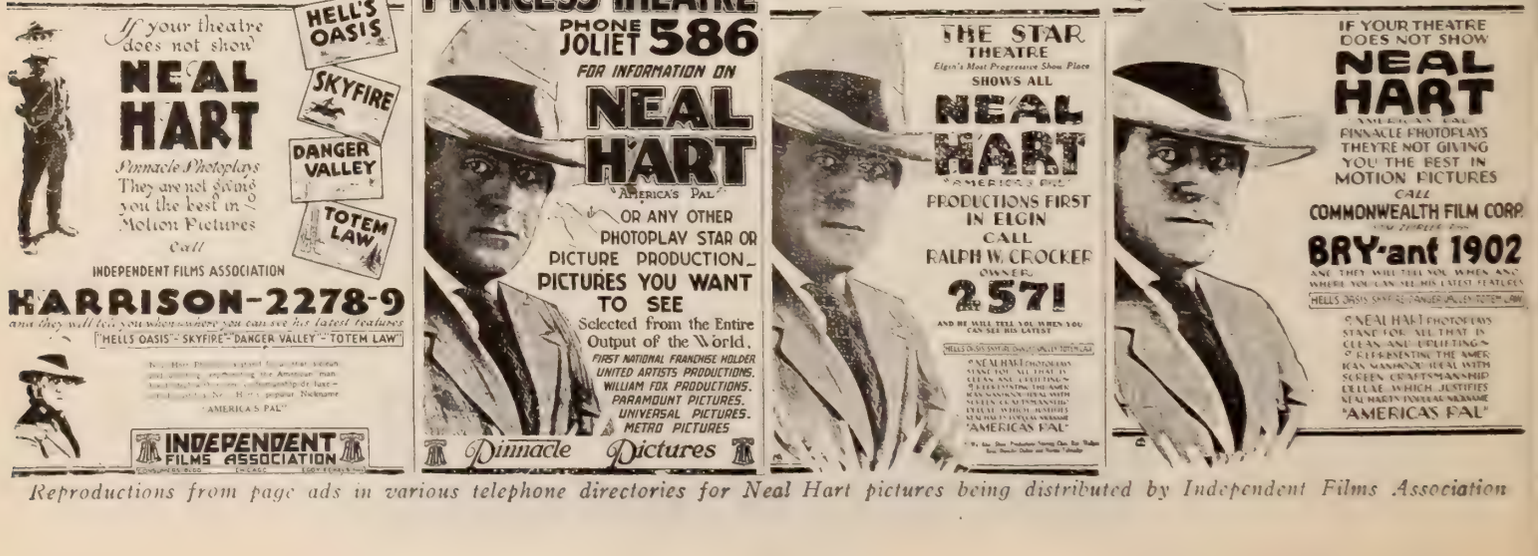
This inspiration as to Neal Hart advertising first came to Harry Rice during his recent visit to New York and he first sold the idea to Sam Zierler of New York, president of Commonwealth and following that sought out R. B. Donnelly Printing Company, which prints many of the phone directories used throughout the country. Harvey Wood vice-president, convinced the officials of the advisability of the scheme and forthwith one of the most revolutionary publicity stunts in the history of the motion picture industry was realized.

Screenart Announces Ten Features

The Screenart Pictures Corporation of New York City, announces a series of ten all-star features. These ten features are the best of a series of pictures that were issued several years ago. Each picture has a proven box-office record and the ability of each star is so well known that the reissuing of these pictures it is said will meet with popular favor everywhere.

The following pictures are included in this series: "The Light of Western Stars," with Dustin Farnum; "Playing Square," with Gladys Hulette; "Playthings of Passion," with Kitty Gordon; "An Amateur Orphan," with Gladys Leslie; "Mary Lawson's Secret," with Charlotte Walker; "A Man in the Open," with Dustin Farnum "Hinton's Double," with Jeann Eagles; "Adele," with Kitty Gordon; "Just His Wife," with Gladys Hulette; "A Man's Fight," with Dustin Farnum.

The Screenart Pictures Corporation have already begun an advertising campaign to state rights these pictures. They will go through the independent exchange and are being sold on an unusually low basis.



Reproductions from page ads in various telephone directories for Neal Hart pictures being distributed by Independent Films Association

DRASCENA Productions have completed distribution arrangements of Company's first six-reel drama. "Get Out and Stay Out" will be distributed by National Exchanges Incorporation which has offices in New York. At the present time Drascena organization is giving practically all its attention to filming two-reel comedies. Hal Stephens is being directed in one series by Stuart Featherstone. Another company making a series featuring Milburn Morante and directed by Tom Gibson is working at Balboa Studios. This unit is to make a series of 26 comedies for Federation Exchanges. The first titled "Politics" has been completed and another named "Cakes" is now being made. Helen Williams is leading woman of this troup and Jack Henderson is playing the heavy.

Rockett Film at Work on New Production

Production work has been started by the Rockett Film Corporation on its second release through the W. W. Hodkinson Corporation and Pathe Exchanges, which will be an adaptation of the Irving Bacheller novel, "Keeping Up With Lizzie." A very notable cast has been assembled for this subject by General Manager R. R. Rockett, which includes Enid Bennett, late Thos. H. Ince star on Paramount program, together with Victory Bateman, Lila Leslie, Eddie Hearn, Otis Harlan, Leo White, J. L. Stevens, Harry Todd and others.

At the time of announcing the cast for this picture the information is also given out that Will M. Ritchey, supervising director of Realart Studios has become manager of production for the Rockett Company. Ritchey has been identified with the film industry as scenario writer for the past ten years.

The engagement of Lloyd Ingram to direct this picture and Ross Fisher as chief cameraman is also announced. Miss Dolly Harrison has been named casting director; Ted Bevis technical director; and S. E. Snyder press representative.

It will be the policy of this company, according to President R. R. Rockett to film only comedy dramas of successful published books. A. L. Rockett, brother of President R. R., will be assistant to his brother.

Harry Levey Completes "The White Bottle"

"The White Bottle," Harry Levey's latest "Feature With a Purpose" has just been completed. The picture, which is an appeal to children to drink more milk, has an excellent cast.

Lillian Bonnie, and Leslie Hull have the leading adult roles. The Carr Kiddies—Tom and Rosemary who also have leading parts in "The White Bottle," will be remembered for their work in "Over the Hill."

Farnums Do Big Business

Minnesota Exhibitors Send Fine Reports on Canyon's Westerns

M. H. CONHAIM of the Greater Features Company in Minneapolis has just returned from a trip in which he touched every important town in his territory. In a communication written to the executives of the Canyon Pictures Corporation in New York, Mr. Conhaim enclosed letters which he had received from a great number of exhibitors in Minnesota, North and South Dakota, and Wisconsin, in which these theatre managers express their opinions of the drawing power of Franklyn Farnum as a star, and the value of the features in which he is appearing for the Canyon Pictures Corporation, as screen entertainment.

L. G. Darling of Kenmare, N. Dak., says, "'The Galloping Devil' is a good picture; did a fine business." Messrs. Vavrika and Kuhn of Evansville, Minn., states, "Farnum's are the best Westerns ever shown here. Everybody pleased."

J. F. Miller of Ogilvie, Minn., told Mr. Conhaim that if all the Franklyn Farnum pictures are as good as "The Galloping Devil," the exhibitor who does not play them is missing something. S. A. Goethel of Huron, So. Dakota, said, "The Farnums are very good pictures. Different from the general run of Westerns."

From all parts of Minnesota, Wisconsin, North and South Dakota come similar statements. Among those upon record as believing that Franklyn Farnum series of features are money getters may be mentioned Blackmore Brothers of Duluth, Minn., Kaus and Townsend, Lake Minnesota, H. A. Brumund, Thief River Falls, Minn.

C. H. Taylor of Corsby, Minn., writes, "I want to congratulate you on 'The Galloping Devil' with Franklyn Farnum is a good Western picture, with good comedy to offset it. My people liked it very much."

In speaking of the above remarks, Joseph M. Goldstein and Jack Weinberg said, "These opinions voiced by exhibitors have a peculiar significance, inasmuch as they come from the men who pay their money for pictures. They know what kind of a picture makes money for them and at the same time pleases their audiences. It is this type of screen entertainment that builds reputations for theatres and establishes the exhibitor as an asset to a community.

"We feel justly proud of our Franklyn Farnum pictures for they are making money for every exchange and theatre that use them."

Buyers Tell Their Wants

Exchangemen's Reply to Dominant Questionaire Shows Needs

THERE has been a most enthusiastic response to the questionnaire sent out by Jacques Kopfstein, general manager of Dominant Pictures Corporation, to state right buyers and independent exchangemen at large, requesting that they express their views on the type of pictures they would like to handle in their respective territories in 1921.

The replies received—and they are many, show in a measure the complexion of the territorial market at the present time. The demand for Western subjects of feature and short reel length as well as the desire for one-reel slapstick comedies seem to be principal types of pictures independent exchangemen welcome in 1921.

The analysis of the replies received to date are as follows, states Mr. Popfstein:

The replies received from independent exchangemen in the southern territory which comprises the states of Alabama, Georgia, Florida, North and South Carolina, Mississippi, Louisiana, Texas, Oklahoma, Arkansas and Tennessee and the South Western territory indicate a strong demand for Western and Northwestern feature productions as well as Western subjects of short length.

The territory consisting of the District of Columbia, Delaware, Maryland and Virginia has evinced a strong interest for this same type of product.

The response that has come from independent exchangemen in Pennsylvania, West Virginia and New Jersey indicates a great demand for Western productions and virile outdoor dramas which contain plenty of action. The demand for Western productions extends clear through the entire West and Northwest and from the tenor of the replies received, demonstrates that this is the most popular type of picture in the independent market.

Independent exchangemen operating in the New England, New York and Eastern Pennsylvania territories, express a desire for society dramas which have a leaning towards sex. Contrasting the favor with which Western subjects meet in other territories, Westerns do not go so well in those territories, although there is a possible market for them if sold on a reasonable basis.

Other territories from which there has been a response request high-class two-reel comedies.

Famous Art Model in "The Devil's Angel"

Included in the cast of players appearing in the Lejaren a' Hiller production, "The Devil's Angel," which is being distributed by Clark-Cornelius Corporation, is Miss Peggy O'Neill, who is famous as an art model.

In this picture Miss O'Neill plays the part of a model. She was chosen by Mr. Hiller from all the models in New York City to interpret this role.

WHAT is said to be the largest insurance policy issued since the day that Ignace Paderewski, the famed pianist, took out a policy calling for indemnity in the amount of about one-half million dollars against loss of appearance due to any injury that might arise from the crippling of his nimble fingers, was recently called for by Victor Kremer as a safeguard against any delay that might arise through an accident happening as a result to the hazardous risks taken by Texas Guinan in her latest series of eight western dramas now being filmed at Los Angeles under the direction of Francis Ford.

Several companies were appealed to, but on account of the hazardous nature of the riding done by Miss Guinan no one company would accept the whole amount called for with the result that seven companies finally decided to assume and divide the risk.

Each picture calls for a policy of $50,000 and as others who are more than incidental to the picture may meet with accident an additional policy covering the rest of the cost was issued in the amount of $100,000, in all making what might be called a blanket policy of one-half a million dollars.

Hirsh Gives Statement on Pickford Reissues

Nathan Hirsh, president of the Aywon Film Corporation, has sent out a notice to the trade relative to the series of fifteen Mary Pickford two-reelers and the Success Series of Short Subjects.

Both the Pickford pictures and the Success two-reelers were purchased by Mr. Hirsh, he states, from the Biograph Company who owned and controlled the negatives. The Aywon Film Corporation is the only concern authorized to market these pictures.

Mr. Hirsh states that in order to protect exhibitors and all those concerned in the releasing and showing of the Mary Pickford series and the Success Series that arrangements have been made to prosecute any theatre owner or releasing company that offers any such pictures for sale or for showing.

Second Alt and Howell Comedy Announced

"You Can't Tell," is announced as the title of the second release of the new Alexander Alt and Helen Howell comedy series of two-reelers recently acquired by Reelcraft Pictures Corporation for release.

"You Can't Tell" is a picture of the studio life and concerns actors and their troubles. Director Al Martin has injected many new and original laughs into this picture, and lives up to his reputation for good clean comedy pictures.

THE following sales are reported during the week on the independent market:

"Keep to the Right" (Equity Pictures) to Bem Amsterdam, of the Masterpiece Film Attractions, for Eastern Pennsylvania and Southern New Jersey.

Romance of Youth series (Reelcraft Pictures) to Harry Lande of Quality Film Company of Pittsburg.

Paragon Comedies (Reelcraft Pictures) to Quality Film Co., of Pittsburg.

Royal Comedy series (Reelcraft Pictures) to Quality Film Co., of Pittsburg.

Bud and His Buddies series (Reelcraft Pictures) to Quality Film Co., of Pittsburg.

12 Mack Swain Comedies (Heraldn Productions Inc.) to Klein Distributing Corp., of Boston for Maine, New Hampshire, Vermont, Massachusetts, Rhode Island, and Connecticut.

12 Mack Swain Comedies to Screen Art Pictures of Philadelphia, for Eastern Pennsylvania and Southern New Jersey.

12 Mack Swain Comedies to F. and R. Film Co., of Minneapolis for North and South Dakota, Wisconsin and Minneapolis.

12 Mack Swain Comedies to Superior Screen Service, Inc., of Chicago, for Illinois and Indiana.

12 Mack Swain Comedies to Phoenix Film Corporation of Kansas City, for Western Missouri and Kansas.

12 Mack Swain Comedies to Southwestern Film Corp., of Dallas, for Texas, Oklahoma and Arkansas.

12 Mack Swain Comedies to All Star Features Distributors, Inc., for California, Nevada, Arizona, Hawaiian Islands.

12 Mack Swain Comedies to Davis Amusement Co., of Toronto, for Canada.

"West of the Rio Grande" (Bert Lubin) to the Twentieth Century Film Co., of Philadelphia, for Eastern Pennsylvania and Southern New Jersey.

"West of the Rio Grande," to Reliance Film Exchange of Washington, D. C., for District of Columbia, Maryland, Delaware, Virginia and North Carolina.

"West of the Rio Grande," to the Fontenelle Feature Film Co., of Omaha, Neb., for Iowa and Nebraska.

"West of the Rio Grande," to the C. C. McDermont Theatre Amusement Co., of Salt Lake City, for Wyoming, Utah, So. Idaho and New Mexico.

"West of the Rio Grande," to the L. C. Baxley Attractions of Dallas, Tex., for Texas, Oklahoma and Arkansas.

Farnum Combating Cranks

Personal Appearance of Star, Arranged by Brandt, a Success

WORD comes from Philadelphia of the enthusiasm that is being aroused among exhibitors and motion picture patrons by the personal appearances of Fraklyn Farnum, who is making a tour of the country to talk against the proposed Blue Law legislation. The tour was planned by Joe Brandt, President of the C. B. C. Film Sales Corporation, and Mr. Brandt made a special trip to Philadelphia last week for the purpose of seeing how Farnum was "going over" and with what success he is meeting in the fight against the curtailment of Sunday liberties.

Mr. Farnum has been in Philadelphia for a week, and Mr. Brandt was assured personally by H. M. S. Kendrick, manager of the Fairmont Theatre, C. G. Hexter, manager of the Point Breeze Theatre, and several other exhibitors, that the actor is lending just the personal touch that is needed in this matter of Blue Law legislation and that his talks are having excellent results.

That real showmanship is being applied to these personal appearances of Mr. Farnum, and that exhibitors consider the Blue Law situation more serious than most people will admit, is shown by a novel exploitation stunt that was arranged in connection with Mr. Farnum's appearance at the Astor Theatre, Philadelphia, on Monday and Tuesday, January 31st and February 1st. It was arranged that, in conjunction with Mr. Farnum's personal appearance, a motion picture be made in which the most popular girl in the neighborhood was to be co-starred with Mr. Farnum.

The stunt attracted wide attention, all performances were crowded and when Mr. Farnum appeared and delivered his talk, the audience was in a thoroughly receptive mood.

Mr. Farnum is putting his entire heart and soul into his appearances in behalf of personal freedom. Upon the completion of his appearance in Philadelphia, he will work west, arriving at the West Coast around April 1st to start production.



An interesting still from "The Parish Priest," offered by Herman J. Garfield

Horizon Pictures Active

Backer States 14 Talmadge Re-Issues Are Arousing Interest

WITH a large suite of offices in the Times Building, New York, Horizon Pictures, the new company headed by Franklyn E. Backer, has opened operations on what promises to be a large scale if the results already obtained are any criterion.

The first pictures announced by Mr. Backer, and upon which he is now planning an elaborate advertising campaign, are a series of fourteen Norma Talmadge two reelers to be released one every two weeks beginning at an early date and available to independent exchanges. These subjects are said to be splendidly produced and, according to Hopp Hadley, under whose supervision they are all being re-edited and whose long and successful career in cutting and titling important productions is well known, they present Norma Talmadge in some of the most interesting roles she has ever played.

Mr. Backer states that the interest shown in his re-edited Norma Talmadge subjects by state right exchange-men is even greater than he anticipated. He says that it proves to him that things are far from quiet out in the field as he received sixty-four telegrams from independent exchanges, and fully as many letters, in less than a week's time and that the inquiries covered every territory without a single exception. Three of the series are now completed and ready for early release while Mr. Hadley promises to turn them out at the rate of one a week from now on. A full line of advertising matter is also ready on the first three, which includes Ritchey one-sheets and three-sheets, hand colored eleven by fourteen and twenty-two by twenty-eight photographs and slides. Mr. Backer promises to announce two five reel subjects at an early date.

Second Jack Hoxie Ready

"Cyclone Bliss" Available for Independents, Announces Arrow

THE second Jack Hoxie five-reel Western feature is entitled "Cyclone Bliss" and has been released to the Independent State Right Exchanges. It is said that "Cyclone Bliss" is a worthy successor to "A Man From Nowhere." It is said to be full of action with plenty of thrills and the story gives Jack Hoxie an opportunity of displaying his wonderful horsemanship and fighting qualities.

The third Jack Hoxie feature is under course of production and will be delivered to Arrow within the next two weeks.

P. B. Dana, sales manager of Arrow, states that nearly all of the territory on Jack Hoxie features has been sold and he has received a number of telegrams from the independent state right buyers praising the first Hoxie feature and asking for more like it. There are to be four pictures in this series and the two that have been delivered, he states, have been received with enthusiasm by all the exchanges who have contracted for the series.

The Arrow Film Corporation reports a number of sales during the past week. Several territories were disposed of on the two Rubye de Remer features, the Spotlight Comedies and Sport Pictorial. The publicity that has been given the Sport Pictorial through the New York daily newspapers has been responsible for the sale of several additional territories on these one-reel pictures, it is said.

GEORGE WEST, territorial salesman for the Reelcraft Pictures, confirmed the confidence in him of President R. C. Cropper, by closing negotiation in Boston last week for the distribution of the entire Reelcraft Program of releases through the Exchanges of Samuel V. Grand in Boston for the Northeastern States territory.

Grand is one of the best known Independent State Right distributors in the United States.

The new additions to the many series of releases distributed through the Grand exchanges will include, the George Clarke single reel comedies, the Bud and His Buddies series of comedies, the Reelcraft Scenic Series, the Romances of Youth and the other various Reelcraft releases.

Adolph Samuels to Buy European Pictures

The president of the Southeastern Pictures Corporation, Atlanta Ga., Adolph Samuels, has left Atlanta and is on his way to Europe. He will visit England, France, Germany, Switzerland and Italy. He expects to be in touch with the film industry of Europe, and also to negotiate for and bring back with him several productions.

Mr. Samuels started in Atlanta in the early days of motion picture business, at one time owning twelve theatres in the South, but since acquiring the Southeastern Pictures Corporation, he has disposed of his theatres, with the exception of two in Atlanta.

First Muriel Ostriche Feature Started

Work on the first production of Salient Films, Inc., was started last week, and Salient announces that a special cast which has been engaged to support the star, Muriel Ostriche, is making rapid progress under the direction of J. Charles Davis, 2nd.

The leading role opposite Miss Ostriche is in the hands of Walter Miller. The heavy is portrayed by Harold Foshay.

Urban Receiving Pictures of Tangiers

Carl von Hoffman, who was recently sent on a foreign tour by Charles Urban, president of the Kineto Company of America, is now in Morocco.

A letter from him, received this week by Mr. Urban and dated from Tangier says the first batch of negatives dealing with life in and round Tangier, is already en route.

Von Hoffman will be away for about eight months.

Quality Films Opens Charleston Office

The Quality Film Co., a Pittsburg exchange, will open a branch office in Charleston, W. Va., under the management of Mr. Elder, who has returned from Cleveland, where he was manager of the Lande Film Corporation.

"Sham" Has a Strong Cast

Ethel Clayton Stars in Picture Version of Harris-Bonner Comedy

EMPHASIZING Paramount's new policy of "perfect casts" is the one assigned to "Sham," the Elmer Harris-Geraldine Bonner stage comedy success, now being made as an Ethel Clayton starring vehicle. In support of the star are such well-known players as Theodore Roberts, Walter Hiers, Sylvia Ashton, Arthur Carewe, Clyde Fillmore, Helen Dunbar and Carrie Clark Ward.

After all of these were chosen, however, one important comedy character remained. A fat girl was needed, of proper appearance to be the sister of the rotund Hiers.

Filmdom was searched in vain. Then the stage was called upon. And the result is that in "Sham" theatregoers will see the motion picture debut of a young woman who has been considered "the funniest fat girl of the American stage." She is none other than Eunice Burnham, who with Charlotte Greenwood made up the well-known vaudeville team of "Greenwood and Burnham, Two Girls and Piano."

Both Miss Burnham and Miss Greenwood entered musical comedy as show-girls in the Sam Bernard company of "Nearly a Hero." Then for six years they teamed together in vaudeville. Miss Burnham left the team to play with Charles Irwin and then in "Canary Cottage" by Elmer Harris and Oliver Morosco. She soon rejoined Miss Greenwood, however, replacing May Boley in the cast of "So Long Letty," also by Harris and Morosco.

"Sham" sees her again in an Elmer Harris story with a full understanding of the particular twist of humor which has brought success to the well-known writer.

In addition to being a comedienne Miss Burnham is well-known as a writer of popular songs. Her "A Wondrous Rose," has had a big vogue and "Naughty Brown Eyes" is being used this season by Julian Eltinge.

Miss Young in Southwest

Equity Star to Make Personal Appearances in Lynch Theatres

CLARA KIMBALL YOUNG has kept a promise of three years standing and wired Mr. Lynch of the Lynch Circuit in Dallas today that she was at last ready to fulfill her engagement for a personal visit to the Lynch theatres.

The probability is that Miss Young will take a flying trip to the Southwest without stopping off in the interval. The moment her engagement is completed she will hurry back to the Garson studios. It is expected that Miss Young's first appearance will be in Dallas, during the week of Feb. 13th. From there she will go to the Lynch theatres in San Antonio and Houston. Her appearance will be followed by a showing of 'Midchannel,' which has not yet opened in the Southwest, but which was delayed till Miss Young could appear in person.

In company with Miss Young will be Harry Garson, her director, Louis Baum, Equity sales-manager, who is now in Dallas in anticipation of Miss Young's arrival, and Milton Crandall, well-known exploitation expert of the Equity staff. A luncheon to the press is another of the incidental events that will mark Miss Young's presence.

Mayer to Make New Series

Known as Stahl Productions; Slowing Up Not a Real Slump, He Says

COINCIDENT with First National's announcement that "Sowing the Wind" has been selected as one of the "Big Five," comes the statement from Louis B. Mayer's offices that all future pictures by the director, John M. Stahl, will be known as John M. Stahl Productions. They will be made as all-star specials, and will be released by Mr. Mayer through the channels of Associated First National.

Following the country-wide success of "The Woman in His House" and First National's naming "Sowing the Wind," which stars Anita Stewart, as one of the five foremost productions of the new year, this announcement carries with it a distinct tribute to John M. Stahl's ability as a directorial ability.

"What to many seems like a general slump and period of depression in the industry is, in my opinion, merely the settling of the business onto a solid foundation," said Louis B. Mayer, when asked "The" question of the hour.

"The present slowing-up ot the business is not depression. It is the process of getting into step with the times. The elimination contest is on, and the worth-while picture is emerging untouched and prosperous.

GREATEST SINGLE REEL IN FILMLAND
"Screen Snapshots"

Reelcraft Enlarging Coast Studio

The Coast studio of the Reelcraft Pictures Corporation is to be expanded to care for several additional producing units which are being added in accordance with the plans of President R. C. Cropper for the expansion of the Reelcraft program.

The plans call for a new dark stage, enlarged property room, a new carpenter shop, an additional outdoor stage, and the addition of several new dressing rooms. There is to be a special room constructed for the handling of still plates and prints for the Reelcraft productions.

The staff of the Coast studio is also to be augmented, and several additions have already been made. Raymond M. Freil, creator of the animated Mutt & Jeff cartoons, has joined the scenario staff; Dick Currier is to have charge of the cutting for the Franey and George Clarke Comedies, while Walter Bell is chief cinematographer.

Myrabel Film Corp. Is Formed in New York

The Myrabel Film Corporation announces that it has opened offices in New York City, where it will handle features for Greater New York and New Jersey and also dispose of independent productions.

Fred Meyers, formerly manager of the New York Independent Masterfilms, is president of the new company, Leo Lebel, formerly secretary of the same exchange, is secretary, and F. J. M. Iredell is treasurer. The sales force for New York and Brooklyn is composed of Jerry Wilson and Jeff Dolan. Mr. Meisel will be in charge of the New Jersey territory. Miss Weitzer will take charge of the bookings.

New Kineto Subjects Coming from Athens

Charles Mavroyeni has just written to Charles Urban, saying he is shipping some new negatives which have just been completed at his studio in Athens. He says he has a big schedule marked out for himself, one that will keep him busy for many months, all the results of which will be shipped to the Kineto Company to be incorporated in the Kineto Review and the Movie Chats.

Many of the finest biological studies in the Urban Popular Classics are the result of Mr. Mavroyeni's research. One of them is especially familiar to the motion picture trade. This is "The Tragedy of the Praying Mantis," which played at the Rivoli theatre in New York.

New Sport Pictorial at Brooklyn Strand

"The Making of Man-Handlers" is the last Sport Pictorial released and played recently at the Capitol theatre, New York. It also played at the Brookly Strand where Eddie Hyman, manager of the Strand, put on a prologue which added greatly to the presentation of this particular Sport Pictorial.

ADVANCE VIEWS OF COMING ATTRACTIONS

Live News From Producers

WHAT THE MAKERS SAY ABOUT PICTURES

"THE Offshore Pirate," the new Metro production, starring Viola Dana, will be released by Metro January 31, it was recently announced from the home offices of the company in the Longacre Building. The picture, adapted from F. Scott Fitzgerald's story in the Saturday Evening Post, gives promise of being the best vehicle for the screen that Miss Dana has yet appeared in reads the statement from the Metro headquarters.

"The Offshore Pirate" was written as a story by F. Scott Fitzgerald and was published in the Saturday Evening Post. The picture is a special production, adapted by Waldemar Young and directed by Dallas M. Fitzgerald.

Prison Inmates Enjoy Crook Farce

The latest number of Good Words, the monthly publication edited and published by the inmates of the United States penitentiary at Atlanta, Ga., contained an unusual review of a recent Goldwyn comedy starring Tom Moore, "Stop Thief!" from Carlyle Moore's successful stage farce. The review in part, follows:

"'Stop Thief' is a clever and amusing screen farce of high order, presenting many complicated situations that holds the interest of an audience; a better fifty-fifty crook comedy was never imagined, and suspense holds half, while humor fills the other half."

Enid Bennett Is Signed for Rockett Picture

The Rocket Film Corporation, which is making "Keeping Up With Lizzie," the second of Irving Bacheller's stories to be brought to the screen, has engaged Enid Bennett for the title role.

Miss Bennett has a long record of successful productions to her credit. She has appeared in a number of Thomas Ince's productions, including "Fuss and Feather," "The Vamp," "The Biggest Show on Earth," "Law of Men," "The Haunted Bedroom," "The Virtuous Thief," "Stepping Out," "What Every Woman Learns," "How To Be Happy Though Married," "Partners Three," "The Woman In The Suit-Case," "Hairpins" and "Silk Stockings."

New Film Market Picture

R. W. Priest Announces "The Great Passion" for Immediate Release

ROBERT W. PRIEST of the Film Market, Inc., announces a new picture for immediate release on the state rights market. "The Grand Passion" is the title. The story is based upon the proposition: "Is a woman loved for beauty of body or beauty of soul?" and the treatment is such as to emphasize the pure and spiritual in love.

Strange as it may seem, with a theme such as the foregoing dealing with the primitive as well as the spiritual in man and woman, "The Grand Passion" is a picture that will appeal to all that is best in mankind and will pass any censorship, it is stated. The production is the result of collaboration of two of the best known photoplay authors in America—Robert McLaughlin, author of "The House Without Children," and Charles T. Dazey, author of "In Old Kentucky."

Florence Dixon is the star of "The Grand Passion," and to her, as heroine of the play, is given the demonstration of the precepts of the theme.

In offering "The Grand Passion" to state rights buyers Mr. Priest announces that it is his intention to schedule the United States at such a valuation as to give every buyer a chance to turn his money quickly.

"Money," said Mr. Priest, "is too important a factor in the motion picture industry at this time to warrant considering a schedule that would work a hardship on independent exchangemen, who, it is our purpose to aid in every way possible.

"'The Grand Passion' is the first picture I have seen in several months that has what the state rights buyer demands and still is not a strong sex problem play likely to irritate the censors of the various states."

"1921 to Reward Fighters"

Brinch, Hodkinson Sales Manager, Has Cheerful Slogan for Force

THE attitude of the W. W. Hodkinson Corporation toward "the period of unrest" is expressed in a letter sent out recently by P. N. Brinch, the general sales manager, to the men in the field. This letter starts off with a cheery phrase:

"Boys, we've got 'em coming!" and goes on to give a few very brilliant ideas for obtaining results in the selling of pictures.

And then Mr. Brinch in one very pithy paragraph remarks: "Let us follow up on our advantage; let us keep the ball rolling. A lot of film exchanges are laying off salesmen because they don't know of any other way to meet the present situation. We have anticipated this 'period of re-adjustment' for many months and we are ready to cope with it. Instead of laying off men, we are advertising for more men—high grade men who are strong enough to handle the toughest proposition in the land. We want to take the aggressive now that the field is ours. We want to work twice as hard as ever before and place our service in each and every community. We can do it if we all put our shoulders to the wheel."

Mr. Brinch said in a recent interview, "This describes perfectly the way each and every member of our organization feels. We have adopted as a working slogan that sentence originated, I think, by the Chicago Tribune: '1921 Will Reward Fighters,' and you may believe me when I tell you that in 1921 we are going to put up the biggest fight in our career. The truth of our own little slogan, 'Nothing Can Stop Us!' is being proven more thoroughly every day."

Tom Moore Scores in "Hold Your Horses"

Tom Moore has scored again, announces Goldwyn, with the production of the Rupert Hughes' comedy, "Hold Your Horses," based upon his story of "Canavan, the Man Who Had His Way," which received its initial showing at the Capitol theatre last week. The picture reviewers on the New York newspapers had all sorts of good things to say of the story, the star and the production. Long since, Tom Moore demonstrated that he was a real actor, could give a complete, rounded impersonation as well as evoke laughter, but in "Hold Your Horses" he has capped the climax of his artistic career up to date, states Goldwyn.

Carewe Directing for Louis Mayer

UNDER the direction of Edwin Carewe, "The Invisible Fear," Anita Stewart's new Louis B. Mayer-First National vehicle, has gone into production at the Mayer studios.

Walter McGrail, Allen Forrest, Ogden Crane, Estelle Evans, Hamilton Morse, George Kiwa and Edward Hunt support the star.

Hampton Del Ruth wrote the story and Madge Tyrone prepared it for the screen. Robert Kurrle is in charge of the photography and effects.

This is Mr. Carewe's second consecutive picture with Anita Stewart, the first being a Jane Murfin story filmed under the working title of "The Tornado."

"Ladies Pets" Title of Chester Two-Reeler

"Ladies Pets" is the unusual title of the two-reel Chester Comedy to be released through Educational Exchanges early in February. It is unique in the fact that only one adult has a part of any importance—the dog catcher. Baby Arthur Austin and eight year old Ida May McKenzie have important roles, with Snooky, the Humanzee, the hero and more than a score of dogs the remainder of the cast.

"Ladies Pets" is the eighth of the Chester Comedies released through Educational.



Monte Blue, featured in Charles Maigne's production for Paramount, "The Kentuckians"

New Pathe Building Is Opened



Jackqueline Logan, leading woman for Thomas Meighan in a forthcoming Paramount picture titled "White and Unmarried"

Houses Home-Office Forces and Pathe News Staff

PATHE Exchange, Inc., opened its new headquarters building at 35 West 45th street, New York, on February 1st. The new building now houses in the upper six stories the entire home office organization of Pathe, in addition to the entire staff of the Pathe News with the exception of the positive printing plant. They will continue to occupy the Pathe building in Jersey City, where formerly the entire Pathe News staff was located.

Every modern appliance and convenience that would tend to develop the efficiency of a business organization is to be found in the new Pathe Building. The offices are segregated in such a manner that cooperating departments will be linked together on one floor and will be in constant contact.

The executive offices, with that of President Paul Brunet, will be located on the eleventh floor. In addition this floor will contain the offices of the secretary of Pathe Exchange; the export manager's office; the auditor and accounting department; the reception room; and offices for the secretaries of the various executives. There will also be the meeting room of the board of directors of Pathe Exchange, Inc.

The eighth floor will be the first occupied and will house the office manager, the comptroller, the branch auditing and statistical departments, the mailing department filing department, switchboard room, and the stenographic department.

The ninth floor will be given over to the publicity department, the advertising department, purchasing department, the Pathe Sun, the scenario department, and the production manager, in addition to stenographers.

The sales department and a modernly equipped projection room will occupy the tenth floor. Director of Exchanges Elmer Pearson presides over this floor, which will hold the offices of the assistant director of exchanges, the feature sales manager, serial sales manager, short subject sales manager, the exploitation department, secretary to the director of exchanges, and the sales control department.

The projection room on this floor will be used for public and press showings, and for reviews by the Pathe Reviewing Committee.

A considerable portion of the twelfth floor will be devoted to the Pathe News, with the film editing manager and department, Pathe Review editor and three projection rooms—two for the film editing department, the other for the Pathe News—sharing the remaining space.

In addition to the office of the editor of the Pathe News, the offices allocated to his department include one where the cameramen will assemble; another where the cartoonist of the Pathe News will perform his difficult tasks; another for general equipment, for film cutters and one for clerks.

Many facilities for rushing the Pathe News to the screen—some but recent developments of the modern science of motion picture technique—which will help the organization maintain its superiority in the news reel field, are found on the top floor of the Pathe Building.

There the news negative will receive the laboratorial treatment that will make it ready for shipment to Jersey City for positive printing and fo distribution throughout the United States. On this floor are located two cutting rooms, the negative developing room, the drying room, and the film vaults—one for Pathe News library, and the other to contain the prints necessary to the workings of the film editing department.

Attractive Press Book on "Wing Toy"

"Wing Toy," the fanciful story written by Pearl Doles Bell for Shirley Mason and released by William Fox last Sunday, Jan. 30, has been made the subject of one of the most attractive press books ever offered to exhibitors by Fox. Printed in two colors throughout, and liberally sprinkled with decorative art work in addition to the scene and ad cuts, posters and lobby display, it reflects admirably the Oriental atmosphere of the tale. The live exhibitor will go far to find a more effective exploitation vehicle.

The Fox home office in New York reports a most gratifying volume of bookings for "Wing Toy," which it regards us Shirley Mason's best picture.

Open School for Rothacker Forces

The entire Rothacker Chicago laboratory force now goes to school regularly. How to turn out superior quality prints is the only subject taught at this school.

Every department is taken separately to the large projection room. The lesson begins with the screening of film containing imperfections which were caught in the inspection rooms where every Rothacker print is put to the test of projection before being shipped to the exchange. The causes of various imperfections are explained and the "pupils" told how such imperfections can be avoided. The session is ended with a round-table discussion.

Vitagraph to Produce Curwood Story

One of Vitagraph's biggest productions of the year, another of the series of special productions begun a year ago which has met with success, will be "Flower of the North," by James Oliver Curwood. Like many other stories by this author, it is a tale of the North—a romance of shores of Hudson Bay.

Work on the new production will be begun almost immediately under the supervision of David Smith. There will be a specially engaged cast, headed by Philip Whittemore and Jeanne D'Ancambal. Some of the scenes will be made at Vitagraph's West Coast studios at Hollywood, Cal., but the greater part will be filmed in the Hudson Bay country of Canada.

Strands Book "Black Beauty"

New York and Brooklyn Theatres to Give it Week's Run

VITAGRAPH's special production "Black Beauty," featuring Jean Paige and an all-star cast, has been booked for two weeks by Mr. Joseph Plunkett of the Strand theatre, New York City, starting February 20th. During the first week, it will be presented at the New York Strand, on Broadway, and the following week at the Brooklyn Strand.

Elaborate plans for the presentation of this unusual picture are being completed by Mr. Plunkett, managing director of the Strand, states Vitagraph, and full advantage being taken of the wealth of exploitation possibilities back of "Black Beauty," with its years and years of publicity through Anna Sewell's famous book.

Since the first announcement of Vitagraph that this book was to be adapted for the screen, the offices of that company have received thousands of inquiries by mail and telephone, asking where the picture would be shown, it is declared. Until last Tuesday, when the booking arrangements were completed, no definite answer could be given those seeking this information. Many inquiries were traced to the schools of the city.

Representatives of the Strand theatres were in the audience which saw the first showing of "Black Beauty" to invited guests at the Astor a few weeks ago. The enthusiasm displayed at that showing has seldom been equalled, and from the start of the great race scene near the end of the picture to the finish of the race at the close, the applause was continuous. Many of the very prominent exhibitors present at the showing booked "Black Beauty" that afternoon, although it was 5 o'clock before the showing was concluded.

In making the adaptation of "Black Beauty" Mr. and Mrs. George Randolph Chester not only have retained all the characters, both human and animal, described by the woman who created them, but have added an entrancing story, using only the persons told of in the book—the legitimate thrills which have been added are logical and independent of the story proper of "Black Beauty." The production, with its "outside" story told by "Black Beauty" himself, and the "inside" story enacted by the human characters of the play, holds an appeal for all ages.

Vitagraph reports more interest on this production than in any it has ever put out. Its special school and child appeal is entirely independent of its general appeal. Its race scene and other spectacular thrills are such as to create enthusiasm in any audience, but the appeal behind the title, regardless of the thrills, is a powerful lure to children as well as others, educators and who may seldom attend the motion picture theatre in any numbers.

The race scene has never failed to thrill—reviewers in trade, fan and general newspapers have characterized it as the thrill that "will make them stand and cheer." As for the work of "Black Beauty" himself, one reviewer stated that "Man o' War could not have run the race any better."

"Black Beauty" was directed by David Smith on the West Coast, and it is one of the few productions in which more persons were in back of the camera than in front of it—this despite the unusually large cast. The corps of attendants for the horses, the specialists on period costumes and period manners, all helped to swell this number. Jean Paige portrays the role of "Jessie Gordon" at three different periods of life, first as a little girl romping about the nursery with Harry, the Vicar's son, then as a girl in her middle 'teens, and finally as a young lady whose experiences furnish much of the potent love interest of the story. James Morrison appears in the opposite role, and he, also, as Harry, the Vicar's son, gives three different characterizations, at three different ages.

Southern Californian Theatre Activities

Santa Maria, Calif.—Gaiety Theatre.—J. W. Edrington & Frank Powell sold their interests to H. C. Dorsey.

Los Angeles, Calif.—The Follies Theatre, Inc.—Capitalization, $75,000; T. V. Dalton, Tom King & G. R. Wood. R. L. Alderman, Atty. Capital Theatre Co.—Style filed by J. B. Lasky, Carl Shapiro & M. Hurwitz.

Exhibitors Expect Big Year

MacMeekin, of Realart, Reports Prevalence of Optimism

PREDICTIONS that 1921 would prove one of the best years, if not the banner year in the history of motion pictures, are being justified, according to John N. MacMeekin, Realart's special representative, who has just returned to New York after a six months' tour of a large part of the United States. Mr. MacMeekin talked with exhibitors in the key cities he visited and found them practically united in the opinion that the present year would be an exceedingly prosperous one for the industry. Traveling from the Atlantic to the Pacific, Mr. MacMeekin obtained first hand information regarding the 1921 outlook.

"What impressed me particularly," said he yesterday, "was the optimistic attitude of exhibitors. This cheerful outlook is not confined to certain isolated localities, for my tour embraced key cities from one end of the country to the other.

"I spent some time in Kansas City and found local exhibitors in an optimistic frame of mind. Frank Newman, of the Newman theatre, was particularly cheerful over the outlook. Mr. Newman deprecated the suggestion of lowering admission prices. In his opinion that would be nothing less than folly. Sam Harding, of the Liberty theatre, also in Kansas City, expressed the same cheerful optimism over the business outlook generally.

"In Omaha, Nebraska, A. H. Blank, who controls a dozen or more theatres, said that his managers all report splendid business. He felt that the present season would shape up as a good one for motion pictures. And Realart, he told me, is proving one of his best bets for the year.

"Montana and Washington are, like the Middle West, in fine shape. Seattle alone has opened two new first run houses, the Blue Mouse and the Winter Garden. Both of them are playing to capacity business. John Hamrick has just secured the Realart Star Franchise for his Blue Mouse theatre. He, too, seems more than pleased with this year's outlook.

"To me, one of the best indications that this year is destined to be a big one for our industry is the fact that projects for needed new theatres can always find ready backing. The new theatres, I have observed, always open to big business and continue to play to capacity audiences.

"Denver, Colorado, is a close contender with Kansas City on optimism and progressiveness. It is reported that two new first run theatres are to be added to Denver's list in the next six months. That city is in excellent shape and motion pictures are certainly coming into their own.

"The same thing is true, I found, in Montana. Missoula, Billings and Great Falls, among others, are doing great business. Exhibitors in those towns are most optimistic, both as to the present and the coming season.

"Among other exhibitors with whom I talked regarding conditions was Stanley Chambers, of the Palace theatre, Wichita, Kansas. Mr. Chambers is a Realart Star Franchise holder. 'Not only am I pleased with Realart,' said Mr. Chambers, 'but I always try to book them on their earliest release dates if possible.' Mr. Chambers also told me that he found business generally building up right along and said he could see no reason why this shouldn't be a happy year for the industry. With new theatres opening and the public's interest in pictures increasing it looked to him as though it would prove a banner season.

"This spirit of optimism and confidence is shared by H. E. Sherman of the Bee theatre, Albuquerque, New Mexico. In his estimation, 1921 will round out a record to be proud of.

"Buffalo is coming right along, too, as well as Chicago where the theatres are doing good business and exhibitors are confident that they will continue to do so.

"Out in Portland, Oregon, G. A. Metzger, of the Rivoli theatre, had practically the same story to tell. Better pictures, he felt, are bringing bigger crowds, and with so many important advances in the production of pictures, the industry, as he saw it, is enjoying a prosperity it has not known before. He, too, spoke of the building boom, referring to it as a sure sign that the appeal of motion pictures is widening."

Country Praising "Doug"

United Artists Declares "Mark of Zorro" is Scoring in All Sections

WORD-OF-MOUTH advertising to an enormous extent accompanies the presentation of Douglas Fairbanks' "The Mark of Zorro" in all sections of the country, according to a statement just issued from the headquarters of the United Artists Corporation. "The critics, the theatre owners and managers, the motion picture fans, have seemingly set themselves at the task of being 'committees of one' to go about and boost the picture," continues the statement from United Artists.

So tremendous has been the business this picture has done that there are but few exhibitors who have not extended their runs on the productions. In many cases exhibitors have set aside their standard policy which has been in existence since the inception of their business of never running a picture more than two, or three or four days, and have run this production for four, six and ten days instead. In one instance in California at the Mission theatre, Los Angeles, the picture, booked for a week, ran an uninterrupted run to capacity business for a total of eight weeks.

In speaking of the picture to Mr. Abrams in a recent communication, R. G. Peltier, manager of the Bijou theatre, of Mount Clemons, Mich., he said: "I have played every Fairbanks picture that he has made, and I speak for my patrons as well as myself when I say that I consider 'The Mark of Zorro' by far the greatest picture in which Douglas ever appeared. It's a whole week's entertainment, jammed into eight reels of solid enjoyment, suitable for all ages and all classes. Business has been a little quiet, but I liked the methods you used in booking me this picture, and without even seeing it, I went right after it with the result that I turned what would have been a couple of bad business days into real profit. 'Zorro' will sure send you off with a flying start in 1921."



Scene from "Don't Neglect Your Wife," a forthcoming Goldwyn release from the pen of Gertrude Atherton

Educational Comedies Establish Record

Cleveland and Cincinna branches of Educational Film E changes, Inc., this week reported the home office that first run boo ings of the new single reel Vani and Gayety comedies, which alte nate in weekly release, had be made in principal cities of Ohi These include:

Loew theatres in Clevelan Temple, Toledo; Walnut, Cinci nati; Palace, Hamilton; Pantheo Toledo; Ohio, Toledo; New Roy Alliance; Ceramic, East Liverpoo Jewell, Fremont; Southern, Buc rus; and many others. These tw offices claim that the bookings these two single series surpass th records of any other comedies equal length in the state.

Press-Book Complete for "The Barbarian"

Pioneer announces that a pre book for its coming release, "Th Barbarian," has just been com pleted. According to Pioneer off cials, this press book has been pr pared down to the finest detail wit the single purpose in view of aid ing the exhibitor to put the pictur over. All unnecessary informatio regarding the picture has bee omitted, it is stated.

First-run houses in every sectio of Greater New York has booke the feature, according to Pioneer New York exchange. Monro Salisbury is starred and is sup ported by a good cast, headed Jane Novak. Reports from ex changes in various sections of th country indicate that the pictur will do a big business, state Pionee officials.

Third Associated Exhibitors Feature

Associated Exhibitors, Inc., wil offer their third big feature on Fe 27th, the date set for the release b Pathe of "What Women Will Do. Edward Jose's elaborate productio of a modern melodrama written b Charles A. Logue and presenting cast comprised of Anna Q. Nilsson Jane Jennings, Earl Metcalf, Alla Forrest, George Majeroni an Riley Hatch.

The precedent set by Associate Exhibitors in the magnificence o "The Riddle: Woman" and "Th Devil" is observed in the new play which is declared to be the most pretentious staging Mr. Jose has achieved. Two spectacular scenes that have been singled out for remark by those who have attended studio showings of "What Women Will Do" are the cabaret setting and the horse race.

Geo. D. Terry Endorses "The Broken Gate"

A letter received from George D. Terry of the Lincoln theatre, Philadelphia, Pa., by Hodkinson, reads as follows: "Let me congratulate you on your picture, 'The Broken Gate.' It is some feature. I very seldom talk about the features I show at any time, but 'The Broken Gate' certainly is worthy of praise. Sincerely yours,

"GEO. D. TERRY."

"The Broken Gate" is a J. L. Frothingham production.

Get Ready for

METRO

1921		FEBRUARY				1921
SUN.	MON.	TUES.	WED.	THUR.	FRI.	SAT.
		1	2	3	4	5
6	7	8	9	10	11	12
13	14	15	16	17	18	19
20	21	22	23	24	25	26
27	28					

1921		MARCH				1921
SUN.	MON.	TUES.	WED.	THUR.	FRI.	SAT.
		1	2	3	4	5
6	7	8	9	10	11	12
13	14	15	16	17	18	19
20	21	22	23	24	25	26
27	28	29	30	31		



February 27th to March 5th

WEEK



It will surpass any previous week's business in the history of your theatre ! ! !

It will not only bring capacity houses but will keep 'em coming all year ! ! !

METRO WEEK

FEBRUARY 27th to MARCH 5th

A mammouth advertising campaign will tie up with your theatre with no cost to you.

VIOLA DANA

in

The OFFSHORE PIRATE

By F. SCOTT FITZGERALD



A bore-proof story of a girl who thought herself manproof.

Adapted characteristically by Waldemar Young from Mr Fitzgerald's SATURDAY EVENING POST *story*

Directed by Dallas M. Fitzgerald

MISS DANA AGAIN TRIUMPHS!!

METRO

Jury Imperial Pictures Ltd., Exclusive Distributors throughout Great Britain. Sir William Jury, Managing Dir...

A double barrelled attraction, powerful in theme and enchanting in beauty. It's a turbulent drama of the moon lit tropics and features the world's greatest dancer.



METRO ANNOUNCES

DORALDINA *in* PASSION FRUIT

by CAREY WILSON

Adapted by EDWARD LOWE Jr. *Directed by* JOHN E. INCE



METRO

ON few of the attractions that it has ever released has Robertson-Cole received anything like the number of favorable comments as on "The Stealers," William Christy Cabanne's picture which is playing all over the country, announced that company.

Spontaneous praise continues to reach Robertson-Cole, telling of the appeal on this picture and its entertainment qualities. All sorts of audiences appreciate "The Stealers" because it delves into a phase of human existence which is of interest to everyone. From houses catering to the highest types of audiences, down to the humblest theatres in the country. "The Stealers" is proving an excellent attraction.



Two scenes from Paramount releases: At left, a "shot" from the George Fitzmaurice production, "Paying the Piper;" at right, a view from "The Frontier of the Stars," starring Thomas Meighan

Current Paramount Releases

PARAMOUNT presented on its release schedule for January 30 feature-films directed by two of its special producers—the George Fitzmaurice production, "Paying the Piper," and the Charles Maigne production, "The Frontier of the Stars," starring Thomas Meighan.

A new screen luminary sheds lustrous light in "Paying the Piper." She is Dorothy Dickson, the Chicago girl who took Broadway by storm through her dancing, singing and acting in "Oh, Boy!" and "Lassie" and danced her way into the favor of New York society at fashionable entertainments with her husband, Carl Hyson. In "Paying the Piper," Miss Dickson makes her first screen appearance, and it is said that the debut is a most auspicious one.

"Paying the Piper" was written by Ouida Bergere, and featured with Miss Dickson in the cast are Alma Tell, George Fawcett and Rod LaRocque. Other well-known players also seen are Katherine Emmett, Reginald Denny and Robert Schable.

In this, her latest screen story, Miss Bergere presents characters typical of the monied classes of New York, persons who believe that everything worth-while may be obtained with money, and who ignore all the real things of life. How they lose their wealth and are regenerated when they are forced to put a real value on love, friendship and other human qualities makes a picture which Paramount claims has a universal appeal. It is, in fact, a companion picture to "On With the Dance," the first Fitzmaurice special production for Paramount, which Miss Bergere adapted from Michael Morton's play and which proved one of the biggest successes of Paramount's 1919-20 series. The production is said to have been dressed up with unusual lavishness and the photography by Arthur Miller is of high grade.

Thomas Meighan himself was responsible, in a way, for Albert Payson Terhune's story, "The Frontier of the Stars," being filmed by Paramount, for when he read the story when it came out serially in All-Story Weekly he immediately requested that it be purchased and that he be starred in it. So it was given into the capable hands of Charles Maigne to produce, with wholly satisfying results.

The story, which abounds in human interest, is laid on the Lower East Side of New York. Mr. Meighan has the role of Buck Leslie, a gangster, who is mixed up in a fight and in trying to escape from a Bowery detective runs into Hilda Shea, a cripple who has spent most of her life in a wheel chair on the roof of a tenement. The ensuing events are amusing, exciting and pathetic and through them all runs a love story of great appeal.

Faire Binney plays Hilda, the little cripple, and the supporting company includes Alphonz Ethier, Edward Ellis, Gus Weinberg and Florence Johns.

"Old Guard" Branch Is Founded on Coast

The Old Guard was the designating title selected by the recently organized club of "old-time Vitagraphers" at its regular monthly dinner which was held last Monday evening. At this same meeting the election of officers took place and as it is an association of motion picture men it was decided the officers should be known by a name similar to that applied to officers of a producing company instead of the usual titles. Those selected to guide the organization for the coming year were: Anders Randolf, Director; Harry Morey, L. Roger Lytton and William Humphrey, Assistant Directors; Ray Gallagher, Scenario Editor; C. Graham Baker, Associate Editor; Edward Montagne, the Heavy; Eugene Mullin, Location Man; Frank Loomis, Studio Manager; Don Bartlett and Walter Bonyan, Assistant Studio Managers. This was the largest of the three meetings so far held. At the first dinner in November there were twenty-three charter members—at this last gathering the number had reached a total of fifty.

Out in California a West Coast Branch of "The Old Guard" has been formed and a telegram of greeting announced the fact that they had already attained a membership of twenty-five.

Alice Lake Takes Snow Scenes in Sierras

By way of innuring herself to the rigors of the trip she later is to make to the Arctic circle in the course of acting the stellar role in "The Woman Who Went Away," a forthcoming Metro special production, Alice Lake this week is at Truckee, Calif., for the purpose of doing such snow scenes as can be photographed there.

Miss Lake's presence in the mountain town, now embedded in from eight to ten feet of the snow of the Sierras, is coincident with the stay of May Allison there for winter scenes of "Big Game," that star's production to follow "Extravagance," her next picture.

Goldwyn Planning Sales Drive

UNDER the direction of A. S. Aronson, recently elected vice-president and general sales-manager of Goldwyn Distributing Corporation, the Goldwyn sales organization operating from twenty-two branch exchanges is keyed up for an energetic sales drive on the winter and spring releases of this company. The confidence of the Goldwyn sales organization is based on the strength of the pictures which have been placed on the market during the past few months, declares Goldwyn officials.

"The fourth year pictures, in dollars and cents, are proving their high box-office value beyond question," says a statement from the Goldwyn headquarters. "Reports show an unparalleled number of extended runs, 'Earthbound,' 'Madame X,' 'The Penalty,' 'The Branding Iron' and 'The North Wind's Malice,' taking the lead in the length of engagements and the total of returns.

"The Goldwyn Company is bending every energy toward turning out the best pictures that can be conceived by the foremost authors of the country. These, it is confidently expected, will meet the need for genuine feature attractions that will warrant longer runs.

"Exchange managers have invited exhibitors to compare the pictures that Goldwyn is now offering with any product on the market, from a box-office as well as an artistic standpoint, and the result has been a great number of new bookings," continues the Goldwyn statement. "Tom Moore in Rupert Hughes' 'Hold Your Horses,' is accorded a place second to no comedy of recent months, not even 'Scratch My Back,' 'Godless Men' is being ranked at the top of the dramatic class; 'The Concert,' made famous on the stage by Leo Ditrichstein, is high comedy of the finest caliber, and more equally strong dramas and comedies are either at the exchanges or scheduled to reach them at an early date."

An authorized list of branch managers, who will supervise the Goldwyn distribution service for exhibitors follows: Arthur Lucas, Atlanta, Ga.; D. J. Horgan, Boston, Mass.; George A. Hickey, Buffalo, N. Y.; Cecil E. Maberry, Chicago, Ill; Jack Stewart, Cincinnati, Ohio; W. J. Kimes, Cleveland, Ohio; L. B. Remy, Dallas, Texas; Ben Fish, Denver, Colo.; J. E. Flynn, Detroit, Mich.; W. E. Truog, Kansas City, Mo.; M. Wolf, Los Angeles, Cal.; Newton Davis, Minneapolis, Minn.; S. Eckman, Jr., New York, N. Y.; Felix Mendelssohn, Philadelphia, Pa.; Nat Barach, Pittsburgh, Pa.; G. C. Parsons, San Francisco, Cal.; Jack Weil, St. Louis, Mo.; J. A. Koerpel, Seattle, Wash.; W. A. Busch, Washington, D. C.; Mrs. Anna K. Sessions, New Orleans, La.; E. J. MacIvor, Omaha, Neb.; W. E. Banford, Salt Lake City, Utah.



Gladys Walton puts up a fight in "Rich Girl, Poor Girl," a Universal feature

Eva Novak Begins Feature

"Girl and the Goose" is Put Into Production at Universal City

"THE GIRL AND THE GOOSE," the story written by Emma Bell Clifton especially for Eva Novak, Universal star, has just been put into production at Universal City under the direction of Fred Leroy Granville.

In this story Miss Novak appears as the most attractive chorus girl in a small time musical comedy which goes on the rocks in a provincial town. One of the "props" carried by the show is a goose to which the girl has become attached, and the awkward bird is her sole possession when the troupe disbands.

Amateur night in a vaudeville theatre gives the chorus girl a chance to win a prize, thanks to the faithful goose, and the money thus received enables her to seek a farm house, where she hopes to spend a restful summer till the theatrical season opens again.

Not far from the farm is the country estate of the Vaughans, whose chief worry is the son of the family who labors under the conviction that money was made to spend on having a good time. How the chorus girl meets the rich young man and how, under her wholesome influence, he begins to see life from a different angle, give rise to a series of situations that interests, amuses and occasionally thrills.

Fred Leroy Granville, who has just returned from London, where he produced two photoplays with Peggy Hyland, has some unique ideas to introduce in this feature, and Miss Novak's support includes Geoffrey Webb, Frank Braidwood, Mayre Hall, Norman Hammond, Dorothy Hagan, Calvert Carter, Margaret Mann, James O'Neill and Evelyn McCoy.

Goldwyn's "Concert" Read

Prints of Former Ditrichstein Comedy in All Exchanges Soon

ANOTHER picture that promises to take a high place among the comedies released by Goldwyn during the past six months is "The Concert," an adaptation of the play that supplied Leo Ditrichstein with one of the best roles of his stage career, and was the sensational success of several seasons in New York and on the road. The picture was recently completed at the Culver City studios under the direction of Victor Schertzinger and prints soon will be in all of the twenty-two Goldwyn exchanges.

At a pre-view of the picture, attended by a critical audience in which a number of the authors now engaged in writing original stories for Goldwyn, were included, the production was given a high rating in the matters of story, presentation, acting, settings and titling.

The cast of "The Concert" is comprised of players suited to fill their roles. Lewis S. Stone, who portrays Ditrichstein's character of the Maestro, is known to followers of the stage and screen. Myrtle Stedman, long a favorite with picture audiences, plays the pianist's wife, while Mabel Julienne Scott is the foolish young woman captivated by the musician. The husband she deserts is presented with finely humorous effect by Raymond Hatton. Others who contribute to the comedy are Gertrude Astor, Russ Powell, Lydia Yeamans Titus, Frances Hall and Louie Cheung.

The list of successful comedies produced by Goldwyn is a long one. It includes such sound financial successes as "Scratch My Back," "It's a Great Life," "Honest Hutch," "Bunty Pulls the Strings" and "Cupid, the Cowpuncher." From a box office as well as an artistic standpoint, it is confidently asserted that "The Concert" will prove to be on a par with the best of these.

Filming "Peck's Bad Boy"

Irving Lesser Pleased With Work of Jackie Coogan in Leading Role

WITH the return of Irving M. M. Lesser from New York, where he has spent the past few weeks in behalf of his Western Pictures exploitation projects, he at once delved into all matters pertaining to his initial production in which Jackie Coogan, the "kid" of Charlie Chaplin's six-reel special, appears.

Mr. Lesser, in company with the Peck studio executives, witnessed the running of all scenes filmed during his absence and was highly enthused over their merits. "I thoroughly feel," said Mr. Lesser, "that this rural story will be one of the most, if not the most novel feature seen on the screen. It will carry everybody back to childhood again and the capital support that Jackie Coogan has in the story have created their characterizations to such perfection that they more than live their respective roles."

During the five weeks Lesser has been away, Director Sam Wood managed to rush production to the point where it will be but a very short time before the picture is entirely completed. The recent accident to young Coogan has, in no manner affected his work before the camera and, according to all connected with the Lesser organization, he seems to have more ambition and display more cleverness than ever before.

Mr. Lesser states that the subtitles that will be meshed into the scenes of the Peck film will be very novel and will be written by some of the most expert people in that line on the coast. Every inch of the five thousand or more feet that make up the story will be gauged with respect to comedy situations and laughs and no dragged out scenes will be found throughout the entirety. Lesser states that the "Peck's Bad Boy" subject will take everybody back to their childhood days and bring back youthful recollections.



Jackie Coogan as he looks in "Peck's Bad Boy," now being produced by Irving Lesser

There is a strong possibility of Lesser making a second rural comedy production along "Peck's Bad Boy" lines as soon as the first is marketed. All of the late Colonel George Peck's novels have been purchased by Lesser so he will have ample material with which to work.

Aiming to Set New Mark

This, Says DeMille, Is Reason for So Many Stars in His New Cast

"WHY have so many stars in the cast of a single picture?"

That question has been asked of Cecil B. DeMille many times following the announcement of the truly stellar cast of his current production, "The Affairs of Anatol," suggested by Schnitzler's play of that name. This cast includes Wallace Reid, Elliott Dexter, Gloria Swanson, Wanda Hawley, Bebe Daniels, Theodore Roberts, Agnes Ayres, Theodore Kosloff, Monte Blue, Raymond Hatton, Dorothy Cumming, Julia Faye, Guy Oliver and a number of other notable screen players.

"So-called all-star casts have been common in the recent past," says Mr. DeMille, "but to the best of my knowledge the cast assembled for 'The Affairs of Anatol' sets a new mark in this respect.

"It is precisely for this reason that it was done—to set a new mark in motion picture production.

"Stars achieve stardom because of their ability to play certain roles better than anyone else," points out the Paramount producer. "By making a careful selection from the field of real stardom it is possible to get the best possible actor or actress for each individual screen character. I think this has been accomplished in this production.

"This move was not made by whim—it was dictated by sound business. The public is ready for the real super-production, to use a much-abused phrase. This super-production must surpass previous marks in every department including the cast, of course. Hence the grouping of this considerable number of stars in a single production.

"Today it is not uncommon for a picture to play for six or eight weeks in the best theatres of the country. This of course is true of only the best pictures. But it marks the tendency of the times and the attitude of the public. This may be summed up as follows: If the picture is worthy, the public will support it for an indefinite period of time. The period of its popularity is entirely dependent upon its quality."



Scene from "The Flame" a Stoll Film Corp. picture soon to be released

Gladys Walton Starts New Production

Gladys Walton, Universal's youngest star, who was so well liked in "Pink Tights," "Risky Business" and "Rich Girl, Poor Girl," has begun work on her fourth stellar vehicle, "The Bobbed Squab," an original story of New York, from the pen of John Colton. Rollin Sturgeon, who claims credit for discovering this clever little actress, is directing the production.

Florence Turner appears as a wealthy spinster; Fred Malatesta is seen as an Italian opera singer and Ruth Royce as his sweetheart; the part of a chauffeur is played by Ed. Hearn and other good parts are in the hands of Frank Norcross, Richard Norton, Helen Bruneau, John Coff, Muriel Godfrey Turner and Lydia Yeamans Titus

Canyon Press Books Are Ready for Exhibitors

In order to fill the orders from the exchanges handling the Franklyn Farnum series of six westerns, the Canyon Pictures Corporation is distributing on the state right basis elaborate press books on the forthcoming pictures have just been issued.

"The Fighting Stranger" and "The Hunger of the Blood" have press books which were designed and written to present the pictures to the exhibitor in a manner which will allow him to decide upon its merits, and at the same time to supply him with a liberal allowances of press matter, cuts, "ads," and practicable exploitation suggestions.

"Love Light" Bringing Fine Reports

A statement from the headquarters of United Artists announces that reports from all sections tell of Mary Pickford's "The Love Light" doing "tremendous business everywhere." In Los Angeles, the California theatre, departing from its customary policy of one-week runs, retained it for a second week because of the capacity business done the first week.

"The Love Light" in Los Angeles will also have a second run of three weeks at the Miller theatre, which will be followed by a third run of two weeks at the Garrick Theatre.

Universal's Chiefs on Coast

Augurs Bigger Production Schedule Says Home-Office

FOR the first time since the opening of Universal City, eight years ago, both Carl Laemmle, president of Universal, and R. H. Cochrane, vice-president —the two men at the helm of the film corporation, are at Universal's West Coast studios together. It marks the first time Mr. Cochrane has been to Universal City in several years.

The presence of these executives on the West Coast augurs great things for Universal's coming period of productive activities, it was announced at the Universal home office upon Mr. Cochrane's departure for the coast, last week. It indicates, says the home office, that Universal, instead of entering upon any dimunition of production, is planning upon a larger picture-making schedule, in preparation for next season's film needs. In the opinion of the Universal heads, next fall will see the moving picture business in a new prosperity peak.

Mr. Cochrane timed his arrival in Los Angeles to correspond with Mr. Laemmle's arrival from Cuba, where the Universal chief has been watching the work of Eddie Polo's serial company at the present filming a new serial in Cuba and the West Indies. The Universal vice-president was accompanied West by his family, and intends to remain at Los Angeles for a considerable length of time, assisting Mr. Laemmle in supervising the production work necessitated by several new companies and half a dozen new directors. Mr. Laemmle will remain at Universal City all winter. He has taken a house in Los Angeles, and has engaged tutors for his children, Rosabelle and Julius Laemmle.

The presence of Mr. Cochrane in California marks a new departure in the management of Universal affairs. Hereafter, upon his return to New York, either Mr. Laemmle or Mr. Cochrane will be at Universal City nearly all the time. When Mr. Laemmle is in the East, Mr. Cochrane will be in the West, and vice versa. This will absolutely assure complete accord between the production end of the Universal organization, and the executive and distributing ends.

It is expected that both Mr. Laemmle and his chief aid will be together at Universal City during the completion of the next big Universal-Jewell production, now approaching its final phases—the costly and elaborate photo-drama of Monte Carlo. "Foolish Wives," written and directed by Erich Von Stroheim. This picture is said to be the biggest thing by far ever attempted by Universal. One million dollars is being invested by Universal in the new Stroheim film, declare Universal officials The sets alone are said to have cost in the neighborhood of half a million. In order to reproduce Monte Carlo exactly, full size reproductions of many of the buildings of the famous Mediterranean resort have been constructed—some at Universal City and some on Monterey Bay, California.

Experts have pronounced the continuity for "Foolish Wives" the most perfect ever written and to be far in advance of those prepared for "Blind Husbands" and "The Devil's Pass Key," Stroheim's previous successes, master craftsman in the art of building photoplays. The Universal heads are determined that the production of this picture shall receive the greatet possible care and attention, even to the cutting of the last foot of film. At present the entire technical and advisory staff at Universal City is concentrated upon it.

Refutes "Paralysis" Rumors

First National Tells of Work Being Done in 8 Big Plants

IN a statement just issued Associated First National Pictures refutes the story recently circulated that a "paralysis of production activity on the West Coast" was being experienced at the present time.

"The reading public has been told that 50,000 actors had been laid off, that scores of studios had been closed—that, in short, chaos and confusion was the order of the day in Filmland," reads the statement from First National's headquarters.

"In direct refutation of these ridiculous and misleading assertions, the following summary of the work now being carried forward in eight of the leading independent studios in Southern California should be convincing. Representative as these producing units are, the experienced film man may safely assume that a like amount of normal activity prevails all through the producing areas of Los Angeles and Hollywood. Each one of the productions referred to below will be released as a First National attraction.

"Marshall Neilan's latest production 'Bob Hampton of Placer' required the services of 2,000 people for the big scenes depicting the last stand of General Custer against the Sioux. A dirigible blimp was used in photographing the action for these big scenes, which extended over miles of wild country. The cast includes James Kirkood in the title role; Wesley Barry, Marjorie Daw, Pat O'Malley and Noah Beery.

"Katherine MacDonald's present vehicle, 'Stranger Than Fiction,' written by Charles Richman, with A. S. Le Vino on the scenario end, is employing a large amount of talent. Included in the big scenes are: the flight of an airplane from the top of a down town office building, never before successfully performed, the replica of a big amateur theatrical performance, and a big Chinese restaurant situated in the night-life district.

"Charles Ray's 'Scrap Iron,' which is just being completed, is an adaptation by Finis Fox of Charles Van Loan's Saturday Evening Post story of the same name. The cast supporting Mr. Ray in 'Scrap Iron' includes Vera Stedman, Lydia Knott, Tom Wilson, Tom O'Brien, Stanton Heck, Charles Wheelock and Claude Berkeley. The direction is being supervised by the star, assisted by Al. Ray, his cousin.

"Anita Stewart's current production, 'The Tornado,' employs several hundred extras in the scenes showing the destructive work of a Jamaica hurricane, which sweeps away an entire village. The principals in Miss Stewart's support include Herbert Rawlinson, Walter McGrail, William V. Mong, Grace Morse, and little Richard Headrick, who appeared in 'The Woman in His House.' Anthony Paul Kelly, scenarioist for "Way Down East,' adapted 'The Tornado' for the screen from an original work by Jane Murfin, author of 'Lilac Time.'

"King Vidor is now concluding 'The Sky Pilot,' the Ralph Connor story, which he is directing for Catherine Curtis Productions. The cast includes many players who are of star calibre, and every principal has been featured in more than one production. They are: Colleen Moore, John Bowers, David Butler, James Corrigan, Kathleen Kirkham, Donald McDonald and Harry Todd.

"Mr. and Mrs. Carter de Haven are bringing to a close their comedy production of her career, 'The Girl in the Taxi.' In the cafe 'sets' playing an important part in this production, hundreds of actors were employed by Director Lloyd Ingraham. The principals include Mr. and Mrs. de Haven, King Baggot, Grace Cunard, Leo White, Tom McGuire, Lincoln Plummer, Otis Harlan, and Freya Sterling.

"In Sidney Franklin's adaptation of Andrew Soutar's 'Courage,' now under production, the scenario calls for many scenes depicting the workings of a huge English foundry. To get these scenes Mr. Franklin secured the use of the Baker Iron Works, in Los Angeles, and every Sunday for the past month he has taken a large aggregation of players, including Naomi Childers, Alec. B. Francis, Lloyd Whitlock, Sam de Grass, Adolph Menjou, Lionel Belmore and hundreds of extras to the plant to get the required atmosphere."



Two scenes from "All Soul's Eve," the latest Mary Miles Minter production for Realart

"Forbidden Fruit" Has Broken Record

CECIL B. DE MILLE'S newest Paramount production, "Forbidden Fruit," which opened its New York pre-release engagement at the Rivoli theatre Sunday broke all records for receipts on the opening day, exceeding the amount grossed by John Barrymore in "Dr. Jekyll and Mr. Hyde," the previous Sunday record holder, by $584, declares a statement from the Paramount headquarters in New York.

On Monday the mark reached was just under the figures for Washington's Birthday and Labor Day last year, it is stated, both of which holidays fell on Monday. Paramount states that the DeMille picture is certain to break all previous Rivoli records for a total week's attendance.

Hyman Reports Ray's Release a Success

In the opinion of Edward L. Hyman, managing director of the Mark Strand Theatre, Brooklyn, "Nineteen and Phyllis" is the very greatest production in which Charles Ray has ever appeared. This is the star's third independently produced picture for First National, in which he is presented by Arthur S. Kane.

In a letter to Arthur S. Kane, Mr. Hyman says:

"Without reverting to the vernacular of the press agent, I don't know how I can give you an impression of the furore Ray created in a week's run at this theatre. Matinee and evening performances were crowded. It was a pleasure to witness the Strand audiences responding to the irresistible humor, both in the theatre and at the box-office."

Next Christie Special Is "Man vs. Woman"

Christie Film asks that the following correction be published. The title of the next Special Christie Comedy is to be "Man vs. Woman." This will be released as the next in the series of comedies handled through Educational exchanges, and will feature Neal Burns and Dorothy Devore with a special cast.

"Fighting Fate" on Way

William Duncan and Edith Johnson Finishing 15th Episode of Serial

WILLIAM DUNCAN and Edith Johnson are now finishing the fifteenth chapter of their new production, "Fighting Fate." The earlier chapters have been praised by exhibitors as something novel and original, and the two chapter-play co-stars were put on their mettle and deliberately slowed up their production speed so as to make the most of each separate detail in the filming, declares statement from Vitagraph's headquarters.

The explosion of a large houseboat recently rocked Balboa Bay and gave winter resorters in the big hotels from Long Beach south a great thrill. Thousands packed the shores after the explosion. Several other exciting water scenes for the late chapters of "Fighting Fate" were filmed along the prettiest spots of the Southern California coast.

"Fighting Fate" is the most expensive production ever made by William Duncan. Feature-length methods have prevailed throughout the production of this chapter-play, and all settings are of the same quality as those of the biggest feature pictures, it is declared. The star, who also directs his pictures, is confident that within one year the chapter-play will have showings in practically every high-class theatre in the land. He calls attention to the fact that the highest-class American magazines run chaptered installments of stories.

"In "Fighting Fate" there are plenty of thrills, but every one in a logical sequence, declares the Vitagraph statement, and there is no cheapening of the picture by the haling in of any purely mechanical stunts. Edith Johnson is a co-star with Mr. Duncan for the first time in "Fighting Fate." Larry Richardson, Frank Weed and West have important parts in "Fighting Fate."

Brandt's Successful Trip

Trip Proves to Independent Man That Depression is Exaggerated

"WITH the whole country in a position where people are inclined to retrench on buying until conditions become better, and the moving picture business according to some reports in a semi-dormant state due to over production it has been demonstrated that when you have a good box office attraction no matter what the business conditions may be, people will patronize and buy," states Joe Brandt of the C. B. C. Film Sales Corporation who has just returned from a five weeks' business trip through the middle West and South.

This opinion of Mr. Brandt's is borne out by the number of contracts he secured on George H. Davis' super-feature "Isobel or The Trail's End" which was recently so successfully presented at "The Strand Theatre" New York.

Mr. Brandt declared that people all over the country were inclined to view things in a pessimistic light and that he personally considered it a form of economic hysteria. He added that the exhibitor could do a great deal to bring about a normal condition by careful selection of pictures and a campaign of optimism on his screen.

Lucy Cotton Signed by Metro Pictures

Miss Lucy Cotton has been signed by the Metro Pictures Corporation through George L. Clarke, of 145 West 45th St., N. Y. C., to appear in their forthcoming production.

Ohio Censor Commends DeMille's Picture

Maud Murray Miller, who has been a member of the Ohio State Board of Censors for many years, and is now its chairman, is the latest to express her praise of Cecil B. DeMille's new Paramount production, "Forbidden Fruit," according to a statement from the Paramount headquarters.

"I really consider Mr. DeMille's 'Forbidden Fruit' a glorious picture—the most wonderful from every angle that I have ever viewed. It was a story filled with surprises and heart interest and the Cinderella scene is the most gorgeous ever presented. It is refreshingly clean and wholesome. The only eliminations ordered were trivial—less than ten feet out of the 8,000 offered, a mere flash on the screen in two places."

Dorothy Wood to Lead in Mermaid Comics

Dorothy Wood, a New York girl, has been selected as the new leading woman in Mermaid comedies, released through Educational, opposite Jimmie Adams. She replaced Elinor Lynn, and has already started to work on a two-reeler which has not been named.

Two years ago, Stuart Paton, Universal director, persuaded her to appear in a feature on the Coast. Then she was engaged by Fred Fishback, who was looking for a blonde beauty to appear in his comedies. Following this she appeared opposite Hoot Gibson in Western

Motorcycling in Grand Canyon in Fox News

Nothing on wheels ever had reached the bottom of the Grand Canyon of Colorado until the other day, when John Hogg, an adventurous spirit, got there on a motorcycle, declares a statement from the Fox Film headquarters. He took with him a Fox News cameraman to tell the picture story—and a thrilling story it is, according to William Fox.

Motoring to the bottom of the Grand Canyon sounds like a sudden affair. There was nothing sudden about John Hogg's feat. It took him four days and nights to cover 22 miles; and when you see the pictures in Fox News you will understand why.

New "Passion" Prologue for Coast Opening

Interest in the opening or the Ambassador theatre in Los Angeles, which will take place on February 5, has been enhanced since it has become known that S. Barrett McCormick, managing director, is working on a prelude which will contain a novelty never before used on stage or screen which he confidently expects will be a sensation. National production starring Pola Negri, will be the feature production used for the opening of the house, and beyond the fact that the prelude is based upon the picture the nature of it has been kept a profound secret.



A drawing by M. Leone Bracker, which will be a one-sheet to exploit "Man, Woman, Marriage," a First National release featuring Dorothy Phillips

Critics Still Praise "Great Redeemer"

Laudatory comments from the press, public and the clergy upon the recent Metro release, Maurice Tourneur's production, "The Great Redeemer," which have been flowing in a steady stream into the Metro home offices, either directly or by way of the exchanges, indicate that this picture continues to take the country by storm.

H. H. Van Loan wrote the story of "The Great Redeemer." It was adapted by Jack Gilbert and Jules Furthman, photographed by Charles J. Van Enger, and directed by Clarence Brown, under the personal supervision of Maurice Tourneur.

Press-Book Available on Realart Release

"Unusual stunts make the best exploitation and are often the least expensive," is the message conveyed in Realart's press-book for "All Soul's Eve." The exploitation section of the press book offers a campaign to put over the picture. This includes newspaper tie-ups, mailing list suggestions, unusual stunts to arouse public curiosity, prologues, lobby displays and other features.



L. E. Ouimet, president of Specialty Film Import, Ltd.

Holubar Film Given Premier

Paterson House Presents "Man, Woman, Marriage"

"MAN, WOMAN, MARRIAGE," starring Dorothy Phillips, the Allan Holubar contribution to Associated First National Pictures' first group of Big Five productions established a city record for attendance during its week's premiere at the Regent theatre in Paterson, N. J., declares a statement from First National headquarters. In the eighteen performances of the spectacular production in the New Jersey theatre in the six days of its showing the box-office registered an actual paid attendance of 31,741 people, it is declared.

The present previous record of attendance for the Regent was 31,198 during a six days' showing on a production. Special exploitation was used in establishing this earlier record, according to the First National statement, and nearly twice the amount of money spent in advertising as was used on "Man Woman, Marriage" in bringing the attendance up to the figure which falls short of the record established by the Allan Holubar production by over 500 admissions.

The advertising given the Big Five production started with a full page in the theatre program for the full week preceding the opening. The newspaper advertising started on the Wednesday preceding opening and consisted of eight or ten small teaser ads each one column and varying in size between an inch and an inch and a half. This same advertising was repeated on Thursday, and on Friday display advertising two column six inches in size was used in all of the papers. Saturday the space was increased to quarter page size. A special rotogravure section was used in the Sunday Chronicle, two pages of which were devoted to the production, and in addition a half page of display was used in the theatre section. The picture opened the following day and the last large display advertising was used in the one evening paper on Monday, a quarter page in size. For the week of the run small two-inch one-column readers were used in all of the newspapers.

The outdoor advertising consisted of the regular 100 one-sheet stands that the theatre always employs. In addition to this Manager Charles L. Dooley employed ten twenty-four sheet stands. His first billing on these were special printed yellow and black sheets merely announcing:

"The world's greatest picture is coming to Paterson. Watch this space for announcement of dates."

He left these in place until five days before the opening when they were replaced with the special twenty-four sheet posters prepared by M. Leone Bracker, the noted illustrator.

Two thousand tack cards featuring the mile-stone insignia of the production which distinguished all the newspaper advertising. The special facsimile lobby display of the seven Bracker posters prepared especially for the production completed the advertising given the picture.

Because the Paterson showing was in line with the policy of Associated First National Pictures, Inc., to determine the actual box-office values of production before a rental value is affixed to them, Mr. Dooley was not permitted to make capital of the fact that the showing at the Regent theatre was the world premiere of the Holubar production, declares the First National statement, and the advertising was based only upon facts that are available to any exhibitor.

Mr. Dooley's advertising appropriation for the production was $500 and he turned back $22 of this after all bills had been settled. The Regent is a 2,200-seat house, and the admission prices are from 10 to 30 cents.

"Man, Woman Marriage," the third of the First National Big Five productions to be shown to the public is following the precedent of its two predecessors in the group in smashing attendance records. "Passion," starring Pola Negri, the first of the Big Five to be released, is not resting on its laurels gained by establishing a world's record for drawing power at the Capitol theatre in New York but is still breaking house records wherever shown, declares First National officials. It opened at the Plaza theatre, a usual four change a week house in New York, for a five day run on Sunday, January 30, and the sale of tickets had to be stopped at 8:30 o'clock due to a sell out on all avaliable seating and standing room in the theatre for the evening.

"The Kid," Charlie Chaplin's six reels of joy, is starting on its third week in the Randolph theatre in Chicago, with the capacity of the theatre the only limit to the attendance.

"Fifteen Years of Progress"

Pathe Traces Career of Veteran Showman of Canada

IN a statement just issued from the Pathe home-office, the career of L. E. Ouimet, president of Special Film Import, Ltd., is traced with a view to set forth "fifteen years of progress in the motion-picture industry" and show how one wise showman anticipated by a great margin of time some of the present-day methods now used in the management of motion-picture theatres of the better class. The Pathe statement follows:

"Fifteen years ago this January, the first theatre devoted exclusively to motion pictures in Canada was opened, in Montreal, by Mr. L. E. Ouimet, now president of the Specialty Film Import Limited. After having been two years as motion picture operator with the Kinematograph Company, showing pictures on a vaudeville program at Sohmer Park or between the acts in the regular vaudeville theatres, and on the streets for advertising purposes, Mr. Ouimet took over the 'Porier Hall,' originally built as a vaudeville theatre, but at the time being operated as a Dance Hall.

"Mr. Ouimet was confident that there was no limit to the development of motion pictures and he was then already known by the general public for his association with this new branch of entertainment. It was this popularity which suggested the idea of calling this, the first Canadian moving picture, 'the Ouimetoscope.' Mr. Ouimet's ideas at that time were far-sighted; and imbibed with the confidence of the great future which lay behind motion pictures, this theatre was operated and run on the principles of what the theatres are becoming today—the best pictures obtainable, reserved seats at both matinee and evening, with prices ranging from ten to forty cents. From the openign day, the Ouimetoscope was a success; and from week to week the audiences increased, making it evident that there was a demand for this form of entertainment.

"The accumulation of films and the rapid development of the popularity of motion pictures, saw Mr. Ouimet open an exchange for the circulation of films in the fall of 1906. In December of the same year, this pioneer of the motion picture industry in Canada, purchased the Ouimetoscope property for $100,000 and in the following May closed the Hall and immediately proceeded with the erection of a real motion picture theatre at a cost of $50,000 (valued today at $300,000 which was to be the first theatre erected for the sole purpose of the exhibition of motion pictures in North America. This new Ouimetoscope theatre was opened on the 7th of August, 1907, and still remains as one of the most up-to-date motion picture theatres on the Continent."

A severe attack of illness about this time obliged Mr. Ouimet to abandon the picture business until 1914, says the Pathe statement, which continues as follows:

"In December of 1914, Mr. Ouimet signed a contract with Charles Pathe, the veteran pioneer of motion pictures, for the distribution of Pathe Films in Quebec and the Martitime Provinces. In April, 1915, the success which had rewarded his re-entry into the motion picture business enabled him to obtain an extension of this contract to cover the Province of Ontario, and in the following May this contract was extended to include the Western Provinces, and so constituted the present formation of the Dominion-wide organization of the Specialty Film Import Limited, which now stretches from Coast to Coast. From an initial distribution of 2000 feet of film per week, Specialty Film Import, Limited, now distributes an average of 65,000 feet each week.



Robert Vignola, E. K. Lincoln and James R. Quirk at the Bahama Islands, where exteriors for "Redemption Cove," a Cosmopolitan-Paramount production, are being filmed

Ray Production Due Feb. 14

Release of "The Old Swimmin' Hole" to Be Delayed One Week

FIRST NATIONAL has changed the release date for Charles Ray's next great picture, "The Old Swimmin' Hole," in which Arthur S. Kane will present the star, from February 7th to February 14th. Even though this adaptation of James Whitcomb Riley's best-loved heart-interest poem can be shown in comparatively few places on that date, it is peculiarly fitting that the release should be set for St. Valentine's Day.

When Ezra slips candy hearts, freighted with such tender love messages as "I Love You," "Be Mine," and "Kiss Me," into the hands of the fascinating but fickle Myrtle, and Esther hides a big red apple in Ezra's desk, there is something strongly suggestive of the St. Valentine spirit. Also, this is the picture in which the star springs a great production surprise, and surprises always have been appropriate to this holiday.

The candy and apple incidents are characteristic of the whole picture, which is a succession of scenes from the every-day life of the normal American village boy and girl. Mr. Ray described the spirit of the piece exactly when somebody asked him how he acted the part of the mischievous, barefoot Ezra. "I don't act it," he said. "I simply live over again many scenes of my boyhood. It seems only yesterday that I was going down the meadow path to the old creek near the home where I was raised. And the little schoolhouse came back to me vividly as if I were still making life a burden to the teacher."

In selecting his favorite poem, "The Old Swimmin' Hole," for picturization, Mr. Ray insisted that the film must adhere closely to the time and locale of the original, and Bernard McConville, who made the adaptation, and Joseph DeGrasse who directed the production followed instructions to the letter.

"A Small Town Idol" Opens

Sennett's Associated Producers' Comedy Drama Scores on Coast

"A SMALL TOWN IDOL," Mack Sennett's first contribution to the output of Associated Producers, Inc., of which he is a member, opened to an immediate public and box office success at the New Mission theatre, Los Angeles, last week, according to word received from the Coast.

The following telegram from Harry David, managing director of the Mission, to F. B. Warren, general manager of distribution for Associated Producers, indicates the production's success.

"Mack Sennett's 'Small Town Idol' positively the biggest thing that ever played Los Angeles. No question that it is Sennett's greatest picture. Our gross business week ending tonight, $13,950. This seems unbelievable, taking into consideration that Mission theatre has only 880 seats."

The newspaper critics of Los Angeles gave great praise to the production. Florence Lawrence, writing in the Los Angeles Examiner, said:

"'A Small Town Idol' is an instant success. Huge audiences filled the Mission theatre yesterday to greet Mr. Sennett's picture. He has eliminated entirely the proverbial slapstick and has evoked one of the most amusing films of his career."

"Hardly an angle of melodramatic art escapes unscathed," says Guy Price, in the Evening Herald. "Melodrama, farce, polite comedy, comedy drama revue, spectacle and plot are all there. It is Sennett's first big picture since 'Mickey.'"

Beban Special in the South

Has Scored Heavily in South and Is Now Headed for "Windy City"

"ONE MAN IN A MILLION," the George Beban production which is being released by Robertson-Cole, has turned its course Northwestward, after a sweep through the South. It is heading toward Chicago which it will reach soon after the middle of February, and where more than three full weeks will be played, announces Robertson-Cole.

Starting at Newark, N. J., where its national premier was marked by the personal appearance of Mr. Beban, who wrote, directed and acts the leading role in the production, "One Man In A Million" went to Atlanta, Ga., after which it went to Nashville, Tenn., where it played at the Orpheum Theatre, controlled by the Crescent Amusement Company. Its next engagement was at the Strand Theatre, Louisville, of which Col. Fred Levy is proprietor.

Intervening between this engagement and the Chicago runs will be stops in Indianapolis, Detroit, Cleveland and Milwaukee. These engagements are all included in the $100,000 worth of contracts which Mr. Beban had obtained for the picture at the time he arranged for its national distribution with Robertson-Cole. "In each city where 'One Man In A Million' has been shown so far it has proved a sensation," declares a statement from Robertson-Cole headquarters.

While in Nashville, Tenn., Mr. Beban, who is appearing with "One Man in a Million" for a limited tour, was invited to speak before the state legislature. In reporting this one of the Nashville newspapers said:

"There will be no necessity for censorship or closing on Sundays when the little producers, the parasites of the trade, are wiped out, and we get clean, wholesome pictures," declared George Beban, noted motion picture actor, in a talk to the joint session of the state legislature at 12:30 o'clock today at the capital. Mr. Beban is making a coast-to-coast tour of the larger cities in the country, making appeals for better, cleaner motion pictures in connection with the showing of his picture, 'One Man In A Million,' a featured attraction today and tomorrow for matinee and night performances at the Orpheum."

New Priscilla Dean Story

"The Conflict," by Clarence Kelland, Is Purchased by Universal

UNIVERSAL has acquired the screen rights to "The Conflict," a novel by Clarence Budington Kelland, now running in the Red Book, and hailed as one of the best stories of the year. It will be used as a starring vehicle for Priscilla Dean, the star of "Outside the Law" and "The Virgin of Stamboul." Miss Dean is now being starred in "False Colors," by Edwina Levin.

Universal paid a good stiff price for "The Conflict" it was stated by Mr. John C. Brownell, scenario chief for the big film company. Negotiations regarding the purchase extended over considerable time.

"As soon as I read the opening installment of "The Conflict" in the Red Book," said Mr. Brownell, "I knew that it was what we call a Priscilla Dean story. I lost no time getting in touch with Mrs. C. C. Wilkening, the author's agent. Upon reading the entire novel, I wsa more firmly convinced that the story suited Priscilla Dean as it would no other actress on the screen.

"The Kelland novel will be published in book form by Harper Brothers, after it has been completed in the Red Book. It is very likely that the book and the Universal picture will appear about the same time.

"Clarence Budington Kelland has written several popular novels which have been made into photoplays. Among them are 'Sudden Jim,' which was produced by Triangle with Charles Ray, and 'The Hidden Spring,' produced by Metro with Harold Lockwood. Kelland also was the author of "The Little Moment of Happiness" a very popular war story, and "Efficiency Edgar's Courtship."

"'The Conflict' is a big powerful story of the north woods. It is as griping a tale as has been written in many months . . . The story, despite its mystery and its gripping drama, is filled with thrills and virile action of the out-of-doors."

Edith Roberts Starts New Production

"Three at the Table," a new photodrama with a unique plot, has just been put in production at Universal City with Edith Roberts in the stellar role, supervised by William Worthington. The story is from the pen of Bennet Cohen and was adapted for picturization by Wallace Clifton.

Edith Roberts will have the part of a small town girl who finds her way into New York society; Casson Ferguson, who will be remembered as the son in "Madame X," plays opposite the star in the role of Donald Grant, alias the Kid, who comes to the small village to rob and remains to reform; Willam Quinn and Joe Neary appear as his pals; Spottiswoode Aiken has an excellent role, and other parts are played by Augustus Phillips, Bert Frank, Mathilde Brundage, Jessie Pratt and Edith Stayart.

THE entire Robertson-Cole organization was moved from its recent location at 1600 Broadway, New York City, into the new Robertson-Cole home office building, 723 Seventh Avenue, between the close of the working day Saturday and the opening of Monday, January 31st. So careful was the removal planned that not an hour was lost.

The six upper floors of the new Robertson-Cole building, a thirteen-story structure standing at the corner of Seventh Avenue and Forty-eighth Street, are now occupied by Robertson-Cole. The executive offices of the Robertson-Cole Company and the Robertson-Cole Distributing Corporation are on the tenth floor. The Robertson-Cole New York Exchange is on the eighth floor. The contract department and other clerical offices are on the ninth.

On the eleventh floor are situated the auditing department, Robertson-Cole Distributing Corporation offices and the publicity department. On the twelfth floor are situated the foreign department and the theatres, of which there are two. The thirteenth floor is occupied by the shipping department and the stock rooms.

S. Barrett McCormick Adds to Staff

S. Barrett McCormick, managing director of the New Ambassador hotel theatre in Los Angeles, has secured the addition of Emma Lindsay Squier to his publicity staff for the Gore Brothers-Sol Lesser playhouse.

Miss Squier needs no introduction to either exhibitors or motion picture followers. Her many years of experience as a staff writer for fan magazines have given her an insight into the likes and dislikes of film patrons.



John E. Storey, Pathe's assistant director of exchanges

Big Booking for "First Born"

Many Theatres Will Show Hayakawa Pictures

IN addition to its booking at the Strand Theatre, New York City, for the week of January 30th, "The First Born," Robertson-Cole super-special starring Sessue Hayakawa, has been booked by its distributors to the Strand Theatre, Brooklyn, and a formidable list of other theatres in and around the New York territory, which will give it a greater showing there than any other Hayakawa picture ever has had.

After "The First Born" closes its engagement at the Strand, New York, it will be shown at the Strand, Brooklyn. Thence it will go over the U. B. C. circuit which includes Keith, Proctor and Moss houses in the East. It will play in Proctor theatres in Albany, Troy, Schenectady, Jersey City, Elizabeth, N. J., and Plainfield, N. J.

In addition to this, on the contract signed for Robertson-Cole by B. S. Moss, "The First Born" will be shown in the 81st Street Theatre, Flatbush Theatre, Greenpoint Theatre, Prospect Theatre, 23rd Street Theatre, 58th Street Theatre, Harlem Opera House, 125th Street Theatre, Mt. Vernon house, Yonkers theatre, Regent theatre and the Coliseum.

The booking of this number of houses in the New York territory amply shows the confidence which the U. B. C. interests have in "The First Born." This picture Robertson-Cole believes to be the best one Sessue Hayakawa ever made. It is the first of his new series of four super-specials made for distribution by Robertson-Cole under a new contract which calls for maximum attractions.



George Beban speaking before the legislature at Nashville, Tenn., incident to his appearing here in his special production, "One Man in a Million," which is to be distributed by Robertson-Cole

Based on a stage production by Francis Powers, which was originally produced in San Francisco, "The First Born" tells a story of a Chinaman who was robbed of his first love along the Hoang-Ho river, and who came to America later where he became the father of a child who was killed through the plot of an enemy. How the father, played by Hayakawa, takes revenge on this enemy for his wrongs, is told in the photoplay.

In the cast with Hayakawa are Helen Jerome Eddy, Marie Pavis, Wilson Hummel, "Sonny-Boy" Warde, and the two Japanese actors, Goro Kino and Frank Seki.

Kipling "Continuity" Is Ready

"Without Benefit of Clergy" Scenarized by Author

RUDYARD KIPLING'S first script as a screen author under his contract with Pathe has been received from England. It bears the familiar Kipling title, "Without Benefit of Clergy," and has the form of a complete continuity, lacking nothing essential to the process of filming. That Kipling's first effort writing directly for picturization is technically so nearly perfect, occasioned no surprise, at the offices of Pathe Exchange, for it was part of the great novelist's arrangement with Paul Brunet that he should be supplied with competent technical advice and cooperation. Randolph Lewis, author of many successful picture features and the expert assigned to advise the Englishman, corroborates this evidence in a letter recently received at the Pathe home offices announcing that his task is virtually completed.

"One of the first things I did on joining Mr. Kipling over here," writes Mr. Lewis, "was to supply him with a model continuity, the technique of which he mastered in an amazingly brief period. So it is that now he really speaks in the language of the studio, and talks of 'fades,' 'lap dissolves,' 'irrises,' 'fade-ins,' 'cut-backs' and 'flashes' as though he were either an old hand in the studio or at writing continuity."

Pending Mr. Lewis's return with other Kipling production material, the continuity of "Without Benefit of Clergy" has been sent on to the Pacific Coast to be consulted by those in charge of production preliminaries. From all accounts, their task will be a simple one, all the research work respecting costumes, scenes, etc., having been done by the author, with the result set forth in his text. With what characteristic Kipling thoroughness this part of his work has been done is indicated in correspondence received from Randolph Lewis. Before leaving New York for England Mr. Lewis predicted that, once interested in the technique of the photo-drama, which he might master within a week, Kipling would give some of his best activities to the work. Apropos, at the beginning of January Mr. Lewis wrote:

"The scenarios of all three of the stories are as much the work of Mr. Kipling as though all of the actual writing were his own. In many cases, and for considerable stretches of composition, the wording is his. He has entered the work with the greatest enthusiasm."

All of the titles in the continuity of "Without Benefit of Clergy," too, are supplied by Kipling. Mr. Lewis adds: "And his clever invention, which shows a woman in a natural scene with her shadow projected across a vision, in my opinion, is one of the cleverest novelties yet attempted in picture making. It is not only a novelty for novelty's sake, but has a vital relation to the plot from a psychological viewpoint. And his inspiration came to him in a flash. He seized a pen and a drawing brush and, rapidly sketching, outlined just what specific effect he was seeking, Like his father, the late J. Lockwood Kipling, Rudyard is a clever artist; he not only can draw pictures with pen and pencil, but he is a wonder at mental visualizing. I predict that, if Kipling continues with the same enthusiasm, eventually he will become the master writer for the screen."

Sunrise Publicity Director Married

Nat Dorfman was quietly married last week to Miss Belle Bloomfield, a Lynn, Mass., girl. The couple spent their honeymoon at Lakewood, N. J.

Mr. Dorfman is at present vice-president and publicity director of the Sunrise Pictures Corporation, No. 220 West 42nd street.



Three stirring scenes from "Passion Fruit," starring Doraldina, and presented by Metro

Ad. Accessories for Dominant Westerns

The series of Western Star Dramas, comprising twenty two-reel Western subjects, and now being offered to independent exchangemen and state right operators by Dominant Pictures Corporation, have been provided with a veritable barrage of advertising accessories and exploitation helps that should prove of inestimable value to the state rights buyer in disposing of the series to exhibitors and to the enterprising showman in arranging his program for his patrons.

A press book and clip sheet containing breezy news notes, advance stories, feature article and news shorts covering the series of Western Star Dramas has been elaborately prepared and printed.

In addition to the press book, the Ritchie Lithograph Company has been engaged to furnish a series of one, three and six-sheet lithographs for every subject in the series. Besides the posters, a complete line of advertising accessories including slides, heralds, photographs, lobby displays, etc., has been prepared to assist the exhibitor in obtaining the maximum results in the exploitation of the series.

Constance Binney Aids in Hoover Drive

Constance Binney, Realart's star, played an important part in the Hoover campaign to save Europe's starving children when she appeared at a number of New York theatres on Wednesday, January 25. Using her automobile, she was able to visit several theatres, ending at the Claremont theatre, Broadway at 135th street.

Strong Cast Is Seen in "The Lost Romance"

Jack Holt, Conrad Nagel, Lois Wilson, Fontaine La Rue, Maym Kelso, Robert Brower and Mickey Moore are among those who compose the strong roster of players in "The Lost Romance," which William DeMille is producing from Edward Knoblock's original story for Paramount. Olga Printzlau wrote the scenario.

Allison Forces at Truckee

To Spend Week on Location Filming Snow Scenes for "Big Game"

MAY ALLISON, Metro star, arrived this week at Truckee, Calif., high in the Sierras and celebrated as a location for Far North pictures, to enact outdoor scenes of "Big Game" her forthcoming special production. Accompanying Miss Allison were Dallas Fitzgerald, her director; members of her supporting cast necessary to the action; technical men, photographers, carpenters and electricians; and a team of Alaskan husky dogs. Mr. Fitzgerald expects the stay at Truckee to extend from a week to ten days.

Dallas Fitzgerald, of Metro's directorial forces, is at the head of the film expedition, taking advantage of the heavy snows that have deposited drifts eight and ten feet high in spots. An average fall of four feet of snow within the last few days has given this part of the top of the world the appearance of polar frigidity.

With the Metro expedition is an entire crew of technical men, photographers, carpenters, electricians, and all the trappings that are required to stage spectacular screen scenes in the wilds. The supporting company includes Forrest Stanley, popular matinee idol of the speaking stage; Edward Cecil, well known to followers of Metro productions; Zeffie Tillbury, William Elmer and Sidney D'Albrook.

A team of the powerful dogs was brought from Alaska for the production, along with furs, sledges, snow shoes and all the other essentials of life in the frozen North. While it may be necessary to erect a camp in the wilderness being used for the exterior scenes for "Big Game," no "sets" will be constructed.

Famous Ballet for Screen

Phyllis Bedells and M. Espinosa to Appear in Paramount Release

FOR his production of E. Phillips Oppenheim's "The Mystery Road" at the London Famous Players studio, Paul Powell has engaged one of the foremost ballets in Europe, headed by the famous Phyllis Bedells who is recognized as the most brilliant English dancer of the London stage.

Miss Bedells is still quite young, for she was a tiny child when she embarked upon her professional career. The following year she commenced a ten-weeks contract at the Empire theatre and there she stayed for nearly nine years.

So great was the new dancer's success at the Empire that on January 1, 1914, she was made *Premiere danseuse,* following worthily the footsteps of Adeline Genee, of whom Miss Bedells has always been a devoted worshipper. On completion of her contract at the Empire in 1915, she went to the London Hippodrome. Last year, in association with the famous Russian dancer, M. Novikoff, she did a series of matinees of ballet at the Duke of York's theatre, winning the approbation of all of London's keenest critics.

In the ballet in "The Mystery Road," Miss Bedells will have the support of another distinguished dancer, M. Espinosa. He created a sensation in New York some years ago on the occasion of the joint appearance of the Edward Strauss orchestra and the Espinosa Ballet, staged by his father, at Madison Square Garden.

In "The Mystery Road" ballet, these famous leaders will be surrounded by the Tiller troupe of Palace girls from the London Palace. The costumes have been designed by Mlle. de Saint-Martin, probably London's most famous and exclusive modiste.

Arthur Beck Completes "The Heart Line"

Following five months' intensive work on the West Coast, announcement is made this week that Arthur F. Beck has completed the screen version of Gelett Burgess' novel, "The Heart Line." Pathe Exchange, Inc., will distribute this production, in which Leah Baird is starred, and in which a pre-eminent cast supports her.

Frederick A. Thomson, director of "The Christian," "The Island of Regeneration," and great pictures in which John Barrymore, Marguerite Clark and other noted players were starred, adds another splendid work to his list in "The Heart Line."

The first print of "The Heart Line" has just arrived in New York, and within a week or two, the release date of this great picture will be announced by Pathe.

Hallroom Boy Comedy Satirizes Movies

A satire on getting into motion pictures is "In Again, Out Again," fifth of the series of new 1921 Hallroom Boys Comedies which is now in process of editing and titling and will soon be released by the C. B. C. Film Sales Corporation.

In this picture the producers have seen the funny side of their own industry, and have presented it on the screen in a series of incidents that make a farce said to be the best picture of the series so far.

"In Again, Out Again" was directed by Del Pratt, under the personal supervision of Harry Cohn. The cast includes those well known funmakers, Sid Smith and Harry McCoy, as Percy and Ferdie, and Polly Moran and Lillian Hackett lend them able support.

Australian Exhibitors en Route to America

W. A. Gibson, managing director of Australasian Films, Ltd., together with Stuart F. Doyle of Union Theatres, Ltd., are leaving Sydney on February 3rd, on the steamer "Niagara" for the purpose of visiting all the studios and leading picture theatres of America, with a view to incorporating all that is best in the picture world, in their new theatres, which they are introducing into Australia.

Edgar Lewis presents

"THE SAGE HEN"

With Gladys Brockwell Lillian Rich & Wallace MacDonald

From the story by Harry Solter

Personally directed by Edgar Lewis

A horse came galloping into the tiny Western hamlet, and bound to his back was an unconscious child.

They, the people who had driven the mother from the place, knew her little son.

"It's the 'Sage Hen's' boy," they said.

But what of the mother? What had become of her, what tragedy had caused her to give up the only thing in life that she cared for?

Here is a fine out-of-door picture, made as Mr. Lewis makes all his pictures, with pathos, thrill, human interest and deep understanding.

A picture for *your* audiences.



Pathé Distributors


A PATHE
SERIAL

CHARLES HUTCHISON

Americas Death-Defying Hero of Daredevil Deeds

in DOUBLE ADVENTURE

by JACK CUNNINGHAM

Imagine a motorboat rushing at full speed toward a bridge.

Imagine a man leaping into the air from that boat, grabbing the timbers above, hanging there for a moment and then hurling himself into another speeding motorboat following behind.

That's another of Daredevil Hutchison's thrilling stunts in "Double Adventure."

Give your audiences a treat; show them this remarkable serial.



Produced by
ROBERT BRUNTON

Directed by W. S. VAN DYKE

PATHÉ SERIAL



Jesse D. Hampton *presents*

H. B. WARNER

in

"WHEN WE WERE TWENTY-ONE"

By H. V. Esmond. Adapted from Nat Goodwin's famous stage success.
Director Henry King.

He did not dream that he, a man approaching middle age could arouse love in the heart of that fair young girl. He could not guess that she should see in him qualities that she failed to find in her fiance, the young man he loved as a son, and whose happiness was dearer to him than his own.

Should he let her know how deeply he cared for her and thank heaven for his good fortune, or should he try to turn the current of her love back into the old channels again?

The stage success made famous by Nat Goodwin, now put into a truly superior picture.

Pathé Distributors

Elsie Ferguson to Do Next Film in East

Following the completion of the Paramount screen version of Arnold Bennett's play, "Sacred and Profane Love," which was produced at the Lasky studio under the direction of William D. Taylor, Elsie Ferguson has returned to New York and will shortly start work in a new production at Paramount's Long Island City studio.

The new picture will be "Footlights," adapted from Rita Weiman's Saturday Evening Post story of the same name, and the director will be John Stuart Robertson, one of Paramount's special producers, who has just completed the final cutting of his big production, "Sentimental Tommy," adapted from the Thrums stories by Sir James Barrie.

Jacqueline Logan Cast Opposite Meighan

Jacqueline Logan, former Follies beauty, is playing the leading feminine role opposite Thomas Meighan in "White and Unmarried," the star's latest Paramount production which Director Tom Forman has just started at the Lasky studio.

A little less than a year ago she stormed the theatrical offices of New York and won for herself a role in the revival of "Florodora." Then followed an engagement with the Ziegfeld Follies. It was during this engagement that she first attracted the attention of the motion picture producers. A flattering offer brought her to California and awarded her the leading role in a recently completed production. Her engagement by Paramount followed.

Advance Bookings for "The Devil" Heavy

With three pre-release showings, breaking three house records in New York City, Buffalo and Lawrence, Mass., the Associated Exhibitors production, "The Devil," featuring George Arliss, has set the highest record in the history of Pathe Exchange for bookings in advance of release, declares a statement from the Pathe headquarters.

"Statistics taken from the contract records ten days before its release date, February 6th, show that practically every important first run center in the country has been closed and that in several instances indefinite runs in large cities have been planned for the picture," declares that statement.

Hines Scoring a Hit on Tour in Mid-West

Johnny Hines, star in the Torchy Comedies, made from the stories by Sewell Ford and released through Educational Exchanges, completes this week a three weeks' personal appearance tour of Cleveland, Cincinnati and Pittsburgh exchange territories. During that time he appeared in some 200 theatres and received a vast amount of newspaper publicity.

The February release of the series is "Torchy's Night Hood," and this will be followed by "Torchy's Big Lead."



Scenes from the new Lyons-Moran picture, "A Shocking Night," a Universal feature

Reorganizing at Universal City

REORGANIZATION of the serial and short-reel feature department at Universal City has just been announced by Lucien Hubbard, scenario chief at the Universal studios. William Lord Wright, well-known scenario expert, has been engaged by Universal to head the short-stuff department.

Wright is widely known in the film world, having worked on various trade publications, as well as in various capacities as a scenario editor. Twenty years ago he wrote copy on the Marion Daily Star and frequently watched President-elect Warren G. Harding make-up the paper at press time. Wright worked under George Van Fleet, who then was city editor and now is the managing editor. Young Wright received $9.00 a week.

After varied newspaper experience, Wright arrived in New York with an idea that he could write material for the screen. Carl Laemmle, president of Universal, was then the executive behind the old Imp organization. Wright dashed off a thrilling two-reel drama which he called "For the Sunday Edition," and Mr. Laemmle used it with King Baggot in the starring role and Owen Moore as the villain.

Following several years as a department chief on such trade publications as the Motion Picture News and the Dramatic Mirror, Wright published what is reputed to be the first text book on the art of writing scenarios. He then joined the Selig Polyscope Company in an assorted job of scenario writing and editing, publicity, film editing and title writing. Later he rendered a similar service to the Pathe organization.

Cashing in on his extensive experience and exacting training, serial and short-reel feature de- Wright now is reorganizing the partment at Universal City to keep up with the demand of the exhibitors for the Universal output.

To his staff he has added John W. Gray, George H. Plimpton and George Morgan, all widely known writers of original material and continuity.

The first work of the department under the new arrangement is the writing of two thrilling serials upon which production will begin immediately. The first of these is "Opals of Evil," a mystery story in which Art Acord, the cyclonic western star, will be featured under the direction of Al Russell. The second is "The Trail of Terror," a chaptered screen mystery in which Edward Kull will direct Eileen Sedgwick.

Because of the demand for short reel subjects, Wright has arranged to speed up production on the snappy two-reelers for which exhibitors say there is an unusual call among the fans. Before actual filming begins on the serials, Miss Sedgwick will do "The Road Agent," a fast two-reeler, and Acord will turn out "Range Justice," a western action-drama in two reels.

Hoot Gibson and Jack Perrin both popular as western stars, will be busy under the new production schedule. Gibson will start a series of two-reelers, each a complete story but with the same character. The series is to be released as "The Texas Ranger" and will give the hard riding star the chance of his life for dramatic punches.

Perrin, who has just finished "Trigger Trail," an Edward Hungerford story, will soon begin production on "The Range Rider," a two-reel western which was written by Edward Laemmle and in which young Mr. Laemmle will direct the popular player.

E. Hammons on Extensive Trip

E. W. HAMMONS, president of Educational Film Corporation of America and its distributing subsidiary, Educational Film Exchanges, Inc., left this week for Los Angeles on the most extensive trip he has made since the establishment of the exchange system. He will visit a number of the branch offices on the way to California and on the return journey.

In Los Angeles he will have important conferences with the producers of Christie, Mermaid, Vanity and Gayety comedies, series distributed through Educational. While representatives of these producers have made frequent trips to New York for conferences during the past year. Mr. Hammons desires to get in personal touch with production activities and to offer such suggestions as the experiences of the home office and the various branches have had with these pictures.

Many other producers of one and two-reel subjects of much variety have made appointments during the past few weeks with Mr. Hammons and he will meet these gentlemen in Los Angeles. While no effort is being made to increase the volume of product handled by Educational, it has always been Mr. Hammons' position that he is willing to consider pictures within his company's scope that meet its quality standard. However, in every case he has declined to make contracts until he has seen the product itself and that he is satisfied the standard of production can be maintained.

"There is no change in policy involved in my trip," said Mr. Hammons, just before leaving New York. "As you know the plan of Educational has always been to build slowly and soundly. Before we selected the product that we are now distributing we examined a vast amount of product and we were sure that we selected the best. Not a week goes by that we are not offered much other material, but we have resisted any temptation to acquire quantity at the expense of quality. We have been too successful with the pictures we have to endanger their standing with inferior material.

"Another element entering into the situation has been that we are distributing organization new, and as specialists in short subject selling, we have preferred to devote our efforts to the material that we have already had rather than to accumulate too much product and distribute our energies over too large a field. We have now reached the point where we have put these various pictures 'over the top.'



Three scenes from the new Vitagraph special production, "The Heart of Maryland," in which Catherine Calvert will be starred

Theatres May Obtain "Norma" Fox Trot

The Interstate Music Company of Macon, Mo., and the Foster Music Company, and the McKinley Music Company of Chicago, Ill., are co-operating with the Norma Talmadge Film Company, in securing widespread publicity for the Norma Fox Trot, dedicated to Norma Talmadge, and bearing her picture on the cover.

Through the New York home office of the Associated First National Pictures, Inc., copies of this song and full orchestrations for both orchestra and band have been sent to every theatre playing Norma Talmadge pictures.

Paul Brese is making a record of "Norma" for the Columbia Phonograph Company. Window cards and one sheets bearing Miss Talmadge's picture, are being placed in music stores throughout the country, as well as in a number of theatre lobbies, and a novel publicity stunt was put over at the Chicago Winter Garden Cafe last week, when the management called up Marvin Jackson, who wrote the words of "Norma," and May Hill, who wrote the music, on the long distance Bell telephone, and had them listen in Macon, Mo., to the Louisiana Five Jazz Band playing "Norma" in the Chicago Winter Garden Cafe.

Novelty Is Supplied in Release by Stoll

The productions thus far released by the Stoll Film Corporation of America have met the demand of the American picture-fan for novelty of setting, story and cast, declares a statement from the New York headquarters of the Stoll organization.

Of the five pictures released by the Stoll company, two George Clark productions, "Squandered Lives" and "The Lure of Crooning Water," showed the sporting set, stage life, and rural life abroad; "Mr. Wu" was marked by exotic Chinese atmosphere; "The Hundredth Chance," English racing story; and "The Tavern Knight," a spectacular costume play of the time of Cromwell.

"The Flame," the next Stoll picture, will be released February 6th.

Civil War Play Is Filmed

Vitagraph Has Completed Filming of Belasco's "Heart of Maryland"

VITAGRAPH'S special production of "The Heart of Maryland," which has been more than three months in the making under the direction of Tom Terriss, has been completed and is now undergoing the final editing at the Brooklyn studio. The famous Belasco play of Civil War days works out far better on the screen than most stage successes have done, declare Vitagraph officials. William B. Courtney has provided a splendid continuity, it is stated, working in thrilling scenes not previously shown, owing to the natural limitations of the spoken stage. He has not departed from the original story, but has added a deft touch here and there that lends additional charm to the screen version, it is declared.

Mr. Terriss has a strong cast. It is headed by Catherine Calvert, as the heroine, who, oddly enough, is "Maryland Calvert." Crane Wilbur is her leading man as Alan Kendrick Others in the cast are Felix Krembe, William Collier, Jr., Ben Lyon, Bernard Siegel, Henry Hallam, Arthur Earl, Warner Richmond, Master Russell Griffin, Jane Jennings, Victoria White and Marguerite Sanchez. In addition there are hundreds of extra people.

While certain of the scenes for "The Heart of Maryland" were made at Vitagraph's East Coast studios in Brooklyn, the major portion of the picture was filmed in the South, where Mr. Terriss had the advantage of real Southern types and scenery. Hundreds of old Confederate uniforms were brought out of cedar chests by Southerners who displayed more than a friendly interest in the production of the famous play. Many of the Southerners, some of them veterans of the struggle between the North and the South, volunteered to appear in the soldier scenes, it is declared. Rare and treasured china and silverware of the war period were loaned for the picture, it is stated.

Editorial Praises Linder

Robertson-Cole Sees Advertising Aid in *Telegram's* Endorsement

A STATEMENT just received from the Robertson-Cole headquarters quotes the New York Evening Telegram as bestowing unusual editorial praise on "Seven Years' Bad Luck," with Max Linder in the leading role.

"Such comment is the word of walking advertisements who are advising all their friends and acquaintances to see the picture as soon as possible after it is released, declares the statement from the R.-C. headquarters. "The writer of the editorial says without reservation that Max Linder is the peer of French comedians and one of the funniest men known to either stage or screen in any country."

In the leading role of the picture, Max Linder (as himself) is declared to give the greatest comedy portrayal of his career. His is a hard luck story and the old jinx begins to work early in the picture when Max hurls a shoe through a large mirror, shattering it all over the set. His first blow comes when his fiancee returns the well-known engagement ring and asks him to visit a warm cliamte for a rest. Throughout the story Max proves himself a good fellow but certainly captures the prizes for hard luck.

With the comedian is a good cast including: Thelma Percy, Alta Allen, Betty Peterson, Lola Gonzales, Harry Mann, Chance Ward, Ralph McCullough, Hugh Saxon, Cap Anderson, F. B. Crayne and Pudgy, the dog.

The press book for the production is being written with the general idea that the exhibitor shall work for a very big opening of the picture and thus send out his hundreds or thousands of patrons to spread the word to their friends that "Seven Years' Bad Luck" is a picture that they "must see."

N.Y.F.I.L.M.CLUB

The New York Federated Exchange, Inc., 729 7th Ave., New York, Mr. H. Rodner, manager, was admitted to membership at last Club meeting.

Mr. Iris, chairman of committee appointed to investigate and recommend uniform action with reference to supplying service to middlemen or sub-renters in either theatrical or non-theatrical field, submitted the following written report, which was adopted as a rule of the Club.

"The Committee appointed to investigate the non-theatrical field reports that in their unanimous opinion it is considered advisable to discontinue doing business with all middle-men or sub-renters in either the theatrical or non-theatrical field."

The members welcomed Mr. Earl Kramer back into the Club, now branch manager of New Jersey Select Pictures Corp.

Mr. Broskie was appointed chairman of committee to represent F. I. L. M. Club at the grand opening of the Capitol Theatre, Paterson, N. J., on Friday. Others on this committee were S. H. Fabian, Earl Kramer.

President Chadwick announced that the exhibitor bodies accepted the proposal made by the F. I. L. M. Club for exhibitor representation on grievance committee and that no doubt they would appear at the next grievance committee meeting for service.

President Chadwick ruled that no F. I. L. M. Club member should sit in on future committees, when this member has a case before the Committee for consideration. An alternate would then serve.

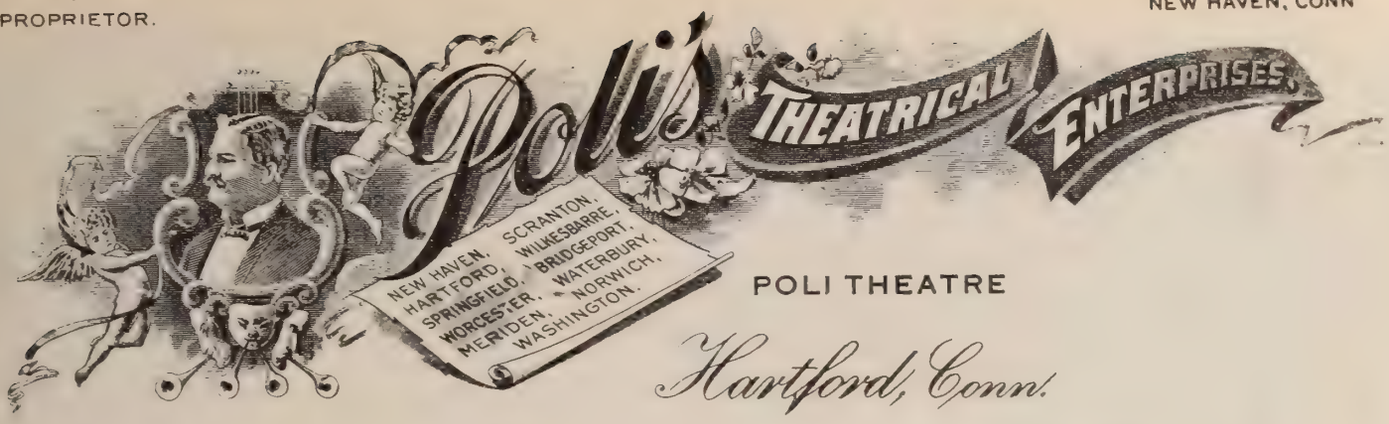
President Chadwick appointed Messrs. Zierler (chairman), Iris, Levy, Committee of three to look up permanent quarters for future Grievance Committee and F. I. L. M. Club meetings.

Tom McNamara Joins Geraghty Office

Tom McNamara, well known newspaper cartoonist, who has been editor of the Paramount Magazine for several months, has joined the production and scenario department of Paramount's new Long Island studio.

S.Z. POLI,
PROPRIETOR.

NEW HAVEN, CONN



POLI THEATRE

Hartford, Conn.

January 31st, 1921.

Vitagraph, Inc.,
1600 Broadway,
New York City.

Gentlemen:-

Your "Black Beauty" special is a dandy. It smashed all attendance and money records at the Capitol Theatre. More people saw it than any picture ever shown in this Theatre, and I have heard more favorable comment on it than on any ten others I ever booked. Every performance packed to capacity, and our special children's matinee proved the biggest kind of a success.

On Wednesday we played to over four thousand children. The letters I sent to school teachers made every teacher in town a booster, and the talk the kiddies made brought in their parents who enjoyed "Black Beauty" as well as the children. The letters proved the most effective bit of advertising I ever did.

It was this double-barreled idea that put the whole thing over 100 per cent--it got my regular theatregoers in and pleased them, and in addition drew thousands of persons who rarely go to see a motion picture at all. The Capitol Theatre has an unusually spacious lobby, but in holding out the crowds at the special matinee, I had to open the side door into the alley, or there wouldn't have been room enough.

"Black Beauty" is a great picture and one that has an appeal for all persons, from six to sixty. No picture I ever played has approached this one in drawing the crowds, getting the money and generating real satisfaction. It was a pleasure to have been able to offer this to my patrons.

Very truly yours,

CAPITOL THEATRE,

J. F. Feeney

Manager.



A still giving some idea of the magnitude of the castle set in Fox's "A Connecticut Yankee in King Arthur's Court"

Fox Prepares Booking Drive

Announces Arrangements for Issue of Twain's "Connecticut Yankee"

SPURRED by the success of "A Connecticut Yankee in King Arthur's Court," in Miller's theatre, Los Angeles, where it was given a pre-release run, the Fox Film officials are preparing for the biggest booking campaign of its career, it is announced.

According to the Fox officials, no exhibitor will be allowed to book "A Connecticut Yankee" until he has seen it screened at one of the Fox branches. The reason for this, explains William Fox, is that the officials want every exhibitor to get the enthusiasm they themselves have for this Mark Twain picturized story and then go out and put it over in the biggest possible way. The Fox officials believe every exhibitor who shows it can break every house record he ever had, if he knows the real box office value of the picture. They demand that the exhibitor make "A Connecticut Yankee" the greatest money maker he has ever shown. They want him to be more than satisfied with their contention that this production will duplicate the Los Angeles record anywhere in this country.

"A Connecticut Yankee" is now in its sixth week at Miller's theatre. Its tremendous success there was made in the face of big competition. "The Mark of Zorro," with Douglas Fairbanks, was playing in Los Angeles during four weeks of the run of "A Connecticut Yankee" and there were other big pictures and attractive programs offered to the city's picturegoing public at the same time.

The Fox officials claim that "A Connecticut Yankee" has more laughs in it than any picture ever made; that it is a spectacle as colossal as any ever presented to the public; that it contains all the subtle humor of Mark Twain; that the acting and direction are perfect, and that it contains absolutely the best box office mouth-to-mouth advertising possibilities of any production ever handed to the exhibitor.

LOUIS B. MAYER is now casting his first John M Stahl special production. The subject chosen is Perry N. Vekroff's story, "Muffled Drums." The selection of the cast, which will be an all-star one, is nearing completion under the guidance of John M. Stahl.

Barbara Castleton, engaged as leading lady, left New York for the Louis B. Mayer Studios in Los Angeles, January 30th.

The scenario for "Muffled Drums" has been completed, and actual work of shooting the picture will begin Monday, February 7th.

"Muffled Drums" will be the first picture to be known as a John M. Stahl Production, a series of which will be presented by Louis B. Mayer through First National.

"The Greater Claim" Is Alice Lake's Next

"The Greater Claim" is the new title chosen by Metro for its production, "Mother Love," in which Alice Lake will be starred. The production has been known by several different tentative names in the course of the company's quest of one suited to the character of the story. In the final selection of "The Greater Claim," Metro officials feel that they have chosen a title that thoroughly typifies the picture's stirring drama.

"The Greater Claim" was adapted by A. S. Le Vino from an original story by Izola Forrester and Mann Page. The picture was directed by Wesley Ruggles and photographed by Arthur Reeves. Sidney Ullman provided the art interiors for the picture.

Samuel Merwin at Studio

Prominent Author Joins Paramount to Write Directly for the Screen

"THE thing that interests me most in motion pictures is the possibilty of putting real human characters on the screen," said Samuel Merwin, author of "Anthony the Absolute," the famous "Henry" stories and other fiction, after a visit to the new Paramount studio on Long Island where he viewed the actual making of motion pictures for the first time since joining the staff of prominent writers for Paramount pictures. "To an old story teller—and I have been making my living at it since I was eighteen years old—the opportunity of using the resources of the screen is exciting."

Mr. Merwin has had eight of his stories adapted for motion pictures, his latest being "The Passionate Pilgrim," a Paramount release and knows something of the industry from that angle. But writing direct for the screen is a new experience for him and one in which he has become greatly interested.

"Any new way of telling a story interests me very much," he sai "but I am not familiar enough wit the technique of motion pictu writing to make many comment The opportunities are infinite. have very definite ideas about story telling and how I think they shoul be applied to the motion pictur but I do not want to say anythin until I have had an opportunity study the various angles of th business—the lighting, possibilitie of the camera, the problems of th director and all the things that to make up the finished motion pic ture. There is a difference i method of telling a story for th screen and telling one for a maga zine or in a book but whether it fundamental or not I do not know

After spending a short tim studying motion picture making i the Paramount studio on Long Isl and, Mr. Merwin expects to go t the Lasky studio in Hollywoo where he will stay six months, go ing into every phase of writing fo motion pictures.

English Fog Is "Captured"

Serves as Background for Story in Stoll's "The Branded Soul"

"THE BRANDED SOUL" is the final title given to the Stoll Film Corporation's production of "The Iron Stair," the novel by "Rita," the noted English writer, which will be released on February 13. It is the seventh in the Stoll one-a-week program of adaptations from famous authors, to be shown throughout 1921.

"The Branded Soul" contains at least one remarkable novelty—it has succeeded in imprisoning in pictures the impalpable, but world-renowned, English-fog. Furthermore, it has used the fog to lend real background and atmosphere to an intensely dramatic story of mystery and romance. F. Martin Thornton, the director, had to turn inventor, and devise a special camera attachment, to succeed where many others had failed.

Many of the prison scenes in "The Branded Soul" were take at Dartmoor, the great Britis penal institution. By arrangemen with the officials(inmates took part in the scene. When the pic ture was completed, the film wa shown to a gathering of the con victs. Because of the actual prison scenes, arrangements are being made to have special prints shipped to Sing Sing and other penitentiaries throughout the country and shown to the inmates and offi cials.

The cast of "The Branded Soul" is headed by Reginald Fox, wh gives a skillful, contrasted per formance of the roles of tw brothers, and Madge Stuart, th favorite of the legitimate stag "Rita" (Mrs. Desmond Humph reys), personally superintended an advised at the production and th taking of many of the spectacula scenes.

Book Hodkinson Releases

Recent Engagements of Hodkinson Releases Announced in Statement

IN a statement issued from the Hodkinson headquarters during the week, some of the recent bookings for productions released by the Hodkinson organizations are announced. Frank Cassil, the Hodkinson supervisor for the Northwest division, closed a contract with George L. Hood of Spokane, Wash., under the terms of which "Down Home," "Love Madness," "The U. P. Trail" and "The Kentucky Colonel" will be presented at Mr. Hood's Auditorium theatre in that city during February and March.

Another booker of the Hodkinson service is announced to be Edward Smith of Newman's College theatre, San Francisco, Cal. Beginning January 22 and continuing thereafter for a period of four weeks, Mr. Smith will present "The U. P. Trail," "Down Home," "The Brute Master" and "The Spenders."

A. Price, manager of the Blue Mouse theatre, Baltimore, Md., has booked "The Spenders" for a two-weeks' showing beginning January 31, according to the statement from the Hodkinson home office.



First view of what to expect in "Doug's" next United Artist production scheduled for March release and titled "The Nut"

Doug's Next Set for March 13

UPON his return from California this week, Hiram Abrams, president of United Artists announced that the next Douglas Fairbanks production, "The Nut," which he viewed while at the studio, would be released on March 13th, and that as the attraction to follow the hit that is being made by "The Mark of Zorro" the exhibitors of the country will have a picture for their patrons that is par-excellent and which will give them another real box-office winner.

In this story Fairbanks takes the part of an eccentric young fellow whose hobby is invention. He is deeply in love with a girl who lives on the floor above him in a Greenwich Village apartment house. Having laid siege to this lady's heart, he invents ways of pleasing her and he also invents ways of getting out of the troubles caused by his inventions.

Many complications are developed in the story when "Doug" undertakes to win the hand of the girl by obtaining for her permission to use the homes of a number of wealthy persons in a philanthropic project through which she hopes to make better citizens of New York's slum children.

He is opposed in this plan by a very plausible chap who poses as the girl's benefactor, but who in reality is the proprietor of a gambling house. With this opposition there comes into the story many difficulties which keep the hero on the jump at all times and gives "Doug" no end of opportunities of doing a great variety of things that are seemingly impossible and some of which just make the chills run up and down one's back.

Although one will laugh uproariously at "The Nut's" misfortunes, yet he has the trick of holding your sympathy; you feel sorry for the predicaments he gets into because of his earnestness as a suitor. Not only does he get out of his troubles because of his agility, but also because of his quick wit and inventive genius. A few of his tribulations involve being suspected of murder, starting a fire, getting caught in the street in his B. V. D.'s robbing a wax figure museum and making a single-handed raid on a gambling house.

As "Charlie Jackson," Fairbanks is said to have one of the best characters of his career to portray. Not only will he have the opportunity of endowing the role with a wealth of humanness and sympathy but he again has a chance to inject into it that droll humor, which he so wonderfully did in "The Mark of Zorro." The whole picture is described to be a wholesome, gingery mixture of drama and vigorous comedy, crammed with whirlwind action, thrills, suspense and irresistible funny angles with never a let-up in its headlong pace, from the very start to the rip-roaring, rattling, satisfactory finish.

Marguerite De LaMotte, who was "Doug's" leading woman in his last picture is cast for the leading role in this one also, and will have a new opportunity of proving herself as a bewitching heroine. William Lowery plays the heavy, in the part of the gambling house proprietor, while the remainder of the cast include Gerald Pring, Morris Hughes and Barbara La Marr.

"The Nut" was directed by Ted Reed and the story is from the pen of Kenneth Davenport, while the scenario was prepared by William Parker and Lotta Woods.

Pearl Doles Bell Will Write Titles

Pearl Doles Bell is the latest novelist to offer to the producer her services as a title writer. She points out that too much good film is wasted by inadequate and hackneyed sub-titles, and points out instances where our own critics have had cause to remark that sub-titles can make or break a picture. Mrs. Bell quotes from a recent criticism of a picture that won instant fame: "The author of the sub-titles of this picture should take equal credit with the director." Another critic, in reviewing a picture, said: "Twenty-five per cent. of the success of popular pictures is due to good titles."

Besides being a novelist Mrs. Bell has for some time been the editor of a well-known magazine. Her recent film stories are "Love's Harvest," "Her Elephant Man" and "Wing Toy."

"Angels' Feathers" Is New Capitol Comedy

An original comedy idea is made the basis of "Angels' Feathers," a coming two-reel Capitol Comedy, distributed by Goldwyn. The story, written by Kingsley Benedict and directed by Mark Goldaine, has as its central character a freckle-faced youth who grows weary of being the pampered offspring of a millionaire family, and finds an ingenious way of realizing his ambition to become amateur detective.

Under the direction of Mr. Goldaine, this comedy is said to move at a rapid pace and is replete with humorous bits of incidental business cleverly presented.

Rothacker Film Elects Officers for 1921

THE 1921 election of officers of the Rothacker Film Manufacturing Company resulted as follows:

Watterson R. Rothacker, president; Chas. E. Pain, vice-president; H. J. Aldous, treasurer; J. G. Mammoser, assistant treasurer; John G. Hahn, secretary; and Edward H. Seifert, assistant secretary.

Those on the board of directors are: Messrs. Rothacker, Pain, Aldous, Mammoser and Hahn.

Paving Way for New Success

Pauline Frederick to Surpass First Her Effort is Claim

AS the time for the release of "The Mistress of Shenstone," Pauline Frederick's second Robertson-Cole production, approaches, the distributing company watches with satisfaction how well the first production, "A Slave of Vanity," is paving the way for the second.

"Everywhere the first picture, which is based on Iris, by Sir Arthur Wing Pinero, is pleasing exhibitors and their patrons through its enthralling story of a pampered English gentlewoman placed in the dramatic situation where she is forced to choose between her love for luxury and her affection for a man who desired to make her his wife," declares the statement from the Robertson-Cole home office.

"Miss Frederick's following is a large and growing one, and theatres of all sorts of patronage find her productions of the widest appeal. Recently, desiring to entertain its employes at a theatre party which required the entire house, the Shredded Wheat Company, of Niagara Falls, New York, chose the Cataract Theatre, which was playing "A Slave of Vanity," deeming the attraction one which would meet general approval among the whole rank and file of its employes.

"Miss Frederick again proves in 'A Slave of Vanity' that she is without a peer as an emotional actress. The story gives her many opportunities to show her versatility and throughout she is well supported by an excellent cast. With her are Nigel Barrie, Willard Louis, Maude Louis, Daisy Robinson, Arthur Hoyt, Ruth Handforth and Howard Gaye.

"Although Iris Bellamy, played by Miss Frederick, is introduced as a luxurious, pleasure loving woman, it soon becomes apparent that she is really the victim of circumstance. The petted, pampered wife of a wealthy English clubman, showered with luxury; after his death she finds herself the victim of his capricious will, forbidding her to re-marry unless she sacrifices every penny of her fortune and her social prestige.

"When she meets and falls in love with Laurence Trenwith, an upright young chap, who has nothing of the world's goods to offer, she hesitates to marry him, not so much because she knows that it will mean giving up the luxuries to which she has been accustomed, but because she feels that she is not fit to be the helpmate of a poor man. Her struggle is hard."



A group of Universal Century bathing girls out for a hike in the California sunshine

Author Aids in Production

Anzia Yerzierska on Coast Will Assist in Filming of Her Story

THE colony of authors at Goldwyn's Culver City Studios was augmented last week by the arrival of Anzia Yerzierska, author of "Hungry Hearts," picture rights to which were recently purchased by Goldwyn. In accord with the Goldwyn policy that encourages the cooperation of authors during the filming of their works, Miss Yerzierska will remain at the studios to assist in the production of "The Fat of the Land," the first of the "Hungry Hearts" stories chosen for picturization.

"The Fat of the Land," a wonderfully penetrating study of the soul of an immigrant as it reacts to American environment, was selected by Edward O'Brien as the best short story published in 1919.

After a stay on the Coast, during which she conferred with Goldwyn officials on the production of her first original story for the screen, tentatively called "Let Sleeping Dogs Lie," Mary Roberts Rinehart returned to her home in Pittsburgh, last week, accompanied by Frank Dazey and Agnes Johnston, who will collaborate with her on another story for motion picture presentation.

With the resumption of studio work on "Made in Heaven," following the eastern trip of Tom Moore and Director Victor Schertzinger to get exteriors, several important additions were made to the cast, including Al Filson, Freeman Wood, Charles Eldridge and Rene Adoree. Moore is supported by two leading women in this picture, Helene Chadwick and Molly Malone, and another prominent role is filled by Kate Lester.

In order to secure just the right sort of settings for the production of "The Bridal Path," on which he is working, E. Mason Hopper gained permission to use one of the finest estates in Pasadena and is working there with his company. Wallace Worsley and "The Night Rose" company are going to San Francisco for exteriors. Frank Lloyd, who is directing Charles Kenyon's story, now known as "The Alibi," is also out on location. Reginald Barker is making rapid progress on Rupert Hughes' "The Old Nest." The author is on the set daily.

A Realart February Release

"Plaything of Broadway" Stars Justine Johnstone; Has Good Cast

ANOTHER star franchise picture, "The Plaything of Broadway," with Justine Johnstone, has been added to Realart's schedule for February release. This picture, which is Miss Johnstone's second for Realart, is adapted from the story, "Emergency House," by Sidney Morgan.

With scenes that carry one from the luxury of the exclusive "Thirty Club" to the misery of the slums, "The Plaything of Broadway" presents a wide range of contrasting settings. In some, Miss Johnstone is seen surrounded by every luxury that wealth can provide, while in others the lower East Side provides the settings.

Supporting Miss Johnstone is a cast including names well known to motion picture patrons. Crauford Kent, who has played lead with many of filmdom's most famous stars, appears opposite her as the young doctor. Other members of the cast are Macey Harlam, Edwards Davis, George Cowl, Lucy Parker, Claude Cooper, Garry McGarry, Gertrude Hillman and Mrs. Charles Willard.

Jack Dillon, who directed "Blackbirds," Miss Johnstone's first Realart picture; "Suds," for Mary Pickford; "The Right of Way," and others, is the director of "The Plaything of Broadway." The scenario is by E. Lloyd Sheldon.

Brief Reports of Various Exhibitors ON "DEAD MEN TELL NO TALES"

Broke all records for attendance and money at this house and this means that we have during the last three years run some of the most important and most prominent pictures on the market. Extraordinary picture in point of story, attractiveness and photography and wonderful *money-getter*. Shall be glad to give to you bookings on anything you may have that *compares* with it—and we won't argue about the price.

Marcus Notes, Criterion Theatre, Washington, D. C.

"Dead Men Tell No Tales" was a *record-breaker* at this theatre. Opened doors 5:30 Sunday evening, instead of 6 o'clock, the advertised time, on account of immense crowd. In less than an hour the theatre was crowded to capacity, including legal standing room. *Had to stop selling tickets.*

James F. Clancy, Capitol Theatre, Hartford, Conn.

Played "Dead Men" to *record business. Police stopped sale of tickets* second night. Everybody satisfied with production.

Pete Hanlon, Strand Theatre, Vallejo, Cal.

"Dead Men Tell No Tales" did *capacity business* opening day. *Turned over two thousand away.*

Chas. W. Denzinger, Strand Theatre, Youngstown, O.

Pleased to say that we broke the record. The title was a very good one, which permitted a lot of publicity, which ordinarily could not be obtained. The picture itself was full of thrills and surprises, the action of a superior kind and the acting of a high order.

Arthur B. Leopold, Louisiana Theatre, New Orleans.

Vitagraph special, "Dead Men Tell No Tales," broke all records for attendance in this house.

A. A. H. Weinberg, Mt. Vernon Playhouse, Mt. Vernon, N. Y.

Positively the *best picture* booked into this house this season. Business at opening was ordinary, but picked up, until *box-office record for week was set.* A great picture with plenty of thrills and the best bet this house has had in many a long day.

Gem Theatre, Salt Lake City.

A Word or Two of What the New York Newspapers Said About

"DEAD MEN TELL NO TALES"

When It Was Presented at the Broadway Theatre

THE NEW YORK TRIBUNE:

"Dead Men Tell No Tales" is a thrilling drama on the screen. It follows Hornung's tale closely and reel follows reel without the slightest drop in interest. It is a fascinating story from first to last, much nicer, we think, on the screen than in book form. The picture is one of the best of its kind that we ever saw. It is perfect in every detail, and the burning of the ship at sea is so realistic that you have to exercise great self-control to keep from jumping on the stage and joining in the rescue.

THE NEW YORK HERALD:

Mr. and Mrs. George Randolph Chester who adapted the picture from the novel by the master craftsman of mystery and crime, E. W. Hornung, have provided a rapid fire belt of thrills in the way of rescues at sea, smuggling through secret tunnels in an English mansion, attempts at murdering the barrister hero—unsuccessful—and attempts by the hero at love-making—naturally successful.

THE EVENING SUN:

Starting off with an explosion at sea, engineered by a Spanish villain to garner the cargo of gold, this Vitagraph feature, adapted by Mr. and Mrs. George Randolph Chester from the novel of the same title by E. W. Hornung, rushes along at breathless pace with piracy, casting away on an island, smuggling in England and finally triumph of virtue at the end.

THE DAILY ILLUSTRATED NEWS:

If you want to go back to the days when you sat with your legs wrapped around the "rungs" of a chair and, your eyes glued to a book, refused to budge when your mother called you for meals—all because you just had to find out how the hero got away from the pirate ship—you must see "Dead Men Tell No Tales."

THE EVENING TELEGRAM:

E. W. Hornung is the author of "Raffles," and in "Dead Men Tell No Tales" he has supplied melodramatic material which is as thrilling as any of Raffles' adventures. It carries the watcher into the South Sea Islands and commands absorbed attention by its thrilling scenes and tense situations.

THE NEW YORK AMERICAN:

Tom Terriss has handled a big ship-wreck scene with fine dramatic sense, giving the production a position among the genuine features of the day, while the romance that runs through its length has many episodes of emotional appeal, fine lighting and dignified treatment.

THE MORNING TELEGRAPH:

At the Broadway theatre the new Vitagraph picture is delighting large audiences. "Dead Men Tell No Tales" is a picture that will be remembered. The production could not be improved upon.

THE EVENING JOURNAL:

The picture has been made with a lavish hand and the entertainment is of the exciting and lavish sort.

THE NEW YORK MAIL:

The production is most elaborate and consistent.

THE NEW YORK WORLD:

Keeps the audience on the qui vive.

A Defence for Thrillers

Storey, of Pathe, Answers Critics Who Condemn Serial Melodrama

THAT the adventurous drama, vivid action, panoramic change of scene and romantic love interest of the motion picture serial, lift thousands out of the rut of convention and every day happenings, is the contention of John E. Storey, Assistant Director of Exchanges, in answering critics of the episode play in an illuminating and interesting article in the current issue of the Pathe house organ, the Pathe Sun.

"Neither man nor article ever attained universal popularity without some just, and much unjust criticism," says Mr. Storey, "and the great success of serials has not failed to produce a measure of derogatory comment. Most of it has been swept away by the tidal wave of public opinion.

"Primarily, this critic has his eye focused on the wrong end of the telescope, which he is directing on the discussion in question. In other words, he is examining the serial film from the restricted personal element or aspect and not through the broader medium of public opinion.

"The vast majority of motion picture fans want serials. This manner of entertainment provides them with an effective antidote to the strenuous manual life of our commercial, industrial and agricultural districts, as the spectacular and thrilling scenes lift them out of their otherwise daily and unromantic atmosphere, in which, through force of circumstances, so many millions are compelled to pass their working hours.

"This does not mean that they do not desire to be mentally elevated. It must be remembered that the majority seek the motion picture theatre as a modest-priced form of amusement, and as such it must provide a decided diversion for their tired hands and brains, and not endeavor to weary their mentality too much with polemic themes in the form of film production."

Super-Kinograms Released

Wide Representation for Educational's News Weekly Release

SUPER-KINOGRAMS, under its first release through Educational exchanges, was shown in every principal motion picture theatre in New York City, according to announcement by the distributors. Practically an equal showing was made in every principal city in the country, while it is said that almost every important circuit of theatres was represented among the first showings.

So great was the demand for the initial issue of super Kinograms, which took over the product of Gaumont News and will absorb another news weekly on March 1 that exactly double the number of prints that were originally estimated were sent out from the New York laboratories Friday evening. Every theatre as far west as Omaha had copies for Sunday showings.

Stress has been placed on service by Educational's field forces in selling these pictures calling attention to the fact that the organization is the sole specialist in one and two-reel pictures and that exhibitors are familiar with the attention that is given in seeing that such pictures reach them well on time and in the proper condition.

The first issue of super-Kinograms contains exclusive pictures of the Roumanian royal family on a state visit to an ancient shrine, the first pictures of them since the close of the war to reach this country; striking views of the great fire at New Haven; scenes in Washington and California showing the railroads fighting the heavy snows; pictures of the moving of the Hardings from the home they occupied when he was a mere Senator, to the White House with Mrs. Harding superintending the work and the Harding cook posing for the camera; striking views from the top of the Queensboro Bridge showing the traffic across the East River; testing the biggest of lighthouses at Navesink, N. J.; photos of a Siamese Prince who is here to follow his study of bugs; views of a ceremony at Chicago in which Miss Van Gordon becomes a member of the Sioux tribe of Indians; some striking pictures of war vetterans in the wilds of Haiti; and, finally, the latest pictures of President-elect Harding enjoying himself on his houseboat cruise in Florida.

Kinograms is to be released twice weekly—Sunday and Thursdays.



Raymond Bloomer, who played opposite Mary Pickford in her latest United Artist picture, "The Love Light"

MEN AND EVENTS IN THE FILM CENTRES

With "News" Correspondents

ITEMS OF THE EXCHANGES AND THEATRES

CINCINNATI

The Motion Picture Exhibitors' League of Southern Ohio held a two-day session on the ballroom floor of the Hotel Gibson Wednesday and Thursday, January 26 and 27. This was the first general meeting held by the organization since it was launched last October.

Telegram invitations were sent to all motion picture exhibitors in Southern Ohio to attend the meeting.

Incorporation papers were filed in Columbus recently by the Vine Street Lyric Theatre Company, which has taken over the Lyric theatre building, one of the oldest legitimate theatres in the city. The company is capitalized at $250,000 by I. W. McMahan, Jerome M. Jackson and Frank W. Huss, who hold the controlling interests in the new enterprise. The present lease of the Heuck Amusement Company does not expire until next September, and the theatre will continue to house Shubert theatrical attractions until that time.

I. W. McMahan, when interviewed, stated that while a definite policy had not been decided upon for the theatre, it will positively be operated by the newly organized company as a motion picture theatre. All rumors of an extension of the lease to the Shubert interests or other outside concerns are groundless, he said.

While it is impossible to secure definite information regarding the deal, it is rumored that the new holders paid approximately $800,000 in defeating the Shubert interests in a deal for the playhouse. When the Cincinnati Lyric Theatre Company acquired possession of the Vine street property it was understood that the price paid for the realty was $680,000, since which time the owners are said to have refused a profit of approximately $100,000 on their purchase.

INDIANAPOLIS

George Beban was at the Circle in person this week with "One Man in a Million."

Richard and Henry Stegmeier, proprietors of a cafe at 17 North Illinois street, announced last week that they will raze their building and erect a $175,000 photoplay house on its site. The structure will seat 1,200 and the Central Amusement Company, controllers of the Alhambra, Isis and Lyric, will be the lessee, it is said.

SOUTH CAROLINA

"Checkers," Henry W. Blossom's sensational racing story, will not be shown on the screens of motion picture theatres of High Point, N. C. This famous picture was banned by the High Point Parent-Teacher Association, before which body the picture was shown on the afternoon of January 28th. The film was scheduled to be shown at the high school auditorium in the evening, but the association forbade its appearance upon the recommendation of its censorship committee. The action of the association aroused state-wide discussion.

Fire gutted the Piedmont motion picture theatre at Concord, N. C., on January 27th, entailing a loss of several thousands of dollars to the owner, C. M. Isenhour. The flames originated in an office next door to the theatre and spread rapidly. All the interior of the theatre, including the seats, was completely destroyed. The loss was practically covered by insurance. It is understood that the theatre will be restored as rapidly as possible.

The Universal motion picture theatre, Lenoir, N. C., has closed a contract for a $4,000 orchestra. This orchestra carries with it music of the piano, pipe organ, bass and snare drums, violin, etc. It will be installed within about two weeks, it has been announced by Manager Hanks of the Universal theatre.

The Norma Talmadge Company will be in Asheville, N. C., soon, according to letters received by the Asheville Board of Trade. Preparations are now under way to place all roads in that section of the Tar Heel State in prime condition. N. F. Friend, Miss Virginia Friend and Earl W. Rossman, of Famous Players, have been at Esmeralda and Chimney Rock., N. C., taking scenic movies in the Gap and near Asheville for the past two weeks. Films were made around Wander Trail, Sunset Mountain and Grove Park Inn, places of noted scenic beauty in Western North Carolina.

DETROIT

The Majestic theatre has changed its policy and is now offering two complete programs each week.

Herb Weil, of Port Huron, has sold the Family theatre there and also has leased the Majestic theatre to W. S. Butterfield. Capt. Reid purchased the Family. Mr. Weil will operate the Bijou and American theatres and will open a new one, the Maxine, in about a month.

Detroit Board of Exchange Managers holds its annual banquet at the Detroit Board of Commerce on Friday evening, January 28.

An employment bureau for managers, cashiers and operators is now under way at the offices of the Michigan Exhibitors' Association in the Hotel Tuller.

The Maceo Amusement Co. of Tampa, Florida, have applied for a charter. The new company will take over the present Maceo theatre, and build a new house. The capital stock is $150,000. The officers are: H. A. Wade, president; Frank H. Young, vice-president, and Chas. A. Sappal, secretary and treasurer. Mr. Sappal is now operating the Maceo and it has been very successful under his management.

Dunedin, Fla., has a new theatre, called the Dixie. It was built by the Dunedin Improvement Co., and leased to Mr. H. Pitman, who operates the Royal theatre at Clearwater, Fla.

ST. LOUIS

William A. Shalit, recently appointed sales manager of the new St. Louis office for United Artists, has located his headquarters at 3531 Olive street, the center of exchange activities. Shalit has just returned from a successful trip through Missouri and reports that conditions are more favorable than ever.

Harry D. Buckley, former manager of the Columbia theatre, St. Louis, and until recently in charge of the Kansas City office for United Artists, spent several days in this city this week preparatory to settlement in Los Angeles as representative of the same organization.

Manager Hill of Associated Producers' exchange has settled in his new quarters on film row. Hill's office is one of the most pretentious in St. Louis and part of the space is being shared with the Pioneer Film company in charge of Tom Leonard.

Walter D. Shafer, manager of the William Fox Liberty, has been informed of a proposed transfer to the managership of the William Fox Washington theatre in Detroit. Harry McDonald, who is managing the Detroit house, is scheduled to take charge of the Liberty. The change will take place about the fifteenth of next month.

Virginia Corbin, the eight-year-old Fox juvenile star, is in St. Louis and will make personal appearances at several local houses. She is accompanied by her mother and will tour the East before returning to Hollywood.

SOUTHWEST

The Oklahoma newspapers do not like the proposed increased theatre tax fostered by the national treasury. They the proposed tax would destroy business claim that outside of a few large cities and defeat its own purpose. In addition to the ticket-tax, the motion picture house, if the secretary's recommendations are carried out, must sustain a surtax on films.

W. M. Weeks is erecting a new movie house at Stephensville, Texas.

J. B. Wilson is building a new motion picture theatre at Clifton, Texas.

The picture show owned by Sparks & Connor at Marquez, Texas, was destroyed by fire last week. No insurance covers the loss sustained.

O. R. Xarroll's motion picture theatre was destroyed by fire at Valera, Texas, last week. No insurance covers the property destroyed.

Andrew Zuccaro, owner of the Queen at Fort Worth, Texas, has purchased ground on Main street at Fort Worth, and will erect a modern theatre in the near future, costing approximately $25,000.

The new Alcove theatre, owned by Lee Acuff, at Stamford, Texas, will open in the near future.

R. L. Moore has purchased the opera house at Vernan, Texas, from Duke & Barry. J. A. Crow will be the new manager.

J. M. Sayeg is building a new motion picture theatre at Ennis, Texas.

Floyd T. Kennedy has purchased an interest in the Crystal theatre at Colorado, Texas.

The Crazy theatre at Mineral Wells, Texas, is being remodelled and made strictly up-to-date.

A deal was made last week whereby R. L. Rudell of the Dixie theatre takes over the Wynola (Lewis) theatre at Wynona, Okla. Mr. Rudell plans extensive improvements in the house.

The Palace theatre at Hugo, Okla., was badly damaged by fire last week. Loss is estimated at $4,000.

Pierre Levy will assume the management of the Hippodrome and Palace theatres at Fort Worth, Texas, but will act in an advisory capacity only. Harold Gould, manager of the Hippodrome, and Ray Whitfield of the Palace will confer with Mr. Levy over matters that come up from time to time. Mr. Levy formerly owned and operated the Strand and Hippodrome theatres. He sold both to the United Amusement Company a short time ago.

The new motion picture theatre on West Main street, Oklahoma City, Okla., which has been generally known as the Cooper theatre, has been renamed the Criterion, according to reports of its manager, Mr. C. C. McCollhouse. Good business is the report in all the Oklahoma City theatres.

Mr. C. S. Shapmon Timlin has purchased the new Princess theatre at Freeport and left last Monday to take complete charge of the management of the theatre, which is the only picture theatre in the town of 4,000 population.

The corporation charter for the Dixie Film Company of Oklahoma City, Okla., was granted last Wednesday under capitalization of $5,000 by Mr. Joe Morries, secretary of state. The new officers of the company are as follows: B. H. Anderson, W. H. Hollan and Walter Benson, all of whom are of Oklahoma City.

Mr. C. J. Doerr has just purchased the Ideal theatre at Kerens, Texas, and will in the future operate it for the colored people of this place. Good business is expected.

NORTHERN NEW YORK

C. J. Trowbridge, assistant general sales manager of United Artists, left for New York last Monday after spending several weeks at the Buffalo exchange, recently opened in the Nu-Art office, under the management of P. H. Smith. Mr. Smith announces the closing of contracts with Shea's Hippodrome for the showing of the next Fairbanks picture, "The Nut," and "Through the Back Door," the new Pickford production. The Regent, Elmira; Wintergarden, Jamestown, and Regent, Rochester, have also booked these productions. The Mozart in Jamestown has been signed up 100 per cent on the United Artists' product.

The Realart franchise army is constantly on the increase, according to an announcement by Harry E. Lotz, manager of the Buffalo office, who has returned from Mount Clemens, where he went to take the rest cure. Among recent additions to the franchise holders are the Gem, Delavan; Family, Leroy; Family, Caledonia; Strand, Brockport; Temple, Albion; Park, Avon; Elk, Buffalo, and Family, Mount Morris. George Schaefer, formerly with Pathe in New York, has joined the local Realart sales staff. F. B. Smith, another Realart salesman, was taken ill in Canaseraga last week, but has recovered and is now on the job again. Mr. Lotz looks like a new man since his return from the mountains and anyone not a Realart franchise holder had better look out.

Bob Wallner, formerly with Paramount in New York, has come to Buffalo to join the Gardiner company, with which outfit he was formerly associated. E. F. Callahan, formerly manager of the Buffalo Special Pictures company exchange and more recently with C. A. Taylor, handling "Ireland in Revolt," in New York city, has also returned to Buffalo to join up with the Gardiner sales force. Richard C. Fox, former manager of the Buffalo Famous Players exchange and now manager of the Select office in St. Louis, is on his way to Buffalo to become general sales manager for Gardiner Pictures, Inc. The Dempsey-Brennan fight pictures are being handled by this exchange and are going over big. They have just closed a week run at the Empire, Buffalo.

E. T. Gomersall, manager of the Fox exchange, has been elected president of the Buffalo Exchange Managers' Association, succeeding Fred M. Zimmerman, resigned. The exchange managers held a meeting Monday, January 24.

Jessen's Studio News by Wire

UNIVERSAL

R. H. Cochrane arrived at Los Angeles on Monday of this week. Carl Laemmle is expected to reach here on Thursday. The Universal executives will find the greatest number of companies operating at Universal City in the last two years. Twenty-three units are actively engaged in the production of new pictures under the supervision of Irvine G. Thalburg. This marks the first visit of Mr. Cochrane since 1918.

The title "Blood Brother to the Pines," has been changed to "The Magnificent Brute." This production stars Frank Mayo under the direction of Robert Thornby. Dorothy Devore is playing the female lead.

The title of "A Kentucky Cinderella," by Hopkinson Smith, has been changed to "Li'l Miss Merrydew." Gladys Walton is starred in this production, under the direction of Harry Harris.

Herbert Heyes has been engaged to play the male lead in "The Dangerous Moment," starring Carmel Myers, under the direction of Marcel De Sano. George Rigas is playing the "heavy.". Smoke Turner will appear as a Bolshevist.

The cast for "Patches," starring "Breezy" Eason, aged four, includes Gertrude Olmstead, L. C. Shumway and Molly Shaefer Reeves Eason is directing.

Subjects recently completed include: "The Girl and the Goose," starring Eva Novak, under the direction of Fred Granville; "Three at the Table," starring Edith Roberts, under the direction of William Worthington; "The Bobbed Squab," starring Gladys Walton under the direction of Rollin Sturgeon. Art Accord has completed the filming of his two-reel Western, "The Ranch Romeo," with Bill Craft directing, and he will now play in a Western serial. Lyons and Moran have completed "Bootlegging." Production work has been completed on "Dotty's Dire Dilemma," featuring Dorothy Wolbert, under the direction of William Beaudine. Jacques Jaccard has completed "There Was a Pal," a short Western subject, featuring Leonard Clappan, with Dixie Lamont in a leading role. Edward Laemmle has completed "Lightnin' Ferguson," featuring Jack Perrin, with Louise Lorrain in the leading female role.

METRO

Viola Dana has renewed her contract with Metro for a year. The actress has left for New York on a vacation trip, after completing "Home Stuff."

Nazimova's "Camille" will be presented as a modern production with present-day costumes. Rodolph Valentine will play the role of Armand. Other members of the cast include Rex Cherryman, Arthur Hoyt, Zeffie Tillbury, Ruth Miller and Consuello Flowerton. The last named "Follies" girl arrived in Los Angeles last week. Ray Smallwood will direct the picture.

Bayard Veiller has selected "Barber John's Boy," written by Ben Ames Williams, as the next starring vehicle for Gareth Hughes. George Elwood Jenks is writing the continuity for this production.

Director Wesley Ruggles and the members of his company are at present at Flagstaff, Arizona, filming snow exteriors for "Unchartered Seas," based on a story by John Fleming Wilson. Alice Lake is the star.

Doraldina has left for the East to appear personally in connection with the presentation of her picture, "Passion Fruit."

May Allison's next production is titled "Dated." Al Roscoe plays the male lead, and Frank Elliott, Stanely Goethals, child role, Irene Hunt and James Atherton are in the cast. The continuity is being prepared by Mollie Parro.

The following changes in titles have been announced: "The Little Lady of the Big House," based on Jack London's novel, has been named "The Little Fool." "Mother Love," starring Alice Lake, has been changed to "The Greater Claim." May Allison's "Are Wives to Blame," written by Ben Ames Williams, has been titled "Extravagance."

T. Daniel Fawley, who has been a stage producer for twenty-five years, has been engaged for Metro's directorial staff by Bayard Veiller. Some of Mr. Fawley's past productions include "East is West," "Polly With a Past," "Lightning," and "The Brat."

Nelson MacDowell was engaged for an important part in Viola Dana's "Home Stuff."

Malcolm Saint Clair, the former Mack Sennet director and comedian, has been engaged to alternate with Eddie Cline in the making of Buster Keaton comedies. Saint Clair is now directing "The Goat" with Virginia Fox in the female lead and Joe Roberts in the "heavy" role. This subject concludes Buster Keaton's first year's series of eight pictures for Metro.



A dramatic scene from "Partners of the Tide" a forthcoming Irwin V. Willat production for W. W. Hodkinson release

BRUNTON

The Robert Brunton Studio has effected a banking connection thus enabling the studio to give financial aid to reliable picture producers. M. C. Levee, vice president and business manager, who is at present in New York, negotiated the contracts.

Director Edward Sloman has completed the production of "The Other Woman" for J. L. Frothingham. The picture is based on a story written by Nora Davis and is scheduled for release by Hodkinson. The cast includes Jerome Patrick, Helen Eddy, Jane Novak, William Conklin, Lincoln Plumer and Frankie Lee.

J. L. Frothingham will next make Peter B. Kyne's story, "A Ten Dollar Raise," in which William B. Mong will be featured.

The Irving Lesser production, "Peck's Bad Boy," in which Jackie Coogan is starred, was completed on Saturday of last week. Sam Woods directed the picture. No releasing arrangements have been made as yet.

T. Hayes Hunter is continuing the production of "A Light in the Clearing" for the Dial Film Company.

The Brunton organization is completing the titling and editing of the Ruth Roland serial for Pathe release, entitled "The Avenging Arrow."

GOLDWYN

Goldwyn has purchased the picture rights to "Hungry Hearts" written by Anzia Yezierska. The author has arrived at the Goldwyn studios on the Coast to assist in the adaptation of her work for the screen.

Mary Roberts Rinehart has returned to her home in Pittsburg, Pa., and is accompanied by Frank Dazey and Agnes Johnson who will collaborate with her on her new original screen story.

Recent additions to the cast of "Made in Heaven," starring Tom Moore, include Al Filson, Freeman Wood, Charles Eldridge, Rene Adoree, John Cossar and Fronzie Gunn. Victor Schertzinger is directing.

E. Mason Hopper and the members of the company, producing "The Bridal Path," are at present at Santa Barbara, filming exteriors for the production. Andrew Robson has been added to the cast.

The company producing "The Night Rose" under the direction of Wallace Worsley is now in San Francisco.

The unit engaged in the filming of "An Unwilling Hero," starring Will Rogers, has arrived in Los Angeles from New Orleans.

The following subjects are at present in production: "The Old Nest" by Rupert Hughes, Reginald Barker directing; and "The Alibi" by Charles Kenyon, Frank Lloyd directing.

FIRST NATIONAL

Louis B. Mayer's production, "Invisible Fear" by Hampton Del Ruth is now under way with Anita Stewart in the stellar role. Edwin Carewe is the director. The cast includes Walter McGrail, Allen Forrest, Ogden Crane, Estelle Evans, Hamilton Morse, George Kuwa and Edward Hunt.

Production work is progressing on the ninth Katherine McDonald release, "Stranger Than Fiction," written by Charles Richmond. The continuity is by Albert Levino. The cast includes David Winter, Wesley Barry, James M. Dumont, Tom McGuire, Edward Burns and Harry O'Connor.

The Sylvia Breamer contract with Sidney Franklin has expired after the duration of a year.

John M. Stahl will direct Terry N. Vekroff, starring in "Muffled Drums," which is to be produced by Louis B. Mayer.

Final studio run of "The Sky Pilot," the first Catherine Curtis screen production for First National made by King Vidor was shown Monday evening, January 24, to Associated First National representative Sol Lesser, and the following day editing print and negative was shipped East. Mr. Lesser expressed himself as more than

pleased with the production. All star cast for this subject includes Colleen Moore, David Butler, John Bowers, Kathleen Kirkham, Donald McDonald, James Corrigan, and Harry Todd.

VITAGRAPH

William Duncan and Edith Johnston have completed their current Vitagraph serial, "Fighting Fate."

"Three Sevens," which was made under the direction of Chester Bennett, has been shipped East.

The Joe Ryan Company, which is filming "The Purple Riders," is back from San Francisco, where Chintown scenes were made for the production.

Director David Smith has two weeks' more work on "Loot of the Night," starring Earl Williams. Elinor Fair is playing opposite Mr. Williams in this picture.

SPECIAL PICTURES

The title, "Caught in a Cafe," has been given to the Reggie Morris comedy. The picture was completed on Monday of this week. The principal parts are taken by Charlotte Merriam, Margaret Cullington and Eddie Baker. The production will be released February 20.

"The Vici Kid," featuring Chester Conklin and directed by Harry Edwards, has been completed. The release date is set for February 27.

LASKY

Mayme Kelso, Robert Brown and Little "Mickey" Moore have been added to the cast of "The Lost Romance," an original story for the screen written by Edward Knoblock and scenariozed by Olga Printzlau. William deMille is directing.

Allan Hale, Fred Huntley, Truly Shattuck, Harry Duffield, Charles Ogle, Mabel VanBuren, John Herdman and William Boyd have been added to the cast of "The Money Master," a George Melford production of Gilbert Parker's novel. The principal roles are played by Jane Kirkwood, Alice Hollister and Ann Forrest.

The members of the cast are now being selected for "the Great Moment," written by Elinor Glynn. Monte Katterjohn wrote the continuity. Gloria Swanson is the star.

Subjects now in production include "White and Unmarried," starring Thomas Meighan under the direction of Tom Forman; and "Crazy to Marry" starring Roscoe Arbuckle, under the direction of James Cruze.

Cecil deMille has completed production work on "The Affairs of Anatol."

ASSOCIATED PRODUCERS

The J. Parker Reed organization is completing a Louise Glaum subject, "I Am the Woman," an original photoplay written by Miss Bradley King. This is described as a mystery story in which a husband is called upon as public defender to act as attorney for his wife charged with murder. Mahlon Hamilton appears in the role of the husband attorney, and other principals of the all-star cast are Joseph Kilgore, Ruth Stonehouse, Merrium Cooper, and Claire DuBray.

ROACH

The Hal Roach Studio at Culver City, Calif., already one of the large and economically complete producing plants of the West Coast is to be materially increased to make possible additional production work and give more comforts to producing staff, according to plans perfected and now being carried out under the presonal direction of Hal Roach.

Contract has been let by Mr. Roach to the Milwaukee Building Company for the erection of an inclosed stage, 100x200 feet, and the building of another frame structure which will become the Green Room for the players and Cafe for the entire working forces of the Studio which will shortly number more than three hundred persons.

The additional stage space will be needed by March 1st when the producing activities at this plant will be doubled. In addition to the Harold Lloyd Comedies made under the direction of Hal Roach and numbering eight a year, the productions made there will be the Harry Snub Pollard Comedies directed by Alf Goulding, numbering twenty-six single reel subjects annually, and the Vanity Fair Girls Comedies directed by Bruce Gordon, numbering twenty-six single reels each year.

Future activities provide for the revival of the "Lonesome Luke" character created by Harold Lloyd under the direction of Hal Roach when he did his first picture work. Gaylor Lloyd, who is the exact image of his brother Harold in the Lonesome Luke make-up, and who has had considerable screen experience, will be featured in the new series. It is probable that Alf Goulding will take the directorship of this Company and another comedy engaged to continue with the Snub Pollard series.

The fifth unit to begin work at the Roach Studio will be that headed by Ruth Roland for the making of serials for Pathe.

At the present time the Harold Lloyd Company has two productions completed, "Now or Never" is a railroad comedy consisting of three reels which will be released in February and at the Studio is considered the greatest comedy of Llyod's career, containing as it does the greatest number of smart "gags" in proportion to the footage, than any previously made comedies. The cast for this subject is uniformly strong and the comedy contains a story of unusual merit.

Lloyds is now working on "Ain't it the Truth," an English hunting story, and the Scenario Department has completed a domestic comedy with an elopement titled "I'll Tell the World."

New Film Firms on West Coast

Los Angeles, Calif.—Joe Rock Productions, Inc.—Capitalization subscribed, $1,000; Joe Rock, Albert Leighton, Murray Sinberg, Edna Turner, Notary.

Bell, Calif.—Unique Films, Inc., Hobart Bldg.; will erect studio.

HERE AND THERE

J. J. Goodstein, exhibitor and film exchange man with theatre interests at Philadelphia and film exchanges at Denver and Salt Lake, is in Los Angeles visiting Studios and other institutions of the industry. While here he spent considerable time at the Robert-Morton Pipe Organ factory at Van Nuys, and it is probable he will install instruments from this plant in several of his theatres.

Doris Baker, who is considering several proposals for engagements in New York after five years in films on the Coast, is on her way East, and after attending the Golden Wedding anniversary of her grandparents at Baltimore will go to New York.

Irving Lesser arrived on the Coast from New York on Saturday of last week after concluding the arrangements for the release of George Beban's "One Man in a Million," through Robertson-Cole and completing preparations for Mr. Beban's personal appearance tour throughout the country.

Hollywood Hokum

Our Motto: All the News, If it's News, When it's New

Hi Abram's gone East.

We heard a lot about Censorship.

Fred Quimby is still in town.

Von Stroheim's home from Monterey.

Wesley Barry is in New Orleans.

Not a new merger suggested this week.

Alexander Alt is back from the East.

Now we are told that Lew Cody is not a male vamp.

That new subdivision is to be named Moroscotown.

Larry Semon has finished "The Hick," poor fellow.

Will Rogers is to appear as Romeo in a scene from Romeo and Juliet.

Carmel Meyers is to wear fashionable clothes in "The Dangerous Moment."

Tom Meighan is to go back to New York as soon as he finishes "White and Unmarried."

Governor has promised to give the protest against censorship a "careful consideration."

Snowy Baker has had his famous Arabian horse "Boomerang" shipped to him from Australia.

Bill Duncan has been weathering the Pacific for two weeks, "Fighting Fate," as it were.

Lois Wilson has gone to New York to see what the people and papers say about her pictures.

Bob Thornby writes from the Yosemite that the landslide killed his lightning effect machine.

Mabel Normand sent the speed cop after Hugh Thompson and for a half a day Hugh thought he was pinched.

The Mathie Brewing Company advertised his fixtures for sale—if that means anything to any home brewer.

Bob Cochrane's coming West on his bi-annual trip. In fact he is going to accompany Carl Laemmle.

Vic Schertzinger has been trying to perfect a manner of using the "Milky Way" for a location for "Made in Heaven."

Howard Hickman gives us the information that a syndicate of spiritualists to cure the desire of young people for jazz music.

Old Triangle Pictures in which Lon Chaney appeared are now being shown, and according to the advertising, "Star Lon Chaney."

Harry Brand, Buster Keaton's publicity man, claims actors are born, not made, and Hokum agrees with him without qualification.

Helene Chadwick claims the title of the picture in which she is appearing at present as leading woman should be changed to read "Maid in Heaven."

Joe Jackson comes out this week with a column headed, "I Knew Him When," but this publication prints no such stuff as might be termed libelist.

Harry Caufield is positive that "Too Much Pep" which Max Linder is now making, will be the greatest comedy ever, and here's hoping it will.

Ford Sterling is going to try and win laurels as a photographer and is making a number of pictures of Rosemary Theby, which will be exhibited in New York and abroad, we are told.

George Loan Tucker is shortly to return from Europe, and here we never knew that he had gone to Europe, so we apologize to our readers for not giving them this bit of news.

The Blue Sunday fanatic was at work at Pasadena this week and wanting to be fair insisted upon closing churches, carlines, light plants and everything else at the same time they closed the theatres.

Page advertisements of Union Film Company and Realcraft Pictures Corporation were placed opposite one another in the Christmas issue of Motion Picture News. No negotiations until that time. On that date they started and the Union is now to release through Realart. Advertising pays.

The Metro publicity department continues to receive fan letters asking for the photograph of Miss Lillian Way, but Lillian Way being only a street has not complied with the numerous requests. Ray Leek is having photographs made of the street sign post, which are to be sent out in answer to future requests.

Mrs. Lillian Grant, 53 Grey street, Boston, wanted to know the whereabouts of Hugo Hamlin and Gweldlyn Hamlin, so she wrote a letter addressed to "Motion Picture Information, California," and Mr. U. S. Mail brought the letter to Hokum's sanctum, and so Hokum's editor will write a letter giving the desired information. Old man Mail knows a thing or two.

FOR NEWSPAPER USE—FOR THEATER PROGRAMS

Live Notes from the Studios

CONDUCTED BY LILLIAN R. GALE

ABOUT DIRECTORS

GEORGE ARCHAINBAUD, is nearing the completion of his fifth picture starring Elaine Hammerstein, "The Gilded Butterfly," which will follow the promised release of "The Girl From Nowhere." In addition to the Hammerstein pictures, during the last year, Mr. Archainbaud directed one of the most successful Eugene O'Brien pictures, "The Wonderful Chance," and "Marooned Hearts," with Conway Tearle.

E. H. Griffith, one of the youngest and busiest directors in the field, who recently completed "Scrambled Wives," with Marguerite Clark, Florence Evelyn Martin and other prominent players in the cast, has been signed to direct a picture for Famous-Players. Mr. Griffith, sojourning in Canada, on a mid-winter vacation, had been approached for the engagement before leaving, but negotiations had not been completed. He was requested by wire to make an immediate return, and the contract, through the offices of Edward Small, was closed.

Robert Ellis, who, in the midst of a picture was interrupted by the illness of the star, Owen Moore, hopes to renew upon the picture at an early date, Mr. Moore, being reported as much improved.

Charles Maigne has commenced work upon his next picture for Famous-Players, with Alice Brady as the star.

At a recent meeting of the National Board of Reviews, among speakers who were called upon to illustrate the director's side of the censorship question, was George B. Seitz, whose youth is not against him in the matter of production, direction, acting or even speech-making.

Jerome Storm will direct Katherine MacDonald! A bit of good news. A contract for Mr. Storm's services, negotiated through Arthur H. Jacobs, with B. P. Schulberg, closed the deal. And at the conclusion of the first picture, it is expected more interesting news regarding Mr. Storm's affiliations in a similar connection are to be announced.

Samuel R. Bradley, responsible for "Endearing Young Charms," "Women Men Love" and "The House Without Children," has completed filming of a story from the pen of Edmund Goulding, entitled "Dangerous Toys." Mr. Goulding, who is among our most successful scenarists, and who adapted "The Devil," as the starring vehicle for George Arliss, has, no doubt compiled a story with all the interest the title implies. Marguerite Clayton and William Russell will be seen in the leading roles.



Raye Dean, who will appear opposite Bert Lytell in "The Message from Mars," and in Madonnas and Men"

The President of the Motion Picture Directors' Association, Los Angeles Lodge, received an acknowledgment of a protest against the proposed film censorship, from Governor Stephens, of California, who has promised to give the protest registered careful consideration.

On behalf of the directors, a telegram was sent the governor, contending that the screen has the same right as the press to the constitutional guarantee of free speech. Censorship, according to Reginald Barker, Director, would violate that guarantee. The telegram sent, read as follows:

"I understand a bill to establish a State Board of film censorship will be submitted to you. In opinion of myself and colleagues, the screen as an instrument of entertainment, education and expression is governed by the same rights and responsibilities that fall on the press.

"The most important right is that of freedom of speech, guaranteed by the first amendment to the constitution of this republic. The most important responsibility is that of safe-guarding the morals of the people by offering clean reading and clean pictures. Violations of decency by screen or press are already punishable under police power. Further than that, the right of free expression cannot any more constitutionally be abridged by a censorship of the screen than it can by a censorship of the press."

Close-up of Governor digesting contents of telegram and deciding to act favorably upon the appeal!

"Lesson in Love" will be the title of the Chet Withey production starring Constance Talmadge, adapted from Douglas Murry's story, which supplied the working title for the Withey film, "The Man from Toronto." Following closely upon the "Lessons," Miss Talmadge started studying her role in "Wedding Bells," second Chet Withey productions with the young First National star. Harrison Ford will be seen as the masculine subject of escape from a loveless and bigamous marriage, while the cast indicates the Withey power of casting, William Roselle, James Harrison, Emily Chichester, Ida Darling, Dallas Wellford and Polly Vann.

In Marshall Neilan's current production, "Bob Hampton of Placer," which includes the Custer massacre and which requires the largest number of people ever emloyed by Neilan, the part of Custer is played by Dwight Crittenden, who happens to be a nephew of the late Captain J. J. Crittenden, a member of Custer's staff who shared his tragic death in the massacre.

ABOUT PLAYERS

LITTLE JACKIE COOGAN, star of "Peck's Bad Boy" now being completed on the coast by Irving Lesser, came near having a second serious accident this week during the filming of some railroad scenes for the Peck film.

Director, Sam Wood placed Jackie and Wheeler Oakman upon a small gasoline hand-car which was supposed to be smashed into by a locomotive with its occupants jumping in the nick of time.

When Oakman and young Coogan were within sixty yards of the engine, Jackie discovered he had caught his shoe between the small rail on the seat of the car. Oakman realizing the immediate danger, threw on the brakes and derailed the car just in time to escape the oncoming train.

Realism is O. K. for films, according to Jackie and Oakman, but some times its a bit too real.

Vincent Coleman, who played the leading masculine role in "Good References," starring Constance Talmadge, has been engaged to play opposite Constance Binney in "The Magic Cup." Mr. Coleman will also shortly be seen with



Montagu Love, temporarily devoting his well known screen personality, to the legitimate stage

Alice Calhoun, in "Princess Jones."

Eulalie Jensen, playing a leading role in the all-star David G. Fisher special "In the Shadow of the Dome," shortly to be released, was first considered too young for the part of Raimunda, in the picture version of "The Passion Flower," starring Norma Talmadge. Miss Jensen, in the role enacted upon the legitimate stage by Nance O'Neil, is, in the play, the mother of Miss Talmadge, and while it required exactly her qualifications, otherwise, Herbert Brenon opined the flattering news that she looked too young. Thereupon, Miss Jensen, with characteristic assiduous care and skill, applied a ten cent piece upon the make up under her eyes, bringing vivid relief shadows, and adding sufficient years to satisfy the director. It is guaranteed by the artist herself, and others who know, that this is no dime novel story.

Lucy Cotton, states George L. Clarke, ex-juvenile man and present artists' personal representative, has been placed under a term contract by Metro Pictures Corporation. Miss Cotton recently appeared opposite Bert Lytell in "The Misleading Lady," and will appear opposite the same popular Metro star in the forthcoming production of "The Man Who." And opposite George Arliss in "The Devil, Miss Cotton shared honors in its phenomenal success.

Rod La Rocque is featured in the leading male role of "Paying the Piper," a George Fitzmaurice Paramount Special. Mr. La Rocque has been playing upon the legitimate stage with Alice Brady in "Anna Ascends," but declares he will enjoy motion picture work, with the same old vigor.

James W. Morrison, after six months, has returned to the east, from sunny California, where he completed work in four pictures.

Robert Schable, who plays the heavy lead in a big episode of Fox' "Blind Wives" and who has just completed work as the heavy lead in "Without Limit," a George D. Baker production, has not always been the disliked third of the screen triangle. For ten years, Schable was John Drew's stage director, and acted in a similar capacity for Ethel Barrymore, Nazimova, Marie Doro, and others. Schable's drifting into heavy leads in motion pictures was an instantaneous matter—George Fitzmaurice, Charles Maigne, and other noted directors recognizing in him precisely the type to put the punch into the story. And for several years, now, Schable has been doing the "heavy punch" act. Among his big 1920 releases are "On With The Dance," "The Stolen Kiss," "The Romantic Adventurer," "Blind Wives," and others.

In the midst of the wholesome surrounding of a big ranch near Bakersfield, Cal., Antonio Moreno is guiding the operations of a giant farm tractor these days, with all the seriousness that he puts into his Vitagraph features. He recently finished "Three Sevens," and while he had earnestly hoped, before starting another picture that he could wedge in a trip to Honolulu, it begins to look to Tony as if the element of time will not permit. All preliminary preparations have been completed for starting his next production. In addition to plowing and cultivating, Tony is directing the construction of a real Spanish hacienda on the ranch.

"Three Sevens" was shipped from the Pacific Coast to Vitagraph's Brooklyn studio.

Chester Bennett, who has done so many excellent Vitagraph features, directed Moreno in "Three Sevens," which was adapted from the novel by Perley Poore Sheehan.

The theme is that no man is greater than the law.

The star will make the most of his rest on the Bakersfield ranch in real outdoor work preparing himself for the next of the Antonio Moreno features. His next will be a radical change from "Three Sevens," but it is hoped to retain some of the members of the 'Three Sevens" cast, which is an exceptionally large and adequate one, including such well known players as Beatrice Burnham, Jean Calhoun, Thomas Jefferson Hector Sarno, Robert Mack, and others.

Norma and Constance Talmadge have just signed an important contract with Lucien Lelong, one of the best known couturiers in Paris—whereby they agree to have Lelong furnish them with twelve models per year. These will be the very last word in ultra chic advance styles, and will be introduced into America exclusively by the Talmadges.

The exploitation possibilities resulting from this contract are unlimited, as the photographs of the Talmadge sisters in these French clothes are to be syndicated by the Overseas Feature Service, not only in the United States, Canada, France and England, but also throughout the South American countries, Italy, Germany and even India.

Miller Addresses the Board of Review

CHARLES MILLER, Director of New York Lodge of Motion Picture Directors Association, was called upon to present to the National Board of Review assembled at the Hotel McAlpin, for a conference on January 29th, the difficulties encountered by the director of the motion picture. A part of Mr. Miller's talk follows:

"If one were to form an opinion from the helpful inspiring and informing remarks of previous speakers regarding the advancement and continued healthy growth of the Motion Picture Art, he must admit there is little of value to add. Our art can be approached and discussed from so many angles, it is difficult to decide which to select in the brief time I hope to hold your attention.

"First of all, I want to thank the National Board of Review personally and as the representative of the Motion Picture Directors Association, for their consistent co-operation and splendidly helpful and constructive criticisms for the advancement of our art and better motion pictures; in all essentials, the objects and aims of the National Board of Review and the Association, which I have the honor to represent, are identical.

"Your President has suggested that I speak upon the difficulties encountered by a Director. There is no field of endeavor worth entering; no feat worthy of accomplishment; no ambition worth achieving, that is not fraught with difficulties. It is the going over the top of the barriers, and meeting and overcrowding the unforeseen obstacles that make the game worth playing. The greatest difficulty which the director has, however, is in trying to comply with the requirements and demands of the various Boards of Censors in the different States. It is difficult, if not impossible to make a picture today which will meet with the approval of all those numerous Censorship bodies whose opinions as to what should be or should not be portrayed on the screen are as diverse and varied in character as the individuals who maintain them. We have endeavored to ascertain their standards but to no avail.

"I am frank to say that without the helpful suggestions and criticisms of the National Board of Review, the director's labors and problems would be greatly multiplied, and in many cases might go for naught, and, for this reason, I do not think there can be too close a relationship or frequent interchange of ideas between the Motion Picture Directors Association and the National Board of Review. Our objects and ideals are the same. We are both seeking constructively to advance and develop this newest of arts, which as a means of entertainment, an adjunct to science, and a molder of public opinion, is the most potent force yet discovered for impressing the minds of all who behold it.

"The formation of the Motion Picture Directors' Association and the record of accomplishment since its organization, is one which every member can point to with pride. The various avenues of investigations and research, the means taken to minimize the many abuses which have been and are still prevalent, would be a subject for interesting discourse, but which I will not impose upon you at this time. One thing I will say, however, that every lover of the motion picture may be sure of and, that is, that any picture which is produced by a member of the Motion Picture Association, whatever may be its other faults, it will not offend, it will be clean, and we hope that the National Board of Review will call upon our organization for its fullest and most enthusiastic co-operation, which I assure you will be forthcoming, in all things that will make for the betterment of the screen and the fuller realization of the wonderful possibilities of the silent drama."

The Third Time—The Charm!

DISCIPLES of superstition, take heed! Here is an old, dyed-in-the - wool one - come true!

And the proof, in a feminine object lesson—Hope Hampton.

Long has lived the petted belief of the supersitious, that all important happenings come in threes.

Suppose the first article in the household to be broken is the most expensive treasure possessed. Does that keep the next two from following suit? Never! The first may be a bronze statue worth hundreds. The second may be only a common kitchen saucer, and the third the handle off the cup—but three things will surely be broken before the sequence is ended, and thereby is the charm.

So it was with the titian blonde, whose eyes, animation and general beauty without having time to think it over, was drafted from a school of dramatic art, and assigned the leading feminine role in a motion picture. She had had no theatrical training of any kind, had never been upon the stage, had never faced a motion picture camera.

The first picture, according to her own criticism, was found wanting, in many ways. She fully realized her inexperience was not an asset. It robbed her of the necessary confidence in herself, and therefore could not reflect the possibilities that later were made potent. The second picture, however, and a marked difference was accentuated by the appearance of Miss Hampton's name in electric lights on Broadway, outside a down-town motion picture theatre. The hope and ambition of thousands of girls a reality. Only no girl ever presumed to dream of it being done so fast. As a rule, it could not. Miss Hampton, nevertheless, is, according to fact, not fancy, an exception to the rule.



Hope Hampton, star of "The Bait," and who will soon be seen in "Loves Penalty"

Even the second picture did not meet with her approbation. She listened intently and with appreciation to the assurances that her improvement was most extraordinary. She said but little. And it was not until the third picture that Miss Hampton, herself, admitted that the screen reflected the ability she felt, intuitively, was hers—but the third time was surely the charm, which proves that in superstition there is sometimes a rudiment of fact.

The first picture in which Miss Hampton ever appeared was "The Modern Salome." The director who insisted upon her playing the title role scoffed at her inexperience. In such physical beauty, he could visualize the subject being made to act. And when Miss Hampton finds serious fault with her own performance, we wonder if she has ever pictured another untrained and unprepared girl out of school in the same predicament?

The second picture, of course, gave her a bit more of an idea what she herself must accomplish. By this time her awe, and the novelty of the sudden transplantation, had begun to wear off. The mysteries of the studio, the powers of the varied lights, had all been made known to her. So, she found herself face to face with the reality of the work—the accurate record of the grinding camera, and took time, in a prolonged conjecture, to determine what it was all about.

The third time—the "charm" came when a coveted release was arranged for Hope Hampton pictures. And those who came to be convinced, will be bound to acknowledge the vast improvement and the marked advances of the young star, a solace to believers in the superstition that in the third time lies the charm. Personally, the writer believes it lies in Hope Hampton, herself.

Feature Subjects of Short Length

"His Bitter Half"

(Vanity Comedy-Educational)

JUST an ordinary comedy with much running about, a few acrobatic stunts and a couple of girls to tie the story or whatever it may be called, together.

The girls become excited because a tramp seeks admittance to the house. When the iceman in performance of his duties enters with his "cake of ice," the girls hit him on the head with clubs. When he comes to he has an easy time making love to one of the girls.

The husband of the other returns and is mistaken by the iceman for a burglar. In a series of rapid comedy scenes the husband is bound and gagged to a chair by the iceman but succeeds in tumbling down the stairs with his paraphernalia where he finally makes himself known to his wife who saves him from arrest when the police arrive.

In the cast are Patricia Palmer, Kate Wynn and Henry Murdock. This comedy should please.—*FRANK LEONARD.*

"Kickaroo"

(Two-Reel Western-Universal)

THERE is no denying that this two-reel Western featuring the dynamic Hoot Gibson is well named. There is a kick to it like 500 bomb proof "likker." It carries about the most original idea that Hoot ever offered—one that is good for loud and spontaneous laughter any time, any day in the week. Hoot is cautioned about his ability to pour the sizzling hooch down his throat. He rises to remark that it is his own business. So they play a large sized prank on him.

He is placed in a casket and taken to his final resting place—overcome from his unquenchable thirst—when he revives. They still remind him that he is dead. But he proves that he is very much alive by chasing the practical joker into a fade-out. "Kickaroo" is away from the orthodox ideas—riding, shooting and what not. It is going to make a lot of friends for Hoot Gibson. It shows that he is in the market for wide-awake ideas. The offering is good enough for any house—bar none.—Length 2 reels.—*LAURENCE REID.*

"The Chicken in the Case"

(Selznick—Five Reels)

AN audience that looks in on this feature starring Owen Moore is certain to find it a satisfying entertainment—one which explodes a maximum of humorous scenes from very little plot material. The idea itself cannot be called original. It has served the stage and screen in various guises. Yet the director, Victor Heerman, has kept it going by dressing it up with bits of business, most of which are generated from the element known as surprise. It is as light as a feather and a great deal more ticklish. Whenever it shows signs of spending itself, along comes a breezy sub-title, or a trick of direction or some effort of the star and it gains new sparkle.

There are really two chickens in the case—one belonging to the barnyard variety, the other the species more dangerous than the male. A rich aunt cuts off her nephew from his inheritance unless he gets married. Therefore when the antique lady comes a-visiting it behooves the hero to pose as a benedict. Which he does by assuming the guardianship of his friend's bride. You know the rest. The old lady is extremely gullible but she knows what constitutes connubial bliss. She will thrust the masquerader in the wrong bedroom and send the real groom from the house. A bottle of iron tonic is the kink in the chain of incidents. She forgets it time and again which necessitates the two schemers doubling in brass as it were.

The farce is provocative of laughter of the explosive kind in several places. The bedroom scenes are stressed a trifle too much and become quite repetitious—the only flaw in this pattern. The young people journey to the newly-weds' Jersey bungalow for the week-end. When the chickens are released from their coop, one of them flies over the wall to the estate of the human squab. And the hero, in pursuit, remains to fall in love. Every time he wants to come over, he takes the white leghorn and tosses it over the wall. Aunty arrives unexpectedly and jazzes the complications. The detailing of each incident is impossible here, but there is a lot of clever hokum. And Owen Moore, Kathryn Perry, Teddy Sampson, Edgar Nelson and Vivian Ogden seem to enjoy themselves as much as the spectators at the Broadway in watching them. The picture shows what can be done with slight material.—*LAURENCE REID.*

"Bordeaux to Lourdes"

(Paramount—Holmes Travel Pictures)

THIS is a most interesting and appealing travel picture, which goes in more for well-selected scenes of French natives and French street scenes rather than emphasizing scenic beauties. It opens with a close-up of a typical native of southern France. After a few street and harbor scenes in Bordeaux, it takes the audience to Pau, and illustrates quite thoroughly the famous Pau hunt, giving an international flavor to the scenes by close-ups of the English and American followers of the hounds. The picturesque and ceremonious European hunt is well portrayed.

The reel ends with some views of Lourdes, a pilgrimage city for Catholics throughout the world. It shows the grotto; the piles of crutches, left behind by those who were cured; and the church itself.

An animated map shows the location of Bordeaux and Lourdes on the screen in the beginning of the reel.—*MATTHEW A. TAYLOR.*

"In Gipsy Land"

(Urban-Kineto Review)

GIPSIES. They suggest hooded wagons, dark, malicious looking faces and wholesale kidnapping. But 1800 years ago, the Roman Emperor Trajan, according to the subtitle, carved a road to burst the Iron Gates of the Blue Danube and conquer Dacia. In those days, Gipsies were only a calamity fearing people, afraid to do wrong, and the descendants and degeneration is shown in about half the footage contained in Review No. 39. It is most interesting. We find that except for navigation, the River life is little changed, and that Gipsies, supposed to be possessed with the wanderlust, only till the soil and act like civilized farmers in a most common-place way. Neighboring towns, and the centers of commerce, are represented by a polyglot of races and religions. They have even taken on the "Woman's Rights" wave, and the women have a right to carry the burden of making a living in all kinds of manual labor, the same as the men. There follows, mid-projection, a few illustrations of the real gipsy folk, including the Romany Chief, who is especially fond of his pipe, and in the end we find all classes joining in the municipal dance, to the sound of the Gipsy fiddler's bow.—*LILLIAN GALE.*

"A Dog-Gone Mix-Up"

(Hall Room Boys Comedy—C. B. C. Film Sales)

THE fourth Hall Room Comedy of the 1921 series may be catalogued under the brand that releases merriment, but it strikes us that "A Dog-Gone Mix Up" may properly be called a thriller. The offering is packed with original gags and incident and deserves a place on any exhibitor's program. Certainly it eclipses the other Hall Rooms. One hasn't the inclination to laugh because of the concentrated effort to provide a thrill. Sid Smith and Harry McCoy, under Herman Raymaker's direction are put through their paces when they attempt to win a pretty girl's reward of a hundred simoleons for rescuing her frizzled-haired pup from the air. The poodle takes the ozone when a mischievous youngster ties him to a group of toy balloons.

The comedians dash over the ground, take a series of hard falls and eventually find themselves on a skyscraper. This scene introduces the thrill. It shows Percy (it might be Ferdie) attempting to walk a plank from one building to another and climbing the flag-pole. Shivers of suspense are felt when he miscalculates in his steps. Finally the law of gravity reveals its force and the comedians and pup land on the sidewalk. The girl's reward is a mere "Thank You." It is an original idea used here and quite a departure from the cartoonist's treatment of the character as found in the newspaper. Polly Moran is also in the picture—sort of "also ran," because the part is only a bit. Length 2 reels.—*LAURENCE REID.*

"The Baby"

(Sunshine Comedy—Fox—Two Reels)

THIS is an average comedy, with a series of fairly good gags running through most of it, and a nice little thrill arising from an aeroplane and a drowning baby to end it up. Harry Williams directed and the cast includes a number of familiar Sunshiners, among whom are Ethel Teare, Gus Pixley and Tom Kennedy. The story is that of a young man who leaves the country to come to the big city. He wins a thousand dollar reward for stopping a runaway horse. A family, consisting of a father and about eight children, have been dispossessed, and the eldest girl decides that the easiest way to find a home for her family is to marry the young man with the thousand-dollar reward. So the young farmer and his many in-laws take up their abode in a houseboat. The villain finally sets the houseboat adrift and the baby is rescued from a watery grave by our hero. Length 2 reels.—*MATTHEW A. TAYLOR.*

Index to Complete Plan Book and EXHIBITORS' BOX OFFICE REPORTS

EDITOR'S NOTE—Exhibitors will find here a complete list of all feature pictures for the last sixteen weeks arranged alphabetically as an index to The Complete Plan Book for this period, naming the picture, the producer, the star, the release date, and designating the issue of Motion Picture News which contained the original review.

The following also contains our reviewer's opinion encompassed in a brief single line and gives the comments of exhibitors who have shown the picture and forwarded their opinions. And we also publish a final line fairly summarizing a consensus of all opinions received on each picture. As many of the exhibitors do not comment on every picture (merely checking it Big, Average or Poor), we arrive at the consensus not only by the actual comments made and published, but are also guided by the reports from exhibitors who have made no actual comments, but have merely checked the box office value of the picture.

All the pictures mentioned are five-reel features, unless marked otherwise. Serials are reviewed also. At the conclusion of this department will be found the "Flash-Backs," being comments on films released prior to October 16, 1920.

ALWAYS AUDACIOUS (PARAMOUNT-ARTCRAFT) WALLACE REID ..... NOV. 20
"Clever twists make interesting crook story."—M. P. News.
Exhibitor Comment—"This is a sure-fire box office attraction. Audiences seemed well pleased." "Story little impossible but business was big. Some fine double exposures in this and picture one of his best." "An entertaining feature which drew well." "Great in story and in production. Wally Reid always has good following and great stories. Went over big." "Better than average business." "An unusually pleasing picture which ran to exceptionally big houses all week. Star an excellent drawing card. Everybody pleased. Good story, well done." "Wallace Reid is very popular with our patrons and 'Always Audacious' pleased our audiences. Did good business for the week." "Entertaining picture. Business was very good during run." "Drew large crowds and met with the favor of home-going audiences." "A good production having entertaining story. Box-office receipts good." "A very good picture to average business two days."
Consensus—"Good picture, good puller."

ARE ALL MEN ALIKE? (METRO) MAY ALLISON ..... NOV. 6
"Rather inconsequental for feature length."—M. P. News.
Exhibitor Comment—"Fair business with a picture that was hard to tell what it was about."

BAIT, THE (PARAMOUNT-ARTCRAFT) HOPE HAMPTON ..... JAN. 15
"Rather hectic but fairly interesting."—M. P. News.
Exhibitor Comment—"Not a good picture and business was way off. Our patrons didn't know the star." "Fair picture to fair business."

BEAUTIFULLY TRIMMED (UNIVERSAL) CARMEL MYERS ..... DEC. 11
"Mediocre picture on a hackneyed theme."—M. P. News.

BEGGAR IN PURPLE, A (EDGAR LEWIS-PATHE) SPECIAL CAST ..... NOV. 13
"Good production given average story."—M. P. News.

BEHOLD MY WIFE (PARAMOUNT-ARTCRAFT) SPECIAL CAST.. OCT. 23
"Novel story given rich production."—M. P. News.
Exhibitor Comment—"One theatre considered it such a success that it held it over for a second week." "Splendid production which was well liked by my patrons. Sure-fire box-office attraction." "Very good picture playing to good business. Held for second week." "Undoubtedly one of the best and most successful pictures of the year. Played to exceptionally big business for seven days." "Interesting picture and well put on which appealed to both men and women patrons. Did more than average business for a week." "Doing good business second week. Everyone agrees it's the kind of picture to hold the attention spellbound." "One of the best pictures of the year. Went big all week." "A good picture and box-office attraction which has been held for a second week at the highest class theatre in the city." "With the aid of exploitation, including a prologue, this picture went over big and brought good business." "Held over for a two weeks' run, and did big business throughout. Critics pronounce it one of the best of the year." "Went very well. Two days of extra big business."
Consensus—"Good picture, good puller."

BEWARE OF THE BRIDE (FOX) EILEEN PERCY ..... OCT. 30
"This would look better as a two-reel slapstick."—M. P. News.
Exhibitor Comment—"Favorably received and good program picture. Average business three days."

BILLIONS (NAZIMOVA-METRO) NAZIMOVA ..... DEC. 11
"Very weak picture material in Nazimova's latest."—M. P. News.
Exhibitor Comment—"Nazimova shows a decided improvement in this picture over 'Madame Peacock.' Well taken by big audiences for the entire week." "Picture proved a frost here. It is 'not much' and my audiences were below normal. Many thought it the poorest film Nazimova has ever played in." "Opened to big business, but didn't hold up so well." "Picture heartily criticized and Nazimova's very stagy and unnatural acting has killed her in this city."
Consensus—"Average picture, average puller."

BLACKBIRDS (REALART) JUSTINE JOHNSTONE ..... DEC. 25
"Justine Johnstone is a welcome screen figure in crook melodrama."—M. P. News.
Exhibitor Comment—"A mediocre picture. Star not particularly attractive, but played to good business for reasons unknown."

BLACK BEAUTY (VITAGRAPH) JEAN PAIGE ..... JAN. 22
"Entertaining picture made from famous classic."—M. P. News.

BLIND WIVES (FOX) SPECIAL CAST ..... JAN. 15
"Another episode picture of certain appeal."—P. P. News.
Exhibitor Comment—"Fairly good both as to pleasing the audiences and box office returns."

BODY AND SOUL (METRO) ALICE LAKE ..... OCT. 23
"Story of dual personality fairly interesting."—M. P. News.

BRANDING IRON, THE (GOLDWYN) SPECIAL CAST ..... OCT. 23
"Story of primitive passions is rather overdone."—M. P. News.
Exhibitor Comment—"An average picture. Fair box-office results." "Brought a normal business, something unusual for pre-Christmas days." "One of the best hits of the year." One week to big business."
Consensus—"Good picture, good puller."

BREAKING POINT, THE (FROTHINGHAM-HODKINSON) BESSIE BARRISCALE ..... FEB. 5
"More than a vehicle—a well-sustained marital drama."—M. P. News.

BREWSTER'S MILLIONS (PARAMOUNT) ROSCOE ARBUCKLE... FEB. 5
"What the public has been waiting for from Fatty."—M. P. News.
Exhibitor Comment—"Sure-fire winner. Pleased the audiences immensely. Box office returns much larger than usual."

BROADWAY BUBBLE, THE (VITAGRAPH) CORINNE GRIFFITH ..... NOV. 27
"Corinne Griffith does excellent work in dual role."—M. P. News.
"Did better than average business at two first-run houses simultaneously. Just melodramatic enough to attract, and not too emotional, so as to offend." "Opened big and kept up big all week. A picture that pleased everybody because it is logical."

BROKEN GATE, THE (FROTHINGHAM-HODKINSON) BESSIE BARRISCALE ..... JAN. 1
"Sob sister story is highly theatrical."—M. P. News.

BRUTE MASTER, THE (HODKINSON) HOBART BOSWORTH.... NOV. 6
"Hobart Bosworth scores in vigorous story of the sea."—M. P. News.

BUNTY PULLS THE STRINGS (GOLDWYN) SPECIAL CAST ..... JAN. 15
"Fine production given famous stage comedy."—M. P. News.
Exhibitor Comment—"Dandy little story to this one. Pleased my patrons and kept me packing 'em in. Almost a record-breaker."

CHALLENGE OF THE LAW, THE (FOX) WILLIAM RUSSELL.... OCT. 23
"Russell at his best; a real entertaining drama."—M. P. News.

CHARM SCHOOL, THE (PARAMOUNT-ARTCRAFT) WALLACE REID ..... JAN. 1
"Wallace Reid has another winner here."—M. P. News.
Exhibitors Comment—"Fine picture, pleasing, entertaining, and brought good business." "Wallace Reid went over big in this picture. Our patrons thought it was one of the best of this popular star's productions. Played to excellent business the week preceding New Year's." "We consider this one of the best box office attractions we have ever played. Did exceptional business during its run at this house and is an excellent picture." "Very good picture, full of entertaining points. Did good business. Consensus good picture, good puller."

CHEATER REFORMED, THE (FOX) WILLIAM RUSSELL ..... JAN. 15
"William Russell has an entertaining crook picture here."—M. P. News.

CINDERELLA'S TWIN (METRO) VIOLA DANA ..... JAN. 1
"Just misses being very commonplace."—M. P. News.

CITY SPARROW, A (PARAMOUNT-ARTCRAFT) ETHEL CLAYTON ..... DEC. 4
"Weak in drama, but strong in sentiment."—M. P. News.
Exhibitor Comment—"Opened with usual audiences, but business grew last few days and it went over big." "Mediocre picture lifted from mediocrity by good acting of Ethel Clayton and by splendid direction." "When I put out a poster advertising Ethel Clayton, I sit back and wait for the money to roll in—for she is one of the biggest favorites here on the paramount list. This is one of her weaker stories, but it went over in great shape." "Two days to average business."
Consensus—"Average picture, average puller."

COAST OF OPPORTUNITY, THE (BRUNTON-HODKINSON) J. WARREN KERRIGAN ..... DEC. 25
"Picturesque story with Kerrigan in heroic role."—M. P. News.

CONRAD IN QUEST OF HIS YOUTH (PARAMOUNT-ARTCRAFT) THOMAS MEIGHAN ..... NOV. 20
"Delightful story is enriched on the screen."—M. P. News.
Exhibitor Comment—"Fair picture bringing average box-office receipts." "Drew about average crowds during the entire week. People characterized it as 'very good.'" "Average picture with about usual business." "An extremely entertaining picture with a star who is regarded in this section as one of the most popular of the male species. Considering that this was the week before Christmas, business wes very good indeed." "Great. Opened very big. Great crowds waiting to get in. Meighan a great favorite here." "Average picture. Played to average business." "Usual comment on this picture. Why was Meighan surrounded by such ugly women? Fair business." "Big business. Meighan one of the most popular screen stars. Our patrons like him and like the kind of pictures he appears in."
Consensus—"Average picture, average puller."

DANGEROUS BUSINESS (FIRST NATIONAL) CONSTANCE TALMADGE ..... DEC. 11
"Rather frail but fairly amusing."—M. P. News.
Exhibitor Comment—"Fine production which seemed to please and brought fine business." "Not as good as some of Miss Talmadge's previous vehicles, but satisfying." "A good picture and brought more than usual business."

DEAD MEN TELL NO TALES (VITAGRAPH) SPECIAL CAST.... NOV. 13
"Vivid, 'punchy' story: production excellent."—M. P. News.
Exhibitor Comment—"This one went over good and brought more than the average business."

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Exhibitors' Own Box Office Reports

(*Continued from page 1358*)

PICTURE — BRAND — STAR — RELEASED — PLAN BOOK

DEVIL, THE (ASSO.-EXHIB.-PATHE) GEORGE ARLISS.....JAN. 29
"Very artistic with Arliss superb in his screen debut."—M. P. News.

DEVIL TO PAY, THE (BRUNTON-PATHE) SPECIAL CAST.....DEC. 4
"Strong mystery story carries interest."—M. P. News.

DEVIL'S GARDEN, THE (BENNETT-FIRST NATIONAL) LIONEL BARRYMORE .....NOV. 6
"Rather grewsome story, well produced and acted."—M. P. News.
Exhibitor Comment.—"Appeals to the highly sophisticated audience. Opened to very big business." "Its too heavy for the average audience. And it's too gloomy. For those who go to the theatre to see fine acting, this will be a splendid attraction, but not for the vast majority who go only to be amused."
Consensus—"Average picture, average puller."

DICE OF DESTINY (HAMPTON-PATHE) H. B. WARNER.....DEC. 11
"H. B. Warner puts 'punch' into strong dramatic story."—M. P. News.

DINTY (NEILAN-FIRST NATIONAL) WESLEY BARRY.....DEC. 4
"Melodrama and Sentiment put this one over."—M. P. News.
Exhibitor Comment—"Wesley Barry in this picture is proving a worthy attraction and causing favorable comment." "Big business all week. The public wants plays of this kind." "Picture proved very average drawing card. Work of Wesley Barry considered very good but story as a whole failed to please. Almost too melodramatic." "Good picture. Splendid vacation attraction. Big and little folks all like Wesley Barry." "Personally, think this is better than 'Go and Get It,' but it didn't make quite as much money for me. It's a wonderful picture, and they all liked it." "Made a big hit at this theatre, pulling capacity crowds at each performance. Broke house record." "This is a fine picture and brought good business for me." "Played to increasing business each day. Wonderful kid picture."
Consensus—"Good picture, good puller."

DISCARDED WOMAN, THE (HALLMARK) SPECIAL CAST.....JULY 10
"Hectic melodrama with familiar stock situations."—M P. News.

DOWN HOME (WILLART-HODKINSON) SPECIAL CAST.....NOV. 6
"Some interesting moments in this rustic story."—M. N. News.

DRAG HARLAN (FOX) WILLIAM FARNUM.....NOV. 6
"If they like Farnum, it's a good bet."—M. P. News.
Exhibitor Comment—"Our patrons were very glad to see William Farnum back in the good old Western stuff." "More than usual business. Patrons seemed entertained." "William Farnum has a good box office value. Picture liked and box-office returns fine." "Farnum always goes over big in a Western picture." "This is the type of picture they like Farnum in. Extra big business three days." "Great picture, well liked. Went over big."
Consensus—"Good picture, good puller."

813 (ROBERTSON-COLE) WEDGWOOD NOWELL.....JAN. 22
"Interesting moments in mystery story."—M. P. News.

EMPIRE OF DIAMONDS, THE (PERRET-PATHE) SPECIAL CAST) .....DEC. 25
"A splendid production given mystery story."—M. P. News.

EYES OF THE HEART (REALART) MARY MILES MINTER.....NOV. 13
"Mary Miles Minter scores in story of pathos and sentiment."—M. P. News.
Exhibitor Comment—"A fair picture, well acted. Mary Miles Minter has her own personal following, but aside from them, the picture did not have much of an appeal." "Ordinary picture. Poor business three days." "Not as good as some of her previous pictures, but Miss Minter is always pleasing." "Two days to big and average business."
Consensus—"Average picture, average puller."

FACE AT YOUR WINDOW, THE (WILLIAM FOX) SPECIAL CAST .....NOV. 13
"Propaganda picture developed along orthodox lines."—M. P. Netws.

FATAL HOUR, THE (METRO) SPECIAL CAST.....NOV. 13
"Crude melodrama makes mediocre picture."—M. P. News.

FIGHTING STRANGER, THE (CANYON PICTURES-STATE RIGHTS) FRANKLYN FARNUM.....JAN. 29
"Selig produces another thriller, with Franklyn Farnum."—M. P. News.

FELIX O'DAY (HAMPTON-HODKINSON) H. B. WARNER.....SEPT. 18
"A good production from all angles."—M. P. News.
Exhibitor Comment—"A fair picture to average business one day."

FIREBRAND TREVISON (FOX) BUCK JONES.....JULY 31
"Buck Jones practically duplicates his last picture."—M. P. News.
Exhibitor Comment—"Not as good as some of the others. Average business two days."
Consensus—"Good picture, good puller."

FIXED BY GEORGE (UNIVERSAL) LYONS-MORAN.....NOV. 6
"Lyons and Moran produce successful farce."—M. P. News.
Exhibitor Comment—"Excellent. Very funny and pleases the patrons who enjoy high class comedy." "A rather poor picture to poor business two days." "Good—one day to extra big business."

FLAME, THE (STOLL FILM-PATHE) SPECIAL CAST.....FEB. 5
"A good production with foreign setting."—M. P. News.

FLAME OF YOUTH, THE (FOX) SHIRLEY MASON.....DEC. 18
"A pleasing, simple romance with Shirley Mason."—M. P. News.

FLYING PAT (NEW ART-PARAMOUNT-ARTCRAFT) DOROTHY GISH .....JAN. 1
"Fairly pleasing offering with Dorothy Gish."—M. P. News.
Exhibitor Comment—"Fair picture. Business very good."

FOOD FOR SCANDAL (REALART) WANDA HAWLEY.....NOV. 13
"Very obvious, but fairly interesting."—M. P. News.
Exhibitor Comment—"Light, pleasing little comedy. They came because they liked Wanda—and they did not register a kick. Box-office just fair." "This sure did go over big and the picture deserved it, for it is interesting and entertaining." "Fair picture with only average box-office receipts." "Better than 'Miss Hobbs.' Miss Hawley is likable in this sort of a story. Big to average business two days."
Consensus—"Average picture, average puller."

FORBIDDEN FRUIT (DE MILLE-PARAMOUNT) SPECIAL CAST..FEB. 5
"De Mille scores another ten strike; a great audience picture."—M. P. News.

FORBIDDEN THING, THE (DWAN-ASSO. PRODUCERS).....NOV. 27
"Vivid and vital story rich in spiritual quality."—M. P. News.
Exhibitor Comment—"Good picture to fair business." "A fine production. People stood in line all week to see this picture. Big success." "Well acted and produced but rather long-drawn out; exploitation put it over to big business."

FRISKY MRS. JOHNSON, THE (PARAMOUNT-ARTCRAFT) BILLIE BURKE .....JAN. 8
"Play seems old-fashioned as picture."—M. P. News.
Exhibitor Comment—"Typical Burke picture, very pleasing, fair business due to holidays."

FRONTIER OF THE STARS, THE (PARAMOUNT) THOMAS MEIGHAN.....JAN. 22
"Interesting story of a crook's redemption."—M. P. News.

FURNACE, THE (REALART) SPECIAL CAST.....DEC. 4
"Talky picture has little appeal."—M. P. News.
Exhibitor Comment—"One of the best pictures I have seen. It has strength and purpose and is wonderfully portrayed by excellent cast. Exceptionally good business." "An absolute sensation. A knockout. Had S. R. O. sign up from opening day till finish of week. One of the best picture I've ever seen." "Unusually good audience picture. Everybody liked it. Opened to big Sunday business." "Very big production. Business better than average." "The plot of the picture is good but the details are not well worked out. It is fair. Average receipts."

GILDED DREAM, THE (UNIVERSAL) CARMEL MYERS.....OCT. 23
"Commonplace story developed along traditional lines."—M. P. News.

GIRL IN THE WEB, THE (HAMPTON-PATHE) BLANCHE SWEET .....JULY 31
"A splendid production from all angles."—M. P. News
Exhibitor Comment—"A good story. It drew well. Two days to average business." "Fair. Don't think Blanche Sweet belongs in these silly namby-pamby roles. She is one of the best emotional actresses on the screen—but wasted in drivel like this. Box-office only fair."

GIRL OF MY HEART (FOX) SHIRLEY MASON.....DEC. 18
"Star fails to enliven very dull story."—M. P. News.

GIRL WITH THE JAZZ HEART, THE (GOLDWYN) MADGE KENNEDY .....JAN. 8
"Madge Kennedy plays two roles exceptionally well."—M. P. News.
Exhibitor Comment—"This was a corker. I think it the best thing Madge Kennedy has yet done. They all liked it, and I played to capacity houses all week." "Nothing great about this but title is catchy and Madge Kennedy has a following. Result—good houses."

GOOD-BAD WIFE, THE (VERA McCORD PRODS.-FILM BOOKING OFFICE) SPECIAL CAST.....OCT. 30
"Good production given rather illogical story."—M. P. News.

GREAT ADVENTURE, THE (BENNETT-FIRST NATIONAL) LIONEL BARRYMORE.....JAN. 22
"More interesting via the printed page."—M. P. News.
Exhibitor Comment—"Not as good as some Barrymore pictures but enjoyed and full houses resulted."

GREAT LOVER, THE (GOLDWYN) SPECIAL CAST.....DEC. 4
"Slow Moving that depends largely on titles."—M. P. News.
Exhibitor Comment—"A poor picture. Average box-office reecipts." 'Fine picture with some very excellent acting and interesting story. Played to better than average business for week."

HALF A CHANCE (JESSE D. HAMPTON-PATHE) SPECIAL CAST).OCT. 30
"Well acted and directed, but development suffers."—M. P. News.

HARRIET AND THE PIPER (MAYER-FIRST NATIONAL) ANITA STEWART .....OCT. 30
"Favorite formula given rich production."—M. P. News.
Exhibitor Comment—"Regarded this as just a fair picture and drew average houses." "The entertaining value of this picture is good, and drew more than usual business." "This picture pleased. Business normal. Anita Stewart is only fairly popular." "They liked it—but did not do capacity business. Just fair. Wherever Miss Stewart is popular it should should be a knockout." "A rather poorly motivated play based on an old theme. Anita Stewart's charm and ability help to make it an average drawing card."
Consensus—"Average picture, average puller."

HEARTS ARE TRUMPS (METRO) SPECIAL CAST.....DEC. 11
"A complex melodrama very well produced."—M. P. News.
Exhibitor Comment—"There is nothing startling about this production. Ranks about average."

HEARTS UP (UNIVERSAL) HARRY CAREY.....JAN. 1
"Harry Carey has satisfying offering here."—M. P. News.

HELIOTROPE (COSMOPOLITAN-PARAMOUNT-ARTCRAFT) SPECIAL CAST .....DEC. 4
"A different picture here."—M. P. News.
Exhibitor Comment—"Fairly entertaining picture given a good production and attracting good business for week run." "Good picture well worth seeing, which was attested by my houses, which were pretty well crowded." "Did well and held over second week. Like most second-weekers here unless they are far above the average or highly advertised it petered out." "An excellent picture in every respect and business grew all week." "One of the season's finest pictures, in my estimation—and my opinion backed up by the fact that it played to capacity business in a house seating twenty-seven hundred. Consider it an excellent production from every angle." "A good picture but did not draw well at my house." "Splendid production. Well liked by audience. Did capacity business during its entire run." "Excellent. The patrons of this theatre filled the house at each performance every day for the entire week."
Consensus—"Good picture, good puller."

HER FIRST ELOPEMENT (REALART) WANDA HAWLEY.....JAN. 29
"Inconsequential and too vapid for feature length."—M. P. News.

HER HUSBAND'S FRIEND (INCE-PARAMOUNT) ENID BENNETT.JAN. 29
"Rather hectic in spots, but keeps the interest."—M. P. News.

HER BELOVED VILLAIN (REALART) WANDA HAWLEY.....DEC. 18
"French farce adaptation that falls short in American requirements."—M.P. News.
Exhbitor Comment—"A good picture to average business three days."

HER UNWILLING HUSBAND (HAMPTON-PATHE) BLANCHE SWEET .....NOV. 27
"Good production given average story."—M. P. News.
Exhibitor Comment—"Satisfactory picture both as an entertainment and as a box office attraction. Average good business.

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(Continued from page 1359)

PICTURE BRAND STAR RELEASED PLAN BOOK

HOLD YOUR HORSES (GOLDWYN) TOM MOORE)....FEB. 5
"Comedy titles and good incident make this fine entertainment.—M. P. News.

HONEYMOON RANCH (BERT LUBIN-STATE RIGHTS) SPECIAL CAST....OCT. 23
"Old time western full of real cowboys and has action galore."—M. P. News.
Exhibitor Comment—"Played to standing room. Strong posters pulled in crowds. Allene Ray pleasing as star. Picture very well received. Best Western shown here for long time. Patrons asked for others like it. Full of action and suspense and the kind that draws crowds back to see more of the same kind."

HONOR BOUND (UNIVERSAL) FRANK MAYO....NOV. 13
"Frank Mayo has good material in this one."
Exhibitor Comment—"This picture took well and brought good box office returns."

HUNDREDTH CHANCE, THE (STOLL-PATHE) SPECIAL CAST...JAN. 8
"Familiar story is well picturized."—M. P. News.

HUSH (GARSON-EQUITY) CLARA KIMBALL YOUNG....JAN. 29
"Interesting picture on a familiar theme."—M. P. News.
Exhibitor Comment—"Big picture, box office receipts increasing each day."

IDOLS OF CLAY (PARAMOUNT-ARTCRAFT) MAE MURRAY....NOV. 27
"Colorful production marked by good incident."—M. P. News.
Exhibitor Comment—"Drew 13,000 paid admissions the day it opened. A wonderful drawing card." "Opening week equalled 'On with the Dance.' Held for second week. Picture makes 'em talk." "Went over big. Certainly a sure fire production, both as to entertainment and box office value." "Big business second week. Thrilling. Gorgeous sets and sensational title are big attractions." "A good picture filled with sex appeal that did a good business." "Opened up extra big and continued so during week run." "This picture brought very good business and people seemed attracted to it because of title." "Elaborate production and fine photography. Story seemed to hold the interest of our patrons. Played to above average for a week." "Carried fair houses and did enough business to warrant a second week's booking." "Somewhat gruesome. Did big business. Held over second week." "Picture is quite fair. Good business during run." "Went over very well and held over for two days to big business." "A picture with beautiful scenery, excellent acting, a rather mediocre plot and several daring scenes. The acting of Mae Murray and David Powell and the South Sea and London Limehouse settings make the picture well worth seeing. It drew good-sized houses."
Consensus—"Good picture, good puller."

INSIDE OF THE CUP, THE (COSMOPOLITAN-PARAMOUNT) SPECIAL CAST....JAN. 22
"Conventional melodrama effectively staged."—M. P. News.

IN THE HEART OF A FOOL (DWAN-FIRST NATIONAL) SPECIAL CAST....OCT. 23
"Very good entertainment in this complicated story."—M. P. News.
Exhibitor Comment—"A good audience picture. Its many leading love themes are apt to be confusing but it opened very big." "Good productions, which brought the crowds." "A rather complicated theme which kept up the suspense until the end. However, a bit too melodramatic in spots." "A very good picture that seemed to please the majority of our patrons. Big business two days."
Consensus—"Good picture, good puller."

IRON RIDER, THE (FOX) WILLIAM RUSSELL....DEC. 4
"Below William Russell's previous work; only slightly interesting.—M. P. News.
Exhibitor Comment—"A William Russel picture of more than average value and the box office results were pleasant."

JUCKLINS, THE (PARAMOUNT-ARTCRAFT) SPECIAL CAST DEC. 25
"Rural story rich in detail and atmosphere."—M. P. News.
Exhibitor Comment—"Pleased those who saw it, but the title not well known enough at this date, with result that it carried no popular appeal." "This feature was well liked by our patrons and went over big for four days." "Very good story. The picture follows the original narrative well and it drew the 'better class' audiences." "Good picture, pulling fairly well."

JAILBIRD, THE (INCE-PARAMOUNT-ARTCRAFT) DOUGLAS MACLEAN....OCT. 9
"Rather obvious, but fairly diverting."—M. P. News.
Exhibitor Comment—"MacLean does good work in a typical Charles Ray part—but it was not his sort of role, at all. May very good, also." "Disappointing after seeing '23½ Hours Leave.' Fair business." "Very bad for the star and weak story. Business was poor." "Picture started big, slumped, and then ended big. But on the whole it's a lemon." "A usual Doug. MacLean and Doris May production which did the business. Both of these actors have been very popular in this city since appearing in '23½ Hours' Leave.'"
Consensus—"Average picture, average puller."

JUST PALS (FOX) BUCK JONES....NOV. 27
"Jones in new type of story; good entertainment."—M. P. News.
Exhibitor Comment—"Good. Played it one day to big business."

KID, THE (FIRST NATIONAL) CHARLIE CHAPLIN....JAN. 29
"Long heralded Chaplin six-reeler lives up to expectations."—M. P. News.

KILLER, THE (HAMPTON-PATHE) SPECIAL CAST....JAN. 29
"Thrilling story given splendid production."—M. P. News.

KISMET (ROBERTSON-COLE) OTIS SKINNER....NOV. 6
"Otis Skinner gives superb performance in lavish production."—M. P. News.
Exhibitor Comment—"Unable to handle the crowds. Broke house record even at advanced prices." "Opened fine and improved daily. Wonderful acting on part of Otis Skinner. Marvelous sets." "Wonderful picture. Consistently large attendance. A masterpiece, according to general talk around town." "Broke all attendance records. The kind of picture that points to big things in 1921 picturedom. A remarkable production in every way." "Wonderful picture. Brought great box office reports." "Extra good to extra big business two days." "Not a record breaker, but played to above average business. Pleased averagely well." "Pleased tremendous crowds who call it a great performance in every respect. Such pictures as this insure the steady growth of motion pictures."
Consensus—"Good picture, good puller."

LAST OF THE MOHICANS, THE (TOURNEUR-ASSO. PRODUCERS) SPECIAL CAST....DEC. 4
"A Masterpiece of its kind."—M. P. News.
Exhibitor Comment—"It's certainly a screen classic. Wonderful realism throughout. Exceptionally good cast. Crowded houses from the first performance of opening day right through the week." "Opened to great business. Assured of great success. Don't miss this one." "One of the best pictures seen here in many months. Wonderful scenery and enough action to please everybody. This is the type of picture that appeals to young and old. It went especially big with the school children."

LIFE OF THE PARTY, THE (PARAMOUNT-ARTCRAFT) ROSCOE ARBUCKLE....DEC. 4
"Fun and hokum in Fatty Arbuckle's Latest."—M. P. News.
Exhibitor Comment—"An entertaining feature and a good box office attraction." "A laugh-getting Arbuckle comedy which played to good business for one week with an increased attendance the last part of the engagement." "Fine picture. Splendid business. Excellent entertainment. The kind of show it's a pleasure to run. Everybody comes into the theatre expecting to have a good time and go out happy." "Fair picture, fair business. Some thought it great, but it is a question whether or not the public wants Arbuckle in long features."
Consensus—"Good picture, good puller."

LITTLE 'FRAID LADY, THE (ROBERTSON-COLE) MAE MARSH..DEC. 4
"Mae Marsh returns to screen, ideally cast."—M. P. News.

LITTLE GREY MOUSE, THE (FOX) LOUISE LOVELY....NOV. 13
"New star's first picture mildly interesting."—M. P. News.

LOVE (J. PARKER READ, JR.-ASSO. PRODUCERS) LOUISE GLAUM....DEC. 11
"Louise Glaum scores in familiar picture, sumptuously mounted."—M. P. News.
Exhibitor Comment—"The title's enough to bring all the women. It's thrilling and surprising, but never offensive. Good business at two simultaneous first-run houses." "Fair picture; did average business three consensus days." "Good picture, good puller."

LOVE LIGHT, THE (UNITED ARTISTS) MARY PICKFORD....JAN. 22
"Production overshadows the star who is not any too well cast."—M. P. News.
Exhibitor Comment—"The star brought the people to see it and they were not disappointed."

LURE OF CROONING WATER, THE (STOLL-PATHE) IVY DUKE-GUY NEWELL....JAN. 15
"Interesting exposition of eternal triangle."—M. P. News.

LURE OF YOUTH (METRO) SPECIAL CAST....JAN. 22
"Acting is better than the story."—M. P. News.
Exhibitor Comment—"This picture not up to average. The plot is weak."

MAD LOVE (VICTOR KREMER PRODUCTION) LINA CAVALIERI....NOV. 6
"Average production stars Cavalieri."—M. P. News.

MADAME PEACOCK (NAZIMOVA-METRO) NAZIMOVA....OCT. 16
"Picture looks artificial through poor direction and acting."—M. P. News.
Exhibitor Comment—"Drew big houses each day. This city has large number of Nazimova 'fans' and these liked the film. The women were exceptionally pleased with it." "Nazimova popular here. House did a normal business only. Lack of punch in previous Nazimova picturets has affected the box office." "The crowds came to see this picture because they are enthusiastic about the star, Nazimova. Drew well for entire week. "Worst Nazimova picture ever produced and shows plainly lack of direction and lack of judgment in picking story. Another picture like this and Nazimova is finished." "One of the best money-getters I've had in a long time. Personally, did not care for the picture, so why worry?" "Poor picture, business fair. Believe Nazimova is falling back in her stories. If she keeps this up she's liable to lose her popularity."
Consensus—"Good picture, good puller."

MAMMA'S AFFAIR (FORST NATIONAL) CONSTANCE TALMADGE....FEB. 5
"Constance Talmadge has serious moments here; picture fairly interesting."—M. P. News.

MAN WHO HAD EVERYTHING, THE (GOLDWYN) JACK PICKFORD....JAN. 22
"Story and generally good production will get it by."—M. P. News.

MARK OF ZORRO, THE (UNITED ARTISTS) DOUGLAS FAIRBANKS....DEC. 11
"Fairbanks puts over another surefire attraction."—M. P. News.
Exhibitor Comment—"Big box-office attraction on account of star's popularity. Very good picture." "Great picture. Drew packed houses. Well received and well liked." "Best picture Douglas Fairbanks ever made. We have had such big business during its two weeks run that we are holding it over for a third week." "Very good picture to fine business." "This picture makes a hit with the men. The women do not seem as enthusiastic. Drawing big matinees. Will hold over for another week.'" "Sure did go over well. And the picture is worth it. Had crowded houses during run."
Consensus—"Excellent picture, big puller."

MIDSUMMER MADNESS (PARAMOUNT-ARTCRAFT) SPECIAL CAST....DEC. 18
"Perfectly constructed picture stamps De Mille as master director."—M. P. News.
Exhibitor Comment—"A splendid production. Great business. Held for second week on demand." "It took well for the entire week. Audience seemed to like it." "Fine picture playing to good business." "Good show—opened to moderate business."

MISLEADING LADY, THE (METRO) BERT LYTELL....JAN. 1
"Stage adaptation is fairly successful as picture."—M. P. News.
Exhibitor Comment—"The production was not much above average, but the audience seemed to like it."

MODERN SALOME, A (HOPE HAMPTON-METRO) HOPE HAMPTON (FEB. 1)....JAN. 31
"Satisfied from all angles."—M. P. News.
Exhibitor Comment—"An average picture which did big business for three days." "My patrons did not like this one at all." "This is a very poor offering, and we had dull business during run."
Consensus—"Average picture, average puller."

Box Office Reports continued on page 1379

Projection — Camera — Music Hints and Ideas About

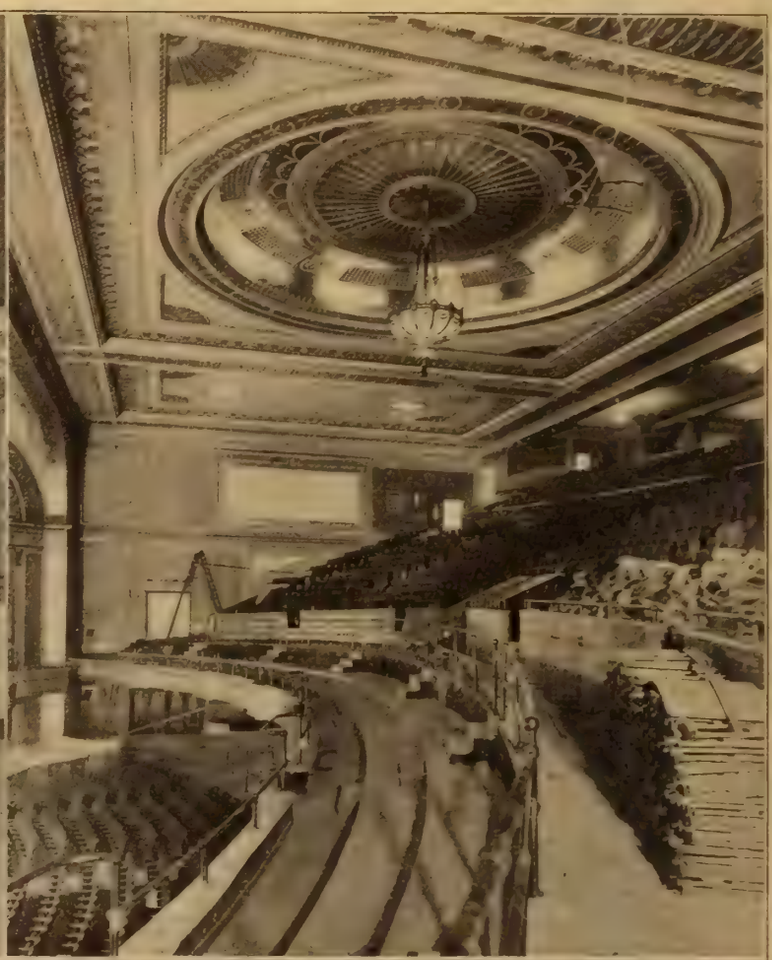
"New Theatres"

Pages 1361-1378



Balcony Staircase and Balcony Front of Stanley Theatre







Sketch of the Stanley, made by the Architects, Hoffman-Henon Co.

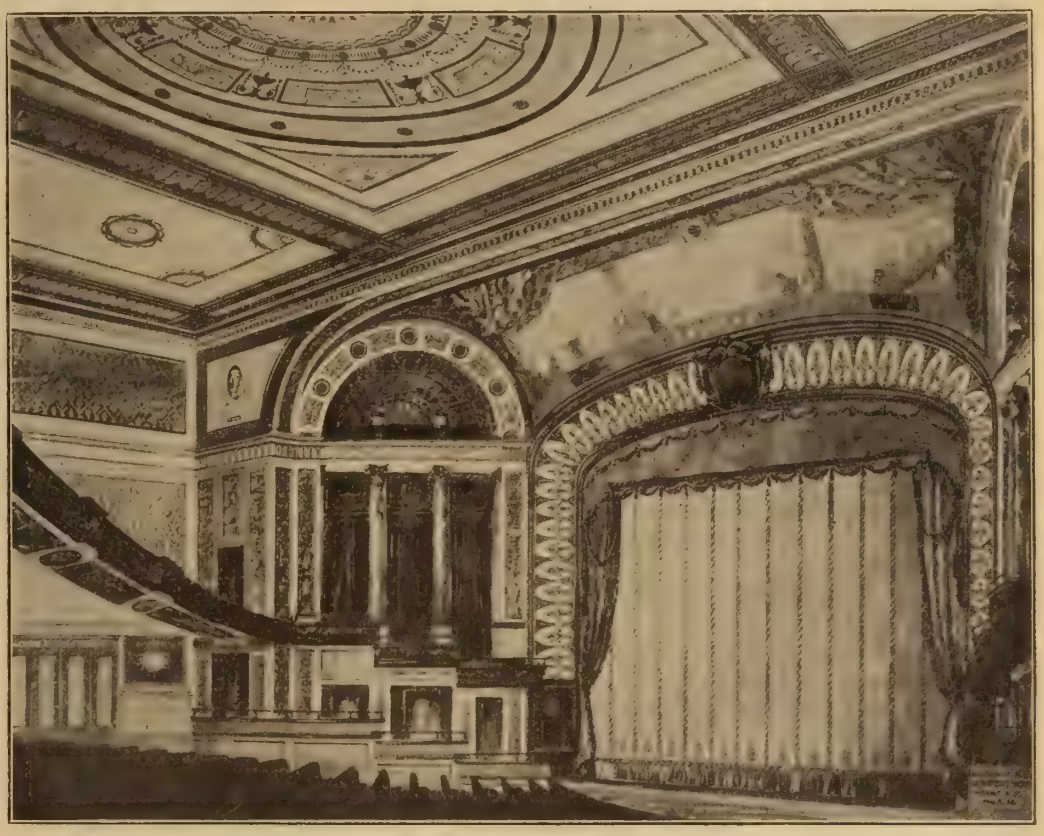
Opening of Stanley Is Great Event in Philadelphia

Forms Magnificent Monument to Memory of Late Stanley Mastbaum

THE New Stanley theatre, at Nineteenth and Market streets, Philadelphia, opened its doors on Saturday morning, January 29th, to crowds who have long awaited the great event, and who found the theatre finer, if possible, than they had expectetd.

Erected at a cost of two million dollars, in memory of the late Stanley V. Mastbaum, the theatre easily stamps itself as one of the very finest in the country. Architecturally it is unusually beautiful, and its imposing white marble pile is fitted to stand beside the greatest photoplay palaces of the world. The Hoffman-Henon Company, who designed it, have every reason to feel proud of their work, as have the Keystone Construction Company, who did the actual work of erecting the majestic house.

To attempt to describe the house in detail is a stupendous task. The richness of the decorations is perhaps one of the most striking features. The richly ornamented dome, for example, in the ceiling, with its myriad of lights and fine gold decorations was put in at a cost of two thousand dollars. The procenium arch is crowned with a beautiful mural painting, the work of Anton P. Aubers, who did notable work at the Hague in Holland, representing beauty crowned by the Muses. Flood lights make this picture stand out with extraordinary clarity and beauty. Another fine painting in the building, best observed from the mezzanine floor, is on the wall at the main entrance just inside the doors. It was painted by George Harding, is called "Le Carnaval," and represents Pierrot and Columbine and Harlequin at play in a dream garden overhung by glowing lanterns, the setting being the landing place of an Italian lake. Other paintings adorning the walls of the beautiful theatre are romantic historical subjects. One panel represents Joan of Arc leading her compatriots to victory. Another shows Columbus returning triumphant, from his voyages of discovery.



Sketch of proscenium arch and adjacent boxes of Stanley theatre, Philadelphia. Hoffman-Henon Co., architects



Entrance and foyer, Stanley theatre, Philadelphia

Four thousand people can be seated comfortably in the new Stanley theatre. Every seat, whether in the balcony or on the main floor, commands an uninterrupted view of the stage, and is commodious and comfortable. The folding chairs are of red silk velour. The boxes and lodges are furnished with beautifully upholstered wicker. The theatre is amply provided with comfortable boxes and lodges. There are four lower proscenium boxes on each side on the first floor, and two above. In addition there are four lodges on each side, each seating twelve persons. On a direct line with the balcony, and extending across its front and below on the main floor are more lodges, each comfortably arranged, for those who like semi-privacy even at the movies.

One of the features of the new theatre is the absence of steps. In their place inclines, easy on patrons who must sit upstairs, are to be found. There is one large balcony, reached directly from the street, as well as from the interior.

The stage, with a proscenium opening of sixty-four feet, and splendid equipment of "flies" and dressing rooms, is prepared to accomodate the largest of theatrical attractions. It is provided with a screen of the newest type, showing a clearer picture than has hitherto been obtainable. A specially designed setting of silk and plush, sets off the pictures to best advantage, and is one of the loveliest in the world. Superb lighting effects are possible on this stage, and there is also a miniature stage in connection with this set that will provide accomodation for spectacular tableaux that may be shown behind the screen.

In addition, the theatre is equipped with not the customary two, but three Simplex machines. The projection room, at the rear of the balcony, is the last word in construction and equipment. To insure patrons against breakdowns three machines have been provided and the operators have a special compartment in this enclosure with every facility for providing elaborate effects.

The building, as constructed, is absolutely fireproof. Stone, brick, terra cotta, and steel are the materials that have made it. But it also has numerous well-placed exits and fire escapes on each side of the building.

The lighting system is unusually elaborate. There are both a direct and an indirect system, and there is also a system of flood lighting, with a three-color effect.

Arrangements are such that one system will diffuse with the others by a set of dimmers, and any lighting effect is possible of achievement. An expenditure of seventy-five thousand dollars was made for the various chandeliers and concealed lights behind sunken art glass enclosures. The chandeliers were all specially designed. They are made of crystal and gold.

On the outside of the theatre many bright lights testify as to its presence in the city. Two thirty-foot electric light signs flash the news of its being in letters ten feet high. A large sign projects from the corner and can be seen for many blocks. Hundreds of lights illumine the marquee of iron and glass at the Market street front, and each one of the handsome signboards that are found on the Nineteenth street side is flooded with radiance, coming from shaded lamps that cast their beams on the announcements there displayed.

Special arrangements for the comfort of patrons are to be found at the box office, which is a handsome structure of broad bronze and rose Tavernelle marble. Two ticket windows and a separate compartment for the use of the manager are within the structure. Just beyond the ticket booth extends the lobby, eighty by thirty feet, arranged so that waiting crowds shall be more than comfortable. It has a beautiful mosaic floor and is wainscoted to the full height with rose Tavernelle marble.

When one enters the theatre proper the mezzanine comes immediately into view. It is an open promenade and lounging section, with a handsome Georgian marble balustrade at the edge. On this floor one gets access to the men's smoking and rest-room, done in Italian renaissance style, and to the women's rooms, on the opposite side of the building. These are decorated in Japanese style, and another lounging room for women, in the basement, is in Louis XV. style. A beautiful, richly-upholstered settee extends along the wall separating the mezzanine promenade from the auditorium proper. Everywhere there are handings of red silk velour and damask.

The carpets have a background of old rose with blue and yellow figures. Everywhere, a lavish and artistic use of color enhances the richness and beauties of the bare building. The Adam style of decoration prevails in the main portion of the building, the only deviations being in the rest rooms.

Even the brass railings throughout the theatre were not belittled in importance is proved by the care given to their design and finish. According to the Newman Manufacturing Co., who furnished the railings, they are 2 inches in diameter and finished in statuary bronze to match the remainder of the decorations and furnishings. This finish was recommended by the architects because it retains its original beauty without polishing.

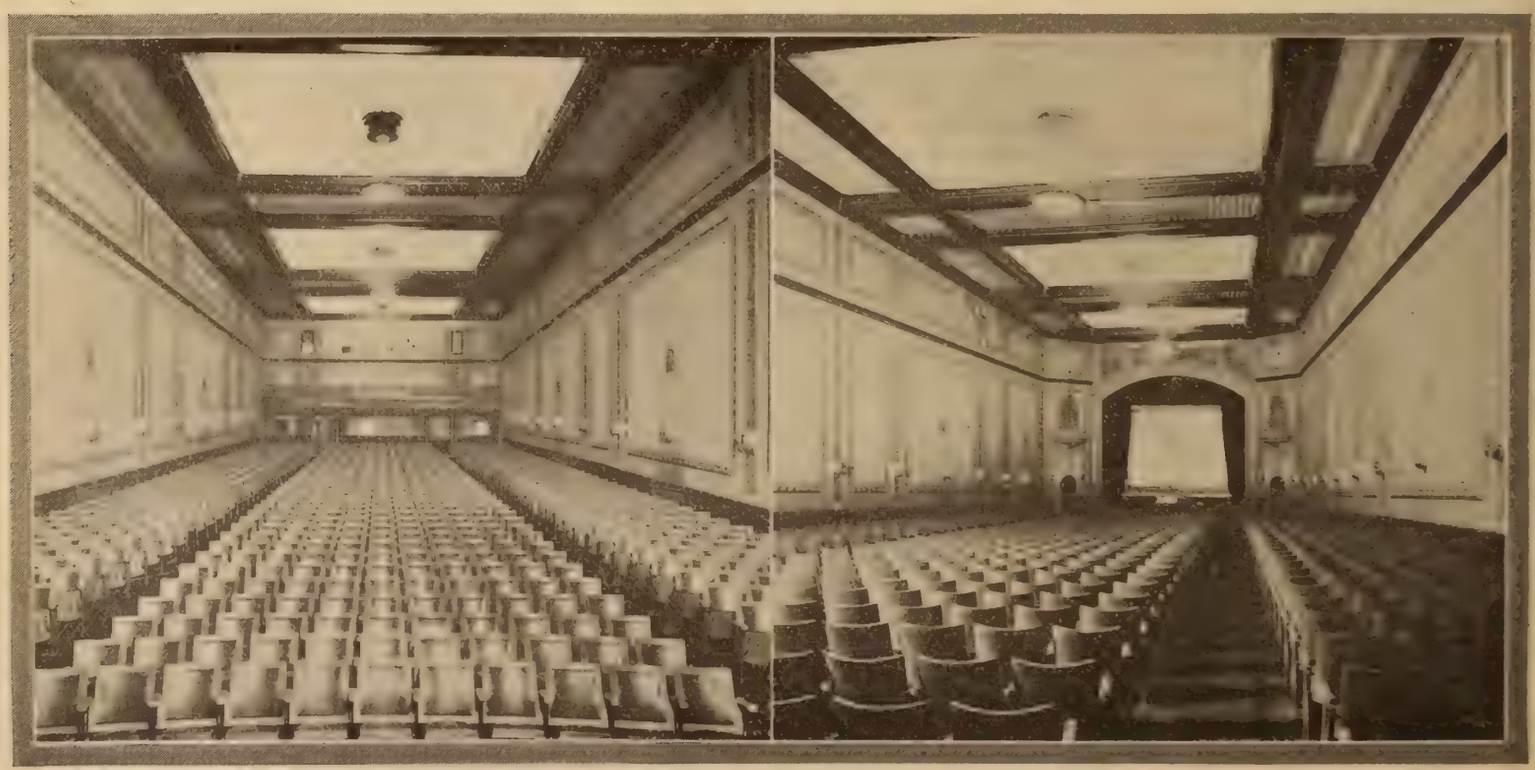
At the 19th street entrance are ten cast bronze frames costing nearly $250 each.

In front of the orchestra pit is a remo able railing, while the loges and side box and the balcony front are supplied wi the same materials in permanent form.

Excellent accomodation has been pr vided for the large orchestra that is bei maintained. The orchestra pit has roo for a symphony orchestra of seventy-fi men, and there too is the keyboard of t hundred-thousand dollar Kimball orga the finest thus made, which is to suppl ment the work of the musicians. Th organ is concealed, the outlet for ton being through handsomely decorated gril over the proscenium boxes. The men the orchestra have a finely equipped re room at the Market street front of t basement, which contains special re rooms for men and women, in addition t the main rooms on the mezzanine floo The basement also contains the apparat for the heating and ventilating systems, c the indirect blower type, furnishing thirt cubic feet of fresh air per minutte fc each person in the theatre.

Marble drinking fountains providin iced water are conveniently place throughout the building. Easy access t the many exits is also afforded. There ar seven of these on each side of the mai floor, and four from the balcony directl to the street. To the west of the theatr is a ten-foot alley. Five entrances ris from the mezzanine floor to the balcony and seats extend both below and above th level of this floor. All the exits and entrances are arranged to facilitate movement and to aid comfort.

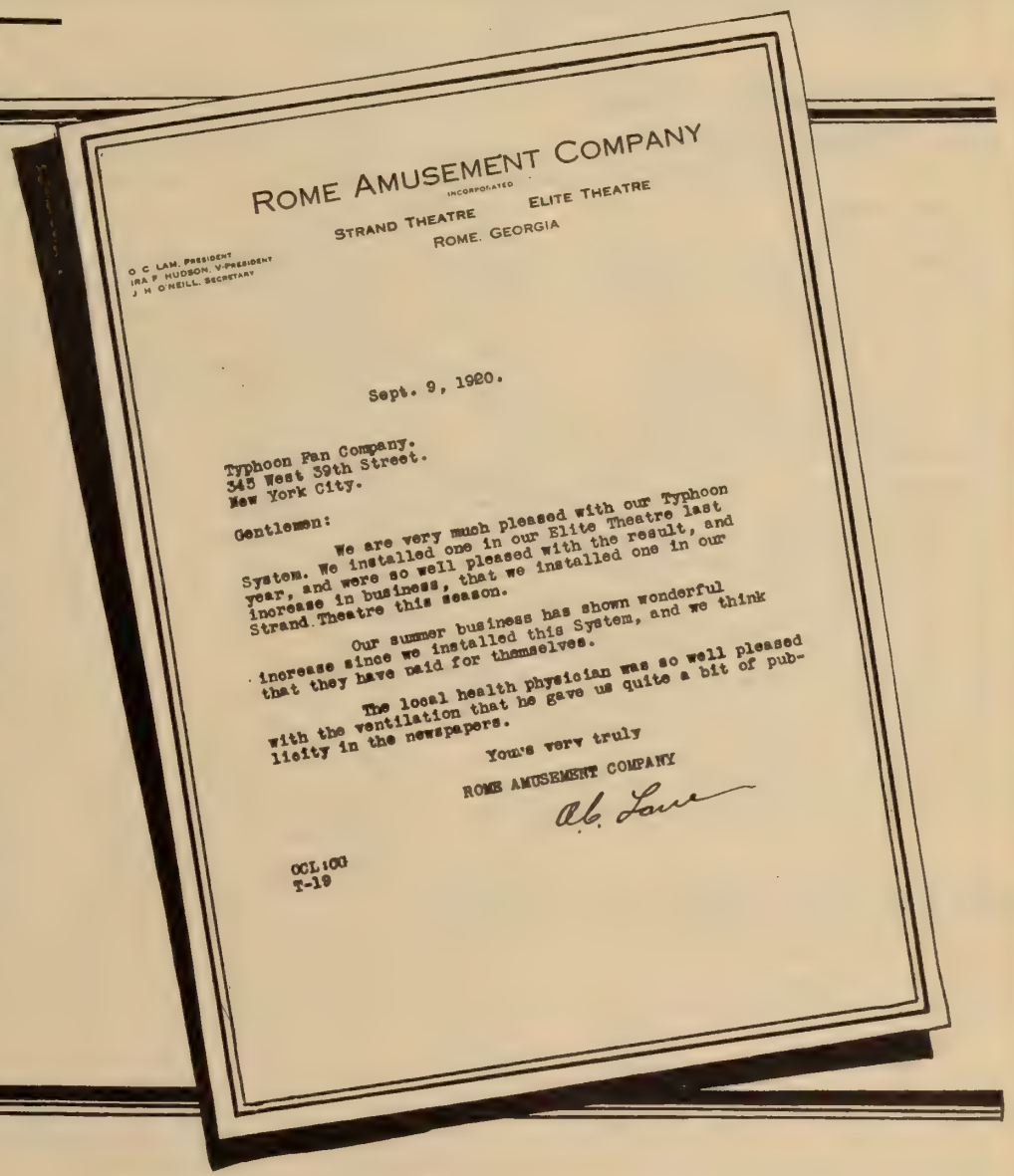
And still there are many interesting details of construction that this description has hardly touched. The immense switchboard on the stage is one of the best in the country. Various devices for main-



Looking from and at the screen in the Riviera theatre, Knoxville, Tenn. This house is owned by the Southern Signal Amusement Company

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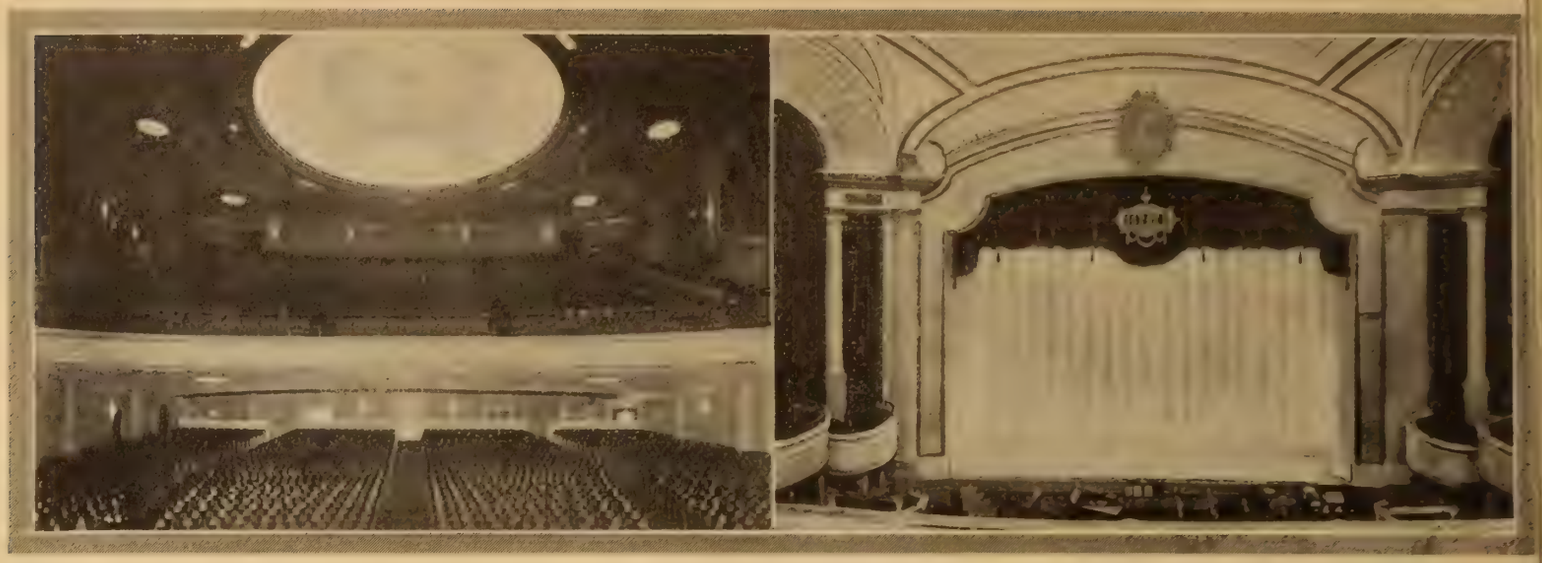
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RALEIGH, N. C.



Loew's State theatre, Memphis, Tenn. The ventilating system of this theatre is described on this page

Opening of Stanley Theatre, Philadelphia

(*Continued from page* 1364)

taining a fixed temperature and for providing fresh air abound. Every possible modern appliance or piece of equipment that would in any way aid in making this the greatest theatre in the country has been employed, and the results are gratifying.

Work on the theatre has been going on for some time, subjected to the usual tiresome delays. But at last it has been completed. The demolishing of the old buildings at nineteenth and Market streets started October 11, 1919. The cornerstone was laid with impressive ceremonies on May 8, 1920, and since then work has been constantly in progress, the only delays being due to difficulties in securing sufficient steel. All the plaster casts were made right on the ground, thus effecting a great saving of time. Jules E. Mastbaum, the president of the Stanley company has been constantly on the ground and his unremitting efforts are responsible in great measure for the success of the great theatre.

In the front of the balcony are ten loge boxes which contain the only reserved seats in the house. The balcony and auditorium seats are the overwidth, leather upholstered variety.

Agnes Foster Wright, of New York, designed and supervised the decorations, with the exception of the stage settings which were designed by Joseph Platt, also of New York, and painted by the Lee Lash studios. The lobby is decorated with several Chinese panels which are imported from the Defosse studios in Paris, and in the foyer is a velvet panel brought from Watanabe, Yokohama.

A novelty feature of the souvenir program which was used during the first week of the showings at the new theatre was a page devoted to coming attractions under the heading: "Some Delft Promises." Among those listed for showing in the theatre were:

"Peaceful Valley," starring Charles Ray; Marshall Neilan's "Dinty;" "The Branded Woman," starring Norma Talmadge;" "Passion," starring Pola Negri; and the Toonerville Trolley series, all distributed by Associated First National Pictures, Inc.

The music in the new theatre is supplied by Madeline Sack's orchestra, which is favorably known throughout Michigan. Programs will be changed three times a week.

The projection room is equipped with two of the latest type 6 B Powers Projectors.

Delft Theatres Add to String

Delft Theatres, Incorporated, added a second theatre in Marquette to their chain of Michigan houses, when the Delft Theatre was opened on Christmas Day. The new theatre is the most beautiful of the five houses operated by the company and in point of decoration and appointments compares favorably with any theatre in the middle west.

The theatre is entirely a fireproof construction erected by the Foster Construction Co., of Milwaukee. Most of the material used in the construction was purchased in Marquette.

The theatre is 84 feet wide with a seating capacity of 1,250. The floor of the auditorium is bowl-shaped, providing a clear view of the stage and screen from any seat. The foyers and lobbies are especially spacious.

Loew's State Theatre Is to be Well Ventilated

In the construction of the equipment of Marcus Loew's State theatre, Memphis, Tenn., one of the most important features is the method of ventilating by the Typhoon Cooling and Ventilating System, similar to that in other Loew's theatres throughout the South.

The Typhoon System of cooling and ventilating is based upon the simple laws of nature, it having been demonstrated a long time ago by Ernst Glantzberg, patentee of the Typhoon System, that it was possible to maintain absolute comfort in theatres under the most adverse weather conditions throughout the warmest section of the United States, providing air is supplied into these theatres at a sufficient velocity. This principle is carried out to the letter by the Typhoon Cooling System, which delivers cool air to the audience with an air motion of sufficient velocity to break up the aerial envelope surrounding the body, thus allowing a natural dissipation of the excess heat generated by the body.

Wherever the construction of the theatre permits, the Typhoon Cooling and Ventilating apparatus is installed on the roof, and by this means is enabled to draw pure fresh air from high above the dirt and dust of the street, and blow it down through the grill into the ceiling of the theatre, where it passes over the audience both in the orchestra and balcony with sufficient velocity to maintain a steady breeze, the air finally passing out at the rear of the theatre, through the opening doors or other exits. So completely does this system renovate the air in the theatre that it requires only one minute to completely change the entire atmosphere.

The Typhoon equipment installed in the State theatre comprises two No. 28 and one No. 212 Typhoon Twin Sets, and one No. 112 Typhoon Single Set—the twin sets being installed in the attic space above the theatre, and the single set on the roof.

During the winter months perfect ventilation may also be maintained by simply reversing the operation, as carried on in the summer, thus drawing out all of the foul air.

For heating purposes the process is likewise very simple, being very much the same operation as that which cools the theatre; the air before passing into the theatre is forced through a heating chamber. Thus, when it reaches the audience it is of a sufficiently warm temperature to make all parts of the theatre comfortable.

So popular has this system of cooling, ventilating and heating become, that a large number of the big new theatres being built throughout the South are installing Typhoons.

The Typhoon Fan Company, of 345 West 39th street, New York City, manufacturers of the Typhoon Cooling and Ventilating System, has representatives in practically every large city in the country. Its business has so increased during the past year that it has been compelled to establish new factories in New York, New Orleans, and Chicago, from where it is sending out forces of salesmen and engineers to solve the different ventilating problems of exhibitors in every locality.

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City to Get Theatre After Nineteen Years

A motion picture theatre which, after a run of nineteen years will become the property of the City of New York, is the latest news item. This unusual condition comes about through a lease made a year ago of space under the Manhattan Bridge to the Manbridge Company of New York. The theatre is now nearly completed at a cost of $230,000. The rental is said to be $10,000 per year for the period of nineteen years, after which time the present owners will relinquish possession and allow the amusement house to become the property of the City.

The equipment for the new house was furnished exclusively by the Howells Cine Equipment Company of New York. It includes Simplex machines, Peerless Automatic Arc Controls, Gardiner Velvet Gold Fibre Screen, Ticket Selling Machines, Ticket Choppers and Lobby Display Frames.

The actual operation of the house will be taken over by The Florence Theatrical Corporation of which Mr. Kay is President and Mr. Gross, Vice President and Treasurer.

Schenectady Gets New Barcli

Of the many motion picture theatres which have been opened in New York state this year, few, if any, are handsomer than the Barcli of Schenectady, a 1,100 seat house, owned by John Walker and managed by William E. Gladstone. The house is a downtown one and has been opened but two or three weeks, with its marquise still to be completed. The house is a combination of mahogany and grey in its interior furnishings, the seats and carpets being in grey, while the women ushers are also garbed in Quaker grey, the whole effect being most restful to the eyes.

The house has been about a year in building. One of its novel features is in connection with the exits to the balcony which run along the side walls to the first floor with exits near the orchestra, an arrangement which results in the minimum of annoyance from those who are leaving the house.



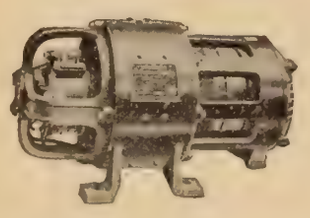
The Barcli gets its name from the combination of the first letters of the two streets, Clinton and Barrett, on which it is located

The rather peculiar name is due to the fact that the entrance to the house is in Barrett street and the exits on Clinton. The house is equipped with a most modern projection room, so complete that the General Electric Company has requested permission to photograph it and use it in their publications.

The room is about 10 by 16 feet in size, with a depth from floor to ceiling of nine feet, two windows opening out of doors. There is a trap door leading to the workroom below, where the G-E motor-generator set is installed. Speaking tubes connect the room with the orchestra as well as the office. Two Simplex machines have been installed. The throw is about 110 feet. Charles H. Travis has been selected as the projectionist. Mr. Walker, owner of the house, was for six years connected with the Lincoln theatre in Schenectady.

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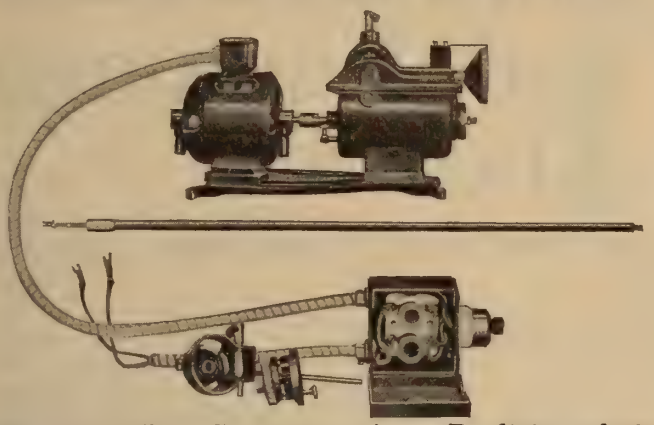
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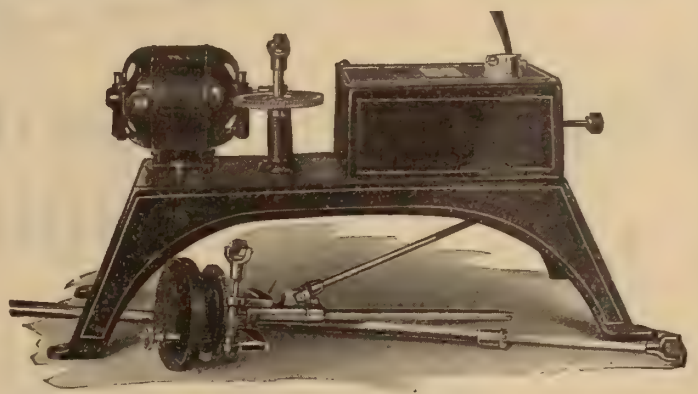
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Equipment Operating Projection Questions Answered

Projection Room and Equipment in Stanley Theatre

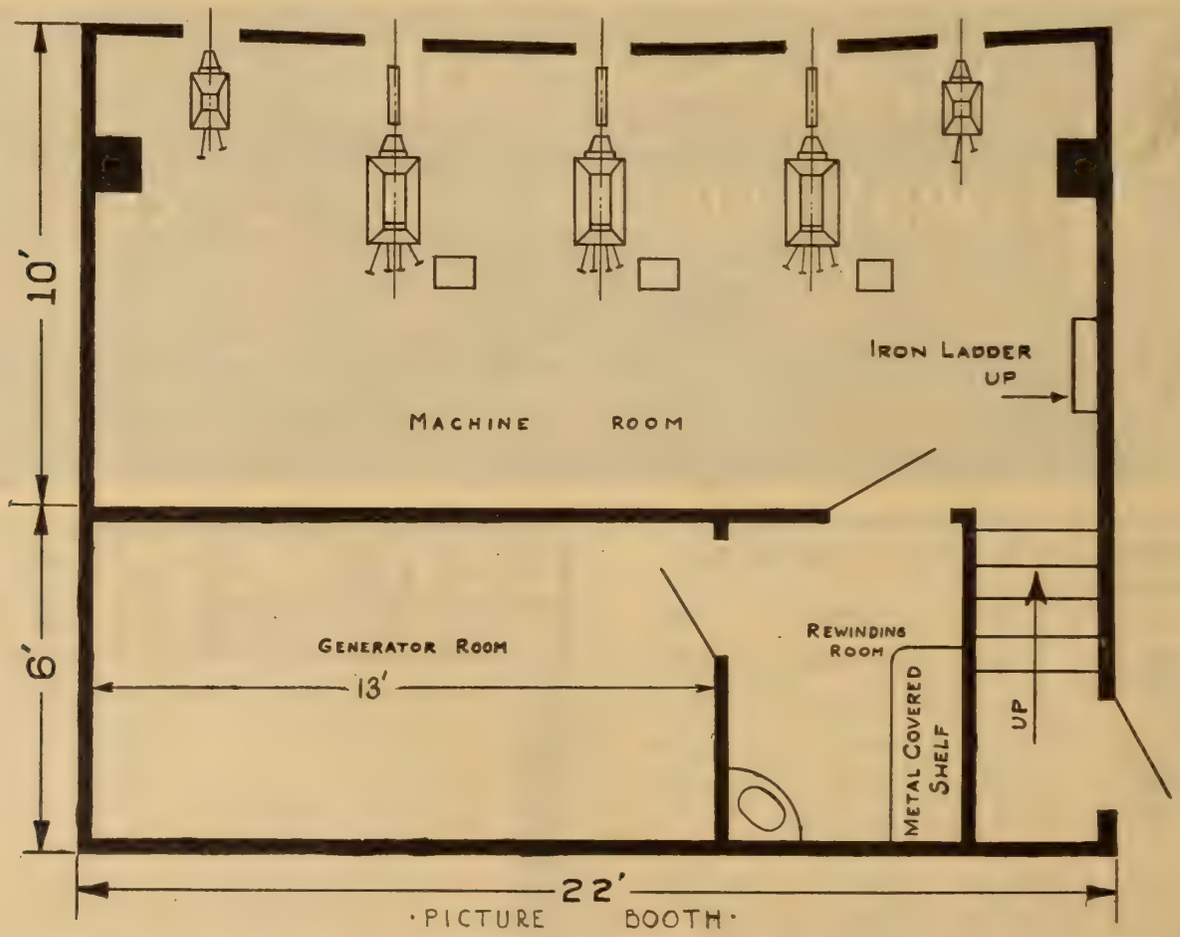
Philadelphia's New Theatre Contains Excellent Projection Layout

THE projection room at the Stanley theatre is indeed in keeping with this splendid new example of up-to-date Cinema Palaces, and a glimpse into the concrete enclosure impresses one at once with the tremendous strides taken by projector makers in the past several years. For where, a few years ago, one machine with a stereopticon attachment would comprise the entire apparatus, the eye is greeted, in the Stanley, with an imposing, glistening array of Simplex Projectors, each of them lined up as accurately as are the huge guns on a modern dreadnought, and one rather feels that he is in the presence of a subtle, weird influence which seems to be a combination of science and mechanics, as the hum of electric current, and brilliant streams of pure white light, with a soft purring of perfectly running mechanisms, hold one's attention.

The projection room is located in the rear of the balcony and instead of reaching it by means of the usual steep ladder, one steps into a full width door, set on a level with the balcony floor. The room is unusually spacious with a high ceiling. An ideal system of ventilation carries off the obnoxious gases and the always present smell of cellulose.

A Kliegl spot light with color wheel is located in the corner nearest the entrance, with a sufficient amount of space allowing for its operation. Then comes the battery of three Simplex type "S" motor driven Projectors, each of them enameled in battleship gray with nickeled trimmings and fixtures. Contained on these machines are numerous special appliances which Lewis M. Swaab, the Simplex distributor in Philadelphia, specified, through the Precision Machine Company. Included among these features are the extension knobs on the flywheel, which permit the user to turn the flywheel for framing purposes without opening the left hand door of the mechanism; carbon periscopes mounted on the lamphouse doors, through the use of which the projectionist may project the image of his carbon crater on any specified spot at his convenience; Simplex arc controls to regulate to a nicety the feeding of the carbon arc; and Robin Speed Indicators to register the manner in which the film is passing through the machines.

A dissolving stereopticon completes the projection apparatus and through its use, the projection of an announcement on the screen is accomplished in a most artistic manner through the dissolving method, so popular during the days of the beautiful colored illustrated song slides. The system of wiring employed in the laying out of the projection room is unique and practical, in that there is a marked absence of



Projection layout at Stanley theatre, Philadelphia. The room was arranged by Hoffman-Henon Co., Architects and Engineers. The equipment was supplied and installed by Lewis M. Swaab of Philadelphia

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Projection Room of Stanley Theatre

(*Continued from page* 1370)

visible wiring in and around the machines, for to one accustomed to going into projection rooms, the absence of the usual conglomeration of wires is quickly noted.

In a separate generous-sized concrete room, is located a full-sized sheet iron covered rewind bench, fully equipped with cutting and splicing appurtenances, while through a steel covered door, one walks into the electrical room, in which are mounted the three special Simplex 100 ampere, 200 volt rheostats controlling the projector current. Here also is mounted the 100-ampere resistance unit, as well as two 100-ampere G. E. Ft. Wayne motor generators of D. C. to D. C. type with necessary panel boards and short-circuiting switches. In this room, too, are placed the huge "flashers" that operate the intermittent flashing of the large electric signs on the front of the theatre.

The projection room is in charge of two of Philadelphia's well-known projectionists, the Messrs. Harry J. Abbott and Oscar W. Lummis respectively. Mr. Abbott, for several terms, served as president of the Philadelphia Moving Picture Operators' Union, of which Mr. Lummis is also an active member. Both men are exceedingly pleased with the Simplex apparatus which forms an important unit of the projection equipment in many of the Stanley houses. Two of the younger members of the projection staff are Thomas Dunlap and Jack Dubin, who are apprentice projectionists, being trained under the skilled supervision and practised eye of the senior members.

All of the apparatus described in the foregoing, was purchased through the establishment of Lewis M. Swaab, of Philadelphia, who included, besides the projection apparatus, two electrically driven ticket choppers, as well as a Swaab super-light screen, equipped with a special stretcher frame. Mr. Swaab announces that the order for the Stanley equipment, which amounted to more than $10,000, marks the high water point in individual theatre orders up to date in his territory.

Lewis M. Swaab, president of the Swaab Company, together with its manager, Mark Swaab, and Mr. William C. Francke, of the Precision Company, attended the opening of the new Stanley house, and received the congratulations of many of the leaders in the industry who were present, for the very creditable manner in which the high-class features were projected.



Harry J. Abbott, Chief Projectionist, Stanley Theatre.

Alaska Man Keeps Record of Film Condition

E. Paulson, of Ketchikan, Alaska, the farthest north of any of the correspondents of the Projection Department, seems to have been afflicted with a series of junk features. According to his record which we publish below in the hopes that some film executive may see and study it, some of the films that found their way to Alaska were no better than many of those that the smaller theatres in the Middle West are constantly receiving.

This is the letter, and the film record:

I am enclosing a little record of the films I handled from July 17 to October 17, 1920. I am getting a little better service now from Fox but the champion of all came the other day when I looked over a serial, "The Lure of the Circus." In part 1, I made 119 splices and after I ran it through the machine there were many more to make, so the manager cancelled the booking and got his film from the Alaska Film Exchange at Juneau. This is my record:

July 17 to October 17

Features	No. pictures	No. reels	Average feet per reel	Total feet	Loose and bad patches cut out	Sprocket holes cut out	Misframes cut out	Stops made
Goldwyn...	12	62	875	53,630	40	76	1	
Select.....	12	63	900	56,700	14	46	8	1
World.....	8	41	875	34,875	93	485	9	
Fox (Man Hunter)..	1	6	300	1,800	111	369	12	2
Fox.....	13	64	850	54,400	209	695	38	3
Universal...	1	5	900	4,500	4	12		
Hodkinson..	1	7	900	6,300				
B. P. Comedy.....	4	8	900	7,200				
S. S. C. Fox.	11	22	850	18,700	223	1,227	14	4
K. & G. S. Fox News	14	14	800	11,200				
Ford W'k'ly	8	8	400	3,200				
M. & J. Cartoons.....	13	13	300	3,900				
Topics.....	10	10	250	2,500				
Pathe Serials	14	28	900	25,200	12	30	13	
Greater Feature C'mds.	11	11	850	9,350				
Ms'cll'neous	14	14	900	12,600				
Totals ..		370		283,375	706	2,940	95	10

Former Projectionist Makes Good as Contractor

Morris J. Rotker, up to 1919 the secretary of Local 306, and who resigned to associate himself in contracting work with the firm of Wilson-Rotker Co., has recently taken over the entire interests in the company and is now the sole owner.

Further commendation of his ability was shown at the last meeting of the Bronx Electrical Contractors' Association, when he was unanimously re-elected to the office of secretary with a doubling up of salary.

Motion Picture Engineers to Meet in Washington

C. Francis Jenkins, chairman of the Spring meeting of the Society of Motion Picture Engineers, has announced that the Convention will be held in Washington, D. C., on May 9, 10, 11 and 12. An unusually complete program of papers has been arranged by the Papers Committee and these together with the numerous inspection trips to local points of interest will make the coming meeting of wide interest.

Wonders Why Union Took This Operator

Says C. F., a projectionist from Georgia: I was in Jacksonville, Fla., a few weeks ago and while there went into several of the theatres, and gosh, I never saw such projection in my life. In one place he (the operator) had at least three breaks in each reel and he had punch marks at the end of every reel. Twice he let the screen go white. Then at the end of the picture he flashed a Union slide on the screen. If I had been him I would have been ashamed to let people know that an operator like him could get in the Union.

I will send you a photo of my booth some time soon.

Reply: Contrary to the general opinion membership in the Union is not a sign of excellence. It would be a good thing if it were. This, however, is not the fault so much of the Union itself as of Human Nature. A man may know his projection data by heart and yet be lax and lazy in putting it into practice. Union membership is more a matter of book knowledge than of operating efficiency and that is where the trouble comes.

Send in that photograph so that we may see if your room compares in any way with the many others that have appeared lately in the News.

Auto-Rewinding Device Stops at Every Broken Patch

The newly exploited Worman Auto Rewind is a vertical rewind, motor driven that automatically stops when a broken place in the film is reached so that the attendant may mend it. Where bench space is limited this Rewind will be found valuable.



Oscar W. Lummis, Projectionist, Stanley Theatre.

The words

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EASTMAN KODAK COMPANY

ROCHESTER, N. Y.

How to Tell Rectifier Tube Capacity

John F. Hepp, Boonville, Ind., writes: "I wish you would illustrate the new and the old types of mercury arc rectifier tubes, also tell me how to distinguish the 40 amp. tube from the 50 amp., as there are no marks on them.

Reply: Your request was transmitted to the General Electric Company, one of the firms making mercury arc rectifiers and the reply was as follows:

"I presume your correspondent has in mind the old tube made before the war when we could afford to use platinum and the new tubes made since that time which uses a special type of wire. The difference is in the seals, the platinum seals having a platinum color and the new wire having a reddish color. The platinum in the old seals has quite a little value but there is no scrap value to the new seals.

"The best way to distinguish between a 40 and a 50-ampere tube is by the catalog number stamped on the condensing chamber of the tube; the rating is also stamped, but sometimes indistinctly. The catalog number of the 40-amp. (G-E Tube) is 40958 and of the 50-amp., 47409."

Loew Circuit Standardizes on Simplex

FOLLOWING closely upon the heels of the announcements of the important Simplex installations in many well-known quarters, comes a piece of news that will, no doubt, be looked upon with considerable interest by progressive men in that circle comprising projector users.

This relates to a recent determination by the officials of the Marcus Loew Circuit, to standardize the projection room equipment throughout this nationally-known circuit with Simplex Projectors. And not only has the standardization idea been adopted in theory, but has become so effective in practice that more than two dozen Loew theatres in various parts of the country have become Simplex-equipped, most of them being provided with two machines, and some of them with three machines.

Mr. Michael J. Campbell, whose picture is shown herewith, is chief supervisor of projection for the Loew interests, and can well be included among the list of well-known projectionists of the industry. Up to the present writing, he has been with the Loew organization for 15 years, which is a long period when one considers how time is computed in this industry.

Mr. Campbell's first active experience in the industry dates back 18 years, when he had charge of the Miles Brothers repair shop, then



Michael J. Campbell, supervisor of projection, Marcus Loew Circuit

located at No. 10 East 14th Street, in which district the motion picture industry got its first growth. Thru the shop referred to, passed all of the projection equipment both before and after being used on "one-night" stands, and road shows that the Miles Company specialized in, and where, under Mr. Campbell's supervision, all projection equipment was thoroughly overhauled and inspected. This applied not only to the motion picture machines, but to all electrical apparatus as well.

During this period, Mr. Campbell also operated at the old Grand theatre on Grand Street, which house was then conducted by the Automatic Vaudeville Company.

Three years later, Mr. Campbell joined the Loew Company, which had just opened their first theatre located at Lenox Avenue and 125th Street, which location, for a long period, had housed the Penny Arcade thru which the wonderful Loew Company made its entry into the arena of amusements. Mr. Campbell was chief operator at this important house, and has, since that time, supervised the installation and lay-out of every Loew theatre projection room. Today, Mr. Campbell not only takes care of the many details that are a part of the making-ready and actual maintenance of the many Loew projection rooms, but he collaborates with the architects and builders of the new theatres as well. There are at present, 55 projectionists, not including assistants, under Mr. Campbell's direction, which gives one a definite idea of the scope of his position, the duties of which carry him into almost every city of importance in this land. Mr. Campbell is also one of the original members of Local No. 306, I. A. T. S. E., the New York City Union of Projectionists.

Mr. E. M. Porter, General Manager of the Precision Company, is quite elated over this latest achievement and promises some most important announcements concerning other Simplex activities in the very near future.

100 Questions and Answers

(Continued)

49. What kind of receptacle is necessary for hot carbons?

Hot carbons should be placed in a pail of water or covered tin container.

50. Give method of testing for grounds.

Tests for ground may be made with a bell and battery set. Place one terminal on base of apparatus and the other terminal in the part to be tested. A ring is an indication of a ground.

51. How can positive carbons be detected?

The positive carbon is that one in which a crater is formed, and the one which remains red the longest when the current is cut off.

52. Is it possible to use 110 volt rheostat on 320 volt current?

One 110 rheostat cannot be used in a 220 volt circuit, but two 110 volt rheostats in series would be suitable.

53. Is it possible to use two 110 volt rheostats on one 110 volt projection circuit? If not, why? If so, how? And to what advantage?

Two 110 volt rheostats could not be connected in series in an arc circuit as this would not allow a high enough drop across the arc, however these two rheostats could be connected in parallel in order to obtain sufficient current carrying capacity.

54. Is it possible to connect two rheostats of different voltage on one projection circuit? If not, why? If so what will be the result?

It is usually not advisable to connect rheostats of unequal value in a projection circuit, unless care is taken to figure the total resistance of the rheostats as connected, and thus obtain the drop and current carrying capacity. This may be figured from Ohm's law.



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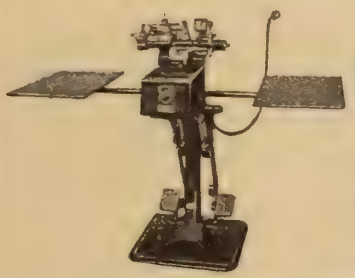
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Music and the Picture

(*Continued*)

"My piano teacher was so different than all of the other men. He never smiled on me, he never paid me pretty flatteries, he lived so far apart from my world and all our ordinary world, that I thought him always to be communing with the angels. He was so stern, so great, so thoroughly uncommon that—I was in love with him, really in love with him.

"He didn't know. Day after day when he called I would watch for him at the window and see him enter the door and come into the room and look at me with those stern, spiritual eyes, and command me to start. When he spoke to me, I looked so hard at him, that he seemed annoyed, and while I played he would walk behind my back and give the corrections.

"I wanted to fall on my knees before him and tell him that I . . . loved him. But he was so stern.

"Many suitors called for my hand. One more persistent than any other was the Count Gallenberg. He conferred with my father. . . . and it was decided that I should marry him. It was all arranged, quite finally".

"It was the evening before the formal announcement of the betrothal, that I was to have another lesson with Beethoven. I was bursting with agony and so was he—I could see it in his face. We had started the lesson, I was at the piano, when I heard a crushing sob, and I felt myself lifted into his arms, for one moment, for one moment. . . . he kissed me, his lips were salt with tears. . . . then he was gone.

"I was overwhelmed. He had never known I loved him. I never knew he loved me. I pulled myself together, and went into the dining room. 'Lesson over so soon? Why you've been crying' my father exclaimed. 'Yes,' I lied, 'I didn't know my lesson and Beethoven was mean to me, and I couldn't stand it any longer. So he's gone.'"

"That night when all the family were abed, I crept out of the house and down to Beethoven's room. He was fully dressed—sitting at the piano, his head in arms. He did not hear me enter, until I fell at his feet, and threw my arms around him, and sobbed out my heart. For an hour neither of us spoke. Then for another hour, only the confession of our love. Then. . . . the story of Gallenberg.

"Well, you man, you may well stare at me. I am a fine old, ugly woman to be telling of this. Look at the picture. That is the girl who spent these hours with Beethoven. . . . He dedicated. . . . the Moonlight Sonata. . . . to me. . . . Ah me, we were mad for weeks and weeks before that hateful wedding. It had to be. Beethoven had his work to do, and I would not take him from it. He loved me, always, he said. Here are letters I received from him, and even long after I was married. I saw him many times in secrecy. . . . I was Beethoven's one love."

At B the tenor sang: at D the soprano had her solo; at G the ballet appeared in Egyptian costumes (all the singers were in costumes of the opera), at H we returned to the Triumphal Entrance and used the double quartette.

The stage was kept in an old rose hue light; the text being used in the scrim.

Following is the screen text which can be read, letter by letter referring to the orchestral score (at certain times the text faded out—as for instance when the singers had their solos,—then the scrim was empty, but the text resumed at the last few notes of the solos.

Note: This entire overture occupies a little less than fifteen minutes; the best parts of the opera are used, and the newest comer to the opera must leave the theatre with an absolute knowledge of the score, which he'd never get from librettos or a first visit to the opera house.

It is said that Mr. Hyman plans to carry on a series of Operatic Digests that will bring to his patrons the whole operatic repertoire—in the course of several seasons.

The Operatic Digest

With the permission of Edward L. Hyman and the Brooklyn Strand, I am enabled to publish their first Operatic Digest. . . . Mr. Hyman asked me to assist in an idea he had developed. He wished to give his patrons the popular grand operas in such a way that as he put it:

1. The lovers of opera will get what they like.

2. Those who don't know the opera but want to know something of it will get the idea of its story and action, its atmosphere and its principal melodies.

3. Those who don't know the opera and don't want to be bored, won't be bored.

4. With this in mind, Messrs. Hyman and his musical director, Alois Reiser, and I had several conferences.

We used the orchestra with sixty pieces, the pipe organ, a double quartette, a ballet and screen text. The score of the opera was not changed in any particular—excepting that we only used a small part of it—*the meat of it*—and changed the order of the selections to suit the particular psychology of our presentation.

In any opera, certain atmosphere is predominant. In Pagliacci, it is the actor-stage and clown bit; in Cavalleria it is the Church-Easter bit; in Rigoletto it is the tragedy of the jester; in Tales of Hoffman it is the water-music. . . . And so on. In Aida the Egyptian music must be uppermost—hence we used the priestess theme as the opening and dominant bit, with the Nile scene music for the atmosphere.

Following is the score which was used:

SCORE

A—Orchestra—Priestess intonation theme (Scene 5—Act 1). (Note to conductor: very listless, sensuous, and slowly. About three full minutes.) Page 60 in score, full orchestra over to end of Page 64.

B—Tenor—"Oh Celeste Aida" (Heavenly Aida). Begin Page 7, third brace to end of Aria, Page 11.

C—ORGAN INTERLUDE—"Su del Nilo" (Up Nile). (Fiercely played, wild—about one minute—no more.) Last brace on Page 36—down to first note, second brace, Page 37.

D—Soprano—"Ritorna Vincitor (Return victorious). (Middle part of Aria only.) Top of page 54 to end of change of key, Page 56.
Note:—If desired, this can continue to the end of Page 59 at your discretion.

E—ORGAN INTERLUDE—Nile Atmosphere. Page 204—Fade out at end of that page—A dead pause.

F—Orchestra—"TRIUMPHAL MARCH." Full orchestra, begin at the end of Page 120, the last two bars on the page, running over to the end of the fifth brace on Page 122.

G—Orchestra—Dance Theme—exotic dance—about half-minute. Page 65 down to opening of the second bar of the last brace on the page. Repeat this.
H—Quartette—Glory Chorus—Page 112, down to first bar, second brace, Page 115.

FINALE

CHARLES D. ISAACSON'S
INTERPRETATION OVERTURE
AIDA
By Giuseppe Verdi.

A—Egypt. Old land of ancient splendor. The days of the Pharaohs, when Egypt was the ruler of the universe. The temples, the pyramids, the cruelties, the chanting religions of strange rites, the colorful, sensuous hot lands. . . . Slaves, courtiers, dancers, priests, soldiers—and in the midst of it all in the close confines of the temples and the palaces, a conflict of opposing emotions.

We are in the Palace of the King of Egypt. The high ceilings, statues, exotic plants, the mystic temples. Deities leer, there are rows of columns, one behind the other into the distance and darkness. The god sculptured in stone frowns. Drowsy intoning, narco incense, a mysterious light from above.

B—Gallant Rhadames, the finest soldier in the roun has secretly adored Aida. He sings "O Heaven Aida," who is always in his thoughts.

Rhadames is slave to Aida. Aida returns the lov Amneris suspects and always seeks to learn the secr of her hand-maid. To win her were Greater Than t Throne.

C—But there is no time for love-making. The riv armies are reported outside the nation, and Rhadam has been selected by high priests and king to le the Egyptian armies.

Go forth Rhadames—up, up Nile's sacred river, gua your nation. Return—Return Rhadames, victorious.

So the people shout, the king commands, the pries pray.

D—Aida also prays for him to return victorious.

Aida, dusky maid, is held prisoner by the Egyptian Herself, a daughter of Kings, she is now hand-ma to Amneris, Egyptian princess.

Aida secretly nursing the love of Rhadames is in th midst of terrific emotions.

If Rhadames falls, my lover die—oh woe is me, Aid

Yet, if Rhadames win, my people's land will ru in blood, my father conquered—while my captors flau my dearest hopes asunder.

Return victorious—what can Aida really pray?

E—Yet ever the priests commune with their idol The frowning adamant god, Ptah, looks down relen lessly.

The high priests croon—the chorus drowsily intone in the darkness and the mystic temple.

While in the distance, the Nile sluggishly flows i its ancient bed.

The moon shines brightly in a yellow dazzle; th deep blue of the sky illumined by a million stars.

The calls of frogs, myriad insects, the dull accent of the river—and the midnight calm.

In the distance, the Temple, where the priests in tone their prayer.

TIME PASSES

F—Triumph. The soldiers return victorious.
The entrance to the city of a thousand gates.

Vast crowds await the returning heroes. Ancien civilization's proudest march!

The King
on the throne
courtiers following him
Bands playing
Trumpeters
first
followed
by
chariots, banners, sacred vessels.
Images of the
Gods
Cheering crowds
Rhadames on a
litter—
carried by
officers
Victorious Rhadames
Victims,
prisoners
spoils of the
conquered
Dancing girls
in a sensuous
measure
brown-skinned
lithe-bodied
And always the
victorious soldiers
shouting multitude
Aida watches all; torn by her emotions—love of th victor and woe for her people.

G—One of the prisoners is her own father.

Noting the love of Rhadames for Aida, her fathe contrives a scheme.

He urges that the two flee and learn the secrets o the Egyptian army.

Amneris, returning from the temple, overhears, an notifies the priests of the treason.

Rhadames realizes that he has become a traitor an gives himself up.

The lovers die in a lonely tomb.

H—But Egypt goes on, Ancient land of exotic splendor
The Temples
The Pyramids
The Nile
The Strange intoning of the Priests
The Lust for Conquests,
The Marvels of Victory
The Splendor of Ancient Civilization,
Egypt, the Queen of the Earth.

"ALL SOULS EVE"

(Realart)

Specially selected and compiled by M. Winkler

The timing is based on a speed limit of 14 minutes per reel (1,000 ft.)

Love Theme: "Love's Enchantment" (Intermezzo D'Amour), Varley

Ghost Theme: "Phantom Visions" (Characteristic), Stevenson

1—"Ghost Theme" (1 minute and 35 seconds), until—S: At Screening.
2—"Bard of Ireland Overture," by Kretschmer (2 minutes and 10 seconds), until—T: "In a little Irish."
3—"Ghost Theme" (1 minute and 50 seconds), until—S: Ghosts walking.
4—"Rosary," by Nevin (20 seconds), until—S: Mary Miles Minter praying.
5—"A Musical Thought" (Dramatic), by Titlebaum (3 minutes and 10 seconds), until—T: "Nora's mother is in."
6—"Budding Spring" (Moderato), by Platzman (2 minutes and 5 seconds), until—T: "When the day's work in the."
7—"Innesfalen Medley Overture," by Koppitz (3 minutes and 45 seconds), until—T: "It's the day of Norah's."
8—"Serenade Lointaine" (6/8 Moderato), by Berge (1 minute and 20 seconds), until—T: "After a week on the."
9—"Roses That Die Bloom Again" (Sentimental ballad), by Levy (1 minute and 30 seconds), until—S: Close-up of wreath on door.
10—"Baby Dreams" (Little Reverie), by Boyaner (3 minutes and 5 seconds), until—T: "At the Heath home."
11—"Capricietta" (Allegro Moderato), by Varley (1 minute and 50 seconds), until—T: "Maybe you could find some."
12—"Love Theme" (2 minutes and 20 seconds), until—T: "And thus it happens that."
13—"Dramatic Reproach," by Berge (3 minutes and 5 seconds), until—S: Olivia at phone.
14—"Adagietto" (From Symphonette Suite), by Berge (3 minutes), until—T: "The shadowy woodland near."
15—"Sinister Theme" (For scenes of impending danger), by Vely (2 minutes and 35 seconds), until—T: "In a human life."
16—"Love Theme" (2 minutes and 50 seconds), until—T: "On the border line of the."
17—"Elegie" (Heavy Pathetic), by Baron (1 minute and 30 seconds), until—T: "But you will come back."
18—"Love Theme" (3 minutes and 25 seconds), until—T: "The love and beauty of."
19—"Dramatic Recitative No. 2," by Levy (5 minutes and 30 seconds), until—T: "If I could only forget."
20—"Hindoo Hop," by Levy (1 minute and 15 seconds), until—T: "Roger accepts Olivia."

Note: To action pp or ff.

21—"Kiss a Miss" (Valse Chantee), by Baron (1 minute and 20 seconds), until—S: Close-up of Peter and Nora.
22—"Sleep Baby Sleep" (Song) (20 seconds), until—S: Close-up of music.
23—Repeat: "Hindoo Hop," by Levy (2 minutes), until—S: Flashback to cabaret.
24—Ghost Theme (3 minutes and 45 seconds), until—T: "All Souls' Eve finds."

Note: With ad. lib. tympany rolls during storm scenes.

25—"Half-Reel Furioso," by Levy (2 minutes and 30 seconds), until—S: Nora trying to wake Roger.

Note: To action pp or ff.

26—"Love Theme" (1 minute and 50 seconds), until—T: "By the time Doctor."
27—"Ghost Theme" (1 minute and 30 seconds), until—T: "As Death's shadows and."
28—"Thoughts at Twilight" (Moderato), by Berge (3 minutes and 20 seconds), until—T: "During the months that."
29—"Sleeping Rose" (Moderato), by Borch (2 minutes and 30 seconds), until—T: "Roger finds in Nora."
30—Continue ff (30 seconds), until—T: "You mean this is the—end?"
31—"Coronado Land" (Valse Lente), by Leath (1 minute and 50 seconds), until—T: "Free of Olivia's base."
32—"Ghost Theme" (1 minute and 40 seconds), until—S: Close-up of old man.
33—"Love Theme." (3 minutes), until—S: Flashback to statue.

THE END

"RICH GIRL—POOR GIRL"

(Universal)

Specially selected and compiled by M. Winkler

The timing is based on a speed limit of 14 minutes per reel (1,000 ft.)

Theme: "Adolescence" (Melodious Allegretto), Collinge

1—Theme (3 minutes and 50 seconds), until—S: At Screening.
2—"Dramatic Recitative" (For heavy intensive dramatic scenes), by Levy (2 minutes and 5 seconds), until—T: "Terry McShane enjoying one."
3—"Japolomo" (Fox trot), by Sanders & Carlo (1 minute and 10 seconds), until—S: Close-up of grind organ.

Note: To be produced with grind organ effects.

4—Theme (2 minutes and 30 seconds), until—T: "Petted and pampered."
5—"Petite Duchess" (Melodious Gavotte), by Baron (1 minute and 55 seconds), until—T: "Your old man, do you mean?"
6—"Hindoo Hop" (Fox trot oddity), by Levy (1 minute), until—T: "You'll give me dis."

Note: To be played with effects of grind organ; pp during interior scenes.

7—"Laughing Beauties" (Moderato), by Berge (5 minutes and 50 seconds), until—S: Organ grinder leaves.
8—"Moorish Rose" (Fox trot), by Baron (1 minute and 5 seconds), until—T: "Come on, Nora, ler's show."

Note: To be produced with grind organ effects.

9—"Galop No. 7," by Minot (1 minute and 35 seconds), until—T: "Beat it, kid, here comes."
10—"Caprice Joyeaux" (Melodious Allegretto), by Seeligson (2 minutes and 55 seconds), until—S: Girl in bathtub.
11—Theme (1 minute and 40 seconds), until—T: "I traded clothes with."
12—"Dramatic Agitato," by Simons (50 seconds), until—T: "Shortly after sundown."
13—Continue to action pp or ff (2 minutes), until—T: "William Durand Vanderfleet."
14—"Scherzetto" (From Symphonette Suite), by Berge (1 minute and 40 seconds), until—T: "Your grandfather is home."
15—Continue to action (2 minutes and 5 seconds), until—T: "The sudden realization."
16—Theme (1 minute and 45 seconds), until—T: "The end of a trying ordeal."
17—"Conspirators" (Sinister), by Santos (3 minutes and 35 seconds), until—T: "Once more Fish Alley."
18—"Half-Reel Hurry" (to action pp or ff), by Levy (4 minutes), until—T: "I druv him to."
19—"Capricietta," by Varley (4 minutes and 50 seconds), until—T: "While from the big house."
20—Theme (1 minute), until—T: "Through courtesy of the."

THE END

"TIGER TRUE"

Specially selected and compiled by M. Winkler

The timing is based on a speed limit of 14 minutes per reel (1,000 ft.)

Theme: "Elegie" (Dramatic), by Baron

1—Theme (1 minute and 25 seconds), until—S: At Screening.
2—"Hunting Scene" (Allegro Vivace), by Borch (35 seconds), until—S: Close-up of African jungle.
3—"Twilight Fancies" (4/4 Andante Cantabile), by Fromel (1 minute and 35 seconds), until—S: Flashback to Jack and Lion.
4—"Vivo Finale" (From Symphonette Suite), by Berge (3 minutes and 20 seconds), until—T: "In striking contrast."

Note: Begin pp; during accident play ff.

5—"Mysterious Nights" (Valse Dramatique), by Berg (1 minute and 50 seconds), until—T: "Sanford, I wish you would."
6—Continue to action (1 minute and 10 seconds), until—T: "That afternoon when the."
7—"Capricietta" (Allegro Moderato), by Varley (2 minutes and 55 seconds), until—T: "He must be the bouncer."
8—"Conspirators," by Santos (1 minute and 25 seconds), until—T: "Frame him to start."
9—"Dramatic Agitato," by Simon (2 minutes and 40 seconds), until—T: "Say that again and I'll."
10—Theme (1 minute and 15 seconds), until—T: "I cannot figure your game."
11—Continue to action (3 minutes and 20 seconds), until—T: "The Tangle knew little of."
12—"Serenade Romantique" (And. con moto), by Borch (1 minute and 35 seconds), until—T: "The Tiger acquire his lair."
13—"Sinister Theme" (Scenes of impending danger), by Vely (1 minute and 30 seconds), until—T: "The sinister shadow."
14—"Lento Allegro" (From Symphonette Suite), by Berge (3 minutes and 5 seconds), until—T: "Known only as the Tiger."

Note: Begin pp then to action.

15—Theme (1 minute and 15 seconds), until—T: "You're wonderful."
16—"Grave Allegro Molto," by Borch (4 minutes and 25 seconds), until—T: "By way of the roof tops."
17—"Dramatic Reproach," by Berge (1 minute and 15 seconds), until—T: "Please for the sake of our."
18—Continue to action (2 minutes and 10 seconds), until—T: "I was long past the."
19—Theme (3 minutes and 40 seconds), until—T: "Mary, say the word."
20—"Dramatic Tension," by Andino (3 minutes and 45 seconds), until—T: "But what about the Tiger?"
21—"Dramatic Tension," by Levy (4 minutes), until—T: "Another threat from the."
22—"Allegro Agitato," by Kiefert (1 minute and 50 seconds), until—S: The fight.
23—Continue pp (1 minute and 15 seconds), until—T: "I'm her—her stepbrother."
24—Theme ff (1 minute and 30 seconds), until—T: "Mary, what are you doing?"

THE END

"THE SNOB"

(Realart)

Specially selected and compiled by M. Winkler

The timing is based on a speed limit of 14 minutes per reel (1,000 ft.)

Theme: "Capricietta" (Allegretto Moderato), Varley

1—"Caprice Joyeaux" (Melodious Allegretto), by Seeligson (2 minute), until—S: At Screening.
2—"Baby Dreams" (Little reverie), by Boyaner (2 minutes and 40 seconds), until—T: "Lonesome little Kathryn."
3—Theme (2 minutes and 10 seconds), until—T: "And so after years of."
4—Continue to action (1 minute and 10 seconds), until—T: "As usual the cipher."
5—"America United" (March), by Perry (30 seconds), until—T: "And the flash of."
6—"Aces High" (lively march), by Roberts (2 minutes and 35 seconds), until—T: "Next to Captain Bill."

Note: To be played to action pp or ff.

7—"Capricious Annette," by Borch (45 seconds), until—S: Flashback to Kathryn.
8—"Frat College March" (2 minutes and 45 seconds), until—T: "After Bill's first."

Note: To action pp or ff.

9—Theme (1 minute and 35 seconds), until—T: "At last the day of the."
10—Repeat: "Aces High," by Roberts (1 minute and 25 seconds), until—T: "And so Kathryn."
11—"Hindoo Hop' (Fox trot oddity), by Levy (30 seconds), until—T: "To Kathryn the."
12—"Sleeping Rose" (Moderato), by Borch (3 minutes and 10 seconds), until—S: Dancers stop.
13—"Moorish Rose" (Fox trot), by Baron (2 minutes), until—T: "Whims, I'm in a fierce."
14—Continue ff (1 minute and 30 seconds), until—S: Close-up of orchestra.
15—"A La Paree" (One-step), by Verdin (2 minutes and 15 seconds), until—T: "Please take me to my."
16—Theme (1 minute and 25 seconds), until—T: "Buy, why?"
17—Continue to action (3 minutes), until—S: Kathryn arrives home.
18—"May Dreams" (And. con moto), by Borch (3 minutes and 20 seconds), until—S: Close-up of taxi.
19—"Serenade Lointaine" (6/8 Moderato), by Berge (2 minutes and 30 seconds), until—T: "Take me to a small clean."
20—Theme (3 minutes and 30 seconds), until—T: "A few hours with."
21—"Petite Duchess" (Melodious Gavotte), by Baron (2 minutes and 45 seconds), until—T: "Unaware of what the hours."
22—"Adagietto" (From Symphonette Suite), by Berge (2 minutes and 10 seconds), until—T: "About the time Kathryn."
23—Theme (2 minutes and 20 seconds), until—T: "Please don't go away, Bill."
24—"Impish Elves" (Light caprice), by Borch (3 minues), until—T: "Near four."
25—Theme ff (2 minutes and 10 seconds), until—T: "Bill, from now on you're."

THE END

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OHIO

Wellsville—This town is to have a new theatre to cost approximately $125,000. A Mr. Harris, who is interested in the amusement business in Pittsburg, is reported interested in the new project.

OREGON

Oregon City—A new $30,000 motion picture theatre will be erected in this city by W. A. Long, owner of the Star theatre here.

PENNSYLVANIA

York—Messrs. Jacob & Isaac Silverman of Altoona, who are connected with the Western Pennsylvania Amusement Company, plan to erect a $500,000 theatre in this town.

Philadelphia—Plans are now being prepared for the erection of a fireproof theatre at Washington, Pa., which when completed will result in an expenditure of $150,000.

Uniontown—Uniontown's new theatre will not be started until April 1st, 1921. The site is on Main Street at the place now occupied by the Lyric theatre.

East Liberty—The Rowland and Clark theatre interests announce that work will start soon on the construction of a new theatre at Squirrel Hill. The new theatre will have a seating capacity of 1,200.

Palmerton—A modern theatre to seat 1,000 is to be built in this town.

Lebanon—Mr. John A. Jackson of the Jackson Enterprises has purchased a lot on the northwest corner of 8th and Spring Streets and will erect there a motion picture theatre of 2,500-seat capacity.

Mount Carmel—A $200,000 theatre to seat 2,000 will be erected next spring on Third Street near Maple, by the Chamberlain Amusement Enterprises.

Altoona—Silberman Bros. have filed plans for the erection of a one-story brick, terra cotta, stone and steel theatre with a seating capacity of 2,600. Mr. H. Childs Hodgens is the architect.

Philadelphia—The Girard Construction Company has a contract for a one-story motion picture theatre on York Road, Willow Grove.

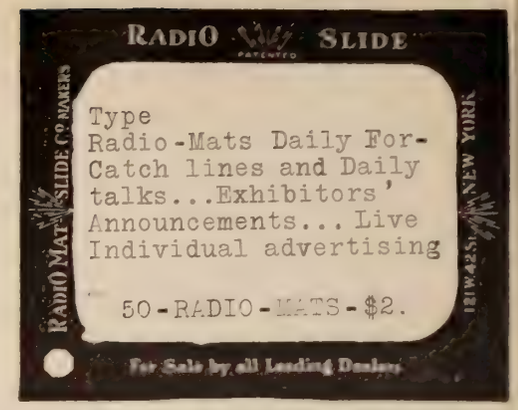
Philadelphia—Jules E. Mastbaum of the Stanley Company announced the purchase of property at Germantown and Lehigh Avenues for the erection of a theatre.

SOUTH CAROLINA

Darlington—A new theatre is to be erected in this place. The officers of the concern have not been made public yet.

TENNESSEE

Nashville — The Dixie Amusement Company intends to erect a theatre at Church Street and Sixth Avenue.



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The Index to The Complete Plan Book

(Continued from page 1360)

PICTURE BRAND STAR RELEASED PLAN BOOK

MONEY-CHANGERS, THE (BENJ. B. HAMPTON-PATHE).....NOV. 6
"Hectic melodrama may draw in the neighborhood houses."—M. P. News.
Exhibitor Comment—"Good—consistently satisfactory business all week." "Went over in fine shape. Corking good story with plenty of action, and it scored nicely."

MOUNTAIN WOMAN, THE (FOX) PEARL WHITE.....FEB. 5
"An excellent Pearl White vehicle."—M. P. News.

MR. WU (STOLL FILM CORPORATION OF AMERICA) LANG-M'CARTHY .....JAN. 1
"Unique and strongly dramatic from plot angle."—M. P. News.

NEW YORK IDEA, THE (REALART) ALICE BRADY.....DEC. 18
"Stage success not so good as a picture."—M. P. News.
Exhibitor Comment—"The very best picture Miss Brady has made on the Realart program. Ran a two-reel Harold Lloyd comedy with this one and we had a program that was hard to beat. Drew usual Sunday and Monday crowds; big to average business."

NINETEEN AND PHYLLIS (KANE-FIRST NATIONAL) CHARLES RAY .....JAN. 8
"Ray scores again with pleasing study of small town life."—M. P. News.
Exhibitor Comment—"Good entertainment. Ray at his best. Average business throughout week."

NORTH WIND'S MALICE, THE (REX BEACH-GOLDWYN) SPECIAL CAST .....OCT. 30
"Probably the best Beach picture yet produced."—M. P. News.
Exhibitor Comment—"Not much. Did fair business." "Good picture of the cold Northwest which did excellent business for two weeks, having been held over a second week on account of the large crowds it drew the first seven days." "A very good picture, to very good business considering the fact that it is the week before Christmas." "This is the sort of picture they seem to like. Went over big three days."
Consensus—"Good picture, good puller."

OFFICER 666 (GOLDWYN) TOM MOORE.....NOV. 13
"Fair entertainment, but titles earn most of the laughs."—M. P. News.
Exhibitor Comment—"The combination of Moore and a popular stage success won. Public praised the picture." "Not up to Tom Moore's standard, although it did fair business for a week." "Fine picture and box-office returns while not especially great were satisfying." "This feature brought more than usual business and seemed to please my patrons." "Good picture and sure-fire box-office attraction. Crowds packed the house every performance." "A very clever adaptation of the stage success. Tom Moore at his best, but as in the case of all previous stage and stock productions, business far below average."

OH, LADY, LADY (REALART) BEBE DANIELS.....JAN. 1
"Rather light but entertaining."—M. P. News.
Exhibitor Comment—"An excellent picture. Bebe Daniels has become very popular here in her short career as a star. This picture has lost nothing; it is transition to the movies." "Good picture to average business." "Great. Bebe certainly has a great following here, and this picture went over 100% better than her first. Believe she is going to be one of the biggest drawing cards among stellar-folk." "Good picture and business was very good during run." "Good picture—good entertainment. Meets modern popular taste. Average satisfactory business."
Consensus—"Good picture, good puller."

OLD FASHIONED BOY, AN (INCE-PARAMOUNT-ARTCRAFT) CHARLES RAY .....NOV. 13
"Not much to the story, but Ray puts it over."—M. P. News.
Exhibitor Comment—"Good—but last two Ray pictures not up to Ray standard." "Ray always good and does not fall down on this. Had more than usual business." "Should have been called the Whirling Dervish. Ray runs around and whirls like he was crazy. Only fair business." "Consider this an average picture. Business about as usual." "A good show. Comfortable entertainment. Played to steady business all week. (Middle West.)" "One of the poorest things Ray has ever done. They came because it was Ray—but they didn't enjoy it." "An amusing farce, but not quite up to some of Ray's recent efforts. A good box-office attraction, howeve." "Audience greatly enjoyed star in this picture ,which attracted overflow business during holidays." "Not up to the usual Ray picture and after opening business dwindled."
Consensus—"Good picture, good puller."

ONE MAN IN A MILLION (BEBAN-LESSER-ROBERTSON-COLE) GEORGE BEBAN.....JAN. 29
"Character study is satisfying offering."—M. P. News.

OUTSIDE THE LAW (UNIVERSAL) PRISCILLA DEAN.....JAN. 22
"Best straight melodrama in many a day."—M. P. News.

PAGAN LOVE (BALLIN-HODKINSON) SPECIAL CAST.....DEC. 4
"Magazine story developed into mediocre picture."—M. P. News.

PASSION (FIRST NATIONAL) SPECIAL CAST.....OCT. 23
"German picture is spectacular; wonderfully acted."—M. P. News.

PASSIONATE PILGRIM, THE (COSMOPOLITAN-PARAMOUNT) SPECIAL CAST.....JAN. 15
"Better than average picture from well known novel."—M. P. News.
Exhibitor Comment—"Paramount seems to have fallen down here this season in its big releases. This picture did only an average gross."

PAYING THE PIPER (FAMOUS PLAYERS-LASKY CORP.) DOROTHY DICKSON.....JAN. 29
"Well produced domestic drama that will please."—M. P. News.

PEACEFUL VALLEY (KANE-FIRST NATIONAL) CHARLES RAY..OCT. 23
"Humorous incident, rustic settings and Charles Ray—enough."—M. P. News.
Exhibitor Comment—"Registered a big hit. A real Ray triumph. Audiences applaud enthusiastically." "Very good week. Ray always sure of big business. This considered much better than '45 Minutes from Broadway.'" "Charles Ray in any story is enough to pack this house. In 'Peaceful Valley' he is cast in a role that his admirers want to see him in. The picture attracted capacity houses for a seven-day run." "Did very well. Picture entertaining and box-office results good." "A pleasing feature which took well in my theatre. As to box-office value it is a pretty good bet." "An improvement over "Forty-five Minutes From Broadway," but not his best by any means. Usual business."
Consensus—"Good picture, good puller."

PICTURE BRAND STAR RELEASED PLAN BOOK

PEDDLER OF LIES, THE (UNIVERSAL) FRANK MAYO (MAR. 1) .....JAN. 31
"Good production of mechanical and unreal plot."—M. P. News.

PENALTY, THE (GOLDWYN-EMINENT AUTHORS) SPECIAL CAST .....NOV. 27
"Great vehicle for Lon Chaney, but falls short in many ways."—M. P. News.
Exhibitor Comment—"Very good picture, although some women were shocked at the idea of Lon Chaney with legs cut off." "Very good. Chaney's work is wonderful. Average business four days." "Wonderful story and very fine acting on Chaney's part. Good business." "A great picture. It went over exceedingly well. Was well liked, and brought big box-office returns."
Consensus—"Good picture, good puller."

PINK TIGHTS (UNIVERSAL) GLADYS WALTON.....SEPT. 25
"Slight story, but entertaining incident, in circus picture." M. P. News.
Exhibitor Comment—"Great picture. Turned them away at night." "The boiled down opinions on this picture is 'Old Stuff.'"

PLUNGER, THE (FOX) GEORGE WALSH.....NOV. 20
"Story of frenzied finance makes ordinary picture."—M. P. News.
Exhibitor Comment—"This is a surprise. First time Walsh has been tried out for a week here. Even in the week before Christmas it drew."

POLLY WITH A PAST (METRO) INA CLAIRE.....DEC. 18
"Ina Claire's rare artistry makes her a welcome screen figure."—M. P. News.
Exhibitor Comment—"Only fair. The picture is entertaining but lacks pep."

PRAIRIE TRAILS (FOX) TOM MIX.....JAN. 1
"Trivial story, senseless action and a few good thrills."—M. P. News.
Exhibitor Comment—"Regular Mix picture. Well liked. Big crowds, mostly men." "A fine picture which brought more than usual business."

PRISONERS OF LOVE (RELEASED BY GOLDWYN) BETTY COMPSON .....JAN. 29
"Very unusual and artistic drama."—M. P. News.

RICH GIRL, POOR GIRL (UNIVERSAL) GLADYS WALTON.....JAN. 29
"Gladys Walton scores in heart interest story."—M. P. News.

RISKY BUSINESS (UNIVERSAL) GLADYS WALTON.....DEC. 4
"Good combination makes interesting picture."—M. P. News.

ROGUES AND ROMANCE (PATHE) SEITZ-CAPRICE-COURTOT..JAN. 1
"Good production given thrilling story."—M. P. News.

ROMANCE PROMOTERS, THE (VITAGRAPH) EARLE WILLIAMS.JAN. 29
"The sun shines on Earle Williams in this one."—M. P. News.

ROMANTIC ADVENTURES (PARAMOUNT) DOROTHY DALTON..JAN. 22
"This one looks like a vehicle."—M. P. News.

ROOKIE'S RETURN, THE (INCE-PARAMOUNT-ARTCRAFT) MACLEAN-MAY .....JAN. 8
"Quite frail but fairly pleasing."—M. P. News.

SAGE HEN, THE (EDGAR LEWIS-PATHE) SPECIAL CAST... ...JAN. 22
"A well-produced dramatic story of the west."—M. P. News.

SCUTTLERS, THE (FOX) WILLIAM FARNUM.....DEC. 25
"Farnum has a 'He-Man' role in story of the sea."—M. P. News.
Exhibitor Comment—"Fully up to the average as to Farnum productions. Pleased our audiences. Business good considering general conditions."

SHE PLAYED AND PAID (JOAN FILM SALES) FANNIE WARD..NOV. 27
"Fannie Ward's acting the redeeming feature here."—M. P. News.

SHOCKING NIGHT, A (UNIVERSAL) LYONS-MORAN.....JAN. 15
"Not substantial enough for five reels."—M. P. News.

SILVER LINING, THE (METRO) JEWEL CARMEN.....JAN. 15
"Interesting crook play brings Jewel Carmen back to the screen."—M. P. News.

SINS OF ROSANNE (PARAMOUNT-ARTCRAFT) ETHEL CLAYTON .....OCT. 23
"Very little appeal in this wildly fantastic story."—M. P. News.
Exhibitor Comment—"Pretty good business. Satisfactory to people willing to accept story as just movie. Rather good drawing qualities. Many liked it."

SLAVE OF VANITY, A (ROBERTSON-COLE) PAULINE FREDERICK .....OCT. 30
"Big from a production and acting standpoint."—M. P. News.
Exhibitor Comment—"Good business. The picture satisfied a critical audience." "Fair picture, business very good."

SMILING ALL THE WAY (D. N. SCHWAB-STATE RIGHTS) DAVID BUTLER .....NOV. 27
"Butler's third is well produced and thoroughly interested."—M. P. News.
Exhibitor Comment—"David Butler's popularity growing with each picture. There was nothing spectacular about this—but it was a clean little picture, well received."

SO LONG LETTY (CHRISTIE-ROBERTSON-COLE) SPECIAL CAST .....OCT. 30
"Famous stage success intelligently adapted to screen."—M. P. News.
Exhibitor Comment—"Street car scene where bathing girls disrobe should be cut out by all exhibitors that run it, as it has some bad morals."

SOMEONE IN THE HOUSE (METRO) SPECIAL CAST.....NOV. 13
"Interesting crook story, well directed and acted."—M. P. News.

SOMETHING DIFFERENT (REALART) CONSTANCE BINNEY ...(N iv
"Rather frail but backgrounds save it."—M. P. News

Box Office Reports continued on page 1380

The Index to The Complete Plan Book

(Continued from page 1379)

PICTURE BRAND STAR RELEASED PLAN BOOK

SOMETHING TO THINK ABOUT (DE MILLE-PARAMOUNT-ARTCRAFT) SPECIAL CAST.....OCT. 30
"Impressive moments in this artistic production."—M. P. News.
Exhibitor Comment—"Excellent production in every way." "A great picture and drew like house afire." "Now here is a picture. Typical De Mille cast, direction and all. Not as enjoyable throughout, of course, as 'Why Change Your Wife,' but finely built for contrast of action and suspense. Big business carried over another week." "Drew very good houses to excellent business during fourth week of its run. Crowds continued." "Picture so good business grows. Held for a third week." "This picture is entertaining and sure did go over extra big. House crowded every performance." "Holding for second week in a one-week house which tells the story."
Consensus—"Good picture, good puller."

SONG OF THE SOUL, THE (MESSMORE KENDALL-GOLDWYN) VIVIAN MARTIN.....OCT. 23
"Fine basic plot, but lacks action and incident."—M. P. News.
Exhibitor Comment—"Not a great picture but Vivian Martin's charm and cleverness put it over. Played to good business for a week."

SOWING THE WIND (MAYER-FIRST NATIONAL) ANITA STEWART .....JAN. 29
"Powerful drama, well produced and acted."—M. P. News.

SPENDERS, THE (HAMPTON-HODKINSON) SPECIAL CAST.....JAN. 15
"Quite interesting picture made from best seller."—M. P. News.

SQUANDERED LIVES (STOLL FILM COMPANY OF AMERICA)..JAN. 1
"Viewed from all angles, rather a notable film"—M. P. News.

STAR ROVER, THE (SHURTLEFF-METRO) COURTNEY FOOTTHELMA PERCY .....NOV. 27
"Artistic production, but disappointing for a London story."—M. P. News.
Exhibitor Comment—"Very good. The plot is well put together and the details are worked out well."

TAVERN KNIGHT, THE (STOLL-PATHE) SPECIAL CAST.....JAN. 29
"This one will hardly interest the majority."—M. P. News.

TESTING BLOCK, THE (PARAMOUNT-ARTCRAFT) WILLIAM S. HART .....DEC. 18
"Sure fire western with star in the kind of role that made him famous."—M. P. News.
Exhibitor Comment—"Certainly a fine picture and a sure-fire box-office attraction. Picture seemed to please and went fine all week." "Best Bill had done to date." "An average picture which went over big. Hart great favorite here." "Best picture Hart's made in a long while. Marks his return to the sort he does best and that people want. Fine business."
Consensus—"Good picture, good puller."

TEXAN, THE (FOX) TOM MIX.....NOV. 27
"Average entertainment in this Mix offering."—M. P. News.
Exhibitor Comment—"Tom Mix still popular. Picture pleases though not as good as other recent ones. We boosted a Clyde Cook comedy to help business."

THAT GIRL MONTANA (HAMPTON-PATHE) BLANCHE SWEET..JAN. 8
"Star dominates pleasing production."—M. P. News.

THIEF, THE (FOX) PEARL WHITE.....DEC. 11
Fairly interesting, with Pearl White scoring a hit."—M. P. News.
Exhibitor Comment—"Thoroughly pleased audiences, with result that picture got good box-office play. Pearl White feature our audiences liked."

THOUGHTLESS WOMEN (GOODMAN-PIONEER) ALMA RUBENS.NOV. 27
"Human document with real life-like touches."—M. P. News.

THOUSAND TO ONE, A (J. PARKER READ-ASSO. PRODUCERS) HOBART BOSWORTH .....DEC. 25
"Arbitrary plot and coincidence hinder the values here."—M. P. News.
Exhibitor Comment—"A good picture. Virile. Interesting. Steady business all week in spite of proximity to Christmas." "A great picture but poor business on account of the holiday season."
Consensus—"Good picture, good puller."

TIGER TRUE (UNIVERSAL) FRANK MAYO.....Jan. 22
"Rather crude but carries a punch."—M. P. News.

TO PLEASE ONE WOMAN (LOIS WEBER PRODUCTIONS-PARAMOUNT .....JAN. 1
"Falls rather short for a Lois Weber production."—M. P. News.
Exhibitor Comment—"Not a big picture ,but up to the average. Played to fair business." "Picture only fair; business good because of the fact that it is a holiday week." "A splendid picture to average business two days." "Fairly entertaining picture and average box office value."
Consensus—"Good picture; average puller."

TORRENT, THE (UNIVERSAL) EVA NOVAK.....JAN. 8
"Orthodox story makes rather colorful picture."—M. P. News.

TRUANT HUSBAND, THE (ROCKETT FILM CORP.) SPECIAL CAST .....OCT. 23
"Simple and human is this contribution."—M. P. News.

TRUTH ABOUT HUSBANDS, THE (WHITMAN BENNETT-FIRST NATIONAL) SPECIAL CAST.....DEC. 25
"Orthodox but careful production of well-known play."—M. P. News.
Exhibitor Comment—"Opened to good business. Audience seemed delighted with it." "Drew very strongly at the box office and my people liked the picture."
Consensus—"Good picture, good puller."

TWIN BEDS (DEHAVEN-FIRST NATIONAL) MR. AND MRS. DEHAVEN .....NOV. 13
"Famous stage success scores a hit on the screen."—M. P. News.
Exhibitor Comment—"Audiences laughed long and heartily. Seemed to give entire satisfaction." "Spicy advertising helped to keep the ticket sellers busy." "Excellent polite comedy. Nothing risque in it, but always spicy. Splendid week's business." "One of the best comedies I have played in a long time. Went over great. Box-office receipts entirely satisfactory for week's run." "Carter de Haven at his best, but many did not like it. Poor business due to holidays." "Another stage farce gone wrong. A good program picture. Business about average." "An excellent attraction that proved a remarkable drawing card for three days. Kept our crowds laughing from title to close-up." Big business three days."
Consensus—Good picture, good puller."

PICTURE BRAND STAR RELEASED PLAN BOOK

TWO KINDS OF LOVE (UNIVERSAL) SPECIAL CAST.....DEC. 25
"Rather crude, but has moments of interest."—M. P. News.

TWO MOONS (FOX) BUCK JONES.....JAN. 8
"Jones in a story of gunplay and hard riding."—M. P. News.

UNFORTUNATE SEX, THE (FRANK GERSTEN, INC.-STATE RIGHTS) FRANCES EDMONDE-GEORGE LARKIN.....NOV. 6
"Theme has pulling power, but it drags towards the end."—M. P. News.

U. P. TRAIL, THE (BENJ. B. HAMPTON-HODKINSON) SPECIAL CAST NOV.20
"First-class melodramatic western, with fine cast."—M. P. News.

VICE OF FOOLS, THE (VITAGRAPH) ALICE JOYCE.....NOV. 20
"A well produced society picture weakening in the end."—M. P. News.

VOICES (VICTOR KREMER-STATE RIGHTS) SPECIAL CAST.....OCT. 16
"Crude production of familiar story."—M. P. News.

WANDA'S AFFAIR (CHADWICK-STATE RIGHTS) SPECIAL CAST .....NOV. 20
"Badly blotched picture carries little interest."—M. P. News.

WEST OF THE RIO GRANDE (BERT LUBIN-STATE RIGHTS) SPECIAL CAST .....FEB. 5
"Real Western incident and good hokum here."—M. P. News.

WEST IS WEST (UNIVERSAL) HARRY CAREY.....NOV. 27
"Very ordinary western for Carey."—M. P. News.
Exhibitor Comment—"Verry good. Extra big business one day."

WHEN WE WERE TWENTY-ONT (HAMPTON-PATHE) H. B. WARNER .....JAN. 15
"H. B. Warner excels in entertaining comedy-drama."—M. P. News.
Exhibitor Comment—"Just as fine as the play of the same name. Delightfully acted, and charmingly directed. H. B. Warner in a role that just fits him."

WHITE YOUTH (UNIVERSAL) EDITH ROBERTS.....DEC. 18
"Edith Roberts has frail and obvious picture here."—M. P. News.

WHY TRUST YOUR HUSBAND (FOX) EILEEN PERCY.....JAN. 29
"The title might attract them—that's all."—M. P. News.

"Flashbacks" on Earlier Releases

"The Wonderman" (Robertson-Cole)—"While this production is very good, it did not draw the business which it should. People were expecting something different. Played two days to only ordinary business."
"Whispers" (Selznick)—"Fairly entertaining. Average business two days."
"Bullet Proof" (Universal)—"Westerns well liked. Average business one day."
"Would You Care" (Vivian Rich)—"Average business two days."
"Figurehead" (Select)—"Pleased all classes. Average business two days."
"Bonnie, Bonnie, Lassie" (Universal)—"One of the best little comedy dramas ever produced. Kept them laughing throughout. Subtitles are great. Big business one day."
"Iron Heart" (Fox)—"A picture easily forgotten. Average business one day."
"Mightnight Gambols" (Pioneer)—"Public doesn't seem to grasp dual characters. Average business one day."
"Silver Horde" (Goldwyn)—"Excellent comments. Big business two days."
"Crooked Streets" (Paramount)—"Excellent—big business two days."
"Everybody's Sweetheart" (Select)—"Not up to standard. Very light. Big business one day."
"Burning Daylight" (Metro)—"Mitchell Lewis doesn't draw any more as he used to. Average business two days."
"Blindness of Youth" (State Rights)—"All star means no star. Silly picture. Poor business two days."
"His Temporary" (Hodkinson)—"Fair picture—no drawing card. Average to poor business for two days."
"Marooned Hearts" (National)—"Splendid matinee days. Three days to extra big, big and average business."
"Little Miss Rebellion" (Paramount)—"Everyone satisfied with this feature. Two days to average business."
"Tree of Knowledge" (Paramount)—"Just a fair picture. Robert Warwick is good, but not popular with my people. Average business one day."
"The Family Skeleton" (Paramount)—"Old rehash which was well received, but not as good as his others."
"In Old Kentucky" (First National)—"Used with Mermaid comedy, 'A Fresh Start,' which made a bang-up show and sent them out smiling with satisfaction."
"Prince Chap" (Paramount)—"Good picture with some faults. Average business one day."
"Ladder of Lies" (Paramount)—"Fair-average business one day."
"The Terror" (Fox)—"Fair-average business one day."
"Husbands and Wives" (State Rights)—"Very good picture. Average business one day."
"Dream Cheater" (Pathe)—"Very poor. Average business one day."
"Old Wives For New" (Paramount)—"Still popular. Average business one day."
"The Toll Gate" (Paramount)—"A Little Disappointing. Big business two days."
"The Man Who Had Everything"—"Average program picture, well received with many favorable comments. Average business two days."
"Terror of the Range" (Pathe)—"Very poor. Poor business one day."
"Life's Twist" (Robertson-Cole)—"An average picture to average business one day."
"Girl of My Heart" (Fox)—"Nice clean picture. Average business one day."
"Rio Grande" (Pathe)—"Very good picture. Average business one day."
"Felix O'Day" (Pathe)—"Average business one day."
"Sunset Sprague" (Fox)—"Big business one day."
"Whisper Market" (Vitagraph)—"Poor business one day."

The Complete Plan Book

Everything the Showman Needs on Every Picture Released

" Pathe of Glory "

(Chester Outing-Educational)

MANY are the scenes which this one-reeler show in and about Pekin, China. And there isn't one of the many which hasn't interest value.

The reel covers a lot of territory from the opening scenes which show the camels which are used to a great extent in China as beasts of burden, being led by coolies, to the closing views of the enormous tombs and tombstones erected to the emperors of bygone times.

The state reception hall, the office of the premier, his cabinet and even the president himself, with his children, march down the marble steps of the " Chinese White House " and stand for a close-up before the camera.

A good educational and instructional.—*FRANK LEONARD.*

" Golf "

(Cinal Slow-Speed-Educational)

HERE'S one for the golfers. It's a half reel principally of slow motion stuff showing how to hit the ball and then chase it for another hit.

The instructor shows you how to hit the ball straight from the shoulder and at the same time turn the wrists, the slow motion giving an accurate account of how its done.

The mashe approach, the bunker shot, the approach put, and the shot put are all illustrated and made easy by the slow motion photography.

This is a splendid half reel for those interested in this sport.

If your patrons care for the sport, by all means book it. If they don't, it is a question.—*FRANK LEONARD.*

" The Mambuti Pigmies "

(Paramount-Vandenbergh)

THE third series of pictures taken by the Paramount-Vandenbergh Expedition in British East Africa and Uganda are worthy companion pieces to the forerunners. They present educational values which cannot be disputed since they offer most interesting close-ups of a race of pigmies, doomed to extinction. It is difficult to believe that there could be a race of people so backward—so absolutely hopeless. They have no conception of time, religion or occupation. Averaging a height of four feet, they live their circumscribed lives in the heart of the Uganda jungles, subsisting entirely on nuts, bugs, and certain animals.

Dr. Vandenbergh has shown great patience in photographing these people who are naturally timid. He had to coax them into the sunlight with salt—a substance which doubtless appealed to them and which they have long needed. The subject is rich entertainment and surpasses the average photoplay because it offers something which is unusual. Certainly it is a novelty to see pictures of a group of people who are a part of civilization and yet not a part of it. The two reels are packed with humorous incidents. As for instance, the silly little dance which is done monotonously in a circle with the participants closely crowded together. Truly the shimmy.

The natives have no sense of shame and nurse their infants and disport themselves at their simple pastimes *au naturel.* They build leaf huts to sleep in—huts which aren't as well constructed as birdnests. No wonder they are doomed! And they are as temperamental in front of a camera as a matinee idol. The camera is certainly a great medium for enlightenment. The races and places of the globe are being shown to us. It behooves us to show our appreciation by becoming acquainted with them. —Length two reels.—*LAURENCE REID.*

" Whirl of the West "

(Snub Pollard—Pathe)

"SNUB" POLLARD'S latest is rather short on comedy, but it certainly provides compensation with some of the best action and stunts in which this actor has ever indulged. In fact we didn't believe " Snub " could do the acrobatic contortions he performed on a wild horse and get away with it.

In his endeavor to escape from a band of " shoot 'em up " cowboys the star seizes a horse, mounts him and does a series of " Arabs " on his back that equals anything ever done by a troop of trick riders.

This is one of the big moments in the comedy which sparkles in action from the time " Snub " goes West to meet a relative to the finish.

Pollard's two assistants, the fat fellow and the little negro boy, act as splendid foils for the comedian and assist in many of the situations.

Although there are a few good comedy scenes in the picture, it relies mostly on the development of its situations and the action which it contains.—*FRANK LEONARD.*

" Back From the Front "

(Christie Comedy-Educational)

THE fellow who would palm himself off as a hero is the idea behind the latest Christie comedy starring Bobby Vernon—an idea which never grows old because it is akin to human nature. " Back from the Front " is about the best full grown legitimate comedy which has reached the screen in some time. There is no slapstick present, nor any recourse to burlesque. What is depicted is genuine. Bobby has been a " stay at home " lieutenant. When the boys come back with their decorations for bravery his humiliation seems complete. He is invited to a week-end and to make a hit palms himself as the most successful " ace " in the aviation service. Now everything would have been O. K. had Bobby just talked of his exploits. He never dreamed that he would have to indulge in aviation feats. He attempts to find a way out of his difficulty but to no avail. He is forced to take the air and the evolutions certainly spell a heroism as great as that he might have earned during the war.

The high spots of the picture come when the ambulance corps attempt to follow him about. A quartet of ambulances in perfect formation, wheel and turn, and race, over the field to be near when the machine tumbles to earth. It is a very humorous bit and one that will be appreciated wherever it is shown. Eventually Bobby is forced to fly with his fiancee's father. The entire house party are indulging in hero-worshipping. But Bobby never leaves the ground. Instead the aeroplane skims over the surface and strikes a hugh haystack and Bobby and his future father-in-law are propelled through space. He hasn't proved himself much of a hero, but he has the satisfaction in knowing that he will not be urged to fly again.

There is no repetitious detail, the company builds from its idea, sending out thrills and humor without effort. It certainly scored with the Rialto audience in New York. After one has been " slapsticked " to boredom it is a relief to see something which can conquer with realities. " Back from the Front " is a sure-fire comedy—a refined comedy, but one which carries a " kick " like 500 bomb proof " likker." Christie will have the slapstick directors eating out of his hand if he continues with similar ideas.—Length, 2 reels.—*LAURENCE REID.*

" Astray from the Steerage "

(Paramount—Mack Sennett Comedy—Two Reels)

HERE is a Sennett comedy that is good for many a laugh. Clever gags mark it throughout. It is a story of a pair of immigrants who arrive in America with no knowledge of English and a little baby. The physical examination of immigrants is admirably burlesqued. Our hero, stripped to the waist, is strapped to a chair which revolves about in pinwheel fashion at a high rate of speed. His examiners, all good Sennett types, calmly read the paper during the test. Strange to say no sub-title comments upon " taking no more revolution out of him."

The couple are mixed up in a great deal of trouble by a bootlegger who wants to smuggle a bottle of booze into the country by means of the immigrants. There are two detectives who can smell whiskey within a radius of a couple of miles. The smuggler, hidden in the immigrants trunk, is unable to escape them. There is lots of action in the home of the employer with the detectives, smugglers and irate husband. Louis Fazenda is especially good as the foreign wife.—*MATTHEW A. TAYLOR.*

Advance Information on All Film Releases

All forthcoming film, also current and earlier releases, made by both the independent and the regular producers, in short subjects as well as features, are arranged alphabetically with all the later releases at the top of each respective list instead of at the bottom.

AMERICAN FILM CO., INC.

FLYING "A" SPECIALS

Sunset Jones (Chas. Clary-Irene Rich).....5
Their Mutual Child (Margarita Fisher—Nagel Barrie).....6
The Blue Moon (Special Cast).....
The Gamesters (Margarita Fisher).....6
A Light Woman (Helen Jerome Eddy-Chas. Clary)..6
Peggy Rebels (Mary Miles Minter).....5

ARROW FILM CORPORATION

Penny Philanthropist (Peggy O'Neill-Ralph Morgan).5
gan).....5
Wolves of the Street (Edmund Cobb-Vida Johnston).6
Desert Scorpion (Edmund Cobb-Vida Johnston).....6
Chamber Mystery (Claire Whitney-Earl Metcalf)....5
Circumstantial Evidence (Glenn White).....5
Wall Street Mystery (Glenn White).....5
Unseen Witness (Glenn White).....5
Trail of the Cigarette (Glenn White).....5
Bromley Case (Glenn White).....5
Sacred Ruby (Glenn White).....5
House of Mystery (Glenn White).....5
Triple Clue (Glenn White).....5

MURIEL OSTRICHE COMEDIES

Stage Struck.....2
Betty the Vamp 2
Meet Betty's Husband 2
Betty's' Romeo 2

BLAZED TRAIL PRODUCTIONS

One every other week 2

NORTHWOOD DRAMAS

The Man of Brawn 2
A Knight of the Pines 2
Looking Up Jim 2
Raiders of the North.....2
Three and a Girl.....2
In the River 2

SPORT PICTORIALS

How Do You Get Your Exercise 1
Making Man Handlers 1
Girls Will Be Boys 1
The Happy Duffer 1
How Will You Have Your Bath 1

SPOTLIGHT COMEDIES

Featuring Billy Fletcher and Violet Joy.
Father's Hero 1
A Cabaret Touchdown 1
Scandal A La Carte 1
All Over Overalls 1
Splash Me 1
Doomed at Noon 1

ARDATH-XLNT COMEDIES

His Wife Jimmy 2
Her Husband's Flat 2
Kink of Kawakki 2
Soap Bubbles 2
Champion by Chance 2

SERIALS

Thunderbolt Jack (Jack Hoxie).....15 episodes

ASSOCIATED PRODUCERS, INC.

THOMAS H. INCE PRODS.

Lying Lips (Peters-Vidor).....6
Homespun Folks (Lloyd Hughes).....6

J. PARKER READ, JR., PRODS.

Love (Louise Glaum).....6
A Thousand to One (Hobart Bosworth).....6
The Leopard Woman (Louise Glaum).....7

ALAN DWAN PRODUCTIONS

The Forbidden Thing (James Kirkwood).....6

MAURICE TOURNEUR PRODS.

The Last of the Mohicans (Barbara Bedford).....6

MACK SENNETT PRODS.

A Small Town Idol (Ben Turpin).....5

AYWON FILM CORP.

FEATURES

The Loggers of Hell Roarin' Mountain (McGowan-Holmes) 5
The Marriage Bargain (Mary Miles Minter).....5
A Rough Shod Fighter (Wm. Russell).....5
A Crook's Romance (McGowan-Holmes).....5
Youth's Melting Pot (Mary Miles Minter).....5
High Gear Jeffery (Wm. Russell).....5
The Moonshine Menace (McGowan-Holmes).....5
Sally With a Past (Mary Miles Minter).....5
Quick Action (Wm. Russell).....5
The Man From Medicine Hat (McGowan-Holmes)..5
The Virtuous Outcast (Mary Miles Minter).....5
From the West (Wm. Russell).....5
House Without Children (Richard Traverse).....6
Blind Love (Lucy Cotton).....6
Border Raiders (Hill-Lynch).....5
Dangerous Trails (Rex Ray).....5
Unknown Ranger (Rex Ray).....5
Days of Daring (Tom Mix).....5
Eternal Penalty (Kolker-Mayo).....5
Persuasive Peggy (Peggy Hyland).....6
The Law of Nature (Coleman-Lee).....6
Birth of a Race (Jane Grey-Geo. Le Guerre).....7
Mother Love and the Law (Dolly Matters).....5
Woman of Mystery (Grace Cunard-Francis Ford)....5
Evolution of Man (Jack the Ape-Man).....6
When Dr. Quackel Did Hide (Chas. Joy).....5
Up in Mary's Attic (Eva Novak).....6
Doman Above Reproach (Florence Chase).....6

SHORT SUBJECTS

Six Two-reel Joy Comedies (Chas. Joy).....
Fifteen Two-reel Harry Carey's (Harry Carey).....
Fifteen Two-reel Mary Pickford's (Mary Pickford)..
Twelve Two-reel Franklyn Farnum's (Franklyn Farnum-Buck Jones) .....

C. B. C. FILM SALES CORP.

State Rights

Dangerous Love 6
The Victim 6

HALL ROOM BOYS COMEDIES

Feb. 4—In Again, Out Again.....2
Jan. 20—A Dog-gone Mixup.....2
Jan. 7—This Is the Life.....2
Dec. 1—A Close Shave.....2
Nov. 15—Hired and Fired.....2
Sept. 2—All Balled Up.....2
Aug. 19—Clever Clubs 2
Aug. 5—Some Champs 2

SCREEN SNAPSHOTS

BI-MONTHLY NEWS REEL

Jan. 21 18
Jan. 8—.....17
Dec. 24.....No. 16
Dec. 15.....No. 15
Nov. 30—.....No. 14

STAR RANCH WESTERNS

One two-reeler every two weeks.
Feb. 4—A Daughter of the Law.....2
Jan. 20—The Rranch Mystery.....2
Dec. 24—A Desperate Tenderfoot (John Halladay)..2
Dec. 10—The Man Hater (Grace Cunard).....2
Nov. 25—The Mormon Trail (C. Edward Hatten)..2

CELEBRATED PLAYERS CORP.

(At State Right Exchanges)

THE GUMPS

Ship Ahoy! 1
The Toreador 1
The Broilers 1
Flicker, Flicker, Little Star.....1
Mixing Business with Pleasure.....1
Up She Goes.....1
Westward Ho 1
A Hunting We Will Go.....1
Get to Work.....1
Best of Luck.....1
The Promoters 1
The Masked Ball.....1
Give 'er Gas.....1
Chester's Cat 1
Rolling Around 1
Andy's Holiday 1
Andy Has a Caller.....1
Il Cuspidoree 1

COMMONWEALTH FILM CORP.

The Hidden Light (Dolores Cassinelli).....6

COMMONWEALTH PICTS. (Chgo.)

SPANUTH'S VOD A VIL MOVIES

Billy Whiskers (Comedy).....2
La Farre Sisters (Dancers).....1
The Dying Swan (Skating).....1
Free Hand and Love (Acrobatics).....1
The Flying De Armands.....1
Reynolds and Geraldine (Aesthetic Dancers).....1
Hundeller (Balancing) 1
Three Whipple Sisters (Boxing and Wrestling).....1

EDUCATIONAL FILMS CORP.

(Released Through Educational Film Exchanges)

CHESTER COMEDIES

Ladies' Pets 2
Beat It 2
You'll Be S'prised.....2
A Tray Full of Trouble.....2
The Big Show.....2

CHRISTIE COMEDIES

Scrappily Married 2
Man Versus Woman.....2
Hey, Rube 2
Nobody's Wife 2
Movie Mad.....2
Dining-Room, Kitchen and Sink.....2
Back from the Front.....2
Wedding Blues 2
Mr. Fatima 2

TORCHY COMEDIES

Torchy Mixes In.....2
Torchy's Night Hood.....2
Torchy's Double Triumph.....2
Torchy Turns Cupid.....2
Torchy's Millions 2

MERMAID COMEDIES

Holy Smoke 2
Moonshine 2
High and Dry.....2
April Fool 2
The Simp 2
Nonsense (Jimmie Adams).....2

SPECIALS

Modern Centaurs 1
The Race of the Age (Man O' War).....2
Art of Diving (Kellerman).....1
Babe Ruth—How He Knocks His Home Runs.....1
Valley of 10,000 Smokes.....1

CHESTER-OUTING SCENICS

Paths of Glory.....1
Paps and Papas.....1
Lost a Yodel.....1
Frivolous Fijis 1
Crowning King Blizzard.....1
Rookeries and Squakeries.....1
There Is No Santa Claus.....1
Swat the Landlord.....1

ROBERT C. BRUCE SCENICS

The Will o' the Wisp.....1
Voices of the Sea.....1
The Business of Camping.....1
The Isle of Desire.....1
The Explorers.....1
The Banana Special.....1
Tropical Nights.....1

SCEENICS

From Deer to Dam.....1
Sultans of the Sea—Getting a Toe Hold.....1
No Hope for the Drys—Silver Silences.....1
Then Company Came—Art Is Everything.....1
Out of the Past.....1
Fine Feathers—They Forgot the Town.....1
Sea Planets—Apartments for Rent.....1

VANITY COMEDIES

Without a Wife.....1
Tea for Two.....1
Ouija Did It.....1
Mind Your Business.....1

GAYETY COMEDIES

Sand Witches 1
Ain't Love Grand.....1
Blonds 1
Rest in Peace.....1

MISCELLANEOUS

Hides and Go Seek.....1
In Dutch 1
A Tale of the Far North.....1

EQUITY PICTURES CORP.

Whispering Devils (Conway Tearle).....6
Keep to the Right (Edith Tallaferro).....6
For the Soul of Rafael (Clara Kimball Young).....7
The Forbidden Woman (Clara Kimball Young).....6
Silk Husbands and Calico Wives (House Peters)...6
Eyes of Youth (Clara Kimball Young).....7

FAMOUS PLAYERS-LASKY EXCH.

PARAMOUNT-ARTCRAFT

Feb. 27—What's Worth While (Lois Weber Prod.) 5693
Feb. 27—The Price of Possession (Ethel Clayton-Hugh Ford Prod.).....
Feb. 20—The Kentuckians (Charles Maigne Prod.)
Feb. 20—The Passionate Pilgrim (Cosmopolitan Prod.) 6357
Feb. 13—Chickens (Douglas MacLean-Ince Prod.)
Feb. 13—Forbidden Fruit (Cecil B. DeMille Prod.) 7804
Feb. 6—The Ghost in the Garret (Dorothy Gish).5037
Feb. 6—Brewster's Millions (Roscoe Arbuckle)..5502
Jan 30—The Frontier of the Stars (Thomas Meighan) .....
Jan. 30—Paying the Piper (Geo. Fitzmaurice Prod.) .....
Jan. 23—Midsummer Madness (Wm. DeMille Prod.) 5908
Jan. 23—The Rookie's Return (Douglas MacLean-Ince Prod.) 4123
Jan. 16—The Inside of the Cup (Cosmopolitan Prod.) .....
Jan. 16—The Education of Elizabeth (Billie Burke) 4705
Jan. 9—The Charm School (Wallace Reid).....4743
Jan. 9—The Jucklins (George Melford Prod.)....6023
Jan. 2—The Bait (Maurice Tourneur Prod.)....5289
Dec. 26—Silk Hosiery (Enid Bennett).....4556
Dec. 26—The Testing Block (Wm. S. Hart).....5927
Dec. 19—An Amateur Devil (Bryant Washburn)..4464
Dec. 19—To Please One Woman (Lois Weber Prod.) 6086
Dec. 12—Heliotrope (Cosmopolitan Prod.).....6307

Release Information Continued on Page 1384

"MAN–WOMAN–MARRIAGE"
(Holubar-First National)

Propaganda and Spectacular Melodrama Are Blended Here

ALLEN HOLUBAR'S widely publicized picture, "Man-Woman-Marriage," certainly carries a healthy box-office value. The name of its sponsor, the attractive title and the fact that it carries a theme which will interest feminine audiences are sure-fire factors towards its success. There is no doubt that it offers spectacular appeal in the immensity of its sets depicting in the development the triumphant march of woman down through the ages, though these scenes have no place in the story proper other than showing the progress of the sex. The manner in which they are introduced certainly preclude any effort at direct continuity. Yet their very introduction sort of takes the sting off the propaganda.

Holubar hasn't done so well by his story which shows him at cross purposes with himself because he relegates his fine ideas to the background in order to bring forth purely melodramatic moments. His logic takes flight at critical times only to be brought back through captions which preach and moralize. In attempting to limit his scenes, continuity is dispensed with so that one is forced to jump at conclusions. The idea attempts to show the emancipation of woman. The wife is represented as the reincarnation of triumphant woman through the centuries and her memory goes back to the matriarchal age, the era of Constantine or the Elizabethan period. Here is Holubar and the players at their best. Some scenes are tremendous and have no more space in the picture than a passing subtitle, yet as brief as they are, tell more of the big idea than the orthodox and rather commonplace modern story. The battle of the Amazons is truly breath-taking and the knighthood scene when milady is carried off by a chivalrous trooper is like a rare tapestry. There is one "shot" which standus out distinctively in its representation of a mad orgy.

In all the picture carries a big idea which is more or less forced. That it is rich and colorful cannot be denied—that it is excellently acted cannot be disputed with Dorothy Phillips lending her emotional talents—that it has triumphant moments is certain. A mighty and dignified climax would give it the impressiveness that such a theme deserves. There is no question of its success. Holubar doesn't do things by halves and Dorothy Phillips is an actress of the first order. These names and the title cannot fail.—Length, 9 reels.—*Laurence Reid.*

THE CAST

Victoria.....Dorothy Phillips
The Father.....Ralph Lewis
The Mother.....Margaret Mann
David Courtney.....James Kirkwood
Schuyler.....Robert Cain
Henshaw (the Political Power).....J. Barney Sherry
Bobo (The Little Charmer).....Shannon Day
Richard (The Brother).....Gordon Marr
The Wronged One.....Jean Calhoun
Milly.....Frances Parks
Jerry.....Emily Chichester

By Olga Scholl.
Scenario by Allen Holubar.
Directed by Allen Holubar.

PRESS NOTICE–STORY

Allen Holubar's tremendously spectacular drama, "Man—Woman—Marriage," will be the feature attraction at the ———— theatre next ————. This offering is said to be one of the most lavish ever produced. The director who conceived the idea also has brought forth the emancipation of woman in terms of colorful appeal, compelling drama and scenes of spectacular dimensions. The emancipation of woman has been in progress throughout the ages and Holubar simply visualizes them in a manner which can be appreciated by all. A modern home is represented which depicts a marital conflict. The wife compares herself to heroic figures of the ages as she progresses toward her emancipation. In her search for complete independence and happiness she turns the pages of history and becomes a Christian slave, or an Amazon, or a lady of the Elizabethan age. The picture presents a forceful argument for womanhood and offers an entertaining drama in the bargain. Miss Phillips is ideal for the leading role and her cast is entirely efficient.

PROGRAM READER

Manager ———— takes great pleasure in announcing that Allen Holubar's tremendous spectacle, "Man—Woman—Marriage," is coming to the ———— theatre for an extended run. This feature is said to have taken months to prepare, which is believable in the magnitude of the sets and the number of people employed. Surely it marks a mile-post in the advancement of motion pictures. Its theme is vital and timely; its drama is always interesting and the magnificance of the production will be appreciated by all who attend the ———— next ————. Dorothy Phillips is the star and in the cast are James Kirkwood, Barney Sherry and Ralph Lewis.

SUGGESTIONS

Holubar's name; the name of the star and the names of the principal players; the attractive title—these are factors which cannot be dismissed in the exploitation of this feature. Get out your paper, play up the vital theme, tell of the immensity of the production and spread your arguments all over town through every conceivable medium. Spread them far in advance, too. Your crowd will flock to see this picture. You can link up with the churches and women's clubs. You can interest the feminine sex mightily. Bring out that it is the biggest picture of the year. Don't overlook a single bet in your exploitation.

CATCH LINES

See "Man—Woman—Marriage"—Allen Holubar's mighty picture of the Woman Triumphant.

"A CONNECTICUT YANKEE IN KING ARTHUR'S COURT"
(Fox)

Mark Twain Modernized in an Appealing Picture

FROM Mark Twain's story William Fox has produced a photoplay version which will please the majority of American picture audiences. He has taken a modern young American, transplanted him in a dream to the sixth century when King Arthur and his Knights of the Round Table held forth in Britain and then piled one comic incident on top of another as the young fellow proceeds to Yankeeize and modernize the days of jousts and iron clad warriors. There is a plot of course, for the Yankee finds envious members of the Court to contend with and also a sixth century vamp to escape from. It is clever satire, and the titles, written throughout in a vein of slang unknown to Mark Twain, but which make excellent laugh-getters to-day, play an important part.

The scenic staff and art director who executed the medieval castle and banquet hall set deserve great credit. The production from a scenic standpoint would bring joy to the ghost of Tennyson just as the satire would make him writhe in anguish.

There are any number of good laughs from the time the Yankee awakes to find a mounted knight above him inviting him to "joust." He is taken to the court of King Arthur and there with his breezy Yankee familiarity, earns for himself the penalty of death. But he claims credit for an eclipse of the sun, and is made the King's magician. He is then sent out to rescue a maiden, as was customary among able gentlemen of those days. This he does, and then comes the tournament scene, one of the biggest in the picture, historically correct, pictorially beautiful and screamingly funny when our indomitable hero comes out on a broncho, dressed in a cowboy suit to contend with the prepossessing figure in armor. After this, preaching the doctrine of democracy, he induces the king to disguise as a peasant and journey forth in search of adventure. The pair are captured and about to be hung by the vampire-queen, when the rescue party sets forth—not on slow moving steeds, but in a flivver made from discarded armor, and a whole battalion of motorcycles. It is a thriller and at the same time ludicrous ride over the mountains. For each knight is still armor clad and carries his pennant and shield.

The picture is really subtly disguised flag-waving. It says the same thing as the village orator on the Fourth of July—that we are the pluckiest, gamest, nerviest and most democratic nation in the world—but it says it only insinuatingly. And that is its greatest appeal. For we have had Fords made from cast-off sheet metal before in slapstick, but the contrast between the carefree, give-'em-hell American and the ceremonious knights of the Round Table, is more than funny. It is an appeal to our national pride and to our love of the traditions of the traditional American.

Harry Myers plays the Yankee and gets a whole lot out of this wonderful part. Rosemary Theby is the wicked queen and Pauline Starke is an attractive heroine except in two close-ups. William Mong is splendid as Merlin and Charles Clary is King Arthur. Emmett Flynn's direction is quite flawless and his staging of the tournament is a wonderful piece of work.—Length, 8 reels.—*Matthew A. Taylor.*

The Yankee.....Harry C. Myers
Sandy.....Pauline Starke
Queen Morgan le Fay.....Rosemary Theby
King Arthur.....Charles Clary
Merlin, the magician.....William V. Mong
Sir Sagramore.....George Siegmann
The Page, Clarence.....Charles Gordon
Mark Twain.....Karl Formes
Mr. Cavendish.....Herbert Fortier
Mrs. Cavendish.....Adele Farrington
Sir Launcelot.....Wilfred McDonald

Story by Mark Twain.
Scenario by Bernard McConville.
Directed by Emmett J. Flynn.
Photography by Lucian Andriot.

PRESS NOTICE—STORY

The management of the ———— announces one of the biggest pictures of the year as the attraction beginning ————. It is none other than "A Connecticut Yankee in King Arthur's Court," a picturization of the immortal story by Mark Twain by the same name. The dean of American humorists, had he lived until today, would welcome this screen version of his wonderful satire. For Mark Twain's "Connecticut Yankee," is just as real and just the same happy-go-lucky young fellow on the silversheet as he was in the author's book.

From the time when the young Yankee is transplanted to the sixth century in his dream until he wakes up to find himself still in the library of his palatial home, the picture is crammed with screamingly funny satire of the highest type. Especial attention has been paid to the correct picturing of the medieavel tournament scenes. Our young hero comes forth to joust with the armor-clad warrior on his armor-clad horse, riding a broncho and swinging a lariat. It is a scene which will more than interest any American—it will enchant him, thrill him and amuse him at the same time.

Playing in this wonderful satire are Rosemary Theby, Harry Myers, Pauline Starke, Charles Clary and William V. Mong. The direction was handled capably by Emmett Flynn, and Bernard McConville scenarioized Mark Twain's story, changing it only where it was necessary for the retention of screen technique.

"A Connecticut Yankee in King Arthur's Court" will remain at the ———— theatre for ———— days.

Advance Information on All Film Releases

(Continued from page 1382)

Dec. 12—The Life of the Party (Roscoe Arbuckle) 4944
Dec. 5—Flying Pat (Dorothy Gish) 4867
Dec. 5—Conrad in Quest of His Youth (Thos. Meighan) 5926
Nov. 28—A Romantic Adventuress (Dorothy Dalton) 4736

ARTCRAFT

June—Rebecca of Sunnybrook Farm (Mary Pickford) 5382

PARAMOUNT-ARBUCKLE COMEDIES

Feb. 27—The Butcher Boy 2
Jan. 16—Country Hero 2
Dec. 19—Fatty at Coney Island 2
Nov. 21—His Wedding Night 2

PARAMOUNT-SENNETT COMEDIES

Feb. 20—The Unhappy Finish 2
Feb. 6—On a Summer Day 2
Jan. 23—Bungalow Troubles 2
Jan. 9—Dabbling in Art 2

PARAMOUNT-BRIGGS COMEDIES

Dec. 28—Housecleaning 1
Dec. 21—Those Distant Cousins 1
Dec. 7—After the Circus 1

PARAMOUNT-DE HAVEN COMEDIES

Oct. 10—Spirits 1
Sept. 12—Kids Is Kids 2
Aug. 29—Never Again 2

PARAMOUNT-HOLMES TRAVEL PICTURES

Feb. 27—Modern Aspects of Japan 1
Feb. 20—A Little Atlantis 1
Feb. 13—Palma De Majorca 1
Feb. 6—All Aboard for Brindisi 1
Jan. 30—Under Cuban Skies 1
Jan. 23—Old Malacca 1
Jan. 16—Beautiful Bermuda 1
Jan. 9—Catching Up in Canton 1
Jan. 2—Bordeaux to Lourdes 1

PARAMOUNT-BURLINGHAM

Jan. 23—Wildest Wales 1
Dec. 19—The Jungfrau Railway 1
Nov. 21—Kilauea Volcano Eruption 1
Oct. 17—Winter Sports at St. Moritz .....

PARAMOUNT-POST NATURE PICTURES

Jan. 9—Victory Mountain 1
Dec. 5—Indian Summer 1
Nov. 7—A Setting of Ages 1
Oct. 10—The Cloud 1
Sept. 5—From a Piscatorial Angle 1

PARAMOUNT MAGAZINE

Feb. 27—Magazine Subjects—Cartoon by Frank Moser 1
Feb. 20—Magazine Subjects—Cartoon by Earl Hurd. 1
Feb. 13—Magazine Subjects—Cartoon by Pat Sullivan 1
Feb. 6—Magazine Subjects—Cartoon (Hootch and Mootch) 1
Jan. 30—Pictionary-Comedy-Cartoon by Moser 1
Jan. 23—Pictionary-Comedy-Cartoon by Sullivan 1
Jan. 16—Pictionary-Comedy-Cartoon by Hurd 1
Jan. 9—Pictionary-Comedy-Cartoon by Bailey 1
Jan. 2—Pictionary-Comedy-Cartoon by Moser 1
Dec. 26—Twentieth Century Pictionary-Comedy-Cartoon by Pat Sullivan 1
Dec. 19—Twentieth Century Pictionary-Comedy-Cartoon by Earl Hurd 1
Dec. 12—Twentieth Century Pictionary-Comedy-Cartoon by Henry D. Bailey 1
Dec. 5—Twentieth Century Pictionary-Comedy-Cartoon by Frank Moser 1

FEDERATED FILM EXCHANGES

SPECIALS

Man O" War 1
The Midlanders (Bessie Love) 5
The Servant In the House (Special Cast) 5
Hearts and Masks (Special Cast) 5
Nobody's Girl (Billie Rhodes) 5
Bonnie May (Bessie Love) 5

MONTE BANKS' COMEDIES

Where Is My Wife 2
His Dizzy Day 2
Kidnapper's Revenge 2
A Flivver Wedding 2
A Rare Bird 2
His Naughty Night 2
Nearly Married 2
A Bedroom Scandal 2

FORD EDUCATIONALS

Jan. 23—Democracy in Education 1
Jan. 16—The Message 1
Jan. 9—Faryland 1

FIDELITY PICTURES COMPANY

State Rights

The Married Virgin (Vera Sisson) 6
Frivolous Wives (Kathleen Kirkman) 6
Love's Flame (Thos. J. Carrigan) 5
The Fighting Kentuckians (Special Cast) 5

FILM SALES COMPANY

BILLY RUGE COMEDIES

His Bed Sheet 1
Nutt Inn 1
It's a Live One 1
Powder Puff Pirates 1
Harem Scarem 1
Lolly-Pop's Daughter 1
His Watch Hound 1

FIRST NATIONAL EXCHANGES

Passion (Pola Negri) .....
Sowing the Wind (Anita Stewart) .....
Man, Woman and Marriage (Dorothy Phillips) .....
Parrot and Company (Sydney Franklin) .....
My Lady's Latch Key (Katherine McDonald) .....
The Great Adventure (Lionel Barrymore) .....
Nineteen and Phyllis (Chas. Ray) .....
The Truth About Husbands (Whitman Bennett's) .....
Habit (Lewis Mayer Prod.) .....
Nov. 29—Dinty (Wesley Barry) Marshall Neilan Prod.
Nov. 29—Unseen Forces (Special Cast) .....
Nov. 22—Love, Honor and Behave (Mack Sennett's) .
Nov. 22—Dangerous Business (Constance Talmadge) 5118
Nov. 8—The Devil's Garden (Lionel Barrymore) . 5600
Nov. 1—Wet and Warmer (Lehrman) 2061
Old Dad (Mildred Harris Chaplin) 6
Twin Beds (Mr. and Mrs. DeHaven) 5
Nomads of the North (Jas. Oliver Curwood) 6
Peaceful Valley (Charles Ray) 6
Tonnerville Trolley (Dan Mason) 2
The Kick in High Life (Lehrman) 2
What Women Love (Annette Kellerman) 6
The Master Mind (Lionel Barrymore) 6
The Branded Woman (Norma Talmadge) 7
Harriet and the Piper (Anita Stewart) 6

FOX FILM EXCHANGES

SPECIALS

Skirts (Special Cast) 6
A Connecticut Yankee in King Arthur's Court (Special Cast) 7
Blind Wives (Special Cast) 7
The Face at Your Window (Special Cast) 7
While New York Sleeps (Special Cast) 7
The Skywayman (Lt. Ormer Locklear) 7
If I Were King (William Farnum) 7
The White Moll (Pearl White) 7

WILLIAM FARNUM SERIES

The Scuttlers 6
Drag Harlan 6

PEARL WHITE SERIES

The Tiger's Cub 6
The Thief 6
The Mountain Woman 6

TOM MIX SERIES

Prairie Trails 6
The Texan 6
The Untamed 6

WILLIAM RUSSELL SERIES

The Iron Rider 5
The Challenge of the Law 5
The Man Who Dared 5

SHIRLEY MASON SERIES

Chin Toy 6
Flame of Youth 6
Girl of My Heart 6
Merely Mary Ann 6

GEORGE WALSH SERIES

Dynamite Allen 5
Number 17 5
The Plunger 5
From Now On 5

20TH CENTURY BRAND

Partners of Fate (Louise Lovely) 5
Just Pals (Buck Jones) 5
The Land of Jazz (Eileen Percy) 5
Two Moons (Buck Jones) 5
Beware of the Bride (Eileen Percy) 5
Sunset Sprague (Buck Jones) 5
The Little Grey Mouse (Louise Lovely) 5

SERIALS

Fantomas (20 Episodes) 2
Bride 13 (Fifteen Episodes) 2

SUNSHINE COMEDIES

Her Doggone Wedding 2
Pals and Petticoats 2
The Slicker 2
An Elephant's Nightmare 2
Hold Me Tight 2
His Noisy Still 2
Pretty Lady 2
Chase Me 2

FOX NEWS

Twice a Week 1

CLYDE COOK COMEDIES

Don't Tickle 2
All Wrong 2
The Huntsman 2

MUTT AND JEFF CARTOONS

Cleopatra ..... ½
The Parlor Bolshevist ..... ½
The Hypnotist ..... ½
The Papoose ..... ½
On the Hip ..... ½
Northwoods ..... ½
Sherlock Hawkshaw & Co. ..... ½
All Stuck Up ..... ½
A Hard Luck Santa Claus ..... ½
Gum Shoe Work ..... ½
Home Brew ..... ½
The Medicine Man ..... ½

GAUMONT COMPANY

(At State Right Exchanges)

Fall of a Saint (Josephine Earle) 6
Out of the Darkness (Gertrude McCoy) 6
Infatuation of Youth (Paul Capellani) 6
Branded (Josephine Earle) 6
The Sinker (Special Cast) 6
The Edge of Youth (Josephine Earle) 6
Husbands and Wives (Vivian Martin) 6

SERIALS

In the Clutches of the Hindu (Ten Episodes) 2
Tuesdays—Gaumont News 1
Fridays—Gaumont Graphic 1

GOLDWYN EXCHANGES

STAR SERIES

SPECIALS

The Song of the Soul (Vivian Martin) Messmore Kendall Prod. 5
Godless Men (Special Cast) 6367
The Great Lover (Special Cast) 5202
Just Out of College (Jack Pickford) 4779
Roads of Destiny (Pauline Frederick) .....
The Highest Bidder (Madge Kennedy) 4960
Prisoners of Love (Betty Compson) 5884
The Concert (Special Cast) .....
Guile of Women (Will Rogers) 4496
Bunty Pulls the Strings (Special Cast) 6255
Hold Your Horses (Tom Moore) 4610
A Voice in the Dark ((Special Cast) 4255
What Happened to Rosa (Mabel Normand) 4148
Boys Will Be Boys (Will Rogers) .....
His Own Law (Hobert Bosworth) J. Parker Read, Jr. 7
Madame X (Pauline Frederick) 6475
The Girl With the Jazz Heart (Madge Kennedy) .. 4600
The Man Who Had Everything (Jack Pickford) .. 5198

EMINENT AUTHORS PRODUCTIONS

Earthbound (Basil King) 6772
The Penalty (Gouverneur Morris) 6730
It's a Great Life (Mary Roberts Rinehart) 5659
The North Wind's Malice (Rex Beach) 6725
Going Some (Rex Beach) .....

BOOTH TARKINGTON'S EDGAR SERIES

Edgar the Explorer 2
Get Rich Quick Edgar 2
Edgar's Little Saw 2
Edgar Camps Out 2
Edgar's Sunday Courtship 2

CAPITOL COMEDIES

Jan. 30—Indigo Sunday (George Bunny) 2
Jan. 16—You'd Better Get It (Geo. Bunny) 2
Jan. 2—Ged 'Ap, Napeoleon (Geo. Bunny) 2
Dec. 19—When Martin Gets Here (Geo. Bunny) 2
Dec. 5—Professional Ethics (Geo. Bunny) 2
Nov. 21—At It Again (Geo. Bunny) 2
Nov. 7—Love on Rollers (Flanigan and Edwards) .. 2
Oct. 24—Fingers and Pockets (Flanigan and Edwards) 2
Oct. 6—Artistic Enemies (Flanigan and Edwards) .. 2

GOLDWYN-BRAY COMICS

Hunting Big Game—Lampoons (Shenanigan Kids) 1
The Sponge Man (Judge Rummy) Lampoons 1
The Prize Dance (Judge Rummy) Lampoons 1
Happy Hooldini (Happy Hooligan) Lampoons 1
Cupid's Advance (Happy Hooligan) Lampoons 1

GOLDWYN-BRAY PICTOGRAPHS

Unshod Soldiers of the King 1
No Reg'lar Bud 1
Gypsy Scientists 1
Seein' Things on the Orinoco 1
The Human Voice 1
The Riveter 1

GOLDWYN-INTERNATIONAL COMICS

Jan. 30—The Chicken Thief 1
Jan. 23—Fatherly Love 1
Jan. 16—Too Much Pep 1
Jan. 9—Oil 1
Jan. 2—Yes, Dear 1

HODKINSON CORP., W. W.

(Releasing through Pathe Exchanges)

BENJ. B. HAMPTON GREAT AUTHORS PICTURES, INC.

The Spenders (Special Cast) 6
The Dwelling-Place of Light (Winston Churchill) ... 7
The Sagebrusher (Emerson Hough's) 7
The Westerners (Stewart Edward White's) 7

Release Information Continued on Page 1386

"THE FIRST BORN"
(Haworth-Robertson-Cole)

Good Title, Heart Interest and Hayakawa's Acting Should Attract Them

GIVE this Japanese star, Hayakawa, appropriate material and there is no reason why he cannot enter the popularity stakes along with American favorites. Time was when his sponsors gave him stories based upon the conflict of East versus West ,the very theme of which aroused animosity in certain circles. But "The First Born" like the memorable "Dragon Painter" is of strictly Oriental characterization and it carries enough sound ingredients to please anyone. The idea itself is absolutely sure-fire in appeal. The note of heart interest, the touch of juvenile interest—these are certain to attract feminine patronage. Place this splendid pantomimist in a sympathetic part and give him a good production and people will flock to see him.

"The First Born" takes up the Oriental romance in China. According to custom, the girl is sold into slavery and the hero is forced to marry one whom he doesn't love through obedience to his father. The action shifts to Frisco's Chinatown, the time, some years later. The young Oriental finds compensation for the loss of his sweetheart in his first born, a boy whom he adores. He doesn't dream that the girl of the romance is living the life of a slave in the household of the Evil One—not until he chances to meet her in the street. The lustful villain, to circumvent any threat of vengeance, sells the girl to a conspirator while he kidnaps the little boy. But the youngster in attempting to escape falls out of the window and is killed. This scene is made the most of by Hayakawa and he stresses the pathos and sentiment without once making it maudlin. His sorrow seems complete but time erases the sadness as he returns to China with his former sweetheart.

The author arranges this episode by showing his wife unfaithful and already entering bondage. The picture is remarkably rich in atmosphere, the settings being correct and generating romance and color. Those who expect something vivid in action are due to disappointment. The picture doesn't depend upon melodramatic incident for its charm and appeal. A Chinese romance can be made as effective as a Chinese melodrama of hate and vengeance. The star is supported by an adequate cast, although some of the Orientals show Occidental traces in their expressions and customs. However, one doesn't pay much attention to the subordinates when Hayakawa is present. While he doesn't "hog" a scene his personality is so vivid and his pantomime so genuine that one only looks at the others as so much atmosphere. "The First Born" should draw like a house afire. It has a universal appeal. A simple and expressive feature with a star who is thoroughly grounded in his art.—Length, 5 reels.—*Laurence Reid.*

THE CAST

Chan Wang	Sessue Hayakawa
Loey Tsing	"Sonny Boy" Warde
Chan Toy	Goro Kino
Man Low Yek	Marie Pavis
Chan Lee	Wilson Hummel
Kuey Lar	Frank M. Seki
Hop Kee	

By Francis Powers.
Directed by Maurice Campbell.

PRESS NOTICE—STORY

Sessue Hayakawa, the eminent Japanese star, is coming to the ———— theatre next ———— in his latest production, "The First Born." This adaptation of Francis Powers' play gives the talented Hayakawa a splendid opportunity to display his exceptional pantomime. He appears in the role of Chan Wang whose sweetheart is stolen from him in China and who is forced to marry another in obedience to his father's wishes. He comes to America and ekes out a livelihood as a wood peddler in Frisco's Chinatown, the tragedy of his life being compensated for in the happiness he finds with Chan Toy, his first born. He never dreams that his erstwhile sweetheart is the slave of Man Low Yek, a notorious dive-keeper, until he chances upon her in the street.

The evil one remembers the romance and to circumvent Chan Wang's revenge kidnaps the youngster. The little boy, frightened, falls out of the window and dies. His father's despair is overwhelming, but time erases the sorrow when he renews his romance with Loey Tsing who enters his life again when the mercenary marriage is disrupted. The picture is crammed with moments of heart interest which stress pathos and sentiment. But it is also rich in melodramatic action and suspense. Colorful backgrounds provide perfect atmosphere. Maurice Campbell directed.

PROGRAM READER

Manager ———— considers himself fortunate in being able to present the talented Sessue Hayakawa in the first of his 1921 productions, "The First Born." Certainly his place has been achieved on the screen by his ability to interpret the most effective pantomime. "The First Born" is said to be one of the finest productions in which the Japanese star has ever appeared. It is rich in action and suspense, pathos and sentiment, and is told against a picturesque background of perfect atmosphere. The picture will be the feature attraction at the ———— theatre next ————. Prominent in the cast are Helen Jerome Eddy and Marie Pavis. Don't miss this sterling picture of Oriental romance and thrills.

CATCH LINES

With his first born he found a happiness which compensated for the loss of his boyhood sweetheart. See "The First Born" with Sessue Hayakawa.

See Sessue Hayakawa in "The First Born," a picture of Oriental romance and revenge. A picture of tremendous heart appeal.

"THE KENTUCKIANS"
(Paramount)

Very Little Drama Here; Backgrounds Are Interesting

IT doesn't take a great deal of imagination to penetrate the idea behind a John Fox story. In "The Kentuckians" he dwells upon his favorite theme—the conflict between the mountaineers and the blue grass aristocracy. The plot being obvious, the director should have hidden its shortcomings with moving incident or substituted action which would make it resemble something else than a picture of illustrated subtitles. A goodly portion of the story details the conversations between a small group of characters. One will walk into a scene and argue and a shot will show him making an exit. Such a bit will be followed by a long and explanatory caption. There is a small representation of a feud depicted which is more or less subordinated for the talky conflict between the rugged legislator from "them thar hills" and the aristocrat from the Blue Grass.

The homespun hero is dreadfully serious and is guided by a sense of honor which destroys sympathy. Rather than aid in releasing his convict brother he permits the law to take its course. This attitude will save the mountain counties from being absorbed. There is a play at romance which is easy to guess if one knows the author at all. The girl marries the aristocrat when she realizes that he has developed some character. The director has staged the picture among truly enchanting backgrounds. In fact the Kentucky atmosphere looks like the genuine thing. The hills, the ramshackled homes of the mountaineers, the valleys and the winding roads—these are much more interesting to watch than the obvious thread of story. There are two scenes which carry a little color—one shows a fight between the rugged hero and his kinsmen and enemies from the hills, the other shows an attempted raid on the jail.

It strikes us the jail delivery should have been shown to compensate for the talky tone of the picture. As it is there is no suspense generated. And the aristocrat and the girl jumping through the lines of the raiders at the psychological moment smacks of movie heroics. There isn't any comedy relief. And humor could have been found by incorporating some homespun touches in the hill scenes even though it would be unfaithful to the story. The action is serious; the same may be said of the characterization. Monte Blue as the mountaineer is a good type, but it isn't a clearly defined portrayal because of the subdued key in which he is guided. Wilfred Lytell as the aristocrat is called upon to orate and walk in and out of sets. And he does it with excellent poise. Local color may be found in some of the extras. "The Kentuckians" has too much conversation and descriptive matter and very little drama.—Length, 5 reels.—*Laurence Reid.*

THE CAST

Boone Stallard	Monte Blue
Randolph Marshall	Wilfred Lytell
Anne Bruce	Diana Allen
Mace Keaton	Frank Joyner
Governor	J. H. Gilmour
Colton-Journalist	John Miltern
Jake Stallard	Thomas S. Brown
Boone's brother	J. W. Johnston
Constable	Russell Parker
Young Keaton	John Carr
Young Stallard	Albert Hewitt
Ma Stallard	Eugenia Woodward
Uncle Cadmus	Wesley Jenkins
Mrs. Marshall	Grace Reals

By John Fox, Jr.
Scenario by Frank W. Tuttle.
Directed by Charles Maigne.
Photographed by Andre Barlitier.

PRESS NOTICE—STORY

"The Kentuckians" is the name of the feature which comes to the ———— theatre next ————. This is an adaptation of John Fox's stirring story of the same name and presents a cast of notable players among whom are Monte Blue, Wilfred Lytell, Diana Allen, J. H. Gilmour and John Miltern. It is a story of a mountain man, of a distinguished son of the Blue Grass, and of the Governor's daughter. With the avowed ambition of obtaining emancipation for his people in the mountains of Kentucky, Boone Stallard goes to the Kentucky Legislature.

He discovers that the aristocrats of the Blue Grass regions are in conflict with him but he triumphs in the end through his honesty of purpose. The picture is told against backgrounds which are rich in spectacular appeal. The mountains, the hills, the valleys, the streams, the winding roads, the sunsets,—these are all brought out and give the picture much of its atmosphere. The action presents a deal of clever incident which always interests. And the acting is of high calibre. Charles Maigne directed.

PROGRAM READER

"The Kentuckians" will come to the ———— theatre next ———— with a cast headed by that sterling actor, Monte Blue. This is a picture version of John Fox's story of the same name and deals with the ever present conflict between the hardy mountaineers and the aristocrats of the Blue Grass region. It is filled with tense moments, big dramatic situations and climaxes which exert a powerful appeal. A plain story of bitter struggle—of vital contrasts—of love, romance, pathos and sentiment—that is "The Kentuckians." The picture retains the fine characterizations, the simple mountain atmosphere and the appealing romance of the book. Monte Blue is ideal for the leading role. Others in the company are Wilfred Lytell, Diana Allen and John Miltern.

SUGGESTIONS

A John Fox story is sure in its appeal. So exploit this by telling that this true son of Kentucky is the author. Play up that the picture is a faithful adaptation of the book and that it features that fine type, Monte Blue. This actor is not only a splendid type but he knows something of his art. You might mention that he scored a big hit in "The Jucklins." Play up the appealing romance, the fine atmosphere, the wonderful characterizations. Have your orchestra play "The Southern Rhapsody," by Lucius Hosmer.

Advance Information on All Film Releases

(Continued from page 1384)

ZANE GREY PICTURES, INC.
(Benj. B. Hampton and Elinge F. Warner)

The U. P. Trail (Zane Grey's)....7
Riders of the Dawn (Zane Grey's)....6
Desert Gold (Zane Grey's)....

J. PARKER READ, JR., PRODUCTIONS

The Brute Master (Hobart Bosworth)....5
Love Madness (Louise Glaum)....7
Sex (Louise Glaum)....
The Lone Wolf's Daughter (Louise Glaum)....
Sahara (Louise Glaum)....

DEITRICH-BECK, INC.

The Harvest Moon (Doris Kenyon)....6
The Bandbox (Doris Kenyon)....6

ARTCO PRODUCTIONS

The Capitol (Leah Baird)....6
Cynthia of the Minute (Leah Baird)....6

ROBERT BRUNTON PRODS.

The Coast of Opportunity (J. Warren Kerrigan)....5
The House of Whispers (J. Warren Kerrigan)....6
The Green Flame (J. Warren Kerrigan)....5
No. 99 (J. Warren Kerrigan)....5

NATIONAL PRODUCTIONS

The Kentucky Colonel (Joseph Dowling)....6
The Blue Bonnet (Billie Rhodes)....

JOSEPH LEVERING PRODUCTIONS

His Temporary Wife (Special Cast)....6

DIAL FILM CO. PRODUCTIONS

The Tiger's Coat (Stedman-Butt-Modotti)....5
King Spruce (Mitchell Lewis)....

LOUIS TRACY PRODUCTIONS

The Silent Barrier (Sheldon Lewis)....6

IRVIN V. WILLAT PRODUCTIONS

Down Home (Special Cast)....6

HUGO BALLIN PRODS.

Pagan Love (Special Cast)....6

J. L. FROTHINGHAM PRODS.

The Broken Gate (Bessie Barriscale)....7

INDEPENDENT FILMS ASS'N.

NEAL HART SERIES

Feb. 15—Totem Law....5
Jan. 1—Danger Valley....
Nov. 15—Skyfire....5
Oct. 1—Hell's Oasis....5

PINACLE COMEDIES
(One every two weeks)

Mar. 29—Absence Without Leave....
Mar. 15 Shimmy Isle....
Mar. 1—Why Change Your Mother-in-Law....

SPECIAL

Mar. 1—Reckless Wives....

INTER-OCEAN FILM CORP.

The Silent Barrier....5
Bearcat....6
Seeds of Vengeance....6
The Gift Supreme....6
Whispering Devils....5
The Victim....9
The Transgressor....8
The Burning Question....8
Luring Shadows....7
Below the Deadline....5

HALL ROOM BOYS COMEDIES

Cads and Caddies....2
Stung Again....2
Wild Wild Woman....2
Back on the Farm....2
Mis Fortune Hunters....2

MAJOR DAWLEY RELEASES

Ghost of Slumber Mountain....1
Along the Moonbeam Trail....2

BURLINGHAM ADVENTURE PICTURES

Ride Under the Alps....1
Vacation Days in Switzerland....1
From Montreux to Berneese Alps....1
Through Switzerland in 10 Minutes....1

JANS PICTURES CORP.

Madonnas and Men....6
Wings of Pride....5
A Woman's Business....
Love Without Question (Olive Tell)....7

KINETO CO., OF AMERICA

Urban Popular Classics....
Chas. Urban's Movie Chats....
Kineto Reviews....

KREMER FILM FEATURES, VICT
(Released on States Rights Basis)

Voices (Diana Allen)....5
Mad Love (Lina Cavalieri)....5
Wending Trail (Buck Manning)....5
Skinner's Dress Suit....5

WESTERN

Handicap....6

HORSE-RACING PICTURE

Why Tell (Henry Miller)....6

CHAPLIN REISSUES

A Burlesque on Carmen....
The Champion....2
Jitney Elopement....2
Work....2
By the Sea....2

LUBIN (BERT)
STATE RIGHTS

Honeymoon Ranch....5

METRO EXCHANGES

SCREEN CLASSICS, INC., SPECIALS

Feb. 21—The Greater Claim (Alice Lake)....6
Feb. 14—Fine Feathers (Special Cast)....6
Feb. 7—Passion Fruit (Doraldina)....6
Jan. 31—The Off-Shore Pirate (Viola Dana)....6
Jan. 24—Coincidence (Special Cast)....6
Jan. 17—The Marriage of William Ashe (May Allison)....6
Jan. 10—Lure of Youth (Special Cast)....6

C. E. SHURTLEFF PRODUCTIONS

Mar. 14—The Little Fool (Special Cast)....6
Nov. 22—The Star Rover (Special Cast)....6
Aug. 23—The Mutiny of the Elsinore (Special Cast)....6

BUSTER KEATON COMEDIES
(Produced by Joseph M. Schenck)

Feb. 21—The Haunted House....2
Jan. 3—Neighbors....2
Dec. 22—The Scarecrow....2
Oct. 27—Convict 13....2
Sept. 1—One Week....2

HOPE HAMPTON PRODUCTIONS

Mar.—A Modern Salome (Hope Hampton)....6

NAZIMOVA PRODUCTIONS

Dec. 6—Billions (Nazimova)....6
Oct. 11—Madam Peacock (Nazimova)....7
Apr. —The Heart of a Child (Nazimova)....7
Jan. —Stronger Than Death (Nazimova)....7

TAYLOR HOLMES PRODUCTIONS

Apr. —Nothing But Lies (Taylor Holmes)....6
Mar. —The Very Idea (Taylor Holmes)....6
Jan. —Nothing But the Truth (Taylor Holmes)....6

ROBERT HARRON PRODUCTIONS

Oct. 25—Coincidence (Robert Harron)....6

S. L. PRODUCTIONS

Feb. 28—Temple Dusk (Special Cast)....6
Sept. 6—Love, Honor and Obey (Special Cast)....6

MAURICE TOURNEUR PRODUCTIONS

Oct. 18—The Great Redeemer (Special Cast)....6

ROWLAND, WEST PRODUCTIONS

Jan. 3—The Silver Lining (Jewel Carmen)....6

MISCELLANEOUS

The Foreigner (Special Cast) Ernest Shipman....
The Wrong Woman (Ivan Abramson)....
The Crimson Cross (Fanark)....
Man and Woman (Special Cast) Sherman Prods. Corp....
The Devil's Angel (Helen Gardner-Templer Saxe) Clark Cornelius Corp....
Birthright (Special Cast) Allied Ind. Attractions....
The Japanese Question in California (Pantex)....
The Fighting Kentuckians (Special Cast) Sterling Features....
Out of the Dust (Apex Film Co.)....
Why Leave Your Husband (Austin-Shepard) Equality Photoplay Corp....
Uncle Sam of Freedom Ridge (Special Cast) Harry Levey Prods....
The White Rider (Joe Moore-Eileen Sedgwick)
Hell's Oasis (Neal Hart) Independent Films Assn..
Peerless Feature Producing Co....
The Hidden Light (Dolores Cassinelli) Commonwealth Film Corp....

COMEDIES

Top Notch Comedies (Plymouth Pro. Dist. Syndicate—Cleveland)....2
After Bed Time (Frazee Film Prods.)....2
Billy Ruge Comedies (Funful Films)....1
Mack Swain Comedies (C. B. Price)....2
Flora Finch Comedies (Film Frolics Pictures Corp.)..
Two-Reel Comedies (Edna Shipman-John Junior)...
Legend Film Prods.

NATIONAL FILM CORP.
(At State Right Exchanges)

Nobody's Girl (Billie Rhodes)....5
Kentucky Colonel (Special Cast)....5
Captivating Mary Carstairs (Norma Talmadge) Reissue....5

PATHE EXCHANGES

Feb. 6—The Devil (George Arliss)....6
Jan. 30—The Killer....6
Jan. 23—The Sage Hen (Special Cast)....6
Jan. 16—When We Were Twenty-one (H. B. Warner)....5
Jan. 2—That Girl Montana (Blanche Sweet)....2
Dec. 26—Rogues and Romance (Seitz-Caprice)....6
Dec. 19—The Empire of Diamonds....6
Dec. 5—Dice of Destiny (H. B. Warner)....5
Nov. 28—The Devil to Pay (Brunette-Stewart)....6
Nov. 21—The Unwilling Husband (Blanche Sweet)..5
Nov. 7—A Beggar in Purple (Edgar Lewis')....6
Oct. 31—The Money Changers (Claire Adams-Ray Stewart)....6
Oct. 24—Half a Chance (Mahlon Hamilton)....7
Oct. 10—Forbidden Valley (Gordon-McAvoy)....6
Oct. 3—The Riddle: Woman (Geraldine Farrar)....6
Sept. 26—Help Wanted—Male (Blanche Sweet-Henry King)....5
Sept. 12—Felix O'Day (H. B. Warner)....5
Sept. 5—The House of the Tolling Bell (Bruce Gordon-May McAvoy)....6
Aug. 29—Lahoma (Edgar Lewis)....7

DOUBLE ADVENTURE
(Fifteen two-reel episodes starring Charles Hutchinson)

Feb. 13—Fourth, The Gun Runners....2
Feb. 6—Third, Hearts of Stone....2
Jan. 30—Second, The Harbor of Bandits....2
Jan. 23—First, On the Trail of Fate....2

EDGAR JONES PRODUCTIONS

Feb. 13—The Two-Fisted Judge....2
Lochinvar o' the Line....2

VELVET FINGERS
(Fifteen Two-Reel Episodes Starring Geo. B. Seitz and Marguerite Courtot.)

Feb. 15—Eleventh, The Other Woman....2
Feb. 6—Tenth, Shots in the Dark....2
Jan. 30—Ninth, The Broken Necklace....2
Jan. 23—Eighth, Aiming Straight....2
Jan. 16—Seventh, The House of a Thousand Veils..2
Jan. 9—Unmasked....2
Jan. 2—Fifth, The Desert Pavilion....2
Dec. 26—The Man in the Blue Spectacles....2
Dec. 19—Third, The Hand from Behind the Door....2
Dec. 12—Second, The Face Behind the Curtain....2
Dec. 5—First, To Catch a Thief....3

THE PHANTOM FOE
(Fifteen Two-Reel Episodes Starring Juanita Hansen and Warner Orland)

Jan. 23—Fifteenth, Retribution....2
Jan. 16—Fourteenth, Confession....2
Jan. 9—Thirteenth, The Attack at the Inn....2
Jan. 2—Twelfth, Behind the Veil....2
Dec. 26—Through Prison Walls....2
Dec. 19—Tenth, The Foe Unmasked....2
Dec. 12—Ninth, The Mystic Summons....2
Dec. 5—Eighth, The Man Trap....2
Nov. 28—Seventh, Gun Fire....2
Nov. 21—The Crystal Bail....2

RUTH OF THE ROCKIES
(Fifteen Two-Reel Episodes Starring Ruth Roland)

Dec. 5—Fifteenth, The Hidden Treasure....2
Nov. 28—Fourteenth, Regina Island....2
Nov. 21—Thirteenth, The Surprise Attack....2
Nov. 14—Twelfth, The Secret Order....2
Nov. 7—Eleventh, The Fatal Diamond....2
Oct. 31—Tenth, The Secret of the Trunk....2
Oct. 9—Ninth, The Perilous Path....2
Oct. 17—Eighth, Danger Trails....2
Oct. 10—Seventh, Troubled Waters....2

PIRATE GOLD
(Ten Two-Reel Episodes Starring Geo. B. Seitz and Marguerite Courtot)

Oct. 17—Tenth, Defeat—And Victory....2
Oct. 10—Ninth, The Double Cross....2
Sept. 26—Seventh, Under Suspicion....2
Sept. 19—Sixth, Kidnapped....2
Sept. 12—Fifth, Drugged....2
Sept. 5—Fourth, Treasure—At Last....2
Aug. 29—Third, The Dead Man's Story....2

THE THIRD EYE
(Fifteen Two-Reel Episodes Starring Warner Oland and Eileen Percy)

Aug. 29—Fifteenth, The Triumph of Justice....2
Aug. 22—Fourteenth, At Bay....2
Aug. 15—Thirteenth, The Blind Trails of Justice....2
Aug. 8—Twelfth, Man Against Man....2
Aug. 1—Eleventh, The Long Arm of Vengeance....2
July 25—Tenth, The House of Terrors....2
July 18—Ninth, The Race for Life....2
July 11—Eighth, Dangerous Trails....2
July 4—Seventh, The Double Trap....2
June 27—Sixth, The Death Spark....2

VANITY FAIR MAIDS COMEDIES

Dec. 26—The Sleepy Head....1
Dec. 12—Greek Meets Greek....1
Nov. 14—The Sandman....1
Oct. 31—Mamma's Boy....1
Oct. 3—June Madness....1

AFTER THIRTY

(Six two-reel comedy dramas featuring Mrs. Sydney Drew and John Cumberland)
July 15—Fourth, The Unconventional Maida Greenwood....2

Release Information Continued on Page 1388

"THE FIRE CAT"
(Universal)

Edith Roberts Scores in Carmenesque Role

NOT since "Lasca" has Edith Roberts had such an ideal vehicle for the expression of her vital and vibrant personality as "The Fire Cat," written and directed by Norman Dawn. While it is a familiar pattern insofar as its theme and characterization are concerned, the director has incorporated some clever incident, a goodly measure of suspense and a great deal of local color and atmosphere. The latter ingredients are richly presented in nearly every scene and are so realistic that the spectator is transported to the locale. "The Fire Cat" holds the attention because of its painstaking detail and the picturesque characterization. Miss Roberts, in the title role, puts plenty of nerve and vivacity in the portrayal—a portrayal which she makes compelling. Her supporting company is also thoroughly in character. Properly costumed a player would have to be a rank amateur not to present the right conception of the part.

The star appears as the daughter of a proud Castilian family and the introductory footage is given over to planting the characters. Once the motive of the action is established, the picture moves with considerable vigor. So "The Fire Cat" becomes a story of vengeance rather than romance. Her mother being robbed and killed by a notorious bandit, it behooves her to execute revenge. Hence the title. She goes to a wicked town and absorbs its atmosphere for the purpose of hunting down the assassin. Which of course permits her to score with Carmenesque touches. There is no let-down in the action, but the director saves his trump card for the finish. This climax depicts a volcanic eruption which destroys this South American Sodom and is certainly realistic to a degree. Some may object to the way that the backgrounds move back and forth. But it is no easy task to stage a scene of such proportions. Mr. Dawn has taken a good sized hill, considerable dynamite, started some huge bonfires and the result is an achievement of the first order. There is a touch or two of double exposure which is also praiseworthy.

Naturally the eruption takes the life of the arch-villain which saves the heroine from committing murder. Other incidents include a "he-man" fight between the hero and the heavy and an uncanny touch depicting a diabolical scheme of vengeance. An admirer of the girl uses a tarantula as an instrument of death, releasing the poisonous spider upon the face of the sleeping victim. The romance doesn't have much opportunity to intrude and isn't missed in a story which depends upon vivid action and startling incident. The picture is told mostly against exteriors all of which are in harmony except one bit of painted scenery. Your patrons will like the star here. It is a good bet for her and her following.—Length, 5 reels.—*Laurence Reid.*

THE CAST

Dulce.....Edith Roberts
Gringo Burke.....William Long
Cholo Pete.....William Eagle-Eye
Mother Alvarez.....Olga D'Mojean
Margarita.....Beatriz Dominguez
Pancho.....Arthur Jasmine
Ross.....Wallace McDonald

By Norman Dawn.
Scenario by Philip Hurn.
Directed by Norman Dawn.

PRESS NOTICE—STORY

Edith Roberts, the Universal star, who flashed a distinctive personality in "Lasca," is coming to the ———— theatre next ———— in "The Fire Cat," a picture said to be ideal for the expression of her charm and talent. Written and directed by Norman Dawn, it carries the same elements as "Lasca" and "The Adorable Savage"—which is to say that it is well fortified with good action and incident. The location of the story is South America—at the base of Cotopaxi. There it is that Dulce Alvarez, a young Castilian girl, who to avenge the brutal murder of her mother, becomes a habitue of a dance hall in a foul Peruvian mining camp and lures the assassin to his doom. Into her life comes a young American who brings to light her finer nature.

The picture permits the star to run the scale of human passion and she receives very capable support from Wallace McDonald and others. The backgrounds are rich in picturesque appeal with some of the scenes being exceedingly gripping in action, articularly the one which shows the demolishing of a town by a volcano. Indeed, the director has been painstaking in his attention to atmosphere and detail.

PROGRAM READER

"The Fire Cat" is Edith Roberts' latest picture and will be the feature attraction at the ———— theatre next ————. It may be described as a colorful story of life in the South American mining district, in the heart of the Andes. Miss Roberts depicts the role of a native girl of primitive passions. In one of the startling scenes she leaves the shelter of her mountain home to go to the lawless town where she becomes a dancer. Her motive is to mete out revenge upon the despoiler of her home. The picture is remarkably rich in picturesque backgrounds and is said to afford the spectator a story of vivid action and incident. Wallace McDonald appears in the opposite role.

SUGGESTIONS

This Universal star is rapidly forging to the front since her memorable performance in "Lasca." So play her up prominently. Tell that she has in "The Fire Cat," a picture cut from the same pattern. Tell that it permits her to run the scale of human passion in a role which has been written with her in mind. Use stills of her in her colorful costumes and offer those of the leading man, Wallace McDonald. Bill it as a vigorous melodrama of life and love, passion and sentiment in a South American mining camp. Play it up as a melodrama which carries one thrill after the other. Your musical program can be arranged from typically Spanish airs. You can have some talented dancer execute some native dances.

"WING TOY"
(Fox)

A Shirley Mason Vehicle Slightly Below Past Performances

AS in the case with other stars of the dainty and cute type, Fox seems to be endeavoring, in starring Shirley Mason, to give her a chance to portray every nationality on the globe. Here she is a Chinese, or rather a supposedly-Chinese girl, who acts just as vivaciously and who frolics about with as much vim, as in her previous pictures.

The story is laid in America where the girl has been brought up by a laundryman in the Chinatown of an American city. It develops in the end into more or less simple melodrama, deserting the romantic and human interest touches of some of her past performances to bring in some rescue scenes by the hero, who breaks down thick doors with axes just as the horrible Chinese ogre is about to marry the star. It is gripping enough, but it is not the kind of stuff they have learned to expect from Shirley Mason.

The star herself does not disappoint except possibly in her appearance. Playing a Chinese part her short-cut hair is plastered tight to the sides of her face and throughout the picture she is not allowed to make herself as attractive as it is possible for her to be. Raymond McKee has not a part which gives him any opportunities, for romance is not the dominating note of this picture. Harry Northrup stands forth as a capable Chinese villain. The others in the cast are average.

The story is of the Chinese-American variety. There is none of the plum-blossom pomp and ceremony of a straight Oriental picture. Wing Toy as a baby, was adopted by a Chinese laundryman, forced by poverty to forfeit his protectorate. Yen Low, the proprietor of a gambling den, has brought her up since the age of five, and seeks to marry her on her sixteenth birthday. A cub reporter, having met her once, has fallen in love with her, and seeks to have the den raided by the police. At the same time the mystery of the girl's birth is solved. She is the daughter of the district attorney. The criminal who kidnapped her thoughtfully telephones the entire details of her history and her coming marriage to the father. Then comes the raid and the rescue scene.

There is one touch which is not sympathetic. Wing Toy, in order to escape the coming marriage is anxious to run away and mary the benevolent Chinese laundryman who has brought her up as a baby and who is pictured as the most fatherly of persons.—Length, 5 reels.—*Matthew A. Taylor.*

THE CAST

Wing Toy.....Shirley Mason
Bob.....Raymond McKee
Wong.....Edward McWade
Yen Low.....Harry S. Northrup
White Lily.....Betty Schade
The Mole.....Scott McKee

Story by Pearl Doles Bell.
Scenario by Thomas Dixon, Jr.
Direction by Howard M. Mitchell.
Assistant Director, Edward Dodds.
Photography by Glenn McWilliams.

PRESS NOTICE—STORY

Shirley Mason, the dainty Fox star, is the featured player in "Wing Toy," which will be the attraction at the ———— theatre on ————. Miss Mason was recently elevated to stardom by William Fox, and is fast gaining as many followers among screen patrons as her sister, Viola Dana.

In "Wing Toy," she has been given a story which gives her every opportunity to display her remarkable personality. She is cast as a little girl of Chinatown, where she was brought when a baby by a man who left her with a kind-hearted Chinese laundryman to bring up. So Wing Toy grew up to be sixteen and used chopsticks instead of knives and forks and wore Chinese silks instead of pretty American dresses. In the end she is brought to her true American home, and wins a true American husband.

There are some thrilling and exciting scenes laid in a Chinese gambling house, where pretty Wing Toy is held a captive. There are also sets of exquisite beauty, for the Chinese luxurious and lavish home life has been faithfully reproduced on the screen.

Playing opposite the star is Raymond McKee, while others in the cast include Betty Schade, Edward McWade and Harry S. Northrup. The story is from the pen of the popular novelist, Pearl Doles Bell. Howard M. Mitchell, who has directed Miss Mason's previous picture, is again behind the megaphone in this picture.

WING TOY ———— PLAN BOOK ————

PROGRAM READER

Shirley Mason, the dainty and attractive screen star, is the featured player in the picture scheduled for ———— and ———— at the ———— theatre. It is a story of the Chinatown of a large American city and is entitled "Wing Toy." The story is by Pearl Doles Bell, a well known novelist who has written other photoplays in which Miss Mason has been starred. Petit, bobbed-haired, vivacious and of a whimsical and unfailing personality, Shirley Mason has won for herself a large following in the series of pictures in which she has played the leading role.

"Wing Toy" is a story of a little girl of Chinatown who was adopted when a baby, by a kind hearted Chinese laundryman. Her birth is shrouded in mystery and although her eyes are not slanting nor her features of Oriental type, she eats with chopsticks, worships Chinese gods and wears Chinese dress. How she finds her true father, and at the same time a true husband, forms the basis of this interesting photoplay.

SUGGESTIONS

You have a star in Shirley Mason who is now fairly well established. Her previous pictures, beginning with "Her Elephant Man," have gradually increased her following. Apparently her period of probation as a star is over. So devote a good part of your advertising to exploiting her.

Advance Information on All Film Releases

(Continued from page 1386)

ROLIN COMEDIES

Feb. 23—Open Another Bottle (Snub Pollard).....1
Jan. 9—The Morning After (Snub Pollard).....1
Dec. 19—Park Your Car (Snub Pollard).....1
Dec. 5—Cash Customers (Harry Pollard).....1
Nov. 7—Insulting the Sultan.....1
Oct. 24—When the Wind Blows (Snub Pollard).....1
Oct. 10—Fellow Citizens (Snub Pollard).....1
Sept. 26—Doing Time (Snub Pollard).....1
Sept. 12—Go As You Please (Snub Pollard).....1
Sept. 12—Rock a Bye Baby (Snub Pollard).....1

ROLIN TWO REELERS

Dec. 26—Number Please (Harold Lloyd).....2
Sept. 26—Get Out and Get Under (Harold Lloyd)..2
July 11—High and Dizzy (Harold Lloyd).....2
May 2—An Eastern Westerner (Harold Lloyd)....2

BLACKTON PRODUCTIONS

Oct. 10—Forbidden Valley (Bruce Gordon-May McAvoy).....6
July 18—Man and His Woman (Herbert Rawlinson).6
June 20—Passers-By (Herbert Rawlinson).....6

NEWS REELS

Sundays—Topics of the Day.....
Wednesdays—Pathe News.....
Saturdays—Pathe News.....1

PEERLESS PICTURES COMPANY

The Heart of a Woman.....5

PHOTO PRODUCTS EXPORT CO.

SHIRLEY MASON REVIVALS

Apple Tree Girl.....5
Law of the North.....5
Cy Whittaker's Ward.....5
The Awakening of Ruth.....5
Light in Darkness.....5
The Tell Tale Step.....5
Lady of the Photograph.....5

FLAGG COMEDY REVIVALS

The Bride.....1
The Screen Fan.....1
The Matinee Girl.....1
The Man Eater.....1
The Superstitious Girl.....1
The Artist's Model.....1
The Art Bug.....1
The Starter.....1
The Spoiled Girl.....1

PIONEER FILM CORPORATION

Thoughtless Women (Alma Rubens).....6
Place of Honeymoons (Emily Stevens-Montagu Love).....6
Midnight Gambols (Marie Doro).....6
What Women Want (Louise Huff).....5
Where Is My Husband? (Jose Collins).....6
Out of the Depths (Violet Mersereau-Edmund Cobb).5
Empty Arms (Gail Kane-Thurston Hall).....5
Finders Keepers (Violet Mersereau-Edmund Cobb)..5
His Brother's Keeper (Mansfield,-Lytton-James)....6
The Inner Voice (E. K. Lincoln).....6
Bubbles (Mary Anderson).....5
A Moment's Madness (Marguerite Namara).....6
Idle Hands (Gail Kane-J. Herbert Frank).....5
A Good Woman (Gail Kane-J. Herbert Frank).....5
Luke McLuke's Film-osophy .....½
Sonny Series 2

THE FACTS AND FOLLIES SERIES

Babes in Bearskin.....1
Two's Company.....1
Call Me Daddy.....1
Knockout Maggie.....1
Down Beside the Seaside.....1
Professor Was Right.....1

PRICE (C. B. CO.)

INDIAN DRAMAS

Fifteen Single reelers starring Princess Mona Darkfeather.
His Pajama Girl (Billie Rhodes).....5
Power (Holbrook Blinn) 5
Your Daughter and Mine (Special Cast).....5

RADIOSOUL FILMS, INC.

A Man There Was (Victor Seastrom).....5

REALART PICTURES CORP.

SPECIAL FEATURES

The Furnace (Wm. D. Taylor's).....6882
The Soul of Youth (Taylor).....5995
The Deep Purple (Raoul A. Walsh's).....6705
The Law of the Yukon (Charles Miller's).....5614
The Luck of the Irish (Dwan's).....6607
Soldiers of Fortune (Allan Dwan's).....5911

STAR PRODUCTIONS

Blackbirds (Justine Johnstone).....4979
The New York Idea (Alice Brady).....6181
Oh Lady, Lady (Bebe Daniels).....4214
You Never Can Tell (Bebe Daniels).....5302
Her First Elopement (Wanda Hawley).....4212
Her Beloved Villain (Wanda Hawley).....4646
Food for Scandal (Wanda Hawley).....4648
Eyes of the Heart (Mary Miles Minter).....5084
Sweet Lavender (Mary Miles Minter).....5134

REELCRAFT PICTURES CORP.

ROYAL COMEDIES

Dec. 10—I'll Say He Forgot (Otis Harlan).....2
Nov. 28—He Looks Like Him (Tucker Twins).....2
Nov. 12—Oh, Buoy (Sammy Burns).....2

MATTY ROUBERT (ROMANCES OF YOUTH)

Bold Bad Pirate.....2
Summer Days.....2

BILLY WEST COMEDIES

The Dreamer 2
Hands Up 2

TEXAS GUINAN WESTERNS

The Desert Vulture.....2
Girl of the Rancho.....2

ALICE HOWELL COMEDIES

Lunatics in Politics.....2
Good Night Nurse.....2

WILLIAM FRANEY COMEDIES

Snitch 1
Moonshiner 1
No. 13 1

BURRUD (SUNSET) SCENICS

The Mountain That Was God.....1
Wind Goddess 1

MILBURN MORANTI COMEDIES

Double Trouble 2
Lazy Lem 2
Bungalow Bungle 2

NAPOLEON & SALLY COMEDIES

The Deserter 1
Dreamy Chinatown 1

GALE HENRY COMEDIES

Heirlooms 2
Help 2
The Movies 2

ROBERTSON-COLE PRODS.

SUPERIOR PICTURES

Moon Madness (Special Cast).....6
Li Ting Lang (Sessue Hayakawa).....5
Heart of Twenty (Zasu Pitts).....5
Bright Skies (Brentwood).....5
The Devil's Claim (Sessue Hayakawa).....5
The Notorious Mrs. Sands (Bessie Barriscale).....5
The Brand of Lopez (Sessue Hayakawa).....5
The Woman Who Understood (Bessie Barriscale).....

SUPER SPECIALS

Little 'Fraid Lady (Mae Marsh).....6
Kismet (Otis Skinner).....9
813 (Arsene Lupin Story).....6
A Slave of Vanity (Pauline Frederick).....6
So Long Letty (Christie Comedy Drama).....6
The Stealers (Wm. Christy Cabanne).....8
Occasionally Yours (Lew Cody).....6
Big Happiness (Dustin Farnum).....7

SPECIALS

Aug. 15—Arabian Knight (Sessue Hayakawa).....5
Aug. 1—Life's Twist (Bessie Barriscale).....6

SUPREME COMEDIES

June 6—Becky Strikes Out.....1
May 30—Letty's Lost Legacy.....1
Mixed Husbands 1
The Taylor Made Wife.....1
Downstairs and Up.....1
Why Be Jealous?.....1
Her Beloved Burglar.....1

MARTIN JOHNSON PICTURES

Marooned in the South Seas.....1
The City of Broken Old Men.....1
Recruiting in the Solomons.....1
Lonely South Pacific Missions.....1
Domesticating Wild Men.....1
Cruising in the Solomons.....1
Saving Savages in the South Seas.....1

ADVENTURE SCENICS

The Lone Trapper.....1
Outlaw of the Wilderness.....1
The Tempest 1
Waters of Destiny.....1
Tree Magic 1
Ghosts of Romance.....1
Sons of Salooskin.....1

RUSSELL-GREIVER-RUSSELL

Releasing Through Capitol Film Co.

AL JENNINGS SERIES

Fate's Frame-Up 2
Fate's Mockery 2
Fate's Double Cross.....2
Long Riders 2

HELEN GIBSON SERIES

Trail of the Rails.....2
Daring Danger 2
Flirting with Terror.....2
Broken Trestle 2

TUSUN COMEDIES

New Ralgia 1
A Slick Detective.....1
Buried Alive 1
From Kitchen to Throne.....1
Wild Women 1
Giving and Taking.....1
Pa Takes a Tramp.....1
Splashing to Safety.....1
Cabareting Under Difficulties.....1
Stranded 1

LESTER CUNEO PRODUCTIONS

Lone Hand Wilson.....5
The Ranger and the Law.....5
Pat O' Paradise.....5
Blue Blazes 5

GASOLINE ALLEY

Leave It to "Walt".....1

FRITZI RIDGEWAY SERIES

Bandit of Hell's Gap.....2
A Traitor's Vengeance.....2
A Girl from the West.....2
Almost an Outlaw.....2
The Avenging Trail.....2
Western Rays 2
Shadows of the Past.....2
A Fight to a Finish.....2
Trail of the Buzzard.....2
A Fugitive from Justice.....2
A Race with Death.....2
Across the Border.....2

SPECIALS

Witch's Lure 5
A Profligate Woman 5

NEAL HART SERIES

Knight of Western Land.....2
Dead Line 2
Square Shooter 2
Out of the West 2

SCHWAB D. N. PRODUCTIONS

Girls, Don't Gamble.....5
Fickle Women.....5

S-E ENTERPRISES

It Might Happen to You (Billy Mason).....5
Cowboy Jazz 2

TWO REEL COMEDIES

Beach Birds and Bombs.....2
Hashers and Mashers 2
Waffles and Wallops 2

MIDGET COMEDIES

(*Starring Eddie Frank and Jimmie Roson*)
Beach, Birds and Bombs.....2
Waffles and Wallops.....2
Hashers and Mashers.....2
Oh, What a Circus.....2
Movies and Maniacs.....2
A Tenderfoot Romeo.....2

SELZNICK (LEWIS J.) ENT.

SELZNICK PICTURES

(*Distributed by Select Exchanges*)

The Figurehead (Eugene O'Brien)..... 5,000
The Flapper (Olive Thomas)..... 5,000
The Man Who Lost Himself (Wm. Faversham) 5,000
The Point of View (Elaine Hammerstein)..... 5,000
The Poor Simp (Owen Moore)..... 5,000
The Wonderful Chance (Eugene O'Brien)..... 5,000
Whispers (Elaine Hammerstein)..... 5,000
Dangerous Paradise (Special).....
Red Foam (Ralph Ince Special).....
The Daughter Pays (Elaine Hammerstein).....
Pleasure Seekers (Elaine Hammerstein)..... 5,500
You Can't Kill Love (Special Cast)..... 5,500
Broadway and Home (Eugene O'Brien)..... 5,500

SELECT PICTURES

(*Distributed by Select Exchanges*)

The Adventuress (Julian Eltinge)..... 5,000
Children Not Wanted (Edith Day)..... 6,000
Man's Plaything (Grace Davison)..... 5,000
Mountain Madness..... 6,000
Mothers of Men (Claire Whitney)..... 5,000
The Great Shadow..... 6,000
The One-Way Trail (Edythe Sterling)..... 5,000
Faith of the Strong (Mitchell Lewis)..... 5,000
Just Outside the Door (Edith Hallor)..... 5,000
Seeds of Vengeance (Bernard Dunning)..... 5,000
Taking the Count (William Collier)..... 5,000
The Servant Question (William Collier)..... 5,000
The Valley of Doubt (Special Cast)..... 5,000
Seeds of Vengeance (Bernard Dunning)..... 5,000

Release Information Continued on Page 1390

"THE MAD MARRIAGE"
(Universal)

Carmel Myers Is Appealing in Greenwich Village Formula

THE vibrant personality of Carmel Myers is certainly felt in "The Mad Marriage," a picture based upon the favorite Greenwich Village formula. The popular conception of life in the village is something extraordinary—that its inhabitants are so "arty"—that conventions are flouted in every form of conduct. Place a hero in a painter's jacket, permit him to dabble with a brush, introduce some high jinks and you have it. This is really a respectable little story which seems more appropriate with an ordinary background. But Greenwich Village is supposed to lend it the required atmosphere. It is all about a temperamental artist who marries for convenience and realizes after months of indifference, or jealousy, or both, that his wife is quite adorable.

The picture is very frail and it doesn't take much imagination to discover how it will end. The wife goes in for playwrighting and develops an affair with a manager. This is the point to introduce the conflict. The husband comes home to learn that his rival is attempting to intrigue his better half. The triangle is so arbitrarily planted that sympathy for the wife is never inspired. The men indulge in a pugilistic encounter for the purpose of finding out which is the strongest force—love or duty. The upshot of it is the wife leaves them both for the seclusion of the country. An infant cuts a compromising figure since the husband doesn't really know whether he is the father. But after all have suffered a reconciliation is effected. And the artist's eyes are opened to the splendid virtues of his wife.

The continuity is ragged, which may account for the difficulty to get into the spirit of the picture. The scenes are too jumpy, some having very little connection in advancing the action. If an older figure had represented the husband the picture would be more appealing. Truman Van Dyke runs a poor second to Arthur Carewe, who plays the potential philanderer. It may strike some that the picture is miscast on this point. Sympathy cannot be extended a man who continually nags his wife, nor can she obtain any for marrying such a type. The picture has an interesting pageant, the outstanding highlight. There is nothing unconventional about it. In fact it is rather dull aside from Miss Myers' colorful performance. —Length, 5 reels.—*Laurence Reid.*

THE CAST

Jane.....Carmel Myers
Jerry.....Truman Van Dyke
Willie.....William Brunton
Mrs. Brendon.....Virginia Ware
Harmonia.....Margaret Cullington
Althea.....Jane Starr
Christiansen.....Arthur Carewe
Bob.....Nola Luxford
Mrs. Boggs.....Lydia Yeamans Titus

By Marjorie Benton Cooke.
Scenario by Marion Fairfax.
Directed by Rollin Sturgeon.

PRESS NOTICE—STORY

"The Mad Marriage" is the title of the Universal feature which comes to the ———— theatre on ———— of ———— week with Carmel Myers as the star. This is an adaptation of the novel, "Cinderella Jane," by Marjorie Benton Cooke and the figure of Jane which Miss Myers interprets is called one of the most delightfully droll characters ever drawn by a writer, and in adapting the story for the screen Marion Fairfax has retained all the delicious humor. The picture is full of action and suspense and gives the star a chance to prove that she is one of the most capable actresses on the screen.

The plot revolves around a Greenwich Village artist who marries a girl for convenience. It never dawns upon him to offer her love; he only finds time to complain. Jane takes it good-naturedly. She is successful in winning the admiration of a play broker who produces her first play which scores an instantaneous hit. Jerry, the husband, places a false interpretation on things which leads to a quarrel. Their baby is taken ill but the recovery of the child brings a reconciliation. Thus the husband learns to appreciate his wife's fine qualities. Miss Myers is supported by a cast that includes Arthur Carewe. The picture is adequately staged.

PROGRAM READER

They say that one never knows what constitutes real happiness or sorrow until one lives in Greenwich Village. Certainly it is the home of the artistic temperament. And only one blessed with such a temperament can feel the thrills of real happiness or the woes of real sorrow. Carmel Myers is the star of "The Mad Marriage," a picture of romance and matrimony in Greenwich Village. She plays the part of a young girl who enters matrimony and finds that it is a sham. How she emerges a happy bride is told in five reels of a story crammed with action and incident. The Mad Marriage" is picturized from Marjorie Benton Cooke's charming story, "Cinderella Jane" and will appear at the ———— theatre next ————.

SUGGESTIONS

There doesn't appear to be much plot to this story and the fact that it has been done often might keep some away. So don't play it up. Exploit the picture on the strength of Carmel Myers' personality. Tell that she is rapidly forging to the front as an accomplished actress—one gifted to play most any type of role. Play up that she has scored a big hit on the stage. Bring out the source of the picture, playing up the author and the original book. Tell that it is a charming picture of romance and matrimony and high jinks in Greenwich Village, the Bohemia of New York. You can stage a prologue much after the fashion of "Boheme." Have an ensemble attired in artists' costumes singing quaint songs.

CATCH LINES

She left him because he nagged her constantly. Was it a mad marriage? Come to the ———— theatre next ———— and see Carmel Myers in a delightful photoplay.

"HIS OWN LAW"
(J. Parker Read-Goldwyn)

Trite Story Makes Poor Screen Material

HOBART BOSWORTH'S latest production "His Own Law" falls short of the mark in screen entertainment. In fact there is hardly a redeeming feature in the production to raise it above the ordinary.

The picture opens with a bang and runs along most interestingly for a reel or so and then when one expects something of the unusual, it suddenly takes a decided drop and stays there to the finish.

The plot is well worn and could have been told very easily in two reels and then have something left over. When padding is resorted to it is easily noticeable in situations which are long drawn out and others which are introduced as "fill ins."

This is particularly noticeable in scenes in which the star appears. When he is not pausing and thinking, he appears to enter into weighty dialogue with the other actors, while the cameraman grinds away.

When action is called for Bosworth engages in a couple of good fist fights which are rather thrilling because of the way they are staged.

The opening scenes show the star well "lit up" in a bar-room where he makes the acquaintance of a young Frenchman.

After engaging in many scenes, some of which are rather funny, the two are admitted to a cheap lodging house for the night. The next morning on disclosing their identities they both discover that they are in the same profession, that of engineer.

Bosworth secures a job for the young Frenchman and when the latter falls in love with a beautiful girl and is called to France to join the colors before he has time to marry her, his pal protects the young woman and her child until "Frenchy" returns.

Suspense is withheld in the form of a cable which announces that the young soldier has been killed in action and this turns to surprise when the latter returns to claim the girl.—*Frank Leonard.*

THE CAST

J. C. MacNeir.....Hobart Bosworth
Jean Saval.....Rowland V. Lee
Sylvia Harris.....Jean Calhoun
The Child.....Mary Jane Irvine

Story by Frank Brownlee.
Directed by J. Parker Read.
Photographed by J. O. Taylor.

PRESS NOTICE—STORY

Hobart Bosworth, popular screen actor of virile types, is the star of "His Own Law," the latest production by J. Parker Read, Jr., released through Goldwyn, which opens at the ———— theatre Monday for a three-day run.

The drama of friendship between men gives Mr. Bosworth one of the best roles that has fallen to his lot and he gets out of it every bit of entertainment and acting value that it contains.

As MacNeir, a member of a great engineering firm who goes off on a prolonged spree after every big job, Mr. Bosworth gives a touch of naturalness and humanity that makes the character continuously human and interesting.

After having a fight with a Frenchman in a saloon in the underworld, he becomes fast friends with him because of his grit.

The next morning as the two pals are leaving a lodging house they discover that both are engineers, which brings them closer together and eventually off on a big job.

The Frenchman falls in love with a beautiful girl but is called to the colors by his country and as there is no one to marry them he can only pledge his faith with the ring which he had bought for the wedding. When MacNeir learns that the younger man has been killed in action he marries Sylvia in order that his friend's child may have a name and father.

The Frenchman returns after four years and then comes the big thrilling, human drama which makes "His Own Law" one of the big pictures of the year.

PROGRAM READER

If you care for the real human interest drama, the one that will grip you at the start and hold you until the last close-up, don't fail to see Hobart Bosworth in his latest production, "His Own Law," produced by J. Parker Read and released by Goldwyn.

"His Own Law" is a drama of friendship between men and gives Hobart Bosworth one of the best roles that has fallen to his lot and he gets out of it every bit of entertainment and acting value that it conains.

In the opening scenes the star is shown as a prominent engineer, out on a spree. In a saloon in the underworld Bosworth meets a young Frenchman, Jean Saval, and is impressed by his ability to fight.

The two become fast friends and go off on a big job in the Chinook country. Here the young Frenchman falls in love with a beautiful girl but is called to the colors suddenly by his country and as there is no one at the camp to marry them, he can only pledge his faith with the ring which he had bought for the wedding.

When MacNeir learns by cable that the younger man has been killed in action he marries his sweetheart in order that his friend's child may have a name and a father.

The young Frenchman returns, however, and in a series of exciting moments learns from the older man that—well, see the picture and find out for yourselves.

SUGGESTIONS

This feature is rather short on story and as a result should be handled lightly in your publicity.

About the only exploitation possibility is the playing up of Hobart Bosworth's past experiences upon the screen and the theme which deals with the friendship between the two principal characters in the production.

If you go lightly on this one you will get by. However, make no promises.

CATCH LINES

See Hobart Bosworth in his latest feature, "His Own Law," a play strong in human interest, in which one man sacrifices himself for the other.

"Come on, Frenchie, they've discovered where I am"—and then something happened. See Hobart Bosworth in his latest feature, "His Own Law," it will interest you.

Advance Information on All Film Releases

(Continued from page 1388)

NATIONAL PICTURES

(Distributed by Select Exchanges)

Marooned Hearts (Conway Tearle)..... 5,000
Out of the Snows (Ralph Ince)..... 5,000
The Palace of Darkened Windows (Special Cast) 5,000
Who Am I? (Special Cast)..... 5,000
Just a Wife (Special Cast)..... 5,000
Blind Youth (Special Cast)..... 5,000
The Invisible Divorce (Special Cast)..... 5,000
The Road to Ambition (Conway Tearle)..... 5,500
The Chicken in the Case (Owen Moore)..... 5,500
The Highest Law (Ralph Ince Prod.)..... 5,500

SPECIAL PICTURES CORP.

COMEDYART

Open the Bars.....1
Hay Fever.....1
Sweet Dynamite.....1

COMICLASSIC

Nov. 14—Watch Your Husband (Merriam-Edwards).2
Oct. 31—A Seminary Scandal (Charlotte-Merriam)...2
Oct. 17—A Pajama Marriage (Neely Edwards).....2

SUNSET BURRUD SCENICS

Nov. 7—Totem Land.....1
Oct. 31—Dawnland.....1
Oct. 24—Going North.....1
Oct. 17—The Highway of Wonderland.....1

CLAYPLAY COMEDIES

Oct. 10—Bubbles.....1
Oct. 3—Dreams.....1
Sept. 26—Up on the Farm.....1

MORANTI COMEDIES

Oct. 31—Kids.....1
Oct. 17—Guilty.....1

CHESTER CONKLIN COMEDIES

Nov. 14—Who Am I.....2
Oct. 7—Home Rule.....2

STOLL FILM CORPORATION

Jan.—The Hundredth Chance (Special Cast).....6
Jan.—Mr. Wu (Matheson Lang).....4650
Jan.—The Lure of Crooning Water (Ivy Duke-Guy Newell).....6
Jan.—Squandered Lives (Ivy Duke-Guy Newall)....6
The Tavern Knight.....

TYRAD PICTURES, INC.

Broken Hearts (Lucille de Tar-Florence Hackett)..5
It Happened in Paris (Mme. Yorska).....5
Human Passions (Lottie Tilford).....5
Man and Woman (Betty Mason).....5
The Red Viper (Gareth Hughes).....4
Your Wife and Mine (Eve Dorington).....5
And the Children Pay (Gareth Hughes).....7
Dr. Brind's Wonders of Nature (One every week)..
Johnny Dooley Comedies (Johnny Dooley—one every month).....2

RADIN PICTURES

Skinning Skinners (Johnny Dooley).....2
Through Eyes of Men (Frank Mayo).....5
Weekly Indigestion (one every week).....1

UNITED ARTISTS CORPORATION

Jan. 9—The Love Light (Mary Pickford).....8,000
Dec. 5—The Mark of Zarro (Douglas Fairbanks)..8
Sept. 5—The Love Flower (D. W. Griffith's).....7
June 27—Suds (Mary Pickford).....5
June 13—The Mollycoddle (Douglas Fairbanks).....6
May 30—Romance (Doris Keane).....8
Apr. 5—Down on the Farm (Mack Sennett's).....5
Jan. 18—Pollyanna (Mary Pickford).....6
Dec. 29—When the Clouds Roll By (Douglas Fairbanks).....6
Oct. 20—Broken Blossoms (D. W. Griffith's).....6
Sept. 1—His Majesty the American (Douglas Fairbanks).....8

UNIVERSAL EXCHANGES

SPECIAL ATTRACTIONS

Society Secrets (Eva Novak).....5
Colorado (Frank Mayo).....5
The Fire Cat (Edith Roberts).....5
The Mad Marriage (Carmel Myers).....5
Tiger True (Frank Mayo).....5
The Torrent (Eva Novak).....5
Hearts Up (Harry Carey).....5
Two Kinds of Love (Special Cast).....5
White Youth (Edith Roberts).....5
Beautifully Trimmed (Carmel Myers).....5
Risky Business (Gladys Walton).....5
West is West (Harry Carey).....5
Honor Bound (Frank Mayo).....5
Fixed by George (Lyons-Moran).....5
The Gilded Dream (Carmel Myers).....5

JEWEL PRODUCTIONS, INC.

Outside the Law (Priscilla Dean).....
Once to Every Woman (Dorothy Phillips).....6
The Devil's Pass Key (Special Cast).....7
Shipwrecked Among Cannibals.....6
The Breath of the Gods (Aoki-Carew).....6
Under Crimson Skies (Elmo Lincoln).....6

JEWEL COMEDIES

A Wild Night (Joe Martin).....2
A Prohibition Monkey.....2

THE DIAMOND QUEEN

(Eighteen Episode serial starring Eileen Sedgwick)

Fourth, Fires of Hate.....2
Third, Perils of the Jungle.....2
Second, The Plunge of Doom.....2
First, The Vow of Vengeance.....2

KING OF THE CIRCUS

(Eighteen Two-Reel Episodes Featuring Eddie Polo)

Fourteenth, Out of the Clouds.....2
Thirteenth, A Fight for Life.....2
Twelfth, Deep Waters.....2
Eleventh, Man and Beast.....2
Ninth, Dynamite.....2
Seventh, Over the City.....2
Sixth, Lion's Claws.....2
Fifth, The Black Wallet.....2
Fourth, Facing Death.....2
Third, Stolen Evidence.....2
Second, The Mushroom Bullet.....2
First, Blood Money.....2

RED RIDER SERIES

(Six Two-Reel Specials Featuring Leonard Clapham)

Sixth, The Timber Wolf.....2
Fifth, The Forest Runners.....2
Fourth, When the Devil Laughed.....2
Third, Big Stakes.....2
Second, The Girl and the Law.....2
First, A Son of the North.....2

THE FLAMING DISK

(Eighteen Two-Reel Episodes Featuring Elmo Lincoln)

Eighteenth, The End of the Trail.....2
Sixteenth, Running Wild.....2
Fourteenth, The Purple Rays.....2
Thirteenth, Caged In.....2
Twelfth, The Tunnel of Flame.....2
Eleventh, The Dynamite Trail.....2
Tenth, Spiked Death.....2
Ninth, The Floating Mine.....2
Eighth, Through Walls of Steel.....2
Seventh, The Circle of Fire.....2

THE DRAGON'S NET

(Eighteen Two-Reel Episodes Featuring Marie Walcamp)

Twelfth, Unmasked.....2
Eleventh, The Shanghai Peril.....2
Ninth, The Train of Death.....2
Eighth, Trailed to Peking.....2
Seventh, The Unseen Foe.....2
Sixth, Captured in China.....2
Fifth, A Jump for Life.....2
Fourth, Into the Chasm.....2
Third, A Watery Grave.....2

CENTURY COMEDIES

Vamps and Scamps (Zip Monty).....2
Leaping Lions and Jailbirds.....2
Fresh from the Farm (Harry Sweet).....2
Puppy Love (Brownie).....2
His Fearful Finish (Chas. Dorety).....2
The Spirit of Twenty-One.....2
Fire Bugs (Harry Sweet).....2
Happy Daze (Century Lions).....2
Their First Tintype (Armstrong-Jackson).....2
Trails Win (Sweet-Monty).....2
Laughing Gas (Dorety-Jamisen).....2
Hot Dog (Brownie).....2

STAR COMEDIES

Ring on the Groom.....1
Won—One Fliver.....1
Milk and Yeggs.....1
Simple and Sweet.....1
His Lady Friend (Joe Martin).....1
Chicken, Country Style.....1
Fresh from the Country (Dorothy Wolbert).....1
Nearly Wed (Dorothy Wolbert).....1
Way Down North (Dorothy Wolbert).....1
Forbidden Brew (Dorothy Wolbert).....1
A Movie Bug (Dorothy Wolbert).....1
My Lady's Ankle.....1

RAINBOW COMEDIES

An Oil Can Romeo (Dorety-Byron).....2
Won by a Nose (Dorety-Keating-Henley).....2
Off His Trolly (Engle-Dickerson).....2
Should Waiters Marry (Geo. Ovey).....2
A Villain's Broken Heart (Engle Zemlick).....2
A He Male Vamp (Monty-Sweet).....2

WESTERN AND RAILROAD DRAMAS

The Fightin' Fury (Hoot Gibson).....2
The Trigger Trail (Jack Perren).....2
The Grip of the Law (Jack Perrin).....2
The Kickaroo (Hoot Gibson).....2
The Saddle King (Hoot Gibson).....2
The Trail of the Hound (Hoot Gibson).....2
The Man With the Punch (Hoot Gibson).....2
Fight It Out (Hoot Gibson).....2

NEWS AND MAGAZINE REELS

Tuesdays—International News.....1
Fridays —International News.....1
Fridays —New Screen Magazine (Universal).....1

VITAGRAPH EXCHANGES

VITAGRAPH SPECIALS

Black Beauty (Jean Paige).....
Dead Men Tell No Tales (Tom Terriss') Special Cast.....7
Trumpet Island (Tom Terriss) Special Cast.....7
The Courage of Marge O'Doone (James Oliver Curwood's) Special Cast.....7

ALICE JOYCE PRODUCTIONS

Cousin Kate.....5
The Vice of Fools.....5
The Prey.....6
Dollars and the Woman.....6
The Sporting Duchess.....7

EARLE WILLIAMS PRODUCTIONS

Diamonds Adrift.....5
The Romance Promoters.....5
The Purple Cipher.....5
A Master Stroke.....5
Captain Swift.....5
The Fortune Hunter.....7

CORINNE GRIFFITH PRODUCTIONS

It Isn't Being Done This Season.....5
The Broadway Bubble.....5
The Whisper Market.....5
Bab's Candidate.....5
The Garter Girl.....5
Deadline at Eleven.....5
Human Collateral.....5

ANTONIO MORENO PRODUCTIONS

Three Sevens.....5

ALICE CALHOUN PRODUCTIONS

Princess Jones.....5

LARRY SEMON COMEDIES

The Sportsman.....2
The Suitor.....2
The Stage Hand.....2
Solid Concrete.....2
School Days.....2
The Fly Cop.....2
The Grocery Clerk.....2

JIMMY AUBREY COMEDIES

The Mysterious Stranger.....2
The Nuisance.....2
The Back Yard.....2

FIGHTING FATE

(Fifteen Episode Chapter Play Starring William Duncan and Edith Johnson)

Fifteenth, Cleaning the Blot.....2
Fourteenth, Thieves Fall Out.....2
Thirteenth, Mystery Mountain.....2
Twelfth, Indian Vengeance.....2
Eleventh, A Choice of Death.....2
Tenth, The Stolen Bride.....2
Ninth, The Air Avenger.....2
Eighth, The Treasure Hunt.....2
Seventh, A Demon's Bluff.....2
Sixth, The Crown Jewel Clue.....2
Fifth, Double Crossed.....2
Fourth, A Desperate Dilemma.....2
Third, A Modern Daniel.....2
Second, Playing the Game.....2
First, A Borrowed Life.....2

THE PURPLE RIDERS

(Fifteen Episode Serial Starring Joe Ryan)

Fifteenth, Buried Alive.....2
Fourteenth, The Frame-Up.....2
Thirteenth, A Devil Fish Foe.....2
Twelfth, The Infernal Machine.....2
Eleventh, The Stolen Millions.....2
Tenth, The Fire Curtain.....2
Ninth, The Betrayal.....2
Eighth, The Camouflage Trap.....2
Seventh, Red Feather's Secret.....2
Sixth, Double Destruction.....2
Fifth, The Fatal Pursuit.....2
Fourth, The Fiery Trail.....2
Third, The Decoy.....2
First, Love or Duty.....2

WILK (JACOB) FEATURES

(At State Right Exchanges)

Ashes of Desire (Mrs. Sessue Hayakawa).....

ALICE BRADY FEATURES

Maternity.....
The Trap.....
A Woman Alone.....
Darkest Russia.....

ROBERT WARWICK FEATURES

Man of the Hour.....
Stolen Voice.....
Friday the 13th.....
Human Driftwood.....

WILK AND WILK

LEE KIDS COMEDIES

The Circus Imps.....2
The Dixie Madcaps.....2
The Hicksville Terrors.....2

"COUSIN KATE"
(Vitagraph)

ALICE JOYCE'S personality is the principal attraction in "Cousin Kate." The production as a whole is well directed, has a good cast and runs along smoothly from beginning to end, but is rather short on incident, romance or any of the virtues which would place it above the average program attraction.

"Cousin Kate" is another illustration of what happens to many plays, strong in dialogue, when they are put in scenario form and reproduced on the screen.

Action has to make up for the sparkling witticisms and the result is the picture falls far short of the mark.

When Ethel Barrymore played "Cousin Kate" upon the stage the star scored in almost every scene because of the situations and dialogue.

In the screen version Alice Joyce is handicapped in many of the scenes, the picture simmering down to entrances and exits with the action rather slow and draggy.

And then again Miss Joyce does not appear to have a clear understanding of the principal role, which calls for a heroine who is alert and always able to twist a situation to suit her purpose.

This, however, may have been the fault of the scenario writer in neglecting to develop the big situations.

Still, in a Broadway neighborhood house where the picture was reviewed, the patrons seemed to be interested more in Alice Joyce's movements than in the story, judging from their remarks.—*Frank Leonard.*

THE CAST

Kate Curtis ..... Alice Joyce
Heath Desmond ..... Gilbert Emery
Amy Spencer ..... Beth Martin
Mrs. Spencer ..... Inez Shannon
Rev. James Bartlett ..... Leslie Austin
Bobby ..... Freddie Verdi
Jane ..... Frances Miller Grant
Bishop ..... Henry Hallam

Story by Hubert Henry Davie
Scenario by Mrs. L. Cast Russell
Directed by Mrs. Sidney Drew

PRESS NOTICE—STORY

"Cousin Kate," a Vitagraph special production with Alice Joyce in the stellar role, will be the attraction at the ———— theatre on ———— of next ————.

On the spoken stage as a comedy drama in four acts the play enjoyed two long and highly successful runs, one when first produced by Charles Frohman at the Empire theatre in New York City, and the second on its revival, several years later with Ethel Barrymore in the title role.

The tremendous success of Hubert Henry Davies' most popular play and its special adaptability as picture drama, caused heavy bidding for the photoplay rights.

It was finally purchased by Vitagraph as a special vehicle for Alice Joyce because of the star's talents which fit snugly into the leading role.

In the picture Kate Curtis sets forth some unconventional theories regarding love and marriage in her hectic romances and it was assumed that she was as unconventional in conduct.

Her lover was rather puzzled by her manner when he tried to kiss her, however, for while seeming to accept his attentions she did so unemotionally.

And then his pride was hurt when she explained, "Scenes like this are a wonderful help in my writing."

See "Cousin Kate" and let her tell you of love, marriage and romance.

PROGRAM READER

"Cousin Kate," the famous Charles Frohman play by Hubert Henry Davies, will be shown at this theatre on ———— of next ———— with the beautiful Alice Joyce in the role which was portrayed by Ethel Barrymore on the spoken stage.

The role of "Cousin Kate" is ideal for the charming and fascinating Vitagraph star and her portrayal will be remembered as one of her best performances and most notable achievements.

On the stage as a comedy drama in four acts, the play enjoyed two long and highly successful runs, one when first produced by Charles Frohman at the Empire theatre in New York City and the second on its revival several years later with the charming Ethel Barrymore in the title role.

Because the friends and relatives of Cousin Kate do not approve of the reckless and unconventional heroines of her novels, they assume that she is unconventional in conduct. But they are rather surprised to learn that she is unemotional in her manner even to her lover.

The climax was capped one day when Kate remarked to Grant when he tried to kiss her: "Scenes like this are a wonderful help in my writing."

The play is admirably adapted as a vehicle and was directed by Mrs. Sidney Drew.

SUGGESTIONS

When you book this feature play Alice Joyce as strongly as you can in your advertising, as her personality sticks out very prominently throughout the production.

Do not promise them too much as regards the story, for it is of the ordinary variety as far as screen material goes.

A good idea would be to play up the story in your town papers and programs. Tell them that "Cousin Kate" was first produced in this country by Charles Frohman at the Empire theatre in New York City, and on its second revival several years later was produced with Ethel Barrymore in the leading role.

Do not promise them too much, however, for the picture is not strong enough for this sort of advertising.

CATCH LINES

Friends and relatives of "Cousin Kate" could not approve of the reckless and unconventional heroines of her novels. They thought she must be unconventional in her ways. What did they find out? See "Cousin Kate."

See Alice Joyce in the play that made Ethel Barrymore famous, "Cousin Kate." It will surely amuse you.

Why did the beautiful and fascinating heroine refuse to be loved? See Alice Joyce in "Cousin Kate," it will certainly amuse you. At the ———— theatre ————.

"GODLESS MEN"
(Reginald Barker Production-Goldwyn)

Unpleasant Story Depending on Acting and Unusual Twist to Story

"GODLESS MEN" or rather "Black Pawl" as fiction was a virile story of the sea boasting of vivid descriptions, good dialogue, a semi-religious theme and an unusual twist at the end.

As a picture it becomes almost a tragedy with little to recommend it from an audience standpoint and entitled to small praise except for the acting of Russell Simpson and a very fine cast and the unusual twist, with its strongly dramatic tempo, of the original story.

The story told mostly by titles is pretty obvious as to its ultimate ending and certainly most unpleasant. There are three murders, "Black Pawl's" deliberate shooting his own son being one, to say nothing of a lot of other scenes that will jar, like father and son looking with covetous eyes on the heroine who turns out to be their daughter and sister, respectively.

Also there isn't any too much action for a melodrama. Long titles that attempt to preach and only prove tiresome are used to tell the story for the greater part of the offering. The love interest is negligible. Incidentially Helen Chadwick playing the role of a girl marrooned since childhood on a South Sea Island, uninhabited by white people, shows up on the schooner with corsets, corset cover, patent leather pumps, a modern shirt waist and sport skirt and a 1921 style of doing her hair.

The big trouble with the production is the fact that it does not entertain in individual sequences. It has no comedy relief. It drags badly in telling its story. Fade outs are used to tell what happened years before. It is brutal and unreal, resorting to the undue use of coincidence, with a continuity that goes to great pains to explain everything and make things dovetail to the detriment of the dramatic climax withheld until the very last few feet of the eight reel. The theme gets lost. About all that is apparent in this connection is summed up in the fact that titles tell you that "Black Pawl" does not believe in God and then that he has changed his mind.

From a production standpoint the offering is satisfactory. Mr. Barker's direction is up to standard and the photography is extra fine.—Length, 8 reels.—*J. S. Dickerson.*

THE CAST

Black Pawl ..... Russell Simpson
Red Pawl ..... James Mason
Red Pawl (age 6) ..... Frankie Lee
Dan Darrin ..... John Bowers
Ruth Lytton ..... Helene Chadwick
Samuel Poor ..... Alec. B. Francis
Spies ..... Robert Kortman
Mrs. Pawl ..... Irene Rich
Sea Captain ..... Lionel Belmore

Adapted from the story, "Black Pawl," by Ben Ames Williams.
Directed by Reginald Barker.
Scenario by J. G. Hawkes.

PRESS NOTICE—STORY

Another unusually strong picture story, "Godless Men," an adaptation of the famous "Black Pawl," which ran in the Cosmopolitan magazine some months past, is booked for the ———— theatre for a ———— days' showing beginning ————.

"Godless Men" is a story of the sea and concerns principally "Captain Black Pawl," a role played by that sterling character actor, Russell Simpson, commander of a schooner, his villainous son, "Red Pawl" and the long lost daughter who becomes a passenger on the vessel with her identity unknown. Though the picture is a theme founded on religion. The love interest is supplied by Captain Pawl's daughter and the second mate of the ship, a part played by big handsome John Bower. Except for a few scenes the action of the picture takes place on board the schooner and many beautiful water shots have been secured. An unusual twist to the plot will recommend itself to those who object to the sugary romance that ends with "they lived happy ever after," although the picture does have a happy ending.

PROGRAM READER

Those who are partial to the good sea story in pictures should be especially interested in the engagement of "Godless Men," a Reginald Barker production released by Goldwyn to be the feature attraction at the ———— for a ———— days' engagement beginning ————. "Godless Men" is an adaptation of one of the most popular serial stories ever to be published in the Cosmopolitan magazine, "Black Pawl." It was written by Ben Ames Williams, famous for his virile tales of life on the sea and replete with dramatic situations and good incident. The principal role, that of "Black Pawl," is played by Russell Simpson. Helene Chadwick is the heroine and John Bowers, as the mate of the "Deborah," is the lover. Among the other members of the strong supporting cast is Aleck Francis and others of recognized screen talent. "Godless Men" is a Goldwyn special in eight reels. It has had bookings in the best houses of the country including the famous Capitol theatre of New York, and the California of Los Angeles. It is recommended to people who like good drama with a strong story value.

SUGGESTIONS

Bill as a production, giving extra attention to the theme and the unusual twist in the story. In your newspaper display make much of the title with a good scene cut showing action on the deck of the schooner used. Your catch lines should refer to "Black Pawl" and promise action. For a prologue you are referred to a page in the Exhibitors' Service Bureau for a description of one staged by S. L. Rothafel at the Capitol theatre, which is inexpensive and capable of being staged by the ordinary theatre.

CATCH LINES

The story of the man who turned from God because he claimed that the Almighty did not mete out justice.

"BURGLAR PROOF"
(Paramount)

Washburn's Best One in a Dog's Age—A Real Comedy

BRYANT WASHBURN has been starred so extensively during the past year in adaptations of once famous stage comedies that it is a relief to see him at last in a production in which it is not necessary to rely upon sparkling dialogue, often ineffective in titles, for the humorous note. He has tried them repeatedly—often disastrously. In "Burglar Proof," which has only a fictional ancestry, the star has a story that he fits into just as a cherry in a cocktail, or to continue the simile—the hand into the w.k. glove. He is droll and really humorous and at his best since "Skinner's Dress Suit." The part was seemingly made for him and he makes the most of it.

The story deals with the country bumpkin who has been brought up to regard money as a fire extinguisher—to be used only upon urgent necessity. He is so literally "Burglar Proof" that when he actually opens up and spends a dime the chorus echoes: "The world is again safe for grafters." It is sure fire incident that follows. The tightwad migrates to the city, still with his first penny, wearing a hole in his trousers which he presses himself. A doctor advises dancing as an exercise and it is in the jazz emporium that he runs foul of the one girl. He has passed every pitfall toward squandering his money; but he falls on the love pit. Then he cuts loose to show that he is a regular guy. The subsequent development offers complications which are eventually straightened out. The conclusion shows the star promising to give up his spendthrift habits. Which is a sure sign that he is hitting on all six at last.

Some of Washburn's more recent pictures have palled by their overdrawn attempts at humor; but in "Burglar Proof" the star strikes a human note, humorously, in every respect. Lois Wilson and Grace Morse give him good support. The scenario is by Tom Geraghty, who has been responsible for Wallace Reid's latest successes. He deserves credit for much of the sure touch exposed here. His titles are gems of abbreviated wit and help carry the picture over. The adaptation and the direction of Maurice Campbell's are directly evident in the results. Some good sets are brought out in the dance hall where a colored jazz band adds to the comedy. The picture offers more than the average program comedy. They certainly will compare it to "Skinner's Dress Suit."—Length, 5 reels. —*Laurence Reid.*

THE CAST

John Harlow.....Bryant Washburn
Laura Lowell.....Lois Wilson
Mrs. Lowell.....Blanch Gray
Jenny Larkin.....Grace Morse
Clara.....Emily Chichester
Richard Crane.....Clarence Geldhart
Martin Green.....Clarence Burton
Uncle Jim Harlow.....Tom D. Bates
George, head waiter.....Hayward Mack

By William Slavens McNutt.
Scenario by Tom Geraghty.
Directed by Maurice Campbell.

PRESS NOTICE—STORY

A man so stingy he was dubbed "Burglar Proof" by acquaintances is the character interpreted by Bryant Washburn in his latest picture which comes to the ———— theatre next ————. The star is said to have the most entertaining comedy romance since his memorable "Skinner's Dress Suit." The role of John Harlow might have been conceived with the star in mind so natural is his interpretation—so much enthusiasm does he put into the part. He makes a clever distinction between a "tight wad" and a man who is sensibly thrifty. And "Burglar Proof" deserves special mention because it is one country-boy-who-goes-to-the-city story in which the hero doesn't marry the rural sweetheart.

There are really two heroines in the picture. One is Jenny, the country girl, spoiled by the city into a gum-chewing, slang-using teacher in a dance hall. Laura, on the other hand, is a city beauty, who has remained sweet and charming despite the temptations of the white lights. The picture travels on high from the start and finishes in a blaze of glory. Tom Geraghty, who wrote the scenario, has arranged a series of highly amusing scenes which are compact with action. Mr. Washburn is supported by a clever company that includes Lois Wilson.

PROGRAM READER

It will interest patrons of the ———— theatre to know that Bryant Washburn is coming here next ———— in his latest farce-comedy entitled "Burglar Proof." This is a story of a prosperous young man who is so tight in money matters that they call him "Burglar Proof" meaning that nothing can shake his dollars from him. His transformation is complete but before it is successful the patrons are in for some rich entertainment. It is safe to say that "Burglar Proof" is the star's finest picture since "Skinner's Dress Suit." The comedy scintillates, travels on high without a letdown. A charming romance permits Lois Wilson to ingratiate her personality. The picture is adapted with fine workmanship and directed by Maurice Campbell.

SUGGESTIONS

Here you have a star and a title which can be exploited to bring in the crowds. You can tell them that it is his finest picture since "Skinner's Dress Suit." That is not a misstatement either. You can emphasize the fact that Washburn's comedies are always good entertainment, but that this one excels the others. Bring forth a novel throwaway written around the title. Use catch lines too. These can be treated in a humorous fashion. How about linking up with electrical and construction firms on "Burglar Proof" houses? This plan should create a deal of interest. Bill it as a snappy, peppery, comedy which carries a full quota of laughs. You can link up with storage warehouses and banks by exploiting the picture through cards.

"Sultans of the Sea" and "Getting a Toe Hold"
(Chester Screenic—Educational)

ALTHOUGH we have seen many pictures of the sea-lion in his haunts we never grow tired of witnessing longshots and close-ups of this peculiar animal.

The first half of this reel pictures the sea-lion in his home surroundings among the rocky cliffs of the northern Pacific coast.

The cameraman has caught him in his various pursuits of happiness showing longshots of his sportive ways on the rocks and in the waters. Many close-ups are also taken of his many wives, for he is a polygamist and sometimes has as many as thirty.

The scenes are interesting and well worth witnessing.

"Getting a Toe Hold" shows the way fancy stirrups or shoes are made for the flashy Spaniard. From the very beginning when the maker takes his axe and hews a block of wood into shape, up to the time the shoe is ready for wear on the rider's foot, the process is shown in various close-ups.

This part of the reel is instructional but contains enough interest to carry it through.—*FRANK LEONARD.*

"Nature's Handiwork"
(Urban-Kineto Review)

EVER see a butterfly's egg? Then, take heed of the magnified and photographed results of these beautiful spheres in the varied stages of progress toward becoming a worm, from thence to becoming a butterfly. Then, if a butterfly moth, find out why, if precautionary methods have failed, your winter clothes look like sieves, after having been put away all summer.

The caterpillar is a good contractor. He builds his protection as he goes, in the form of a thread, which issues from the mouth and attached to the plant. In case of fall, the elastic attachment saves the worm, be he wooly or with horns, from a terrific fall. When in greedy moments he travels a bit too far, and the leaf gives way, the life line to the rescue. Like in all interesting species of nature, there are many breeds of caterpillar from the tiny wiggly one familiar in the middle-western states, which runs in quantities of millions, enclosed in a weblike home, to the large scary-looking ones which delight in devouring cabbage. There is a surprising amount of informative data, told in the Urban way, set forth in this short subject.—*LILLIAN GALE.*

"Rest in Peace"
(Vanity Comedy—Educational)

"REST IN PEACE" won't excite any undue comment among the patrons but it will hold them in their seats while it is being projected and give fair entertainment.

It has a rather novel idea but there seems to be too much action especially in regard to entrances and exits before the story explodes. In other words there is too much time taken up in working it to a climax.

However, when the "big moments" arrive the situations are funny and good for a few big laughs.

A young married man who is given to poker parties provokes his wife because he snores so loudly during his sleeping hours. A friend of his who is a good snorer, is finally persuaded to sleep in his bed while he is off playing at his favorite game.

The friend snores loudly while the young wife who is listening at the door believes all the while that it is her husband.

When she finds out who's who, a series of good comedy incidents take place in which the unfortunate friend is landed in jail while the husband succeeds in "explaining everything."

In the cast are Mary Winn, Harry Edwards, Henry Murdock, Jack Henderson and Marion Macky.—*FRANK LEONARD.*

"In Dutch"
(Educational World Wandering Series—One Reel)

"IN DUTCH" describes the lives of the Dutchman and Dutchwoman from the time they begin to wear their peculiar costumes in early childhood until they are full grown men and women of importance in community life.

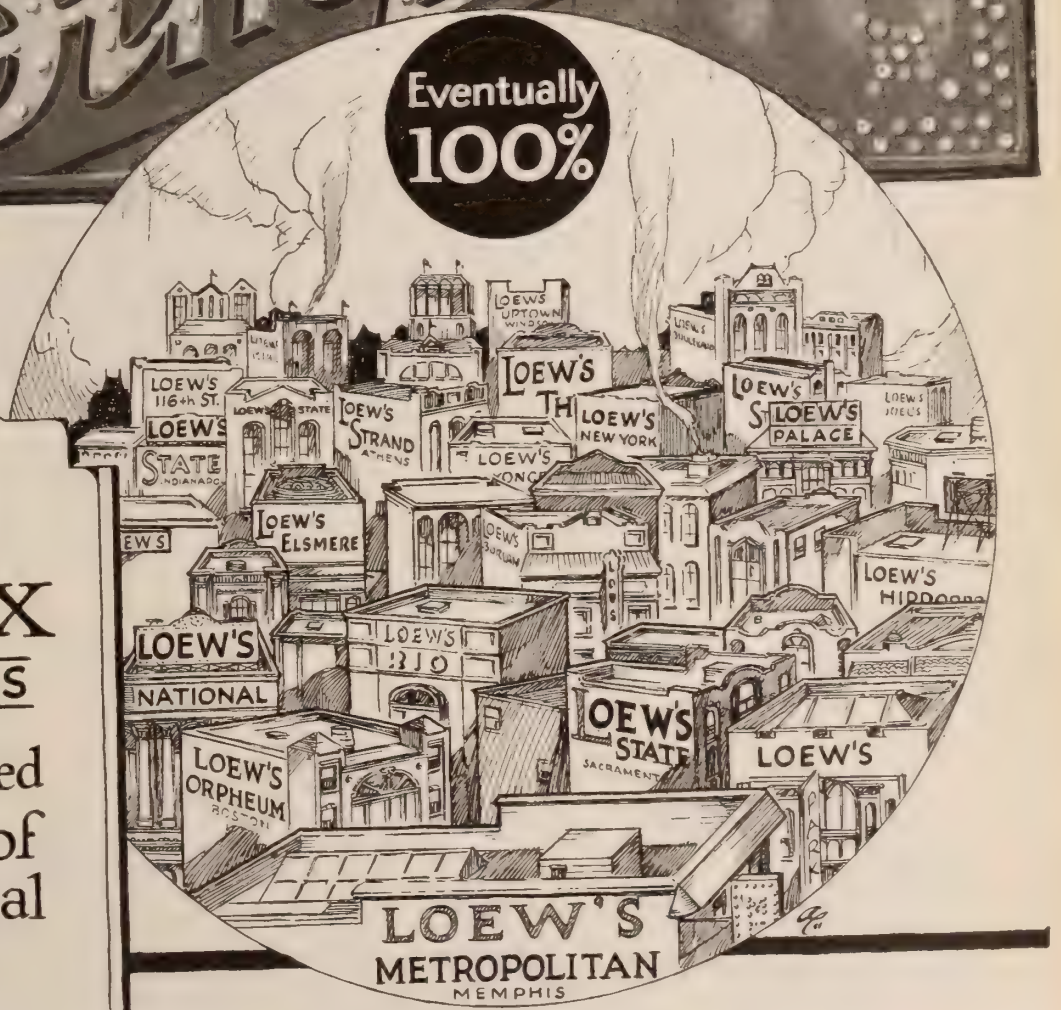
The opening scenes show the younger generation at play in the country of shoes and ships and dykes and sandunes and then the locale shifts to the market places where there appears to be a great deal of trading in "cheeses."

A trip along the river front discloses many interesting views of Dutch life, the cutting of hay along the banks of the stream and the placing of it in flat bottomed boats being of particular interest.

The closing scenes show the Dutchmen in their Sunday best strutting about the winding streets. They are a stolid lot and seem to take life seriously—which lends a certain charm to the picture and interest from an educational standpoint.—*FRANK LEONARD.*

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Be properly appreciated.
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FEBRUARY 19, 1921

Motion Picture News

Reg. U. S. Patent Office



Audit

In this issue of The News will be found the detailed A. B. C. audit of Motion Picture News circulation. Naturally—an issue to be saved by advertising managers, for, "An audit speaks louder than words."

Music

One of the features of this week's News is an extensive Special Music Supplement giving in full the discussions of the First Nation-wide Music and Picture Conference and a forecast of its far-reaching effects.

The News Alone Covers the Field

VOL. XXIII No. 9

Entered as Second Class Matter, October 13, 1913, at the Post Office at New York, N. Y., under the Act of March 3, 1879

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ARE you satisfied with cheap posters? If you are content with the type of poster frequently supplied, it is not necessary to read any farther,—but if you really want good posters, and if you have reached a point where you are willing to strike to get them,—then read on!

For some few years past the public have wanted cheaper clothing. People felt that they were being flagrantly exploited. They did a good bit of talking about it,—but conversation got them nowhere. So they struck,—they refused to buy,—and prices came down!

In just that way are the exhibitors going to get good posters. In that way, and in that way only. By refusing to book a film that is unaccompanied by fine posters. There are plenty to choose from, among them the best that are being made. The concerns who furnish fine posters with their films are legitimately exploiting photo-plays. The concerns which do not are illegitimately exploiting the exhibitors. Against such a condition you have but one course open:—STRIKE!

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PRODUCTION OF

SIR JAMES M. BARRIE'S

FAMOUS PLAY

"What Every Woman Knows"

With **CONRAD NAGEL** and **LOIS WILSON**

THE play that is a delicious joke on the whole male sex—and one that the men will enjoy as much as the women.

Maude Adams' great stage success, produced exactly as Barrie wrote it, by the director of "Midsummer Madness."

Scenario by Olga Printzlau

A Paramount Picture

FAMOUS PLAYERS-LASKY CORPORATION



ADOLPH ZUKOR PRESENTS.

SIR JAMES M. BARRIE'S

"Sentimental Tommy"

With **GARETH HUGHES, MABEL TALIAFERRO** and **MAY McAVOY**

A JOHN S. ROBERTSON PRODUCTION

MANY critics call Barrie the greatest English writer since Shakespeare, because of his warm and deep sympathy and human understanding. No characters in fiction are so real or lovable as Barrie's, and this is his most appealing story.

Scenario by Josephine Lovett

A Paramount Picture

FAMOUS PLAYERS-LASKY CORPORATION

Paramount Pictures



FAMOUS PLAYERS-LASKY CORPORATION
PRESENTS

"Buried Treasure"

WITH

Marion Davies

Cosmopolitan Production

IT cost a half a million dollars to make this picture. That makes it one of the most elaborate and spectacular every made. And when you see it you'll know it was worth the money.

It is a modern story with all the thrill of old-time romance, directed by the man who made "Heliotrope," George D. Baker, with Norman Kerry, Anders Randolph and Earl Schenck.

A Paramount Picture

FAMOUS PLAYERS-LASKY CORPORATION



JESSE L. LASKY PRESENTS

ROSCOE "FATTY" ARBUCKLE

(By Arrangement with Joseph M. Schenck)

in

"The Dollar a Year Man"

HE got a dollar a year as a detective, and he had to work overtime to earn his salary!

A roaring farce written especially for the comedian. Full of his funniest gags and stunts, and every bit as convulsive as "The Life of the Party" and "Brewster's Millions." With Lila Lee, Edwin Stevens, J. M. Dumont, and Winifred Greenwood.

By Walter Woods
Directed by James Cruze

A Paramount Picture

FAMOUS PLAYERS-LASKY CORPORATION

for April – 1921



JESSE L. LASKY PRESENTS.

WILLIAM D. TAYLOR'S PRODUCTION

"The Witching Hour"

WITH

ELLIOTT DEXTER

AUGUSTUS THOMAS' great play, even more timely than when it ran a year on the stage, is a vivid and dramatic unrolling of the strange things that are a part of life, a melodramatic sensation that hits you between the eyes.

Produced by the man who made "Huckleberry Finn," with Ruth Renick, Mary Alden, Winter Hall, and Robert Cain.

Scenario by Julia Crawford Ivers

A Paramount Picture

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FAMOUS PLAYERS-LASKY BRITISH PRODUCERS, LTD. PRESENT

A HUGH FORD PRODUCTION

"The Great Day"

WITH

Arthur Bourchier

A GREAT American director was given all Europe for his stage, England's finest talent for his actors, and one of Drury Lane's best melodramas for his story.

So the mighty spectacle was filmed in England, Scotland, Paris, Switzerland and the Alps, and every scene is an eye-thrilling, heart-thrilling sensation.

Adapted from the play by George R. Sims and Louis N. Parker
Produced by Arthur Collins at Drury Lane
Photoplay by Eve Unsell

A Paramount Picture

FAMOUS PLAYERS-LASKY CORPORATION

Paramount Pictures for April – 1921



Thomas H. Ince PRESENTS

DOUGLAS MacLEAN

in

"The Home Stretch"

MACLEAN has given a new type of comedy to the screen—a type so popular that in a year he has become a leading star.

"The Home Stretch" is a race-track comedy, made up of the same brand of laughs and realism that made "23½ Hours' Leave." With Beatrice Burnham, Walt Whitman, Molly McConnell and Wade Boteler.

By Charles Belmont Davis
Scenario by Louis Stevens
Directed by Jack Nelson
Photographed by Bert Cann
A Thomas H. Ince production

A Paramount Picture

FAMOUS PLAYERS-LASKY CORPORATION



JESSE L. LASKY PRESENTS

WALLACE REID

in

"The Love Special"

A SIZZLING story of a young engineer and his millionaire boss's daughter. The comedy of "Always Audacious" and the thrill of "What's Your Hurry?" combined in a ninety-mile an hour record breaker.

With Agnes Ayres and Theodore Roberts.

By Frank M. Spearman
Scenario by Eugene Lewis
Directed by Frank Urson

A Paramount Picture

FAMOUS PLAYERS-LASKY CORPORATION



Carl Laemmle *offers*

EVA NOVAK

Prettier than a sunny day in June ◦ ◦ ◦ in

"SOCIETY SECRETS"

Directed by Leo McCarey

CHARMING and vigorous, yet with a strong feminine appeal in every graceful move and gesture, Eva Novak has won an undisputed place in popular favor—a place so secure as to give her every right to be in the ranks of stars appearing in those "52 Good Pictures a Year." With her natural ability, her refreshing beauty and her winning personality she made a big hit in "Wanted at Headquarters." She scored again in a big way in "The Torrent," with Jack Perrin. And soon she'll come to your screen in "Society Secrets"—a picture that furnishes further proof of Universal's ability to develop star talent in a manner that is profitable for you, and to perform a promise that is backed by every facility—mental and physical—known to the motion picture world.

52 Good Pictures a Year—and No Worry

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Carl Laemmle
PRESENTS
Von Stroheim's
Master Picture

The DEVIL'S PASSKEY

UNIVERSAL - JEWEL
PRODUCTION DE LUXE





"Should Draw Tremendously"

says Exhibitors Herald

HERE are just a few excerpts from the Exhibitors Herald review: "'Outside the Law' is a melodrama that should please mightily and draw tremendously.

It is a crook melodrama par excellence, with *every element of popular success*. Embodies rapid dramatic action, well-developed suspense and considerable heart interest. Production first rate. Picture should be *a big box-office winner*.

The picture is one of the best, if not the best of its kind that has come to the silversheet in many a month.

As author and director Tod Browning has done an uncommonly fine piece of work."

CARL LAEMMLE *presents*

PRISCILLA DEAN

supported by LON CHANEY *in* TOD BROWNING'S *greatest*

UNIVERSAL-JEWEL PRODUCTION DE LUXE

"OUTSIDE the LAW"

Says Len Brown: "My right arm is about worn out."

DID you ever read anything like this about any other mother-love picture? Everywhere and every time that this picture has been shown—and the singer idea used—it has been a tremendous success! When are you showing it?



Colonial Theatre
LETHBRIDGE, ALBERTA

Lethbridge, Alberta.
Jan. 19, 1921.

For the first time in fifteen years of show business, I'm actually tired of having my patrons thank me, and congratulate me on a picture. THAT PICTURE IS "ONCE TO EVERY WOMAN." My right arm is about worn out.

PLEASE BOOK ME A RETURN DATE. IT IS THE GREATEST PICTURE OF ITS KIND I HAVE EVER PLAYED.

Thanks for the SINGER tip. It makes a great hit. Strong men cried like babies. Thanks a thousand times.

Len. S. Brown,
Colonial Theatre

UNIVERSAL -JEWEL

Carl Laemmle presents

The Greatest Mother-Love Picture of a Generation - *starring*

Dorothy Phillips

Directed by Allen Holubar

READ what Fred Meyer of the Palace Theatre, Hamilton, O., says: "Censorship and blue laws would have to go out of business if we could get offerings like this with greater regularity. Exploitation possibilities great! Put it on with a singer and watch them break down your doors!"

"Once to Every Woman"

unbeatable SHORT STUFF

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Star comedies with new stuff and big laughs. Made by Chuck Reisner, Al Beaudine and others. Each one a one-reel comedy feature.

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For Example

Says Moving Picture World:

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Says Motion Picture News:

"THERE is no denying that this two-reel Western ('Kickaroo') featuring the dynamic Hoot Gibson is well named. There is a kick to it like 500 bomb-proof 'likker'—good for loud and spontaneous laughter—*good enough for any house—bar none.*"

made by UNIVERSAL

"THE BEST SHORT STUFF IN THE WORLD"

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The news is spreading– they're talking about it– they want to see it – they're looking for theatres showing



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MARY PICKFORD'S

Newest Production

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PHOTOGRAPHED *by* CHARLES ROSHER AND HENRY CRONJAGER

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NORMA TALMADGE SPECIAL
EVERY MOTHER SHOULD SEE

THE WORLD'S MOST
POPULAR STAR



Norma Talmadge

IN

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D. E. ACKERLY

SCENARIO BY
ARTHUR C. LICHTY

STAGED BY
VAN DYKE BROOKE

RE-EDITED BY
HOPP HADLEY

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PLAY EVERY FIRST CLASS THEATRE IN THE COUNTRY

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presents

Mr. George Arliss

in

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Directed by James Young
Produced by Harry Leonhardt and Andrew J. Callaghan



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"The Devil" continues its perfect record of record breaking!

Joe Plunkett of New York's Strand, beat a record considered unbeatable with—"The Devil."

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Andrew J. Cobe of the Rialto, Lawrence, Mass., the third to play this sensational success, has just done the same,—in *zero* weather with—"The Devil."

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PATHE *Distributors*

Mr. George Arliss

in

"The Devil"

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Or—are you buying, with careful thought, quality short subjects like those released by

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EDUCATIONAL FILM EXCHANGES, Inc.
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There has been created a tremendous national interest in this great North Country, *where all four of the Hudson's Bay Travel Series were filmed!*

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"Leased a Second Theatre To Take Care of My Overflow"

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RECEIVED AT 225 WEST 52D STREET, NEW YORK CITY

193FY FNX 22 3 EX

FY PROVIDENCE RI 319P FEB 5 1921

FRED B WARREN

ASSOPROD NEWYORK

LYING LIPS BREAKING ALL RECORDS AT THE RIALTO THEATRE HIRED SHUBERT MAJESTIC TODAY TO TAKE CARE OF THE OVERFLOW

WM J MAHONEY

MGR RIALTO THEATRE

341P

WESTERN UNION TELEGRAM

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1921 FEB 8 AM 5 04

PLOZCH 38 NL
SA CHICAGO ILL 7

F B WARREN
CARE ASSOCIATED PRODUCERS INC 729 7 AVE NEWYORK NY

LYING LIPS BEAT OPENING DAY RECORD BARBEES LOOP BY SEVEN HUNDRED TEN DOLLARS WITH WEATHER CONDITIONS IN OUR FAVOR WE SHOULD DO RECORD NET THIS WEEK EVERYBODY PLEASED WITH PICTURE WE ALSO BROKE ALL MONDAY RECORDS

S J GOLDMAN



WESTERN UNION TELEGRAM

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35FY FKM 27 TRENTON NJ 1135A FEB 5 1921

ASSOCIATED PRODUCERS INC
242 N 13 ST PHILADELPHIA PA

LYING LIPS TURNING HUNDREDS AWAY AT SOUTH BROAD TRENTONS LARGEST PLAYHOUSE EVERYONE TALKING ABOUT IT I CONSIDER THIS A TRULY LONG RUN PICTURE WILL PLAY RETURN ENGAGEMENT

W S VERNON
1229 P

WESTERN UNION TELEGRAM

NEWCOMB CARLTON, PRESIDENT — GEORGE W. E. ATKINS, FIRST VICE-PRESIDENT

RECEIVED AT

94 FY PGG 57 2 EXTRA

FY WILMINGTON DEL 310 P FEB 1

EDGAR MOSS
ASSOCIATED PRODUCERS INC PHILADELPHIA PA

WE EXPECTED TO PLAY LYING LIPS THREE DAYS BUT WE OPENED TO ONE OF BIGGEST HOUSES IN MONTHS AND FOUND SECOND DAY EVEN BETTER THAN FIRST AND EXTENDED ENGAGEMENT FOR ENTIRE WEEK

QUEEN THEATRE

JAMES GINN

403P

Thos. H. Ince's

Vivid Drama of Life and Love

LYING LIPS

By MAY EDINGTON

All star cast featuring House Peters and Florence Vidor

ASSOCIATED PRODUCERS INC.

HOME OFFICES 729 SEVENTH AVE. NEW YORK CITY

What more can a Distributor say about a picture when his Exhibitor-customers say this?

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B500SF 28 NL

SANFRANCISCO CALIF 31

MACK SENNETT 1944

MACK SENNETT STUDIOS 1712 ALLESANDRO ST LOSANGELES CALIF

JUST SAW SMALL TOWN IDOL CONSIDER IT EXCEPTIONALLY GOOD ONE AM SURE WE WILL PLAY IT NOT LESS THAN TWO WEEKS TO CAPACITY BUSINESS AT MY STRAND THEATRE

M L MARKOWITZ.

TELEGRAM
NEWCOMB CARLTON, PRESIDENT GEORGE W. E. ATKINS, FIRST VICE-PRESIDENT

RECEIVED AT

B501SF 20 NL

SANFRANCISCO CALIF 31

MACK SENNETT 1954

MACK SENNETT STUDIOS 1712 ALLESANDRO ST LOSANGELES CALIF

PREVIEWED TODAY SMALL TOWN IDOL HEARTY CONGRATULATIONS ON YOUR BEST EFFORT STOP FORTUNATELY HAVE IT BOOKED ON MY ENTIRE CIRCUIT

LOUIS R GREENFIELD.

TELEGRAM
NEWCOMB CARLTON, PRESIDENT GEORGE W. E. ATKINS, FIRST VICE-PRESIDENT

RECEIVED AT

B498SF 24 NL 2 EXTRA

SANFRANCISCO CALIF 31

MACK SENNETT 1943

MACK SENNETT STUDIOS 1712 ALLESANDRO ST LOSANGELES CALIF

JUST PREVIEWED SMALL TOWN IDOL CONSIDER IT BEST SUPER COMEDY PRODUCTION HAVE EVER SEEN AM BOOKING IT FOR ENTIRE TURNER DAHNKEN CIRCUIT

F M COSTELLO GENERAL MANAGER

TELEGRAM
NEWCOMB CARLTON, PRESIDENT GEORGE W. E. ATKINS, FIRST VICE-PRESIDENT

RECEIVED AT

B497SF 32 NL 21 EXTRA

SANFRANCISCO CALIF 31

MACK SENNETT 1942

MACK SENNETT STUDIOS 1712 ALLESANDRO ST LOSANGELES CALIF

JUST PREVIEWED YOUR SMALL TOWN IDOL CONSIDER IT YOUR BEST EFFORT

C W MIDGLEY AMERICAN THEATRE OAKLAND JAMES BEATTY LIBERTY THEATRES FRESNO SANJOSE REX MIDGLEY AMERICAN THEATRE OAKLAND AL MOORE U C THEATRE BERKELEY.

TELEGRAM
NEWCOMB CARLTON, PRESIDENT GEORGE W. E. ATKINS, FIRST VICE-PRESIDENT

RECEIVED AT

B502SF 33 NL

SANFRANCISCO CALIF 31

MACK SENNETT 2027

MACK SENNETT STUDIOS 1712 ALLESANDRO ST LOSANGELES CALIF

HAVE JUST PREVIEWED YOUR PRODUCTION SMALL TOWN IDOL WITH BEN TURPIN I CONGRATULATE YOU ON YOUR WONDERFUL SUCCESS AND LOOK FORWARD TO CAPACITY RECEIPTS WHEN I PLAY IT AT OUR NEW FILLMORE THEATRE

JOSEPH H LEVIN.

TELEGRAM
NEWCOMB CARLTON, PRESIDENT GEORGE W. E. ATKINS, FIRST VICE-PRESIDENT

EIVED AT

R990 HU 1155PM 114 NL

SEATTLE WASH FEB 5 1921

MACK SENNETT

MACK SENNETT STUDIOS 1712 ALLESSANDRO STREET LOS ANGELES CALIF HAVE JUST VIEWED YOUR SMALL TOWN IDOL POSITIVELY THE GREATEST OF ITS KIND EVERY MADE MORE THRILLING AND COMEDY SITUATIONS CROWDED INTO EACH REEL THAN ANY SHOW MAN ON EARTH COULD EXPECT I AM SURE IT WILL HAVE LONGER AND MORE SUCCESSFUL RUNS THAN EVEN MICKEY BECAUSE IT HAS MICKEY CHEATED TO DEATH AND THIS IS MY GREATEST COMPLIMENT TO ANY PRODUCERS ACCEPT MY HEARTIEST CONGRATULATIONS AND BEST WISHES

JOHN HAMRICK BLUE MOUSE THEATRE

AP INC

Mack Sennett Presents

HIS 6 REEL COMEDY-DRAMA

A SMALL TOWN IDOL

featuring

BEN TURPIN ~ MARIE PREVOST
CHARLIE MURRAY ~ PHYLLIS HAVER



ASSOCIATED PRODUCERS INC.

HOME OFFICES: 729 SEVENTH AVE. NEW YORK CITY

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EIGHT FIVE REEL WESTERN DRAMAS

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The GIRL SHERIFF

The SCHOOL M'ARM

RED HEAD

The WILD FLOWER of THE MOUNTAIN RANGE

For Franchises other than New York, Philadelphia, Atlanta, New Orleans, and Dallas Territories

Write or Wire

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130 WEST 46th STREET NEW YORK CITY



There's a lot to see___

in this latest comedy of "the good little bad girl."

BEBE DANIELS

IN

"DUCKS AND DRAKES"

(Adapted by Elmer Harris from the play by himself. Directed by Major Maurice Campbell.)

You'll see some droll situations, some spicy funning, a hair-raising fight between the heroine and an impromptu convict on an abandoned houseboat—wherein a big knife went zip, and buried itself in the wall; and some of the cleverest titles ever screened.

You can thank the gods that you hold a ***Realart Star Franchise*** which entitles you to this picture. A battery of machine guns wouldn't keep the crowd away!

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Trade Mark Reg. U. S. Pat. Off.

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"RECKLESS WIVES"



The most sensational human interest story of the Independent Market!

INDEPENDENT FILMS ASSOCIATION



"Reckless Wives"

An amazing story of human hearts, sensational in its appeal, but wholesome. Will appeal to all lovers of society melodrama.

NOTWITHSTANDING

the unprecedented demand for territorial franchises, RECKLESS WIVES is released on a basis that assures PROFITS for EXCHANGEMEN and EXHIBITORS.

YOUR TERRITORY
MAY BE AVAILABLE

WIRE, as quick action is necessary

Independent Films Association
Eddy Eckels, Pres.
CONSUMERS BUILDING
CHICAGO, ILL.

J. L. FROTHINGHAM
PRESENTS

"The Breaking Point"

STARRING

Bessie Barriscale

DIRECTED BY
PAUL SCARDON

SCENARIO BY
H. H. VAN LOAN

WITH AN ALL STAR CAST INCLUDING

WALTER McGRAIL, JOSEPH DOWLING
WILFRED LUCAS, PAT O'MALLEY
ETHEL GREY TERRY



A HODKINSON RELEASE

Distributed by
W. W. HODKINSON CORPORATION
527 Fifth Avenue, New York City
(thru PATHÉ Exchange, Inc.)

J. L. Frothingham Presents

"The Breaking Point"

Starring

Bessie Barriscale

Directed by Paul Scardon

Scenario by H. H. Van Loan

With an all star cast including

Walter McGrail, Joseph Dowling

Wilfred Lucas, Pat O'Malley

Ethel Grey Terry



A Hodkinson Release





A tale of life as it is lived today in society's highest places.

A mother fights to save her daughter, — and wins her fight.



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(Now PATHÉ Exchange, Inc.)


NEXT WEEK
"EAST LYNNE"
A HUGO BALLIN PRODUCTION
Distributed by
HODKINSON
thru PATHÉ Exchange, Inc.

STATE RIGHTS BUYERS



"THE HEART THAT HAS TRULY LOVED NEVER FORGETS—

Swamped Me with Inquiries upon My First Announcement of this Wonderful

BOX OFFICE HIT

If I have not acknowledged your inquiry, it is because I could not get to it

PLEASE HAVE PATIENCE

INQUIRIES ANSWERED IN SEQUENCE of RECEIPT

TRADE PAPER REVIEWS NEXT WEEK

THE SUPREME PASSION

BY ROBERT McLAUGHLIN AND CHARLES T. DAZEY

AUTHORS "THE HOUSE WITHOUT CHILDREN" AND "IN OLD KENTUCKY."

PLAYED BY

FLORENCE DIXON

and a Notable Cast

—o—

POSTERS BY RITCHEY

—o—

TERRITORY SELLING VERY FAST

SOME STATES STILL OPEN



BUT AS SURELY LOVES ON TO THE CLOSE"

ROBERT W. PRIEST, Pres't.

THE FILM MARKET, INC. 'Phone Bryant 6548 No. 503, TIMES BUILDING

Salient Films, Inc.

announce

The early release of the first of a Series of

Ten Special Features

Starring

Miss Muriel Ostriche

Produced under the personal direction of

J. Charles Davis, 2nd.

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Drascena Productions
presents

WELCOME CHILDREN

Directed by Harry C. Matthews
Enacted by a Superlative Cast

An Unusual Feature
Comedy-Drama
Which Will Prove of
Universal Appeal

Watch for Release Date

Distributed by
NATIONAL EXCHANGES
INC.
398 Fifth Avenue
New York City



Personnel of National Exchanges, Inc.

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398 Fifth Avenue, New York City

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Savini Films Inc.

BOSTON—60 Church St.
American Feature Film Co.

BALTIMORE—420 E. Lexington St.
Independent Film & Supply Co.

CHICAGO—25 East Seventh St.
Superior Screen Service, Inc.

CLEVELAND—2163 E. Ninth St.
National Exchanges Inc., of Ohio

CINCINNATI—201 Broadway Film Bldg.
National Exchanges Inc., of Ohio

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To be announced

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To Exhibitors:

NATIONAL EXCHANGES, INC., will distribute annually only such pictures as possess unusual merit and unlimited box office value. Each picture we release will receive the intense exploitation which its quality will deserve, and in a manner which will revert to the ultimate profit of the Exhibitor. The first production to be released under our plan is:

WELCOME CHILDREN

ANNOUNCEMENT EXTRAORDINARY

David P. Howells
Has Acquired the U.S. and Canadian Rights for the

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THE HOPE DIAMOND MYSTERY

FEATURING

GRACE DARMOND



The Most Sinister Jewel in History...

For 400 years this famous diamond has worked its sinister influence on the lives of those who owned it. The most exciting and vivid story ever told Syndicated in all the Hearst papers with millions of readers.

IT IS A BOX OFFICE CLEAN UP

Produced By
KOSMIK FILMS Inc.

Directed By
STUART PATON

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DAVID P. HOWELLS
729 - 7th AVE.

Harry A. Sherman announces

BEGINNING MONDAY, APRIL 18, 1921,
and thereafter on the third monday of each month

SHERMAN PRODUCTIONS
CORPORATION

will release an attraction-production of the highest box office quality and entertainment value.

4 PICTURES NOW READY

The complete list of Independent Exchanges through which bookings may be secured will be announced in an early issue of this publication.

Every day more people say

"Sherman is right"

SHERMAN PRODUCTIONS CORPORATION
1482 Broadway New York



GOLDWYN PRESENTS

TOM MOORE

As dashing and as romantic a gentleman as ever spread sunshine on the screen! Your patrons will thrill with

"MR. BARNES OF NEW YORK"

by
ARCHIBALD CLAVERING GUNTER

Directed by
VICTOR SCHERTZINGER

A GOLDWYN PICTURE

For excitement, for picturesque charm, for sheer sizzling action, this peppery tale of American pluck and Corsican revenge stands out as a real 100 per cent patron-pleasing picture.

GOLDWYN PICTURES CORPORATION



ROBERTSON-COLE
PRESENTS

SEVEN YEARS BAD LUCK

WITH MAX LINDER

RC PICTURES



Five Thousand Feet of Laughs

WITH **MAX LINDER** IN

SEVEN YEARS BAD LUCK



The re-crowning of King Max as Emperor of All the Mirths will be the event of the Humorous Year. All your patrons will want ring-side seats, especially those with a sense of humor. The others will come away with one—if they don't die laughing!

R-C PICTURES

BUSINESS IS GOOD!

Kopfstein

Every territory has been sold on our series of two reel Western Star Dramas, except one territory namely, Minnesota, the Dakotas and Wisconsin.

(*See news columns for list of buyers.*)

Our effort will now be concentrated on a series of twelve "New Wed" Comedies featuring Rosemary Theby in single reel form which have just been sold in three territories.

—when these are cleaned up—we will offer a series of eight four reel features starring Catherine Calvert.

—then we will offer a special feature production starring the Ziegfeld beauty Kay Laurell in a big story by the famous playwright Edgar Selwyn, continuity by Anthony Paul Kelley, directed by John O'Brien.

—then we will offer an exceptional feature produced by Master Films, Inc., starring Johnny Hines. This picture is probably the best entertainment that has been offered to the market since "Mickey."

If good product and square methods are what you need we can mutually profit by getting together. Write us today.

DOMINANT PICTURES, Inc.

JACQUES KOPFSTEIN, General Manager

135 WEST 44th STREET, NEW YORK CITY

J. A. Dundas, The Strand, Sioux Falls, So. Dakota:
"I am convinced that we have the only selling plan that is fair to all."—THAT'S ANOTHER REASON WHY

There'll be a Franchise everywhere



"I've Got a Surprise for You!"

A PICTURE that is unique; a story of rare sentiment, that takes you back to the days of the little red school house, the old swimmin' hole, the rag doll—days that are stamped in the memory with the breath of green fields; touches of pathos dispelled with miles of smiles; packed full of surprises; that's why we call it a Charles Ray

S P E C I A L

Arthur S. Kane presents

CHARLES RAY

in

The Old Swimmin' Hole

From James Whitcomb Riley's old home poem—by arrangement with the publishers, The Bobbs-Merrill Company, Indianapolis, Ind.

Directed by Jos. De Grasse

Adapted to the screen by Bernard McConville; photographed by Geo. Rizard; second camera, Ellsworth Rumer; edited by Harry L. Decker; tech. supervisors, Robert Bennett and Clarence DeWitt; foreign representative David P. Howells, Inc., 729 Seventh Ave., New York City.

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FIRST NATIONAL PICTURES

A First National Attraction

A. H. Paxson, Valdosta Amusement Co., Inc., Valdosta, Ga.:

"Received cash refund for difference due me. This is the squarest deal I have ever had. This little incident of fair play increases my franchise value 100% in my estimation."—THAT'S ANOTHER REASON WHY

There'll be a Franchise everywhere

Life Is a Scramble and We the Poor Eggs

What a Scream to Watch

MARGUERITE CLARK

Scramble the poor eggs
Then unscramble them

in

"Scrambled Wives"

Announcing

The delightful star's return to the screen with her own company



Presented by Marguerite Clark Productions, Inc.; directed by Edward H. Griffith; supervised by J. N. McNaulty.

Taken from the recent stage success by Adelaide Matthews and Martha M. Stanley, as produced by Adolph Klauber.

FIRST NATIONAL PICTURES

A First National Attraction

Don't Play "The Kid" 'Til Your Theatre's Insured

Smashing box office records is a mere trifle with this picture. The crowds are breaking doors and trying to tear down walls to see it.

Wid's Says:

SMASHING

They are not only smashing every and all previous records at the Strand with Charlie Chaplin in "The Kid," but Manager Plunkett hopes with the aid of the Police Department and the Fire Department to hold the mobs in check and prevent the smashing of everything that is movable and stationary, too.

At 8:30 Sunday night, the sale of tickets was stopped. At that time the doors were smashed and the crowd that jammed into the theater was so dense that people were crowded around the projection booth in the balcony and actually hanging around the iron bars which separate the booth from the balcony proper.

Mr. Plunkett said yesterday that in all of his 20 years' of experience in the theater business he had never seen anything like it. At 11 o'clock on Sunday night when the last performance was put on, the theater was filled to capacity and lots of those who couldn't get in wondered why the sale of tickets was stopped. The show starts at 10:30 in the morning at the Strand and the last one goes on at 11 at night.

Box-office records are the least things to be smashed.

Charles Chaplin in *"The Kid"*

STAYS OVER FOR ANOTHER WEEK AT THE BIG NEW YORK STRAND

This theatre, with a seating capacity of 3,500, is playing to more than 15,000 daily. Doors are opened at 10 A. M. and special midnight performances held in an effort to accommodate the public and then thousands are turned away.

6 Reels of Joy! Oh! Boy!!

Written and Directed by Charles Chaplin

Just Another Echo of the Big 5

And Another Reason Why

There'll be a Franchise everywhere

FIRST NATIONAL PICTURES

Motion Picture News

VOL. XXIII FEBRUARY 19, 1921 No. VIII

First Steps in New Paths

THIS issue carries a full report of the important Motion Picture-Musical Conference held last week in New York City.

The conference was a pronounced success.

It was a full-fledged start toward what is admittedly the most important development in store for the motion picture—namely the advancement of music to its proper sphere in the picture theatre.

Had the movement merely been launched the conference would have accomplished all that was expected of it. But, also, a lot of solid work was done and a permanent organization was effected around, as a nucleus, a committee composed of leaders in the picture and music worlds.

The conference was attended by all the various interests involved. Many important problems, never discussed before, were brought to a focus. A great deal of information was gained within a very short time. The New York newspapers evidenced much interest in the meetings and generously recognized their importance. In musical circles, to judge from the leading journals, the event was regarded as of supreme importance.

MOTION PICTURE NEWS sponsored the conference; that is all. Now that the preliminary work is ended we ask the trade press to unite upon the furtherance of what is obviously as important as the picture to the modern picture theatre.

An exhibitor leader said at the conference: "Music, the right kind of music is, with a good picture, 40% important. With a weak picture it is everything."

This speaks only of the immediate importance of music with the picture.

Looking further ahead we can see, and very plainly, that the picture theatre of the near future will also be known as a music theatre. As a community centre the picture house must cater to each of these great art-amusements. Each is of great popular interest and force. The two go naturally together.

We can foresee concert singing in many theatres upon a large scale, the regular routing of an army of vocalists throughout the larger theatres, including even the great operatic stars. We can foresee the installation of more and finer musical instruments and trained artists to play them. Even the smallest house must and will have music of finer quality and synchronization.

The people of this country—the masses everywhere—want better music just as they want better pictures. And they will get better music in their picture theatres. Nothing can halt so logical and inevitable a development and the various problems that now exist and will arise will find a satisfactory solution.

MOTION PICTURE NEWS purposes to lend its every energy to this new epoch in the development of the picture theatre.

* * *

Sex in Pictures

"THE Faith Healer," shortly to be released, comes along at an opportune moment.

Here is a picture, like many another, that is at once uplifting, stirring, entertaining. It has its element of sex interest, of course. Every sensible person knows that if you take sex out of pictures, or books, or magazines, or opera, or Shakespeare, or the Bible—or out of life—you would have very little left.

But "The Faith Healer," like many another thoughtful picture and many another picture more amusing than thoughtful, doesn't promote, or project or distort, or seek to commercialize sex. It includes sex because sex enters fundamentally into life and every good picture seeks truthfully to portray life.

It is one thing to make a picture with sex only in mind. It is quite another to include sex because a mind higher than ours made sex the foundation of life.

The first kind of picture we don't want. The public doesn't want it. No reputable or reliable firm or person will make such a picture. And in our knowledge—not opinion—such pictures are not being made.

What we are doing, however, is the putting of this distorted and distasteful sex stuff into our posters and newspaper advertising. It is mighty bad and ruinous business; and it's got to stop.

It's such bad business that we predict, and simply on an angle of good business sense, that before the end of this year newspaper advertising will be telling the public how clean pictures are.

Because the American home wants—and don't mistake it—clean pictures. And the motion picture caters to the American home.

WM. A. JOHNSTON.

Snapshots

By William A. Johnston

Fred Warren. Optimistic. Says business is good—and proves it with eye-opening figures. Associated Producers only few months old yet books show gross business heavy enough to satisfy anyone. Weekly gross climbing rapidly with such business getters as "Last of Mohicans," "Small Town Idol" and "Lying Lips." Exhibitors must be making money, too, since books show that refunds are negligible, and percentage playing profitable. Percentage playing now amounts to 30 per cent gross business done by Associated Producers.

Hugo Riesenfeld. Dinner given him at Delmonico's by Famous Players-Lasky Corporation "in recognition of his genius in presenting motion pictures." Large and representative gathering. Happy affair. Tributes to Mr. Riesenfeld. Good speeches, some of which struck big keynote.

E. F. Albee. Always hits straight and from the shoulder. And the picture folk listen to him—and act. Have heard him make two speeches. Each hit the bull's-eye with a whack. First time, a meeting at Delmonico's three years ago when industry was raising a fund to fight censorship at Albany. Attorneys Stanchfield and Seabury present. Meeting was stumbling along when Albee arose in rear of hall and talked turkey. Told how the vaudeville business organized against outside oppression, how a fund of $250,000 was raised in five minutes, etc. And—then, the meeting got under way. Second speech was at Riesenfeld dinner. Said two important things. First, that picture producers will make clean pictures only because only clean pictures pay. Exhibitors will have better music because better music pays. The picture and the picture theatre must cater to the American home. Then he spoke for organization. "Fight all you want to among yourselves," he said, "but be friends when you fight the outsider." Very pat advice. We need an Albee in this industry.

Jesse L. Lasky. Best speech he ever made. Utterly frank. Said producer would devote himself to clean pictures, and in this statement he spoke not only for his own concern but for every producer in the business. Words carried conviction.

John Emerson. Spoke of new kind of picture, made by trained staff. Cooperative effort. Eliminates the alibi. Eliminates the ego of a young industry. Pictures of future bound to be better.

South Carolina. Legislature votes unanimously for censorship and then unanimously reverses itself. Turns to logical, sensible solution of local regulation. Just goes to show how little knowledge average legislator has of censorship. He thinks it merely means control. Also shows—most importantly—what the National Association and exhibitors can do together. We came mighty near censorship in South Carolina. Also in Tennessee. Congratulations to both states—and to those who won the day.

¶ A Special Music Supplement starts on page 1501.

Sydney Garrett. Give him credit for the best epigram since R. X. Rowland's last one. He says: "In a motion picture contract there is no party of the second part."

George Melford. Our congratulations. Scores again in "The Faith Healer." Fine picture. Conscientious workmanship. Local color. Suspense. Best work thus far by Milton Sills and Ann Forrest. Looks like big future for George Melford.

Idle Hour Theatre. Kenton, Ohio. Please take note of name and address—everybody! Owner sends forth pathetic appeal for relief. Says his theatre has been out of business for four years. But his motion picture mail comes along just the same. Circular matter. Says it's bad enough, anyway, but now just makes him sick. Asks, "What's the matter?" "Who's doin' all the shootin'?"

Will Aid Censor Battles Individually, Says Pathe

Pathe Exchanges, Inc., issues the following statement in regard to its stand on the Blue Law and Censorship fight:

"Word has come to use by wire from Minneapolis, Minn., and Indianapolis, Ind., to the effect that the National Association of the Motion Picture Industry, in making its contribution toward the expenses of the fight against censorship in said states has advised the local Committee Chairman that this Company had refused to contribute toward such fund.

"While it is true that this Company since its resignation from the National Association has not made any contribution to the fund raised to fight censorship through the National Association, it has never refused to contribute toward the expenses to oppose any menace to the industry. We have contributed directly to Minneapolis and Indianapolis local committees.

"We have always taken an active part in fights against censorship in the past; are as much opposed to censorship in any form today as we have ever been, and any statement to the effect that we have refused either moral or financial assistance toward defeating censorship in any form is false and misleading."

Loew Merger in Canada Is to Be Delayed

The completion of the merger of the various Loew companies in Canada has been delayed, it has been announced at Toronto, pending the securing of certified statements from the auditors as to the exact assets and liabilities of the various companies. Before further steps are taken, it is likely that meetings of the different stockholders will be called to discuss the situation, it is announced.

Intimation has been made that Marcus Loew will probably build a theatre in Winnipeg, Manitoba. A site has been selected and the plans for the theatre have already been drawn, it is asserted. This will mean the invasion of the Canadian West by Mr. Loew.

Late Wire Briefs from the Coast

E. W. HAMMONDS, W. W. Hodkinson, and W. E. Shallenberger are here.

The Ambassador theatre in Los Angeles opened on February 5th, under the direction of Gore Brothers and Sol Lesser. Barret McCormick is managing director. Prices are fifty cents and a dollar in the afternoons, and a dollar and a dollar and a half in the evenings. "Passion," with an appropriate prologue, was the opening bill.

Rudolph Christians, the Otis Skinner of the German stage, for several years director of the Irving Place theatre in New York, died on February 2nd of pneumonia. Work at Universal was stopped during the funeral services on February 4th. Mr. Christians had been featured in a number of Universal productions and had just finished playing the leading role in "Foolish Wives" when taken ill.

T. W. Chatburn enterprises have opened exchanges on the Coast for the distribution of State right pictures. L. E. Kennedy is local manager.

Indications are that Metro will adapt the unit plan of production on the order of the scheme followed by Robertson-Cole. If it is adapted, it will cause many changes here, as the responsibility for each production will be centralized upon the director, who is furnished the star and the story and must select his own continuity writer, players, staff, and so forth. The Nazimova company is following this scheme at present.

Motion Picture Measures Before Pennsylvania Legislature

Billboard Tax Bills in Committee; Plan Censorship in Philadelphia

SEVERAL bills affecting the motion picture industry were among those introduced in the Pennsylvania Legislature this week—the first week in which bills of any character were presented in the present biennial session.

In addition to the bill of Assemblyman William J. Brady, which would impose a state tax of 1 per cent on the gross earnings of motion picture theatres, were a measure, sponsored by Assemblyman Hugh A. Dawson of Lackawanna county, which would fix a tax of 10 cents a square foot on billboards, and one by Assemblyman Charles C. Baldi, Jr., of Philadelphia, which goes even further and fixes the rate at $1 a foot.

Governor Sproul, in his message to the Legislature, advocates a tax of 5 cents a square foot on billboards, not on the advertiser's premises, and it is considered probable that the Baldi bill, amended to suit the Governor's views, will be adopted as the administration measure. The Governor believes that a 5-cent tax on billboards would yield the state $300,000 revenue, but motion picture men figure it as close to $800,000.

Motion picture interests, as well as theatrical men generally in Philadelphia and other parts of the state, and the National Association of Advertisers are opposed to the measure and have representatives here watching their progress—particularly that of the Dawson bill. This bill, it is contended, would eat up about one-third of the receipts on a capacity billboard business, and it is claimed by its opponents to be confiscatory. It provides fines of from $500 to $1,000 for violations. Half the revenue from this law, if enacted, would go to the state and the other half to the municipality in which the billboard is located. Both measures call for reports to be made by the billboard owners to the auditor-general of the state, regarding their amount of money received from the use of the boards. Each board must be numbered with a tag to be provided by the state.

Another measure just introduced in the House would give equal rights to members of the white and colored races in places of public amusement. This was introduced by John C. Asbury, a negro member of the Legislature, from Philadelphia. Similar bills have been introduced in recent sessions but always thus far have gone down to defeat. Last session, however, saw a vigorous fight put up by the negro voters of the state in behalf of the plan.

The Asbury bill provides that all persons, regardless of race, color or creed, be permitted in all places of public accommodation, entertainment or amusement. Owners and managers of such places are prohibited from advertising or issuing circulars setting forth any discrimination against persons because of their color, race or creed. The penalty for violation is $100 to $500 or 30 to 3 months' imprisonment.

All the bills thus far introduced that affect the motion picture business, have been referred to committees which have not yet reported them.

Motion picture interests may wisely view with concern the bill presented to the Legislature this week by Assemblyman William J. Brady of Philadelphia, which would impose a tax of 1 per cent on the gross receipts of motion picture theatres and all other places of amusement.

While at each biennial session of the Pennsylvania law-makers there invariably appears a batch of proposed bills aimed at the motion picture industry, a majority of which regularly fall by the wayside, persons familiar with the determination of Governor Sproul vastly to increase the state's revenues by legislation to be enacted this year, say there is more than a fighting chance for Assemblyman Brady's tax bill to pass both legislative bodies and receive the executive signature.

It is recalled that in his opening message to the Legislature the Governor expressed a desire to provide new sources of revenue that would yield the state something like $22,000,000 additional cash in the next two years.

The need for additional revenue is emphasized by the fact that total deficiencies in the conduct of the state government in the last two years have been estimated at at least $6,000,000, and the administration has certain plans for expansion that will call for greater expenditures of public funds in the coming two years.

In this connection, too, it must be considered that present established sources of revenue will likely yield far less in the form of corporation taxes in the next two years if the present business depression continues.

The Brady bill describes a "place of public entertainment or amusement" as "any building, tent or enclosure wholly or partly used for dramatic or theatrical or operatic or vaudeville performances, or tragedies, or comedies or farces," and also for "fixed or moving pictures, athletic exhibitions or games, exhibitions of trained animals, circuses, menageries, museums or Wild West shows."

The proposed 1 per cent tax is to be paid on all gross receipts of such places, except those intended for charities or religious or educational purposes. On or before the fifteenth of each month statements must be made by an official of each place of amusement, to the auditor-general of the state, by blanks to be provided by his office. The taxes are due after each performance and if the payments are not made a penalty of 10 per cent of the amount due the state will be enforced.

The right to examine the books of the theatre is given to the auditor-general and the state treasurer, and a maximum penalty of a fine of $1,000 or six months in jail is provided for violators of the law.

According to newspaper advices from Philadelphia, Mayor Moore of that city is contemplating a plan of municipal censorship for the theatres. The mayor is quoted as declaring that it is his intention to ask local theatrical managers to help purge the stage and screen of suggestive or otherwise offensive features.

The announcement came as the result of a conference of a group of clergymen with the mayor, when he outlined to them some of his problems connected with vice and crime and asked them to think over the subjects with a view to offering advice.

"The Kid" Breaking House Records

FROM last Sunday at two o'clock a line has been in evidence most of the time at the New York Strand theatre, waiting to get in to see Charlie Chaplin's "The Kid."

Manager Joseph L. Plunkett announced a special showing of the feature, beginning at 11:00 p. m. Sunday night, by means of a small sign swinging from the marquet, and even amusement-weary Broadway was anxious enough to see the picture to stand in line until the appointed hour.

The Strand has been running eight shows a day all the week. The theatre opens at ten o'clock instead of the customary noon and any afternoon or evening the west side of Broadway between 46th and 47th streets has its line of patient "waiters."

How many thousands who would like to have gotten in to see "The Kid" and couldn't without more trouble than any show is worth to them, is a matter beyond calculation.

"The Kid" is drawing like a "mustard plaster" in New York and early reports from other cities tell the same story.

Al Christie in New York

Al Christie, director general of the Christie Film Company, arrived in New York this week on what he declared to be purely a pleasure trip. This is Mr. Christie's first trip to the big city in nearly five years.

He wound up his long period of work without rest by personally directing "Man vs. Woman," a two-reel comedy, featuring Neal Burns and Dorothy Devore, which is soon to be released through Educational.

Famous Players Tends Dinner to Dr. Riesenfeld

MORE than 100 men prominent in the motion picture, theatrical and musical world were guests Tuesday, night, Feb. 8th, at a dinner given at Delmonico's to Dr. Hugo Riesenfeld, by officials of the Famous Players-Lasky Corporation, in appreciation of his success as managing director of the Rialto, Rivoli and Criterion Theatres.

A feature of the evening was a concert by the combined orchestras of the three theatres, comprising 100 pieces, who, arriving in the middle of the dinner, surprised Dr. Riesenfeld by playing a number of his favorite selections. Elek John Ludvigh, treasurer of the Famous Players-Lasky Corporation, was toastmaster, and speeches were made by Dr. Frank Crane, Daniel Frohman, Adolph Zukor, E. F. Albee, Otto H. Kahn, Richard Rowland, John Emerson and Jesse L. Lasky.

Those present included: Adolph Zukor, E. F. Albee, Jerome Beatty, L. W. Boynton, F. V. Chamberlin, Hiram Abrams, H. D. H. Connick, Dr. Frank Crane, Albert H. T. Banzhaf, Lee Counselman, H. H. Buxhaum, David Bernstein, Al Boyd, Joseph Danneberg, Edward Dillon, Richard Delafield, John Emerson, William H. English, Frederick H. Elliott, George Fitzmaurice, Daniel Frohman, Felix F. Feist, Abe Einstein, H. B. Franklin, Morris Gest, Leopold Friedman, Maurice Goodman, Cosmo Hamilton, H. A. Hallett, Gabriel Hess, Alf Hayman, Felix E. Kahn, William A. Johnston, S. R. Kent, Henry Arthur Jones, Adolph Klauber, Morris Kohn, Jesse L. Lasky, Leo D. Langsfeld, Elek J. Ludvigh, David Loew, Frank Meyer, Charles Maigne, William Morris, Jr., John McGuirk, B. S. Moss, N. L. Nathanson, Oscar A. Price, Richard A. Rowland, Louis S. Quimby, John S. Robertson, Henry L. Saulisbury, R. W. Saunders, Abe Sablosky, Louis Sablosky, William E. Smith, Edgar Selwyn, Dr. Emanuel Stern, Emil E. Shauer, J. J. Shubert, Lee Shubert, Walter Wanger, Joe Weber, Maurice Wertheim, Mr. Berthold Neuer, G. Visafora, Joseph Urban, Otto H. Kahn, Pat Casey, Josiah Zuro, Edward Falk, George A. Shor, Lawrence A. Walsh, Herman Wobber, Louis Marcus, H. A. Ross, G. H. Schaeffer, R. C. LiBeau, H. P. Wolfberg, Phil Reisman, Joseph Gilday, George Weeks, John D. Clark, H. G. Ballance, Arthur M. Loew, Marcus Loew, J. J. Murdock, Joseph M. Schenck, A. H. Woods, Charles Gatchell, Samuel Goldwyn, Arthur James, Morris Wolf, J. A. McCarthy, William Hoodless, Frank W. Beulher, Melville A. Shauer, John Hicks, M. H. Lewis, Harry Durant, Robert Kane, Victor Clark, Gardner Hunting, Tom Geraghty.

Ernest Shipman to Have Additional Offices

To care for growing interests of himself and associates, Ernest Shipman has leased a suite of offices on the 8th floor of 17 West 44th Street, from which headquarters the activities of the Renco Film Corporation, the Edward Hemmer Productions, the San Gabriel Producing Company, the James Oliver Curwood Productions, Inc., and the Winnipeg Productions, Ltd., will be cared for.

The other productions controlled or represented by Mr. Shipman will continue to be managed from their present established headquarters.

Ernest Shipman's associates now number twenty-one. S. T. King will continue in the capacity of general office manager.

Rudolph de Cordova Will Assist Blackton

Rudolph de Cordova who has been occupied for several months writing the continuities for the series of special Super-Feature pictures to be produced by the Vitagraph Company, has been engaged to proceed immediately to London by J. Stuart Blackton, in order to assist in the preparation of the first picture to be made by the Lady Diana Manners. Mr. de Cordova's latest continuity to be released is that of "Dead Men Tell No Tales."

New Corporation to Fight Blue Laws in New York

Naming George C. Craft, of Union Hill, N. J., Adele S. Eberhardt and Louis Bennett of New York, as directors, the Liberty League of America filed its papers of incorporation with the secretary of state's office at Albany, N. Y., on February 5, for the purpose of fighting any Sunday Blue Law legislation.

J. P. Fritts Leaves Realart

John P. Fritts, who has been director of advertising and publicity for Realart has resigned his position with that company. He has held that position since the organization of that company. Mr. Fritts states that his future plans are as yet undetermined.

Big Pageant to Feature First A.M.P.A. Dinner

A pageant, resplendent for beauty of costumes and eccentricity of caricature, will feature "The Naked Truth" dinner of the Associated Motion Picture Advertisers to be held at the Hotel Biltmore, March 4. According to Victor Shapiro, who is in charge of the entertainment details, the pageant will mark a take off on passing events of interest to the industry, such as censorship and the threatened blue laws.

Members of the A. M. P. A. who attend the dinner have been promised a sightseeing trip "round the town" delving into "The Naked Truth" of so-called reform movements of the industry and revealing the real facts behind the support given these organizations.

"The Naked Truth" dinner will mark the first formal function given by the A. M. P. A. in several years.

Hoover Drive a Success in Oklahoma

Practically all Oklahoma theatres have put on Hoover benefits, according to reports received from Ralph Talbot of the Majestic theatre of Tulsa, who is state chairman of the Motion Picture division of the European Relief Council. The film exchanges, newspapers, and theatre employees rendered splendid co-operation. The returns have not as yet been tabulated, but a substantial return is expected.

Hollywood Directors Plan Attractive Clubhouse

The Motion Picture Directors' Association plan to build a four-story Club House on Highland Avenue, just north of Hollywood Boulevard in Hollywood, Cal. and with this end in view have filed articles of incorporation bearing the firm name of Motion Picture Directors' Building Corporation, capitalized at $200,000.

The Director's Association has for some time owned a very valuable piece of real estate and the Building Committee composed of Frank Lloyd, William D. Taylor, Wallace Wormsey, Murdock McQuarrie, Thomas Ricketts, and Sam Woods have made the plans for financing the project. This will be done by the issuance of two issues of bonds, each for $100,000.

The Trustees of the Association will act as Directors of the Corporation. They are Reginald Barker, William D. Taylor Frank Lloyd, William Duncan, Roy Clements, Joseph DeGrasse, and Thomas Ricketts.

Western Motion Picture Advertisers Organize

The Western Motion Picture Advertisers have organized on the Coast. They have elected Ray Leek of Metro, president; Arch Reeves of Famous Players vice-president; Roy Miller of Miller's theatre, treasurer; and John McCormick of First National, secretary. The trustees are Adam Shirk, of Famous Players Lasky; Richard Spear of Kinema theatre Bradley Smollen of Vitagraph; Pete Smith of the Neilan Company, and Mark Larkin, of the Pickford and Fairbanks companies.

"I've been an exhibitor thirteen years, but I learned more at this convention about music than I did up home all that time.

"JOHN D. SULLO,
"Torrington, Conn."

The Day of the Dollar

We print herewith, in full, the A. B. C. audit of MOTION PICTURE NEWS' circulation for the six months ending December 31, 1920.

And we suggest to each advertiser and advertising manager that the audit be carefully read and this issue filed for future reference.

This is the first audit to be made in this field.

It gives, furthermore, a complete analysis and classification.

Compare these figures with those of any other trade publication whose audit may be made and submitted to you.

If no audit is made—ask why not?

If an audit is made but not published or submitted—ask why not?

If no classification of circulation is made—ask why not?

Invest upon definite information.

This is the day of the dollar. Every dollar spent this year in advertising must count. Make every dollar buy circulation value—known value. Every dollar spent blindly is wasted.

Note.—The large circulation of MOTION PICTURE NEWS is refined to the last degree. It is all trade, practically all subscription, solid as a rock. Not a single copy, to our knowledge, is wasted. Note the large exhibitor circulation, add 25 per cent at least to this because of chain theatres not permitted to subscribe individually (the head theatre is the booking office) and you have in definite figures the proof that "THE NEWS COVERS THE FIELD."

Note.—Since this audit 430 exhibitor subscriptions have been added.

AUDIT BUREAU OF CIRCULATION
Century Building, Chicago

AVERAGE NET PAID

3rd	1920	9779
4th	1920	9985

(Initial audit)

AUDITOR'S REPORT

1. Motion Picture News
2. City—New York
3. State—New York
4. Year Estab. 1908.
5. Published weekly.
6. Report for six months ending Dec. 31, 1920.
7. Date Examined, January, 1921.

8. Average Circulation for period covered by Section 6 above:

*Mail Subscribers (Individual)	9546	BROUGHT FORWARD	9915
†Net Sales through Newsdealers	178		
Single copy sales	11	Advertising Agencies and Adv.	462
"Mail sub. special" (a)	147	Exchanges and Complimentary	132
TOTAL NET PAID	9882	Samples	
		Canvassers	
**Term Subscriptions in Bulk		Employees	48
Single Issue Sales in Bulk		File Copies	22
TOTAL NET PD. INCLUD'G BULK	9882	Credit subs. in arrears over three months	129
		Arrears over six months	933
Correspondents	33		
Advertisers			
TOTAL FORWARD	9915	TOTAL DISTRIBUTION	11641

10. Net paid circulation by States based on issue of Dec. 25, 1920.

STATE	MAIL SUBSCRIBERS	NEWS-DEALERS
Maine	42	
New Hampshire	41	
Vermont	19	
Massachusetts	270	
Rhode Island	31	
Connecticut	105	
NEW ENGLAND STATES	508	
New York	1281	
New Jersey	263	
Pennsylvania	677	
Delaware	14	
Maryland	76	
District of Columbia	63	
NORTH ATLANTIC STATES	2374	
Virginia	122	
North Carolina	127	
South Carolina	67	
Georgia	144	
Florida	105	
SOUTHEASTERN STATES	565	
Kentucky	91	
West Virginia	113	
Tennessee	79	
Alabama	87	
Mississippi	42	
Louisiana	108	
Texas	295	
Oklahoma	130	
Arkansas	78	
SOUTHWESTERN STATES	1023	
Ohio	553	
Indiana	303	
Illinois	698	
Michigan	260	
Wisconsin	217	
Minnesota	185	
Iowa	272	
Missouri	227	
North Dakota	39	
South Dakota	78	
Nebraska	136	
Kansas	144	
MIDDLE STATES	3112	
Montana	60	
Wyoming	23	
Colorado	97	
New Mexico	27	
Arizona	46	
Utah	74	
Nevada	18	
Idaho	69	
Washington	129	
Oregon	81	
California	702	
WESTERN STATES	1326	
Unclassified	160	
UNITED STATES	9068	178
Canada	289	
Alaska and U. S. Possessions	65	
Foreign	458	
Miscellaneous (b)	23	
GRAND TOTAL	9903	178

(a) Miscellaneous—Sales other than mail subscribers or news dealers.

(a) See Par. 28. (b) Represents single copy sales.

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13. WHAT IS THE CLASS, INDUSTRY OR FIELD COVERED BY PUBLICATION?

Motion picture industry.

14. GIVE BELOW IN PERCENTAGES THE ANALYSIS OF CIRCULATION BY SUCH CLASSIFICATIONS AS ARE BEST ADAPTED TO FIELD OR MAKE YOUR OWN CLASSIFICATIONS. STATE WHEN AND HOW SUCH CLASSIFICATION DATA WAS OBTAINED.

	No. of sub. Domestic	No. of subs. Foreign	Total	Percentage
Exhibitors	7825	187	8012	73.0%
Exchanges	1002	155	1157	10.3%
Producers	409	46	455	4.1%
Studios	426	10	436	4.0%
Accessory	375	20	395	3.6%
Newspapers	152	9	161	2.0%
Miscellaneous Trades	221	13	234	2.2%
Miscellaneous	18	80	98	.8%
Totals	10428	520	10948	100.0%

The above figures and percentages are based upon publisher's complete analysis of the Dec. 25, 1920 mailing list, classification being obtained from original orders, business cards, letterheads, reference to trade directories, etc. Publisher's compilation was tested by auditor and found to be correct.

The difference between the total shown above and that shown in Par. 10 amounting to an average of 1045 copies, is accounted for by deductions made for credit subscriptions over three months in arrears, subscriptions in arrears over six months, etc., which have not been separately analyzed as to classifications and deducted therefrom.

ANALYSIS OF CIRCULATION METHODS

21. SINGLE COPY PRICE: 20c.

REGULAR SUBSCRIPTION RATES: One year $2.00, two years $3.50, three years $5.00.

ARE SHORT TERM SUBSCRIPTIONS ACCEPTED PRO RATA? Yes, accepted but not offered.

SPECIAL SUBSCRIPTION OFFERS: Period of two years for $3.00. (Xmas 1920).

RATES AT WHICH CLUB RAISERS MAY TAKE SUBSCRIPTIONS FOR THIS PUBLICATION ALONE:

None of record.

WHAT SPECIAL RATES ARE MADE FOR RENEWALS OR EXTENSIONS?

None of record.

22. (a) TO WHAT EXTENT IS PUBLICATION RETURNABLE?

No returns were found to have been allowed newsdealers during the period covered by this report.

(b) PREMIUMS, CONTESTS, ETC.

Records do not show any premium to have been used nor contests to have been employed during the period.

(c) CANVASSERS (IF CANVASSERS ARE EMPLOYED STATE WHETHER IN CITY OR COUNTRY AND IF PAID BY SALARY OR COMMISSION OR BOTH).

Records show canvassers to have been employed on a commission basis. (Motion Picture News, New York, N. Y., Page No. 2).

(d) WERE SUBSCRIPTIONS OBTAINED FROM CLUB RAISERS (PAID BY REWARDS OTHER THAN CASH)?

None of record.

(e) WERE CLUBBING OFFERS MADE (OF THEIR OWN AND ONE OR MORE OTHER PUBLICATIONS) TO SUBSCRIBERS?

None of record.

WERE SUBSCRIPTIONS RECEIVED (OTHER THAN THEIR OWN) THROUGH OR FROM OTHER PUBLISHERS DIRECT THROUGH SUBSCRIPTION AGENCIES)?

None of record.

(f) WHAT PERCENTAGE OF MAIL CIRCULATION WAS OBTAINED THROUGH SUBSCRIPTION AGENCIES?

2.36%.

(g) WHAT PERCENTAGE OF MAIL SUBSCRIPTIONS WERE RENEWED? ACTUAL FIGURES ONLY TO BE GIVEN; IF NOT AVAILABLE, SO STATE.

Actual figures not available.

(h) WHAT PERCENTAGE OF CIRCULATION WAS SOLD IN BULK OTHER THAN TO NEWSDEALERS?

None of record.

(j) DURING THIS PERIOD WERE SUBSCRIPTIONS OBTAINED ON THE INSTALLMENT PLAN?

None of record.

(k) DURING THIS PERIOD WERE SUBSCRIPTIONS ACCEPTED ON TRIAL OR SHORT TERM OFFERS?

Yes, accepted but not offered.

WERE THESE SUBSCRIPTIONS OBTAINED AT PRO RATA RATES AND STOPPED PROMPTLY AT EXPIRATION?

Yes, no exceptions noted.

(p) DURING THIS PERIOD FROM WHAT SOURCES OTHER THAN THE PRECEDING (EXCEPT DIRECT AND THROUGH NEWSDEALERS) WERE SUBSCRIPTIONS RECEIVED?

None of record.

23. WHAT PERCENTAGE OF SUBSCRIPTIONS (OTHER THAN INSTALLMENT) IS IN ARREARS?

As at date of Dec. 25, 1920. Up to three months 2.9%, three months to six months 3%, total 5.9%.

(a) WHAT PERCENTAGE OF NEWSDEALER CIRCULATION IS IN ARREARS?

None, as at date of Dec. 25, 1920.

(b) IF INSTALLMENT SUBSCRIPTIONS ARE ACCEPTED STATE HOW MANY WERE SERVED WITH THE ISSUE PORTRAYED IN PARAGRAPH 10.

None of record.

(Motion Picture News, New York, N. Y., Page No. 3).

24. IS PUBLICATION AN OFFICIAL ORGAN OF ANY ASSOCIATION?

Not an official organ of any association.

27. DURING THIS PERIOD WAS EACH COPY OF THE ENTIRE EDITION OF EACH ISSUE UNIFORM AS TO ITS CONTENTS AND QUALITY OF PAPER STOCK?

Yes, no exceptions noted.

28. EXPLANATORY:

"Mail subscribers (special)" as shown in Par. 8 averaging 147 copies per issue, represent yearly subscriptions sold to various theatrical corporations and large film distributors in lots of from 2 to 50 subscriptions at the regular subscription rate of $2.00 per year and which copies were for the use of their branch offices, employees, etc. Copies were mailed by publisher in individual wrappers direct to addresses furnished by the purchasers.

This being an initial audit and publisher having complied with all the requirements of the Bureau is now a member and entitled to full membership privileges.

Net paid circulation for this period by issues follows:

1920		1920	
July 3	9738	Oct. 2	9988
10	9766	9	10017
17	9704	16	10058
24	9661	23	10166
31	9708	30	10239
Aug. 7	9706	Nov. 6	9850
14	9789	13	9911
21	9769	20	9900
28	9805	27	9921
Sept. 4	9825	Dec. 4	9877
11	9838	11	9837
18	9896	18	9960
25	9922	25	10081

CITY—New York, N. Y.

DATE—January, 1921.

AUDIT BUREAU OF CIRCULATIONS.

Sydney Cohen Questions Motive of William A. Brady's Tour

Lodges Charges Against National Ass'n; Brady Condemns Censorship

CHARGING that William A. Brady's tour of the country for the alleged purpose of arousing the industry to combat censorship, blue laws and other menaces is in reality a move to disrupt the Moving Picture Theatre Owners of America, President Sydney Cohen, Secretary Sam Berman; Senator James Walker, attorney for the theatre owners' organization; and John Manheimer, chairman of the directors of the Theatre Owners Chamber of Commerce of New York, attended the Chicago mass meeting called to hear Mr. Brady talk on censorship and bitterly attacked the methods of the National Association of Motion Picture Industry.

When Sam Atkinson, chairman of the meeting, rapped for order, the hall at 19 W. Adams street was crowded with exhibitors, exchange men, newspaper men and others interested in the industry, and on the stage as guests of honor were Blanche Bates, Lenore Ulric, Otis Skinner, William Hodge and Henry Miller.

William A. Brady, immediately after being introduced, stated that he stood for co-operation and was making a trip for the one purpose of sounding an alarm to awaken the men and women of the industry to a realization of the dangers with which they are confronted. He then suggested that for the sake of saving time that anyone who had any questions to ask put them at once and then he would proceed with his speech.

Mr. Cohen arose and asked why Mr. Brady was making this trip following the meeting between the committees of the Motion Picture Theatre Owners of America and the National Association in New York. After some discussion and an appeal from Dr. Atkinson that the members of the industry present refrain from conducting a dispute in public, it was decided to have Mr. Brady proceed with his talk, after which the general public and the members of the daily press would be excluded from the meeting, which would then take up questions in controversy.

In the course of his address Mr. Brady made a strong plea for co-operation and declared that it was not the reformers who put over prohibition, but that the break between the whisky men and the beer and wine interests, both of whom stabbed the others in the back, was really responsible for the passage of the Eighteenth Amendment and that the danger to the motion picture industry was similar, unless the industry got together and presented a united front to the reformers and "profiteering moralists," who to keep on the job, needed a new victim and had decided to pick on the movies.

Mrs. Dodge, of Vermont, Back in Business

MRS. PAULINE K. DODGE, of Morrisville, Vt., has become re-established again as an exhibitor in her local district, according to a statement just issued from the headquarters of the Motion Picture Theatre Owners of America. Mrs. Dodge became prominent in trade circles in connection with the recent controversy that centered around the Paramount-Black interests in New England.

Through the efforts of the Motion Picture Theatre Owners of America, Mrs. Dodge succeeded in having the Selectmen of Morrisville grant her an exclusive license in the town. Irvin M. Salyerds, representing the Motion Picture Theatre Owners of America, had gone to Morrisville and helped Mrs. Dodge to remove her equipment from the Bijou Theatre into the Town Hall. It was a gala occasion for Morrisville and the country fifty miles around, because of the nature of the production which was offered to the patrons on Saturday afternoon and evening, February 5th. "Way Down East," the D. W. Griffith Production, was shown on the screen at the opening performances.

Mr. Griffith furnished the entire performance without any charge whatever. The Motion Picture Theatre Owners of America and Mrs. Dodge have written to Mr. Griffith expressing their gratitude.

Mr. Brady further pointed out that censorship and blue laws were not the only dangers that were confronting the industry, but that tariff and taxation also were serious questions. He declared that Secretary Houston had recommended the tax on motion pictures be doubled and that at a recent meeting of the National Manufacturers Association, that body sought to shift the burden of taxation from their shoulders to that of the picture industry.

Satisfaction with the present methods of censoring pictures in Chicago, under the direction of the police department, headed by Chief Charles Fitzmorris, was expressed by practically all the speakers who insisted, however, that there should be no more reason for pre-judging and censoring pictures than newspapers, books, or paintings.

During the hearing, Timothy D. Hurley, a lawyer, declared that if he were the censor of last resort, he would bar Charlie Chaplin in "The Kid," and declared his reasons were that there were included in it scenes representing things that were in violation of the law.

"Name one," shouted Brady, who had been called to the rostrum to speak and who agreed to answer questions.

"One is where a mother abandons her baby in an ash-can," retorted Hurley. "That is a crime."

"But it was not an ash-can," volunteered Watterson Rothacker, who was among the spectators. "It was a limousine."

"Well, what's the difference between an ash-can and a limousine?" was the reply of Hurley.

One important development in the hearing was the possibility of putting the question of such drastic censorship squarely up to the people.

"Would you," asked W. S. Fleming, a Protestant minister who saw the film, "Hell's Hinges," and has started out to battle for censorship, "agree to putting this question to a referendum?

"Would you people agree to keep your mouths shut and let it go honestly to a vote, without speeches or sermons from the pulpit," was Brady's answer.

"We will, if you will agree not to mention it on a screen," answered Hurley and Fleming.

"Then we will," was Brady's firm answer.

"All we want is a square deal for a great industry," said Brady. Newspapers are not pre-judged. Grand opera is full of crimes. In 95 per cent of the pictures, virtue is always triumphant. Yon cannot write drama without wrong, if you are to have right triumph. In Hamlet, a king is poisoned; in Richard III, there is a murder scene in the tower. But this ordinance would permit three persons at their individual whims to bar such pictures."

Senator Walker pledged the support and co-operation of the Motion Picture Theatre Owners of America in the fight on censorship, but declared that one big association was impossible unless a thorough housecleaning takes place in the National Association, and that the present deposit system and the lack of uniform contract are blocking the way to one big organization.

At this point the meeting adjourned and when it reconvened with the public and daily press excluded, Mr. Cohen attacked the National Association and Mr. Brady for the alleged failure to carry out agreements as to uniform contracts and a correction of the deposit system, which he stated, were agreed upon at the New York meeting. He also charged that Mr. Brady had not received bona fide invitations to speak from the exhibitor organizations in various cities he proposed visiting, and backed his allegations up with letters and telegrams.

Joe Hopp of Chicago, president of the Illinois Exhibitors Alliance, affiliated with the Cohen organization, also declared that the Alliance had not been invited to take part in the mass-meeting.

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Cohen Questions Motives of Brady

(*Continued from page* 1443)

Mr. Cohen then charged that Mr. Brady was making an effort to disrupt the theatre owners organization and secure exhibitor members for the national association. He also resented Mr. Brady's charge that petty politics had prevented the motion picture industry from turning in over five million instead of two million and a half dollars to the Hoover fund and said that if anyone had played petty politics it was Mr. Brady and the members of his organization. A long argument followed as to this, with Mr. Brady making counter charges and absolutely denying that he had played politics.

The sentiment of the New York speakers was voiced by Sam Berman when he interjected that he loved Bill Brady, but that "he's in damned rotten company" and by Senator Walker, who said, "he's just window dressing for other people."

Mr. Brady was aroused by various statements made and at one point declared that if Mr. Cohen's statement were proved to be true, that the agreement as to uniform contracts and deposits made at the New York meeting were not being carried out by the National Association, that he, Brady, will resign as president of that organization on his return east. He stated, however, that it was the intention of the association to make good on all promises made, but that it took time to get the legal details worked out.

One reason why the Cohen forces had come to Chicago from New York, it is understood, was to prevent Chicago theatre owners from being lined up for the National Association of the Motion Picture Industry, and in this they apparently succeeded, for the meeting dissolved without action. Even a vote of thanks for Mr. Brady's visit, proposed by Sam Atkinson, met with protest and was lost sight of in the shuffle.

Practically all the leading exhibitors and exchange men of Chicago were present at the meeting, as well as a number of visitors from outside the city, including: President John Rhode and Fred Siegert of the Wisconsin Exhibitors Association; W. A. Steffis, president of the Minnesota Exhibitors organization; President Gus Schmidt and E. H. Bingham of the Indiana Exhibitors Association; and Jack Connolly of the National Association of the Motion Picture Industry.

Following his return from Chicago Sydney Cohen reports that wires addressed to the M. P. T. O. of A. headquarters by the organized exhibitors of Minnesota, Wisconsin and Michigan promise absolute support to the stand that the national organization of exhibitors has taken at the Chicago meeting. Mr. Cohen quotes a telegram said to have been sent Mr. Brady from the Wisconsin Exhibitors' Association, as follows:

"A repetition of your Chicago City Hall address not required in Milwaukee. Do not come here on our account."

A letter has been sent to every member of the National Association of the Motion Picture Industry, according to Mr. Cohen, the purpose of which is to inform the members of the alleged attempt "to disrupt and destroy the Motion Picture Theatre Owners of America," made, says the letter, "in the name and by the authority of the National Association of the Motion Picture Industry." The letter also asks the member addressed "to define your position without delay and as plainly as possible."

The Theatre Owners Chamber of Commerce of New York City, of which William Brandt is president, also showed increased activity following the speech of Mr. Brady at Chicago. In a resolution adopted by the Theatre Owners Chamber of Commerce, exception was taken to the alleged statement of Mr. Brady at Chicago to the effect "that there was dissension in the ranks of the Theatre Owners Chamber of Commerce of New York City and that the Chamber of Commerce was not in accord with the plans, aims, purposes and policies of the Motion Picture Theatre Owners of America." This alleged statement was branded by the resolution as a "gratuitous insult" to the Chamber of Commerce and denounced as "false and malicious."

Paramount District Managers Meet in N. Y.

A convention of district managers of the Paramount sales organization was held at the home office of the Famous Players-Lasky Corporation this week at the call of S. R. Kent, general manager of distribution. This convention is an annual affair, the object being to bring all of the district managers into direct touch with the home office officials and with each other so that the various problems of distribution may be intimately discussed.

The sessions of the convention were held in the office of General Manager Kent and were attended by the following from the home office: Mr. Kent, H. G. Balance, E. E. Shauer, J. W. Hicks, Jr., M. H. Lewis, Jerome Beatty, Lee Counselman, Claud Saunders, F. V. Chamberlin, Melville Shauer, Oscar A. Morgan, Henry Saulisbury. Those from the field included H. H. Buxbaum, Herman Wobber, H. J. Corbett, R. C. LiBeau, J. H. Gilday, George Schaeffer, Philip Reisman, H. P. Wolfberg, Louis Marcus, W. E. Smith, John D. Clark, George W. Weeks and H. G. Ross.

At 12:30 each day all of those in attendance went to the Hotel Commodore for luncheon, while the evenings were given up to social engagements, of which there were many.

Several new appointments were made by General Manager Kent at the convention, and these will be announced later.



Harris P. Wolfberg

Paramount District Manager Resigns

At a meeting of the personnel of the Chicago office of Paramount, tribute was paid to the administration of Harris P. Wolfberg, district manager, who has just resigned to accept the vice-presidency and general salesmanagership of the Lake & Export Coal Corporation. Telegrams and letters from exhibitors regretting Wolfberg's departure and congratulating him were read. Milton Hirsch spoke on behalf of the organization. Wolfberg, in his "swan song" and speaking as one now outside the motion picture industry, told his force of the wonderful future of moving pictures, making it clear that he was leaving with regret and only because he had been offered an opportunity for personal advancement he could not reject.

Rocky Mountain Screen Club Elects Officers

At the annual meeting of the Rocky Mountain Screen Club the following officers were elected for the year of 1921: H. E. Hoffman, president; W. E. Scott, vice-president; Charles Gillen, secretary and treasurer; M. C. Gershart of Ft. Collins, Col., F. Fairchild of Boulder, Col., F. R. Kelly of Salida, Col., and J. T. Lynch of Laramie, Wyo., vice-presidents.

The Board of Directors consists of H. E. Huffman, W. E. Scott, H. T. Nolan, J. H. Ashby, W. Lichenstein, A. G. Talbot, F. B. Culp, M. H. Cohn, Chas. Gillen, M. C. Gerehart, F. Fairchild, F. R. Kelly, J. T. Lynch.

So. Carolina Exhibitor Is Acquitted of Charge

It took a Wilmington jury just twenty minutes to acquit M. F. Schnibben, manager of the Opera House of Florence, S. C., of the charge of manslaughter preferred against him. Mr. Schnibben was driving a car which struck and killed a negro woman last July.

Bitter Fight On in Nebraska Over Censorship Measure

Film Men Attack Bill in Hearing Before Senate and House Committee

A BITTER fight is on in Nebraska over the proposed state censorship bill. It is the main issue before the legislature.

Men connected with the motion picture industry were given a hearing before the joint committee from the house and Senate on February 3 and expressed their views on the proposed censorship bill introduced at the request of the Children's Code commission.

Among the speakers were: Sidney Meyer of the Fox Film Corporation, Omaha; Harry Goldberg, manager of the Aun theatre, Omaha; A. R. Pramer, Alhambra theatre, Omaha; Stuart Gould, secretary of the Nebraska Motion Picture Theatre Owners; W. W. Hughes, David City, Neb.; and J. C. Jenkins, Neligh, Neb.

Mr. Meyer quoted David Wark Griffith on censorship that it was impossible for "small caliber politicians" to censor the heart of one of the greatest art institutions in America. He stated that the proposed censorship was impractical because the censors in one state would find one objectionable feature while another state would find another, and consequently the picture would be ruined by amateurs censoring pictures that needed no censorship.

Mr. Meyer quoted statistics to show that the figures presented by the commission to prove that the expense of the board would be paid by the theatres were incorrect, and that the taxpayers would be forced to pay the deficit. He stated that the law of economics that the consumer pays the expense would necessarily be followed out in this case and that the burden could not be borne by the industry without increasing prices, which would be done as soon as the law became effective.

Stuart Gould explained the workings of the National Board of Censorship, composed of 200 leading men and women in the United States, who, he said, now censored 90 per cent of all pictures shown on the screen. He deplored the fact that 10 per cent were not censored and said within a year the exhibitors would force all pictures to be censored by this board in self defense.

Mr. Gould called attention to the leading art galleries of this country where he said the majority of masterpieces were in the nude. These galleries, he said, were not censored and only the lascivious persons could see evil in them.

Co-operation and not arbitrary legislation was urged by William Hughes, a David City operator.

"If representative men and women of the city and towns will confer with the motion picture operator, he's too smart not to heed their suggestions on the pictures desired in that town," Hughes declared.

A tin can almost precipitated a fight at the hearing. It was shown by J. C. Jenkins, a Neligh motion picture operator, to the committee.

"The day before I came to Lincoln, I cut a little hole in this can, had some ballots printed and walked up and down the main street of Neligh with the can," he said. "The ballots were marked 'for censorship' and 'against censorship.' I asked everybody to vote on the question. I don't know how they voted now and didn't then. But if 40 per cent are for censorship, I'll withdraw my stand against censorship."

The can was handed to Representative Green, chairman of the committee and sponsor of the censorship bill. Newspaper men asked Green to open the can and count the ballots. Green refused. Then Representatives Harry Foster of Omaha and George Williams of Fairmont, demanded that the can be opened. Green turned it over to them.

The vote was 23 for censorship and 96 against.

Jenkins said it was unfair for a "small band of politicians" to censor pictures. He said that every community wants a different kind of picture. He illustrated his meaning by the book, "The Shepherd of the Hills." One reader, he said, would give the book the highest praise, while another would say it should not be read because he found some objectionable feature in it.

The consensus of opinion of the motion picture men was that children under 15 years of age should not be allowed to frequent motion picture shows alone. They urged that if objectionable pictures were shown, it was the duty of citizens of Nebraska to make complaints under existing statutes. The present law, they said, makes ample provision for prosecuting persons showing immoral pictures.

A large crowd attended the hearing, which lasted until a late hour. The spectators were mostly Lincoln club women who are leading the campaign for a state censorship board.

Many New Incorporations in New York State

FIRMS incorporating in the motion picture business in this state during the past week, consist of the following, the amount of capitalization and directors being given in each instance:

Meserole Exhibition Company, $200,000, Harry N. Wessel, Herbert S. Leman, Carl J. Austrian, New York; Jewel Amusement Corporation, $10,000, Hyman L. Friedman, Anthony Piscotta, Max Schneer, New York; Clarion Photoplays, Nyack, $10,000, Molly Gerst, Rhoda Cole, Harry G. Kosch, New York; Peerless Booking Corporation, $100,000, John A. Hopkins, John Klovoord, Jr., Charles Monash, New York; Sidney Garrett Productions, $10,000, Anthony J. Romagna, Nicholas Bucci, Sophie Cohan, New York; Hertz Moving Picture Amusement Company, $10,000, Isaac Hertz, Edward Reitman, Samuel J. Bush, New York; L and H Enterprises, $25,000, Oscar I. Lamberger, Marx Hirsch, Jerome H. Buck; Urbana Film Corporation, $10,000; Tyrone Amusement Corporation, $5,000, Fern Amusement Corporation, $5,000; Elwood Amusement Corporation, $5,000, Attica Film Corporation $10,000, these five corporations having for directors Louis E. Swarts, J. Minot Pitman, Charles E. Hawthorne, New York; Pelham Theatre Corporation, $5,000, Lewis P. Evans, A. Dudley Britton, Bronxville, W. W. Evans, New York; D and S. Film Corporation, $10,000, John E. Dunne, Samuel Schultz, Israel Siegel, New York.

Loew Cleveland Opening a Big Event

The opening of Marcus Loew's new million dollar State Theatre, Euclid avenue and East 14th street, Cleveland, on Saturday evening of February 5th, was one of the biggest things of the kind ever done in Cleveland. The announcement that more than a score of prominent motion picture stars and directors would participate in the grand opening of the theatre, made local interest keen.

Bert Lytell, Dorothy Phillips, Allen Holubar, Anita Loos and John Emerson, Lew Cody, Virginia Valli, Hope Hampton, Creighton Hale, Marguerite Marsh, Johnny Hines and Lucy Fox were among those who were present.

City and state officials occupied a conspicuous place in the formal opening of the State theatre also. Mayor Fitzgerald and his staff were present. Governor Davis and family occupied a box.

150 N. Y. Ministers Frame Anti-Blue Law Petition

Governor Nathan L. Miller, of New York, has received a resolution passed by 150 ministers who are protesting against any "Blue Law" legislation. This resolution was passed at a general conference of Seventh Day Adventists.

"Laws now in force serve to protect citizens against all uncivil acts, making a so-called Sunday law unnecessary," says the resolution.

What Readers Are Thinking

Better-Booking Campaign

THE following letter has been addressed to William A. Johnston by J. L. Schnitzer, president of Equity Pictures Corporation:

"I wish to call your attention to a campaign inaugurated by Equity Pictures which is calculated to stimulate more and better bookings by exhibitors throughout the country.

"On a recent trip through some of the key cities of the country, I found that exhibitors were chosing the cheaper pictures and gradually eliminating the more costly productions from their schedule. This practice was especially common among the smaller exhibitors. The reason for this economy lies in the slump in attendance which exhibitors as a whole are suffering at present, with some exceptions. By some process of mistaken logic, the small theatre-owner figured that when income is low, expenses should be proportionately reduced, even in items that supply his income. The prevailing notion seemed to be, that if patrons stop coming to see good pictures, give them poor pictures and then it won't matter so much whether they come or not, as poor pictures cost little.

"With a view to 'grabbing the bull by the horns,' Equity has launched a campaign against this false theory before it wreaks further havoc on the already depressed state of business. It has sent out a series of leaflets to its franchise-holders, to be distributed by them to every single exhibitor of their respective territories. This series of leaflets constitutes an educational campaign that directs the exhibitor's attention to his misguided policy in strong and simple language. It illustrates to him the folly of cheapening a product when trade is poor, instead of improving it. It points out that by lowering the quality of his pictures, he will even lose the little patronage he has left. Now, above any other time, when discrimination is being exercised by the public in its attendance at motion-pictures, the exhibitors should make it his duty to offer bigger and better pictures than he has ever presented. While the cost may be more than an inferior picture, the returns and the good will will more than balance the extra expense.

"I might add that no mention of Equity Pictures is made in this educational campaign, and that the entire plan is one of service to exhibitors. The official title of the campaign is called 'Play and Pay.'"

More Evils Than Footage

THE following letter was received by Mr. Johnston from E. J. Emery of New York City:

"Having read your article on FOOTAGE in the issue of Jan. 15th, I beg to suggest:

"Footage is a good heading for an article on over production, but there is more than footage the matter with Filmdom.

"A well known producer said to me today, it almost seems as if the bottom was out of pictures. I hastened to assure him he was wrong, and told him that pictures were not going out of business, but that many adjuncts to it were, and that if they did not that pictures then, might go out for good.

"Footage is the stalling device of the unthinking producer and director. And speaking of directors, where do they get many of them; where do they come from? I can name twenty-five directors who three years ago were obscure second-rate assistants to eminent stage directors. I note that the stage directors are still plying their trade, while the obscure assistants now are 'Picture Directors.'

"Surely a profession that can elevate such questionable talent in so short a time, must be on the whole, conducted on a very lax scale, with the aforesaid result, FOOTAGE.

"Again we are met with another very lax method. I refer to the King's Favorite, that certain young female person, who is the particular friend of a particular friend of the producer, or director or the backer, etc., et al., and so on. This young female becomes a featured player, many times a star, for God knows what reason, EXCEPT that she is a YOUNG FEMALE. Result again—FOOTAGE.

"Buttonhole makers and pickle boat captains persist, however, so long as a bank roll remains and thus the FOOTAGE piles up.

"Let those who think the bottom is out of pictures take a look at that real picture, PASSION, played by real actors, (no names mentioned of the cast) except Mlle. Negri, and from that picture take a long and lasting lesson, that first of all a real picture must have intelligence backed up by years of experience. And let me throw a bomb into the picture camp, by adding STAGE EXPERIENCE, actors that are ACTORS, not machines, or marionettes pulled by the string in the director's hand, who often pulls the wrong string, thus adding to the FOOTAGE.

"Let the producers engage actors, players who are schooled to do it the first time, and not have recourse to FOOTAGE to cover the NEAR Director's mistakes.

"Is it then, any wonder that when a picture is put forth with intelligence showing in every foot of its length, that this same picture should receive the plaudits of the public in that one unmistakeable way, i. e., patronage. In such a picture there is not time for FOOTAGE, in fact many hundreds of feet of wonderful and painstaking and costly production work has been cut out, but to the relief and benefit of the dramatic story of the picture. This cutting I may suggest, could have been judiciously applied to the first two reels of 'The Mark of Zorro,' which, however, redeemed itself in the latter reels.

"But you will always have FOOTAGE as long as you keep forgetting that the presentation of a good picture is merely the art of stage acting, plus the mechanical tricks and arts which the camera possesses, and which enhance the subject by these said tricks and arts and thus replace the spoken word."

Read This Letter!

J. L. SCHNITZER, of Equity Pictures, presents a thought for serious consideration in the opening letter on this page.

He offers a real message, not only to exhibitors, but also to producers and distributors—especially independents—who are meeting present conditions by playing ostrich. At a time when live wire promotion and advertising are more necessary than ever.

Unfair Competition

J. L. CLAYTON of the Boulevard Amusement Co., Leaksville, N. C., writes the NEWS as follows:

"I always look forward to the arrival of your magazine, and I can assure you that I always enjoy reading the same. I have been reading for the past few weeks what the different branches of the industry had to say in regard to the Y. M. C. A.'s and other welfare and religious societies running pictures in competition to the legitimate exhibitors. I was very much impressed with what Mr. A. C. Bromberg had to say in the Weekly Film Review of this week, and I am sure that I for one can agree with him, for I think I know something about Y. M. C. A. competition, as I have had them to contend with for the past six years. I am not a knocker of fair competition, but when your competitor has no tax except the 5% film rental tax to pay you cannot class them as fair competitors, and that is just what such societies as these are.

"Just ask one of the officers what he thinks about the censorship bills that are being introduced in the different states and see what they tell you. Ask one of them to sign a petition for you, and then you will soon find on what side of the fence he is standing.

"I know but very little of the rentals such societies as these pay for their service, but I do know of some film exchanges that will give their services to the 'Y' before they ever give me a chance at what they have, and I know some more exchanges that always come to me first, give me the chance to use a part or all, and then what I cannot use they will sell to the 'Y.' I know other exchanges that will come to me and if I have no dates that I can give them they say: "Well, we don't care to sell the 'Y.'"

"We all know too there are plenty of pictures on the market; so a little thing like that doesn't worry a fellow much. But when he sees that he cannot sell you and then will not try to sell these societies you naturally make a place for him on your booking sheet as soon as possible.

"All of these societies are good in their place and some of them are doing a great deal of good, but where is their place? That is the point that we want to find out; and if their place is in the amusement field, then let them open their house as such, pay their city, county, state and federal taxes and be one of the regular fellows.

"Until they are such, the industry is doing itself a great injustice in serving them programs. If the producers and distributors don't soon realize this fact, it will be too late. I think the film managers' association should take this matter under consideration and bring about some action. There is lots that could be said in regard to some of the above mentioned societies, but so much talk and no work doesn't amount to much."

Approves Crandall's Stand

HARRY M. CRANDALL recently voiced his disapproval of the policy of certain producers in running so-called "big productions" in legitimate theatres while excluding the exhibitor from the privilege of screening the attraction. Mr. Crandall's statement has won the following endorsement from James A. Morrison of Meaford, Ont. He writes the NEWS as follows:

"In reading your valuable journal of January 29th, 1921, I noticed a statement of Harry M. Crandall's, the prominent exhibitor of Washington, D. C. Now I entirely agree with him, and I would like to see his thoughts put into practice in Canada. This thing of the large theatres playing the 'big subjects' exclusively is certainly not fair to the smaller houses. And pictures, in my opinion, should not be allowed to be shown in any theatre except the regular picture show-houses, and this more so in the small districts. I hope that we will see more suggestions such as that which Mr. Crandall has made."

Photoplay Magazine Wins Four Year Legal Fight

James R. Quirk, editor and publisher of Photoplay Magazine, has just been notified of verdict in favor of his magazine rendered by the United States Court of Appeals of Pennsylvania in the four years' legal fight against *Photo-Play Journal*, charging infringement on the name and registered trademark of *Photoplay Magazine* and unfair competition. The court grants the injunction asked by *Photoplay Magazine*, restraining the La Verne Publishing Company, Inc., and the Central Press Company, publishers of *Photo-Play Journal*, from further use of the distinguishing word, "Photo-Play," in the name of this publication.

The action was brought in the State of Pennsylvania as the defendant publication is published in Philadelphia. In reversing the decision of the lower courts in this case, the United States Circuit Court of Appeals states in part:

"We are of the opinion that there is such similarity in the titles of the two publications, which the defendants have created by adopting precisely one word of the complainant's title and the synonym of the other, as to cause confusion, and deception in the public mind. Relief should, therefore, be granted. The decree of the court below will accordingly be reversed with direction to reinstate complaintant's bill in conformity with this opinion."

The court states that "Photoplay is the catchword in the title" of *Photoplay Magazine* "under which it became popular and built up a large circulation, and the defendant, knowing this, adopted the catchword of the title and added to it a distinguishing noun, 'Journal,' in place of 'Magazine,' which in fact does not distinguish. Confusion and deception may readily happen, indeed, may be expected." The higher court further finds that "the fact that defendants have separated the first part of the word by a hyphen from the latter part which begins with a capital, does not avoid confusion, for this attempted distinction cannot be detected in pronunciation and may not be seen by purchasers."

Neither does the court find that the substitution of "Journal" for "Magazine" makes much difference. "To illustrate," the decision continues, "*Scribner's Magazine* is popularly called '*Scribner's*,' though it is entitled '*Scribner's Magazine*.' If another *Scribner* were to issue a periodical of the same character entitled '*Scribner's Journal*,' it is inconceivable that there would not be a confusion and deception in the public mind."

First National Franchise Holders Meet in Los Angeles

Over Fifty Exhibitors of Southern California and Arizona Attend

IN response to a call from Manager David Bershon of the Los Angeles Associated First National Exchange, more than fifty First National franchise-holders of Southern California and Arizona convened in Los Angeles on February 1st and 2nd. Some of the prominent producers, releasing through Associated First National Pictures, were on hand and addressed the assembled exhibitors. Sol Lesser presided at the luncheon tendered the visiting theatre-owners on the first day of the convention. Mr. Lesser during the course of his speech pointed out the means adopted by the First National executive committee "to insure a fair medium and protection for the producer and the exhibitor."

Lesser then in turn introduced Albert A. Kaufman, producer of Allen Holubar's "Man, Woman, Marriage;" Louis B. Mayer, producer of the Anita Stewart and John M. Stahl productions; Pete Smith, Marshall Neilan's representative; and B. P. Fineman, vice-president of the Katherine MacDonald Pictures Corporation. The exhibitors listened to the commendation of the producers concerning the treatment of their productions by Associated First National exhibitors. The salient points advanced were that the producer and the exhibitor are partners; the producer is absolutely dependent upon the exhibitor for success; the motion picture industry can never retrograde so long as an organization of the type of Associated First National, with the door always open to artistic independent effort, is in existence.

Albert A. Kaufman informed the gathering of the success of "Man, Woman, Marriage" at the Regent Theatre in Paterson, N. J. He congratulated the exhibitors upon the marvellous start they are guaranteed for the new year with such productions as the "Big Five."

"Five years ago when a producer contemplated making a production," said Kaufman, he sat down to decide which of three or four organizations he would offer his picture. Today there is no indecision, he takes it to Associated First National officials immediately."

Kaufman than told the gathering of the progress being made on the Sidney Franklin productions. In conclusion he said: "If First National franchise holders continue the way they have started, I hope always to be able to produce independently for them."

Louis B. Mayer also had a very optimistic view point. He said: "It is gratifying to me to be here today to greet you. It was just about two years ago that I was tendered a dinner by the Exhibitors' League of Connecticut, when they reviewed 'Virtuous Wives,' my first offering to the circuit, I told those exhibitors that First National would succeed, and I am happy to be able to say 'I told you so.' And there's a reason—First National is fundamentally right. The gates are wide open for everybody who believes he can produce the cream and has the money to back his judgment. If he makes good he can continue—if he doesn't, he's out. The First National executive committee does not grant long contracts to any except those of undisputed calibre. You haven't a gamble in the whole proposition. 'There'll be a franchise everywhere' is the truest statement that has ever appeared in the trade papers." Mayer impressed upon the exhibitors the fact that the producer's task was not a light one, nor his path lined with gold. "We are both trying hard," said Mayer, "to give the best that is in us. We both must live. Frankly, I wish that I had stuck to my theatres, because there is more money in it; but I didn't—I'm a producer, and if it wasn't for First National I wouldn't be producing."

B. P. Fineman said that he, like Mr. Mayer, wasn't making much money: but that he was having a lot of fun. "Five years ago," said Fineman; "I was working for Adolph Zukor when J. D. Williams conceived the idea of First National. Wise ones said that the exhibitors would not stick together long enough to give the idea a test. They were wrong. The fact that you have secured such pictures as the 'Big Five' (and there are others just as big coming along), proves that the proposition is right and that you are going to make a lot of money. I know from reports that Miss MacDonald is gaining in favor every week. Her work is getting better with every picture and we are weekly strengthening our organization."

Pete Smith, Marshall Neilan representative, extended Mr. Neilan's regrets on not being able to be present. "When I came out from New York," said Smith, "I learned a thing or two about putting a picture over. You boys out here seem to put more pep into your work. They are more or less conservative back there—mostly more. You westerners are entirely different. Your stuff is *there*. Its more like the stuff Barnum, the greatest showman of them all, used.

"Mr. Neilan is trying to make good pictures, and First National will try to sell them to you. Previous speakers have press agented his former efforts, and with pardonable pride may I also remind you of what Neilan has accomplished. We believe that we have a wonderful picture in 'Bob Hampton of Placer,' for Mr. Neilan has devoted more time, energy and money to it than any picture he has ever made."

Nicholas Power Dead

Nicholas Power, pioneer picture inventor, died at Palm Beach, Florida, Monday, February 7th.

Funeral Services, with Masonic rites, will be held Friday evening, February 11th, from the Chapel at 86 Lefferts Place, Brooklyn.

Federated Film Managers Meet on West Coast

An elaborate program has been prepared for the members in attendance at the semi-annual meeting of the Federated Film Exchanges of America on the Coast this week. The exchange representatives are convening at Byron Springs near San Francisco. Following a banquet at Tates in San Francisco on Monday of this week, the members left for Byron Springs on Tuesday, where all the business sessions of the meeting are scheduled to be held. On Friday afternoon, they are to return to San Francisco for a festive celebration at the St. Francis hotel. Saturday morning they will start for Los Angeles by automobile over the Coast highway. They are to arrive in Los Angeles Monday morning, the 14th.

Tuesday the Warner Bros. will be the host at an African Jungle entertainment at Selig Zoo when many of the scenes for a coming animal feature will be filmed. The other two days' program for their stay in Los Angeles have not been fully mapped out. A portion of one day they will be the guests of Special Pictures Corporation, and no doubt on another they will make a tour of the studios.

Plans for the convention entertainment at San Francisco were made by George M. Mann, Marion H. Cohn and D. J. Chatkins, holders of the Federated franchise for San Francisco and Los Angeles.

The following are the officers: J. L. Friedman, Chicago, president; J. E. Pearce, New Orleans, vice-president; D. J. Cathkins, San Francisco, secretary; S. V. Grand, Boston, treasurer.

NEWSY BRIEFS FROM CENTRAL FILM BELT

Chicago and the Mid-West

L. H. MASON, REPRESENTATIVE, 220 SO. STATE ST.

Superior Screen Service has closed with the Producers' Security Corporation for their six-reel production entitled "When Dawn Came." Superior also has closed a deal with Gaumont Company for fifty-two one-reel releases known as Screen Magazine, also a five-reel feature entitled "The Edge of Youth," and a five-reel feature, "The Infatuation of Youth." Harry Weiss is investigating conditions in Indianapolis, St. Louis, Detroit and Cleveland, and it is rumored that he will put in branch exchanges in those cities.

Richard Robertson announces his resignation as vice-president of Independent Films Association effective at once. Mr. Robertson has not as yet announced his future plans, but it is understood he will accept another important position in the film industry.

Victor Kremer was in Chicago this week in the interest of his corporation. Jerome Lewis of the Kremer Organization was also visiting Chicago last week.

J. D. Whitehead has purchased the Realart theatre on West Madison street from the Sultan Amusement Company and will take personal charge of the house.

T. E. Hancock of the Pacific Film Company, Los Angeles, spent last week in Chicago negotiating for the sale of this territory on some of the Pacific Film Company's productions and, it is understood, closed a contract, details of which will be announced within a few days.

What really was an interesting battle between the motion picture and the spoken drama was staged here last week, and the spoken drama forces were routed with a loss of $516,000 spread over a period of twenty-five years. The battle was between the Shuberts and Jones, Linick & Schaefer, and was over the Garrick theatre here. In January, 1920, the Garrick Building Corporation acquired the property and announced that when the Shuberts' lease expired in September, 1923, the rent would be $75,000 a year. The Shuberts were paying $45,000. They were given until June, 1920, to make up their minds. But they failed to do it and Jones, Linick & Schaefer stepped in and took the lease, announcing that they probably would build a new theatre there after actually acquiring the property. Then the Shuberts decided they had made a mistake and that they were willing to pay for it. So finally the Spring Theatre Company, most of the stock of which is said to be held by the Shuberts, agreed to pay Jones, Linick & Schaefer an annual rental of $96,986 for the twenty-five-year period. So their quick decision in the matter of taking over the lease means $516,000 into the pockets of Jones, Linick & Schaefer, who are, under the terms of the agreement, to get $100,000 at once.

The Garden Theatre, Michigan City, Indiana, was destroyed by fire last week and will at once be replaced by a new and better theatre, according to Wallerstein Brothers the owners. Wallerstein Brothers were successful department store merchants and broke into the motion picture game with the purchase of the Starland Theatre in Michigan City two years ago, since which time they have acquired three other houses, giving them control of both the vaudeville and picture business in that city. The Garden Theatre was the most recent of their purchases, the deal having been consummated within the last month.

Ascher Brothers have chosen Ed. Nikodem, a veteran of their organization, and at present manager of the Terminal Theatre, Chicago, to be manager of their Capitol Theatre at Cincinnati, which will open about March 15th. Mr. Nikodem was scheduled to leave for Cincinnati this week to make preliminary arrangements for the premiere performance at the Capitol.

One more theatre has been added to the chain of Ascher Brothers' houses according to an announcement just given out. It is the Capital Theatre at Manitowac, Wisconsin, which is rapidly nearing completion, and which has been leased for ten years by Ascher Brothers from George Brothers Company of Manitowac. The house will have fifteen hundred seats and is a first-class moving picture theatre in every respect, with all modern improvements. General Manager Newhafer has just returned from a visit to Manitowac, during which he completed arrangements for elaborate electrical installation in the Capitol.



The new Vitagraph exchange at 839 South Wabash Avenue, Chicago, Ill.

B. Herbert Milligen of Creation Film Company announces that he has disposed of additional territory for his feature, "For the Freedom of Ireland," as follows: Western Pennsylvania and West Virginia to the Apex Pictures Corporation of Pittsburgh; Minnesota, North and South Dakota, to First National Exchange, Minneapolis; Delaware, Maryland, Virginia, North Carolina and District of Columbia to the Reliance Film Company of Washington, D. C. C. Hoddy Milligan is scheduled to leave on a trip throughout the South this week to dispose of southern territory on the Irish feature.

Friends of Gus Truelich are glad to find him back on the job at the Bonita Theatre greatly improved in health.

The Blackstone Exchange, controlled by Morris Kline, and which has its headquarters at 27 E. Seventh street, has sold out to the New Era Film Corporation.

The syndicate which controls the De Luxe Theatre on Sixty-third street has added the Rex Theatre to its holdings, Adolph Powell having disposed of his entire interest in the latter house to the syndicate.

Booker Heller has resigned from Reelcraft and plans to inaugurate a messenger and pick up service in Chicago.

Two announcements of interest to Chicago film circles were made at the Schoenstadt headquarters this week. They are that Arthur Schoenstadt is engaged to Miss Dorothy Heyman of 4529 Ellis avenue, and that Miss Bertha Schoenstadt's marriage to Lewis Lindenthall took place at the Blackstone Hotel on February 2nd.

Douglas Q. Rothacker, manager of the Rothacker Industrial Division, spent several days last week with W. E. Hamilton in charge of the Rothacker branch in Milwaukee, and then proceeded on a tour of Canadian border states. S. J. Stoughton has returned to Chicago from a trip throughout the Southwest.

Tom Norman, who has just disposed of his interests in the Gary theatre at Gary, Indiana, to A. I. Cohen of Chicago, left Monday night for Los Angeles on a business and pleasure trip. Mr. Norman is shipping his car to the coast and expects to remain there for two months at least, and it is rumored he may locate there permanently. George Hines, popularly known as "daddy" of the Auditorium, South Bend, Indiana, headed for the coast Wednesday where he will join Mr. Norman.

Si Greiver, of Russell-Greiver-Russell, during his recent trip throughout the south, disposed of state rights on Lester Cuneo series of westerns including "Lone Hand Wilson" and "The Ranger and the Law," to the Pearce Film Company of Atlanta and New Orleans for the following territory: Alabama, Georgia, Florida, North Carolina, South Carolina, Tennessee, Louisiana and Mississippi. Frank Zambreno, who recently took over the Cuneo Pictures for Illinois and Indiana, predicts a real success for this star in westerns basing his prediction on the great showing made in "The Ranger and the Law."

It was stated at Metro's Chicago Exchange this week that reports that Jack Graumon was again to become manager of Metro's Chicago Exchange were entirely unfounded and that L. A. Rozzelle would continue in charge of the office.

H. A. R. Dutton of Exhibitors Supply Co., is back in Chicago after spending sometime in Texas. Many friends of this popular supply man will be glad to know that his little daughter, whom he was forced to take southwest on account of poor health has been very much benefited by the change.

Vitagraph, Inc., is the latest of the big producing companies to move into the new film district having removed their quarters from the old Film Exchange to 835 S. Wabash Avenue where commodious offices have been prepared. Manager Tarbell is proud of his splendid new exchange and is kept busy accepting congratulations from callers on the accommodations afforded.

A group of prominent exchange men gathered in Chicago on the 4th and headed by Joe Friedman left for San Francisco to attend the Federated Film Exchanges, Inc., Convention in that city where they arrived on Monday and wired back that they had enjoyed a splendid trip. The party included, beside Mr. Friedman, Sam Grand, Boston; Ben Amsterdam, Philadelphia; Harry Charnas, Cleveland; J. E. Pearce, New Orleans; Al Kahn, Kansas City; Abe Warner, New York; Sam Bischoff, Boston; Walter Crane, New York; Ed. Bons, New York and K. F. Fitzpatrick of Chicago.

EXHIBITORS' REPORTS ON NEW RELEASES

What the Big Houses Say

EARLY RETURNS FROM WEEK RUN THEATERS

FIRST NATIONAL

The Kid—

Broke all records for week run. Carried over for 2nd week. (West.)

Smashes all records in the history of this theatre. (Middle West.)

Broke all house records first week and was held over for second week. (Middle West.)

Nineteen and Phyllis—

Only a fair Charles Ray picture and not up to his best. Did average business during its run here. (Middle West.)

Business dropped off a little during the week from that usually given Ray productions. (Middle West.)

The Notorious Miss Lisle—

An average picture with the star interpreting an uninteresting role. Business fair. (East.)

Passion's Playground—

Title and star get the public. A fair picture which went over well. (East.)

Passion—

It is the consensus of opinion that this is undoubtedly the greatest production from every angle shown at this theatre since its opening. Practically capacity business every day. (Middle West.)

The Master Mind—

Very interesting picture which brought more than usual business. (West.)

Go and Get It—

Certainly a great picture and a sure-fire box office attraction. (East.)

Dangerous Business—

This one went over big and the box office showed large receipts. Just seemed to bring 'em in, and they were well pleased with it. (West.)

FAMOUS PLAYERS

Forbidden Fruit—

Elaborately produced and entertaining production that went over for a two week run to capacity business. (East.)

Fine picture that drew enormous crowds during opening week of this theatre. (East.)

Silk Hosiery—

Clever picture but star does not draw. (West.)

Entertaining little picture to fair business. (East.)

Midsummer Madness—

Played to average crowds all week at one theatre. At another the crowds were sufficiently large to justify our booking it for another week.

Found this to be a good entertainer and business was slightly above average during run. (West.)

The Inside of the Cup—

Seemed to take with my patrons and we had good business (West.)

Went over very nicely and the box office showed business somewhat above the usual. (West.)

The Passion Pilgrim—

The story was carried in serial form by one of the daily papers and this brought crowds to see the picture. They were not disappointed. (East.)

The Frontier of the Stars—

Very entertaining feature which the popularity of Thomas Meighan with our patrons help to put over in good shape. Did excellent business. (Middle West.)

Heliotrope—

Good crook story from new angle. Some liked it and a few didn't. Business good. (East.)

Paying the Piper—

Business held up very well for second week. Pleased our patrons. (Middle West.)

Conrad in Quest of His Youth—

A whimsical story, well acted, which seemed to please the crowds. (Middle West.)

The Charm School—

Fair picture but pleased Reid fans. (West.)

The Prince-Chap—

While this seemed to be a very interesting and entertaining picture, business was only average. (Middle West.)

METRO

The Misleading Lady—

Bert Lytell an excellent hero of cave-man love-making comedy that attracted only fair business. (East.)

Fair production which brought about average business. (West.)

Good business with this one. It seemed to entertain them well. (West.)

Off Shore—

Well received by big audience. Good business. (East.)

The Saphead—

Fair picture bringing fair business. (East.)

UNITED ARTISTS

The Mark of Zorro—

Bought out all the Douglas Fairbanks admirers and then some. It went over big and in the estimation of most people who saw it, it is the best thing Doug has ever done. (East.)

One of the best Fairbanks pictures in a long time. Drew capacity houses during its two week's run. (Middle West.)

Sure did go over great. Packed houses each performance. Box office receipts very satisfying. (West.)

The Love Light—

Mary Pickford interesting if one would forget the story which utterly failed to measure up to the standard expected. Held for the entire week to our regret. (East.)

The Love Flower—

Played to well-filled houses here all week although the opinions of many who say the picture leads to the belief that D. W. Griffith's name was the attraction and not the photoplay. Most critics seemed to feel there was not enough action in the film. (East.)

GOLDWYN

The Penalty—

Favorable comments were the order of the day. They all liked it but some thought it a bit gruesome. Business fine. (East.)

Scratch My Back—

A breezy comedy. T. Roy Barnes, a newcomer on the screen, is decidedly funny. (Middle West.)

Hold Your Horses—

Fairly good picture. Business about as usual. (West.)

Earthbound—

Personally I consider this a fine picture and worth seeing though it did not take very well at my house, having only average business. (West.)

FOX

While New York Sleeps—

This is an excellent picture, but it might be improved by having some connection between the three episodes with which it deals. (Middle West.)

The Texan—

Pretty good picture as far as entertainment goes. Average business. (West.)

ASSOCIATED PRODUCERS

Lying Lips—

A good drawing title but the production did not justify the name. Average picture. (East.)

The Last of the Mohicans—

Here is one that gets the money, though why we can't understand for it is too bloody. The name of this classic is its best advertisement. (Middle West.)

REALART

Something Different—

A good picture. This star always draws well at this house. Fine business during run.

The Furnace—

Weak story of marriage that played to average business. (East.)

SELZNICK

The Sin That Was His—

Entertaining story to good business. (East.)

UNIVERSAL

Hearts Up—

This picture is a good bet. Audiences seemed very much pleased with it and business was fine. (West.)

ROBERTSON-COLE

Kismet—

This picture did only average business at this theatre. Fair feature. (West.)

VITAGRAPH

Dead Men Tell No Tales—

Only a fair picture. If properly advertised it will get the money. (West.)

STATE RIGHTS

Immortality—

Picture with some very wonderful scenes but lacks any sustained interest and did not draw well. Played to poor business for a week. Too much of a Bible story to please the average audience. (Middle West.)

A Child for Sale—

Smashes all records for a five days showing. (West.)

Women Men Love—

Average program picture, but the people liked it. Built according to rule, and doesn't disappoint. Fair business. (Middle West.)

PROGRAMS FOR THE WEEK OF FEB. 12 TH

With First Run Theatres

WIRE REPORTS FROM CORRESPONDENTS

NEW YORK CITY

Capitol Theatre—
Special—"Nutcracker Suite" (a) Overture Miniature by Capitol Grand Orchestra (b) Dance of the Sugar Doll, by Mlle. Gambarelli (c) Chinese Dance, by Doris Niles and Eugenie Claire (d) Dance of the Flowers, by Mlle. Gambarelli, Eugenie Claire, Gladys Waite, Anna Gordon and Florence Rogge (e) Arab Dance, by Capitol Grand Orchestra (f) Russian Trepak Dance, by Doris Niles, Eugenie Claire, Gladys Waite, Anna Gordon, Alexander Oumansky and Leon Leonidow.
Educational—Leading a Dog's Life—Merit Film Corporation.
Tableau—The Emancipation, by Bertram Peacock.
Current Events—Capitol News.
Prologue—Capitol Mixed Quartette, Miss Elizabeth Ayres, soprano; Miss Louise Scheerer, contralto; Mr. Alva Bombarger, tenor, and Mr. Peter Harrower, basso.
Feature—Just Out of College—Jack Pickford.
Musical—"Evolution of Dixie," by Capitol Grand Orchestra.
Comedy—The Sportsman—Larry Semon.
Next Week—The Saphead—Metro.

Strand Theatre—
Overture—"Princess Pat," by Strand Sympathy Orchestra.
Current Events—Strand Topical Review.
Educational—Hide and Go Seek—Travelogue.
Prologue—Strand Male Quartette, Donald Chalmers, basso; John Young, tenor, and George Reardon and Frank Mellor, baritone.
Feature—The Kid—Charles Chaplin.
Vocal—"The Barefoot Trail," sung by Eldora Stanford, soprano.
Educational—Thrills—Kineto.
Organ Solo—"Grand Choeur," played by Frederick M. Smith and Herbert Sisson, organists.

The Rivoli Theatre—
Overture—Sixth Hungarian Rhapsody, by Rivoli Orchestra.
Current Events—Rivoli Pictorial.
Educational—Wild Men of Africa—Paramount-Vandenbergh.
Vocal—"A Son of the Desert," by Greek Evans, baritone.
Feature—O'Malley of the Mounted—William S. Hart.
Special—Dance-Minuet, by Ruth Page.
Comedy—The Glue Factory—Mutt and Jeff—Cartoon.
Organ Solo—"Chant Seraphique," played by Prof. Firmin Swinnen.

The Rialto Theatre—
Feature—Forbidden Fruit—Cecil B. De Mille—Third week.
Rest of bill same as Rivoli.



This third of a page was run in Sunday's Milwaukee papers advertising "The Love Light," the bill this week at Ascher's Merrill theatre

Criterion Theatre—
Inside of the Cup—Paramount—Fifth week.

Moss' Broadway Theatre—
Feature—Love—Louise Glaum.
And Keith vaudeville.

LOS ANGELES

Grauman's Theatre—
Overture—Medley of popular airs.
Novelty—Topics of the Day—Pathe.
Organ—"Rose."
Played by Henry Murtaugh.
Special—Four hundred foot film showing the capture of the kidnappers of Mrs. Witherall near Los Angeles, augmented by a stage novelty. After the film is off the screen is raised showing the interior of a telephone exchange with the four girl operators who secured the information for the police that led to the capture of the kidnappers at their desks. The girls are introduced and explain how they caught the conversation of the kidnapper demanding ransom, how poor connection detained the man at the telephone, etc. They finish the act with a song, "Let the Rest of the World Go By." On Saturday night they will be presented with the cash reward offered.
Current Events—Pathe News.
Special—Song act entitled "Twenty Minutes in Pershing Square." The stage setting is a small square in Los Angeles with reproduction of fountain, concrete seats and business buildings in the background. Two soloists, quartette, trio tamborine act and a dancer are presented.
Feature—Paying the Piper—Paramount Special.
Next Week—The Passionate Pilgrim.

Grauman's Rialto Theatre—
Current Events—Pathe News.
Instrumental—Violin solo by Herman Seidl.
Cartoon—Bobby Bumps Release—Paramount.
Organ—Sextette from Lucia.
Played by Oliver Wallace, soloist.
Feature—The Inside of the Cup—

Kinema Theatre—
Overture—"The Fortune Teller."
Current Events—International News.
Educational—Screen Snap Shots.
Musical—"A Night in Sunny Spain."
With a drop showing a Spanish Mission building with a mountain in perspective, ten males play stringed instruments, and a girl soloist in Spanish costume gives a dancing number.
Feature—The Truth About Husbands—Lionel Barrymore.
Next Week—Passion.

California Theatre—
Overture—"William Tell."
Given with effects in which the storm, calm, etc., are emphasized.
Organ—"Bright Eyes."
Solo by Milton Charles.
Scenic—Trouville Where Paris Plays—Prizma.
Feature—Hold Your Horses—Tom More.
Given with atmospheric prologue in which a player representing a New York street sweeper sings "A Little Bit of Heaven" in a stage setting showing a tenement district in New York.
Comedy—Movie Fans—Sennett.
Next Week—Roads of Destiny.

Superba Theatre—
Overture—Drigo Serenade.
Current Events—International News.
Comedy—His Fearful Finish—Century.
Vocal—Edna May sings "California Love."
Cartoon—Tad subject—Universal.
Educational—Ford Weekly.
Feature—Tiger True—Frank Mayo.

Clune's Broadway Theatre—
Educational—Ford Weekly.
Novelty—Movie Chats.
Current Events—Gaumont and Selznick News.
Vocal—Florence Midgley sings "Mother's Evening Prayer."
Feature—The Law of the Yukon—Mayflower Realart.
Next Week—The Daughter Pays.

Symphony Theatre—
Second week of "Isobel or the Trails End."

Miller's Theatre—
Seventh week of "A Connecticut Yankee in King Arthur's Court."

Tally's Theatre—
Fourth week of "Kismet."

Mission Theatre—
Third week of "A Small Town Idol."

SAN FRANCISCO

Strand Theatre—
Feature—Love—Louise Glaum.
Star is making personal appearances at each performance.
Cartoon—Mutt and Jeff—Fox.
Current Events—Select News.
Comedy—Dining Room, Kitchen and Sink—Educational.
Next Week—Lying Lips.

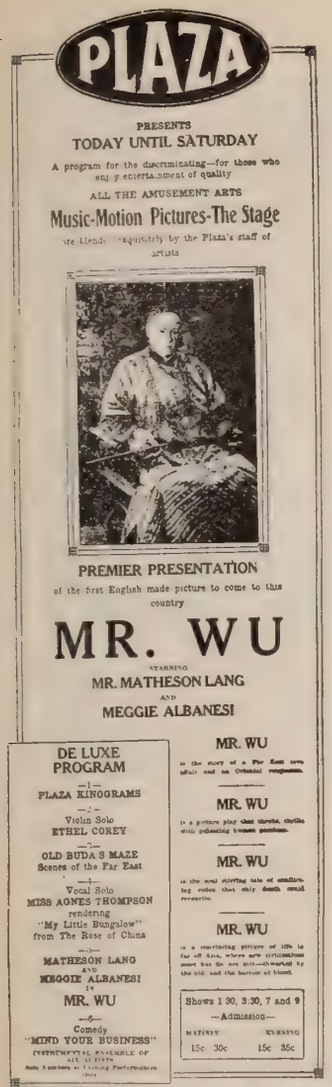
California Theatre—
Opening—It's All Over Now.
Current Events—California Topical Review.
Orchestra—"The Bat" and "Evening."
Educational—Pathe Review.
Special—Personal appearance of Katherine Coral Burnett, winner of the Daily Chronicle motion picture contest.
Novelty—Topics of the Day—Pathe.
Special—Song Writers Contest in which audience is determining the winners.
Feature—The Jucklins—Monte Blue.
Next Week—Paying the Piper.

Imperial Theatre—
Second week of "The Inside of the Cup."
Next Week—The Love Light.

Tivoli Theatre—
Orchestra—Selections from "Pagliacci" and "Do You Ever Think of Me."
Vocal—"Sextette from Lucia." Rendered by the Tivoli quartette.
Features—The Devil's Garden—Lionel Barrymore. Black Mail—Viola Dana.
Next Week—Love, Honor and Behave. The Stealers.

Rialto Theatre—
Current Events—Rialto News Review.
Scenic—Petrified Forests—Educational.
Comedy—Too Many Husbands.
Orchestra—The Firefly.
Organ—"Moments."
Feature—Passion—Pola Negri. Given with a prologue in which a Hawaiian quartette presents Hawaiian songs and dances.
Next Week—Hush.

Frolic Theatre—
Feature—Rich Girl, Poor Girl—Gladys Walton.



The first display to be obtained on "Mr. Wu," the work of the Plaza theatre of Waterloo, Iowa

Comedy—Their First Tin Type—Century.
Current Events — International News.
Next Week—Tiger True.

SEATTLE

Overture—Greenwich Village Follies and My Mother's Evening Prayer.
Current Events—Fox News.
Comedy—Neighbors—Metro.
Novelty — Topics of the Day — Pathe.
Feature—Cinderella's Twin—Viola Dana.
Next Week—The Whisper Market.

Liberty Theatre—
Overture—The Girl from Dixie.
Current Events—Jensen and Von Herberg News.
Comedy—Beat It.
Scenic — Crowning King Blizzard.
Feature — Brewster's Millions — Roscoe Arbuckle.
Next Week—The Kid.

Strand Theatre—
Overture—Die Fledermaus.
Current Events—Kinograms.
Comedy—Movie Mad.
Scenic—The Isle of Desire.
Feature—The Frontier of the Stars —Thomas Meighan.

DENVER

America Theatre—
Current Events — International News.
Feature—The Kid—Charlie Chaplin —Second week.
Next Week—Prisoners of Love.

Rivoli Theatre—
Overture — Selections from "I' Pagliacci."
Comedy—Cold Tea.
Cartoon—Mutt and Jeff—Fox.
Vocal — When You and I Were Young, Maggie—Tenor solo by Harry Harper.
Comedy — Punch and the Irish — First National.
Feature—Isobel or the Trail's End —House Peters.
Next Week—The Thief.

Rialto Theatre—
Current Events—Pathe News.
Novelty — Topics of the Day — Pathe.
Comedy — Bungalow Troubles — Sennett.
Feature—Paying the Piper—Paramount Special.
Next Week—Forbidden Fruit.

MINNEAPOLIS

New Garrick Theatre—
Overture—Il Guarany.
Comedy—Torchy Mixes In—Educational.
Scenic — Ausable Canyon — Post Paramount.
Current Events—Pathe News.
Feature—Conrad in Quest of His Youth—Thomas Meighan.
Next Week—Officer 666.

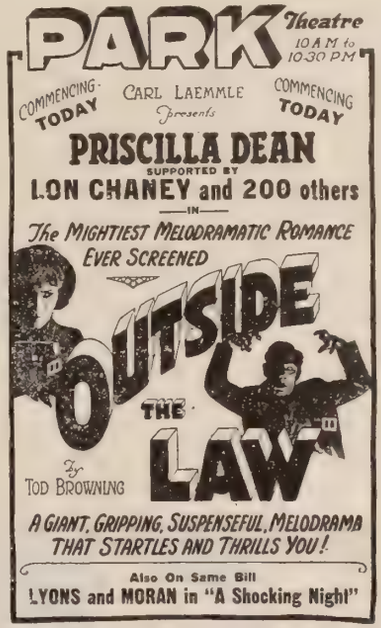
Strand Theatre—
Feature—The Kid—Charlie Chaplin. Booked for ten days' run.
Overture—When My Baby Smiles at Me.
Current Events — International News and Local Views.
Comedy—The Gumps.



The Circle theatre of Indianapolis, Ind., is playing "One Man in a Million" this week. Here is one of the Circle's displays, four columns by a page in depth

Feature — Something Different — Constance Binney.
Next Week—Blind Wives.

Blue Mouse Theatre—
Overture—Humoresque.
Current Events—Selznick News.
Feature — The Love Light — Mary Pickford.
Next Week—The Round Up.



Seven inch double column display on "Outside the Law," used for the run of this picture at the Park theatre, Boston

New Lyric Theatre—
Opening—New Lyric Review.
Training the Jumpers—Pathe Slow Motion.
Wedding in Brittany—Pathe.
Cartoon — Too Much Pep — Judge Rummy—Goldwyn.
Current Events—New Lyric Screen Journal.
Vocal — Selection from "Rigoletto," sung by Coster, Clements, Wickham and Provisson.
Feature—Passion—Pola Negri.

BROOKLYN

Mark-Strand—
Overture—Pictorial Commemoration of Abraham Lincoln.
"Grand American Fantasy" (Herbert) by Strand Symphony.
(a) "Tenting Tonight," "Glory Hallelujah," "Dixie" sung off stage by quartette with scenic set being Civil War battlefield.
(b) Lincoln's Gettysburg Address delivered by Walter Smith, raconteur.
(c) "Birth of Honest Abe" (Film Cartoon).
(d) Tableau "North and South."
Mark Strand Topical Review.
News pictures selected by Edward L. Hyman, managing director.
Vocal—"Gianina Mia" (Friml) Estelle Carey, soprano.
Dance—"Ballet of Roses" (Tobani).
Prizma scenic of opening flowers on scrim with black background used as setting for Grace DeCarlton, danseuse.
Prologue to Feature:
Shantung Chinese scene with Estelle Carey, soprano, singing "Chinese Lullaby" from "East and West" to accompaniment of native Chinese orchestra. Quartette appears before reproduction of San Francisco's Chinatown at night and sings "So Long Oolong." Conclusion is Grace DeCarlton in geisha girl dance.
Feature — Sessue Hayakawa in "The First Born."
Burton Holmes Travelogue — Catching Up In Canton.
Vocal—"There is No Death" (O'Hara) sung by Allen Ramond, tenor.
Concerto for Two Pianos: "Marche Militaire" (Schubert) by Edward Napier and John Hammond.
Comedy—Booth Tarkington's Edgar's Little Saw.
Organ Solo—"Morris Dance" (German) Edward Napier and John Hammond.

CLEVELAND

State—
Overture—"Symphonic Poem Finlandia," rendered by H. L. Spitalny and full symphony orchestra.
Theme—"Tomorrow" from "Take It From Me."
Current Events — Pathe News — Literary Digest.
Comedy—Neighbors—Buster Keaton.
Feature—Polly With A Past.
Next Week—The Mark of Zorro—Douglas Fairbanks.

Stillman—
Overture—"Morning, Noon and Night."
Theme—"Aphrodite."
Current Events — Pathe News — Literary Digest—Screen Snap Shots.
Feature—Bunty Pulls the Strings.
Next Week—The Great Lover.

Euclid—
Overture—Selections from "Faust."
Theme—"Ariadne," "Love's Last Word Waltz," "Moon, Lovely Moon," from "The Rosemaid."
Current Events—Pathe News.
Comedy—The One Best Bet—Chester Comedy.
Feature—The Penalty.
Next Week—Inside the Cup.



Hand drawn eleven inch by five column ad. on "The Cheater Reformed" and "Why Trust Your Husband?" the bill this week at the Terminal theatre, Newark, N. J.

Park Theatre—
Overture—"William Tell."
Theme—"Sleeping Song."
Current Events—Pathe News No. 95—Loew's Up-to-Date News Events.
Comedy—A Dog-gone Mix-up—Hall Room Boys.
Feature—Pleasure Seekers—Elaine Hammerstein.
Next Week—The Rookie's Return, with Douglas McLean.

Metropolitan—
Overture—George Beban sang "Finicula, Finiculi," by Chas.



Here's a Regular
DRURY LANE MELODRAMA!
The story of a man who leaned to fast horses and fast women. It's told in fighting-like fashion and with unlimited thrills.
"Fire Bugs" A Reel of Non-Stop Laughs

STRAND THEATRE
DIRECTION JENSEN-VON HERBERG

The first ad. to be obtained for "The Hundredth Chance," the work of the Strand theatre, Tacoma, Wash. In size this is three columns by fourteen inches

Roberts; "Beneath Our Window" and "Solo Mio" to orchestra accompaniment.
Theme—"Nina," by Tonara.
Current Events—Selznick News.
Educational—Bray Pictograph.
Comedy—Oh, Promise Me—Pathe comedy.
Feature—One Man in a Million—Featuring George Beban.
Special—George Beban in person, in his sketch "The Sign of the Rose."
Next Week—Lying Lips—Associated Producers.

Strand—
Theme—"Nina," by Tonara.
Current Events—Standard News Reel.
Comedy—Oh, Promise Me—released by Pathe.
Feature—One Man in a Million—with George Beban.
Special—George Beban in person, reciting extracts from "The Sign of the Rose."
Next Week—Lying Lips—with House Peters.

PHILADELPHIA

Stanley—
Overture—"Robespierre — Stanley symphony orchestra led by Sidney Lowenstein, conductor.
Prologue—Special boudoir scene from the picture.
Feature—Passion—First National.
Next Week—The Frontier of the Stars—Paramount.

Stanton—
Overture—Semiramide — "Rossini" by Stanton orchestra, led by Albert F. Wayne.
Feature—A Perfect Woman—Constance Talmadge.
Comedy—Beat It—Educational.
Current Events—Fox News, Pathe News.
Short Subject—Cold Tea—Fox.
Topics of the Day—Literary Digest.
Next Week—The Love Light—United Artists.

Arcadia—
Same as last week.
Next Week—Paying the Piper.

Victoria—
Overture—Favorite selections from Rudolph Friml, arranged by Leo Dessaurr.
Feature—Idols of Clay—Paramount.
Comedy—Beat It.
Current Events—Selznick News.
Scenic—Art Is Everything.
Next Week—Same.

Palace—
Feature—The Branded Woman.
Comedy—Beat It.
Current Events—Pathe News.
Topics of the Day—Literary Digest.
Next Week—Forbidden Fruit.

Regent—
Feature—Love, Honor and Obey.
Scenic—The First People.
Comedy—Rest in Peace.
Next Week—So Long Letty.

Capitol—
Feature—Girl with the Jazz Heart—Goldwyn.
Current Events—Selznick News.
Comedy—Torchy Mixes In.
Topics of the Day—Literary Digest.
Next Week—Body and Soul—Metro.



Six column by ten inch display for "The Inner Voice" used by the Temple theatre, Toledo, Ohio, in Sunday's papers

BOSTON

Park—
Screen Smiles.
Weekly News—Two issues.
Features — What Happened to Rosa—Mabel Normand.
Officer 666—Tom Moore.
Next Week — The Torrent — Eva Novak.
The Town Idol—Sennett-Turpin.

Beacon Theatre—
Screen Smiles.
Weekly News—Two issues.
Features—The Inside of the Cup—Cosmopolitan.
Passion Fruit—Doraldina.
Next Week — The Kid — Charles Chaplin.
Plaything of Broadway — Justin Johnson.

Gordon's Olympia—
Vaudeville—Five acts.
Feature — 19 and Phyllis—Charles Ray.
Next Week — The Kid — Charles Chaplin.

CHICAGO

Woodlawn Theatre—
Woodlawn Grand Organ—Orpheus.
Woodlawn Pictorial Review.
Overture—A Potpourri of Irish Dances and Popular Melodies.
Woodlawn Comedy Playlet — O Marry Me!
Feature—Midsummer Madness.
Intermission—I'd Like to Do It.
Coming Feature—Geraldine Farrar in The Riddle: Woman.

Barbee's Loop Theatre—
Universal Weekly.
Comedy—Wedding Blues.
Overture—"Sometime."
Prologue — The Seven Ages of Beauty.
Feature—Lying Lips.
Coming Feature—Priscilla Dean in Outside the Law.

Riviera Theatre—
Universal Weekly.
Topical Events.
Riviera Digest.
Educational Scenic.
Overture—"The Slavic Rhapsody."
Feature—Midsummer Madness.
Specialty — Marjorie Warner, soloist, "One Kind Day."
Comedy—Torchy Turns Cupid.
Coming Feature—Dangerous Business.

Randolph Theatre—
Organ selections.
Feature — Charles Chaplin in The Kid—Fourth week.

Ziegfeld Theatre—
Specialty — Sylvia Loder, soloist, "Kismet."
Feature—Kismet—Third week.

BUFFALO

Shea's Hippodrome—
Overture—"The American Patrol."
Stage Setting—"Abraham Lincoln"—a striking set staged by Mr. Franklin in commemoration of Lincoln's birthday.
Vocal—Selection by Redferne Hollinshead.
Feature—Passion—Pola Negri. Presented with special prologue staged by Harold B. Franklin. The guillotine scene reproduced.
Comedy—Omitted account length of feature.
Current Events—Hippodrome Review, consisting of selections from the leading weeklies, Topics of the Day, hand colored scenic and News-Slea Local Review.
Next Week—The Penalty and Sennett's Love, Honor and Behave.

Shea's Criterion—
Overture—Southern Rhapsody.
Stage Setting—A Lincoln subject.
Feature—The Passionate Pilgrim—Paramount.
Comedy—Oh, Promise Me—Vanity Fair.
Next Week—Bunty Pulls the Strings.

Mark-Strand—
Overture—"Anitra's Dance" from "Peer Gynt Suite."
Current Events — Latest Pathe News.
Feature—Earthbound.
Next Week—Broadway and Home Eugene O'Brien.

Palace—
Feature—The Last of the Mohicans.

Empire—
Feature—Humoresque.

Lyric—
Feature—Dangerous Hours.

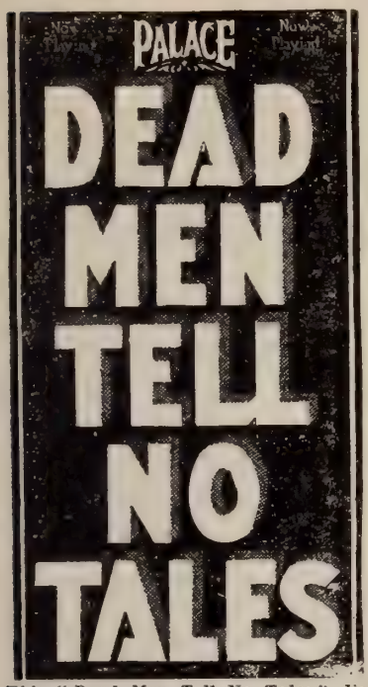
ST. PAUL

Capitol Theatre—
Overture—Excerpts from "Madame Sherry"—Karl Hoschna.
Capitol Digest—Includes: Current Events, Pathe and International News. Tulip Time—Pathe color.
"Ausable Chasm."
Mlle Desha in "The Bubble Dance." An imaginative interlude, blending prizmatic photo drama with interpretive dancing.
Nobody's Wife—Christie Comedy
Donald Jonson—Concert Pianist.
1. "Seguidilla"—Albeniz
2. "To a Wild Rose"—MacDowell.
Wallace Reid in Always Audacious.
Organ Solo—Ralph H. Brigham. "Marche Heroique"—Dubois.
Organ Recital—E. J. Dunstedter.
1. "Semiramide"—Rossini.



Display by the Victory theatre, Tacoma, Wash., four columns by a full page in depth, for "The Money Changers"

2. "The Lost Chord"—Sullivan.
3. Popular Selection, including "Rose."



This "Dead Men Tell No Tales" display, three columns by twelve inches, is sponsored by the Palace theatre, Des Moines, Iowa

ST. LOUIS

New Grand Central Theatre—
Overture—"Femiranide"—G. Rossini.
Scenic—The Island.
Current Events and Views—From leading weeklies.
Vocal solo—"Ciribiribin"—Caesere Nesi.
Super Feature—Charles Chaplin's The Kid, supported by Jackie Coogan.

West End Lyric Theatre—
Program same as that of Grand Central.

Missouri Theatre—
Overture—Jazz Melodies—Sarli's Orchestra.
Recent Importances—Pathe and Fox Weeklies.
Views of Prominence—Literary Digest Topics.
Presentation—Under the Bower—By Missouri vocalists and ballet.
Feature—Ina Clair in Polly with a Past.
Comedy—Sunshine.

Delmonte Theatre—
Overture—"Chocolate Soldier."
The Past Week—Pathe and Fox.
Topical Paragraphs—Literary Digest.
Popular Airs (Vocal)—Delmonte Vocalists.
Comedy—Mack Sennett.
Feature—First half week—The Ghost in the Garrett—Dorothy Gish.
Feature—Second half—Billie Burke in Education of Elizabeth.

Criterion Theatre—
Popular selections.
Comedy—Mack Sennett.
Feature—Sunday—The Saphead.
Feature—Monday and Tuesday—She Couldn's Help It—Bebe Daniels.
Feature—Wednesday, Thursday and Friday—The Song of the Soul—Vivian Martin.
Feature—Saturday—Constance Binney in Something Different.

William Fox Liberty—
Overture—Hochman's Orchestra.
Current Happenings—Fox.
Cartoon Comedy—Mutt and Jeff.
Serial—Fantomas—Eighth installment.
First Feature—Wing Toy—Shirley Mason.
Second Feature—The Road to Ambition—Conway Tearle.

Strand Theatre—
Feature—Louis Glaum in The Leopard Woman.

DETROIT

Adams—
Overture—"The Beautiful Galathea."
Current Events—Adams Topical Review.
Educational—Selected Scenic Subject.
Comedy—Edgar, the Explorer.
Vocal—Emmons and Covlin.
Feature—The Charm School—Wallace Reid.
Next Week—Pola Negri in Passion.

Broadway Strand—
Overture—"Morning, Noon and Night."
Stage Picture—The Legend of Niagara, a scenic setting.
Educational—Horseshoe and Bridal Veil.
Prelude—Cinderella, in two scenes—Elsie Holland as Cinderella and Clement Barry as Prince Charming.
Feature—Forbidden Fruit.
Next Week—The Inside of the Cup.

Madison—
Overture—"The Slavish Rhapsodie."
Current Events—Madison Topical Review.
Educational—Selected scenic subject.
Vocal—Ruth Chase, soprano; Ralph Brainerd, tenor, "The Road to Paradise" and "I'm Paying the Way to Your Heart."
Comedy—The Punch of the Irish.
Feature—The Kid—Charles Chaplin.
Next Week—One Man in a Million—George Beban in person.

Washington—
Overture—"A Peer Gynt Suite."
Current Events—Washington Animated Review.
Educational—Travels De Luxe, No Hope for the Drys.
Comedy—Torchey Mixes It and Mutt and Jeff in Cold Tea.
Vocal—Frank Bessenger.
Feature—The Mountain Woman—Pearl White.
Next Week—Hobart Bosworth in A Thousand to One.

WASHINGTON

Crandall's Metropolitan—
Overture—"Lady Billy."
Current Events—Pathe News—Topics of the Day.
Comedy—Oh, Promise Me.
Scenic—Up Yonder—Prizma.
Feature—Isobel, or the Trail's End.
Next Week—The Kid—First National.

Moore's Rialto—
Overture—"Ilka."
Current Events—Fox News.
Comedy—Moonshine—Mermaid.
Feature—She Couldn't Help It—Realart.
Next Week—Silk Hosiery—Paramount.

Loew's Columbia—
Feature—Inside the Cup—Paramount, cont'd.
Next Week—Forbidden Fruit—Paramount.

Loew's Palace—
Overture—Popular Hits.
Current Events—Pathe News—Topics of the Day.
Comedy—Movie Fans—Paramount.
Feature—Marriage of William Ashe—Metro.
Next Week—Education of Elizabeth—Paramount.

CINCINNATI

Walnut—
Current Events—Pathe 12.
Feature—Passion.
Next Week—Earthbound.

Strand—
Current Events—Pathe 13.
Literary Digest—93.
Feature—The Inside of the Cup.
Next Week—The Rookie's Return.

Gifts—
Current Events—Fox 84.
Special Pictures comedy.
Feature—Love.
Next Week—Lying Lips.

Palace—
Current Events—Kinograms.
Literary Digest—93.
Feature—Dice of Destiny.
Next Week—Her Unwilling Husband.

PITTSBURGH

Olympic Theatre—
Current Events—Selznick News.
Novelty—Pictorial Review.
Feature—Forbidden Fruit.
Comedy—Mind Your Own Business.
Next Week—The Inside of the Cup.

Grand Theatre—
Current Events—Grand News Weekly.
Novelty—Topics of the Day.
Feature—Hush.
Comedy—The Simp.
Next Week—Good References.

Blackstone Theatre—
Current Events—Pathe News.
Feature—The Rookies Return.
Comedy—You'll be Surprised.
Next Week—The Frontier of the Stars.

Minerva Theatre—
Novelty—Special Pictures of return of Greek King.
Feature—The Sin that was His.
Comedy—High and Dry.
Next Week—Same.

Loew's Lyceum Theatre—
Current Events—Loew's Weekly News.
Comedy—Century Universal.
Feature—Hearts are Trumps.
Next Week—Cinderella's Twin.

Cameraphone Theatres—
Current Events—Selznick News.
Feature—What Happened to Rosa.
Comedy—Bungalow Trouble.
Next Week—The Man Who Had Everything.

Liberty Theatre—
Current Events—International News.
Feature—Midsummer Madness.
Comedy—Neighbors.
Next Week—The Kid.

Regent Theatre—
Current Events—Pathe News.
Feature—Rookies Return.
Comedy—The Simp.
Next Week—Good References.

Savoy Theatre—
Current Events—Kinograms.
Feature—Just Pals.
Comedy—All Wrong.
Next Week—Number 17.

Columbia Theatre—
Current Events—International News.
Feature—A Man From Nowhere.
Comedy—Neighbors.
Next Week—The Kid.

Sam S. Shubert Theatre—
Way Down East at its Seventh Week.

ATLANTA

Howard—
Overture—"La Tosca," Howard Concert Orchestra, directed by Enrico Ieide.
Howard News and Views.
Comedy—To be selected.
Chester Scenic.
Feature—The North Wind's Malice, presented with a prologue, adapted from the picture, with a dancer in the role of "Malice," costumed as in the picture, and two other actors in the role of the husband and wife. No words are spoken, all being done in pantomime, with a special lighting arrangement and musical score.
Songs by the Dixie Ladies Quartette.
The Howard Magazine—being special bits from various screen magazines, and scenics, edited by the management.



Five column by eight inch display on "Brewster's Millions" used by Grauman's theatre, Los Angeles

Criterion—
Overture—Dave Love's orchestra, in a specially arranged selection of popular dance tunes. Arranged by Dave Love.
Pathe Review.
Topics of the Day.
Feature—All-star cast in "Lying Lips"—Associated Producers.
Comedy—To be selected. (Either Larry Semon or Buster Keaton.)
Screen Snapshots.

Forsyth—
First Half.
Burton Holmes Travelogue.
Selznick News.
Features—Enid Bennett in "Silk Hosiery"—Paramount.
Last half of week.
Pathe Rolin Comedy.
Selznick News.
Feature—Justine Johnson in "Blackbirds"—Realart.

Exhibitors' Service Bureau—Pages 1454-1468



This lobby display for "Madame X" is the work of the Blackstone, theatre, Detroit

Advisory Board
Exhibitors' Service Bureau

Thomas D. Soriero, Strand theatres, Lowell.
Chas. H. Williams, Strand theatre, Providence, R. I.
Harold B. Franklin, Shea's Hippodrome, Buffalo.
George J. Schade, Schade theatre, Sandusky.
H. C. Horater, Alhambra theatre, Toledo.
Mark Gates, Dayton theatre, Dayton, O.
Edward L. Hyman, Strand theatre, Brooklyn.
Theo. L. Hays, Gen. Mgr. Finklestein & Rubin, Minneapolis.
A. J. Mochler, Theatre de Luxe, Detroit.
Sid Laurence, Alhambra theatre, Detroit.
Leo A. Landau, Butterfly theatre, Milwaukee.
Jack Kuhn, Loew theatres, Cleveland.
Julius L. Johnson, New Garrick theatre, Minneapolis.
Paul Gusdanovic, Strand, Cleveland, O.
C. Edgar Nomand, Strand theatre, Flint, Mich.
Charles C. Perry, Strand theatre, Minneapolis.
S. Banet McCormick, Gen. Mgr. Rivoli theatre, Toledo, O.

W. S. McLaren, Majestic and Colonial theatres, Jackson, Mich.
Willard C. Patterson, Criterion theatre, Atlanta.
R. B. Wilby, Strand theatre, Montgomery, Ala.
E. V. Richards, Jr., Gen. Mgr., Saenger Amusement Co., New Orleans.
F. L. Newman, Newman, Royal and Regent theatres, Kansas City, Mo.
Herbert J. Thacher, Strand theatre, Salina, Kan.
Arthur G. Stolte, Des Moines theatre, Des Moines, Iowa.

Lowell W. Calvert, Managing Director, Capitol Theatre, St. Paul, Minn.
W. C. Quimby, Managing Director, Strand and Jefferson theatres, Fort Wayne, Ind.
H. M. Thomas, Strand theatre, Omaha.
A. H. Hilton, Paramount theatre, Lewiston, Idaho.
George E. Carpenter, Paramount-Empress theatre, Salt Lake.
E. J. Myrick, Rialto theatre, Butte.
Eugene H. Roth, California theatre, San Francisco.
J. A. Partington, Imperial theatre, San Francisco.
Sidney Grauman, Grauman's theatre, Los Angeles.
Louis K. Sidney, Managing Director, William Fox theatres, Denver.
Phil. Gersdorf, Arcade theatre, Jacksonville, Fla.

Helping Hoover Helped Clara Kimball Young

An amount of free publicity and mouth to mouth praise of Clara Kimball Young that could not be bought for money, was secured by Milton Crandall, the new exploitation director of Equity Pictures last week. Crandall set out for Syracuse a week before a showing of "Midchannel" was scheduled at the Savoy Theatre. Arriving at the depot, the Equity exploitation manager bought a newspaper and began to search for some peg of local events that he could hang his publicity onto. He lit upon a local item regarding the Hoover Campaign for the relief of the poor children of Europe. Syracuse, it appeared, had launched its own Hoover drive and the pride of its citizens was centered upon its success.

Accordingly Crandall visited the Hoover Committee and introduced himself as personal representative of Clara Kimball Young. He announced that Miss Young, whom he had just left on the westbound train, had ordered him to stop off at Syracuse and help the local Hoover Relief campaign. Miss Young, Crandall declared, had permitted him to use her name and expense in whatever assistance could be given to the cause. The Committee welcomed this voluntary co-operation and asked Crandall to suggest the form of assistance, which Crandall did. It consisted of selecting seven typical poverty-stricken children of Syracuse and taking them for an excursion through the thoroughfares of the city on a Saturday afternoon. The machine in which the children were driven about town bore a banner "Clara Kimball Young Unit Hoover Relief Fund." This form of publicizing the Hoover drive took well with the Hoover Committee, when Crandall pointed out that the public would be impressed with the sad sight of the seven poor kiddies and would follow Miss Young's example of charity to the poor by subscribing to the Hoover Fund.

The plan was carried out and the curiosity of the public was aroused, as anticipated. After the trip the children were treated to candy and toys, for which the Hoover Committee paid. Representatives of the Syracuse press were informed of the event, and all the papers carried full-column reports of Miss Young's generosity, together with pictures of the group of children and the star.

Following this event, which took place Saturday, came a big announcement of the appearance of Clara Kimball Young at the Savoy Theatre in "Midchannel." That Crandall's stunt was a success from a box-office viewpoint is attested by the reports of Jack Griswold of the Savoy of excellent business.



Stage setting and characters used in a prologue for "Bathroom and Sink," a two reel comedy, by the Liberty theatre, of Portland, Ore.

Rouda Has Novelty Lobby Display

Below is shown the special inside lobby display which H. M. Rouda, manager of Ascher's Merrill theatre, Milwaukee, originated for the showing of "The Mark of Zorro."

The background was an amber color with red and amber lights overhead, and blue lights to the extreme left, to give the setting a sort of a sunset effect.

The cutout figure of Douglas Fairbanks in a jumping position was suspended in mid-air between the two houses. These houses were built of beaver board and stand out very prominently in the display.

To the right was a hay stack and also little cart filled with hay.



The above cut shows a special lobby display arranged over the lobby doors of Ascher's Merrill theatre, during the engagement of "The Mark of Zorro." A story relative to the display appears below



Here are some of O. E. Wells' home talent entertainers who helped put over "Down Home" at the Lincoln theatre, of Charitan, Iowa. Mr. Wells' stunt is described in a story on this page

Schade Pulls A New Stunt

Toy Balloons and Spieler Exploitation Mediums for "Go and Get It" at Schade Theatre, Sandusky, Ohio

A KNOCKOUT stunt in the way of inexpensive exploitation for street corners was originated this week in Sandusky, Ohio, when George J. Schade discovered that all it takes is an object floating through the air to make the average American citizen start talking.

Mr. Schade didn't use airplanes. He merely bought several gross of small rubber balloons which when inflated with the right sort of gas could be liberated, with the assurance that they would soar high into the clouds, leaving onlookers gazing at, and wondering about the tiny objects in the form of cards which were suspended from the little sky-chasers.

This stunt of Mr. Schade's was in the exploitation of "Go and Get It."

"Go and Get It," cried a leather-lunged young man as he released an ordinary toy balloon with a string and a card attached to it, at the foot of the principal thoroughfare of Sandusky, Ohio.

The crier addressed his command to numerous men, women, children of all ages, who had been watching him cavort with the gas-filled rubber encasement much after the manner of the average youngster when a circus with a balloon man on the job, happens to be in town.

One after another balloons were released at various street corners and other places throughout Sandusky, but the object of the leather-lunged young man who accompanied each release with a "Go-and-Get-It," was not disclosed.

The police were thinking of doing a little investigating when the process of liberation that had attracted so much attention, suddenly ceased.

No one had been able to capture a balloon for they had all soared high and far.

"Go and Get It" became a sort of jocular command in Sandusky. Everybody was saying "go and get it"—and laughing—very evidently enjoying what the average person considered a sort of a joke at the expense of some irresponsible boob.

The newspapers—all of which had, of course, been let in on the secret—carried good stories of the liberation of the balloons. Not, however,—until the first of the cards attached to the balloons released, had been turned in, did they mention the fact that each card was good for two admission tickets at the Schade Theatre—two tickets, as the cards, advised, "to see "'Go and Get It.'"

Cards good for two tickets were turned in from points forty miles away in several instances.

"The idea was original with us," said George J. Schade, owner and manager. "It worked out in great shape."

Home Talent Aids Wells in Putting Over "Down Home"

On this page is shown by cuts some of the exploitation for "Down Home," which O. F. Wells, manager of the Lincoln theatre, Charitan, Iowa, recently put over.

Mr. Wells borrowed all his props from local merchants through the medium of passes. His "farmers," as shown, were local talent who were recruited by the same method. The "rubes" started to sing about fifteen minutes before each performance. They also "cracked" some rural jokes, played checkers and lit up their corn cob pipes.

When not occupied at the theatre, they paraded about town, causing Charitan residents to inquire about all the unusual demonstration. The answer to their questions was, of course, good advertising for the Lincoln.

The Wells states that the stunts paid their small cost many times over.

Action Painting as Lobby Decoration

Frank Ford, manager of the Gold Theatre, West Roosevelt Road, Chicago, believes in action pictures in his lobby and theatre front for exploiting photoplays. When "The Branding Iron" was screened at the Gold Theatre, Mr. Ford instructed the house artist to paint a picture showing the actual branding of Joan Carver by her drunken husband.

The large painting was mounted and placed above the entrance to the theatre where passers-by would see it whether they entered or looked into the lobby or not. It was strongly lighted at night by the glare from the electric sign. Posters and poster cut-outs were used in the lobby. Mr. Ford had 10,000 heralds printed and covered the entire neighborhood with them.

To connect the painting up with the drama of the story, Mr. Ford had the following words printed at one side of the painting: "Has a man the right to brand his own wife?" and "Does a man own his own wife, body and soul?"



This cut illustrates how James H. Thompson, publicity director for Loew's theatres, Rochester, N. Y., secured some most unusual cooperation in exploiting "Earthbound." One of Rochester's leading ministers was induced to make the picture the subject of a sermon and advertised the event on the church bulletin board as shown above



This lobby display by the Savoy theatre, Pittsburgh, for "Kismet," is fully described in the accompanying story

More "Kismet" Exploitation

Savoy, Pittsburgh Theatre Builds Unusually Attractive Lobby Display

THE exploitation which "Kismet" is receiving is lacking neither in originality nor quality and threatens to reach the high water mark that "Down on the Farm" and "What's Your Hurry" achieved.

This week in text and but cuts we are able to relate how the Savoy theatre of Pittsburgh, one of the Rowland and Clifford string, decorated for its showing of "Kismet," especially concerning the lobby display arranged.

There was not much depth to play with, and little more than the average width, but every inch of space counted in the display. From the street to the entrance doors, every piece of wall and door space was disguised in such fashion that one might get the atmosphere of Bagdad. It was an extraordinary transformation that started from the sidewalk line.

Striking representations of the heavy stone walls of old Bagdad with doors or windows "let in" covered the spaces usually devoted to lobby frames. Where there was an angle in the wall, back panels showing houses and towers and minarets were shown in perspective, giving great visual depth. A door that leads to the office building above the theatre was treated in such manner that it might have been the entrance to one of the centuries-old buildings of Bagdad.

Perhaps the most striking piece of work, however, was the covering of the six swinging entrance and exit doors to the theatre. The entire width of these doors was treated as one scene, the inspiration coming from the long shots of the mosque, shown in "Kismet." The mosque apparently stood at the junction point of two streets, the mosque forming the connecting link. The artist did a very effective piece of work by covering the two entrance doors with panels that became a part of the general scenic setting and nevertheless permitted him to logically carry an "entrance" sign. The impression to be gained was that one was entering one of the painted buildings.

The dome of the lobby was artistically covered with streamers, and the front covered with bunting. Overhanging the bunting, one on either side of the lobby, was a star and crescent, the star carrying a picture of Mr. Skinner with the words: "Mr. Otis Skinner in," and the crescent carrying the single word "Kismet." Between the two stars and crescents was a shield, a cut-out of one of the one-sheets.



Cut-out which George Schade, manager of the Schade theatre, Sandusky, O., used for his showing of "Down on the Farm"

Lost Balloonists Assist Long Island Showman

Taking advantage of interest aroused by current news the manager of the Strand Theatre, Rockaway Park, L. I., had a special showing at his house for Lieutenants L. A. Kloor, and Walter Hinton, two of the three Army flying officers who were given up as lost when their balloon was swept into the desolate wilds of northern Canada recently. The manager cleverly lined up the showing with exploitation on "Heliotrope," the picture he was playing, with the result that the event was turned into a reception in honor of the navy balloonists and their safe return. Lieut. Farrell, the third member of the party, had been expected to attend but was confined at home by illness, the result of his privations.

Officers of the staff of the Rockaway Air Station got the esprit de corps and made it a regimental affair. A special vaudeville bill was incorporated into the show for the occasion with "Heliotrope" furnishing the feature of the bill.

Among the guests who participated in the welcoming ceremonies to the returned officers were: Lt. Commander J. H. Strong, Lieuts. P. W. Carter, G. H. Carpenter, A. W. Evans, H. T. Stevens, E. C. Hulett, P. Talbot, J. N. Newberger, J. B. L. Murray, L. R. Corbin, L. A. Kloor, W. Hinton and Ensign P. W. Powers. The attendance was augmented by 450 enlisted men from the station.

In addition to building up attendance for the show, the manager established a prestige for his house as a leading spirit in the community's progress and bid for publicity.



"Humoresque" window display obtained for the engagement of this picture at the Olympic theatre, Watertown, N. Y., as told on this page

Introducing Exploitation to Watertown

Securing a violin the exact duplicate of the instrument used in "Humoresque," enabled Harry Swift, Famous Players-Lasky exploiter, to obtain a ten-day window display in the best musical store in Watertown, N. Y., as exploitation for the showing of the above named picture at the Watertown Olympic theatre.

It was pioneer work, because Watertown had never become familiarized with the meaning of the word "exploitation." Swift used the daily paper, heralds and posters, outdoor signs and window display in putting the show over for the theatre.

In one day's work he arranged for four window displays. The best one, and the one which was most difficult to obtain, was the music store display. The proprietor failed to see the advantage of such a display until Swift remembered the violin, referred to above, which he had located in an Albany store. Mention of this clinched the case, although it required fast work to deliver the goods. Swift wired to Albany for the instrument which was forwarded by express and was on hand early the following morning.

The proprietor's demeanor thawed out as he realized the advertising possibilities; and he gave his window over generously to the theatre, using several posters advertising the showing of "Humoresque" at the Olympic Theatre, as well as his own talking machines.

With the trail blazed, the exploitation man has expressed confidence that Watertown will, in future, be fertile territory for good showmanship.

As for the proprietor of the music store, he is converted to the cooperative display window, since the display brought him many extra sales.

Lincoln Birthday Number Presented at the Capitol

THE Capitol theatre, New York, is presenting a tableau in honor of Lincoln's birthday this week, under the title of "The Emancipation."

The number opens with Bertram Peacock reciting the poem, "Abraham Lincoln," by Coral Thomas, in Roycroft.

At the close of the poem the drapes before which Mr. Peacock has been standing are parted and two figures posed and made up to represent Lincoln and a slave are disclosed. They stand on a platform built to resemble the base of a statue.

Poker Chips as Exploitation Medium

Poker chips, made of cardboard, twenty-five of which were good for admission to the theatre, were used by Herbert H. Johnson, manager of the Luna theatre, Lafayette, Ind., as a most successful exploitation stunt. The chips were cut out of red, white or blue cardboard and on one side was printed:

"Cash these in at the Luna Box Office Monday, Nov. 25th. Free Tickets for 25 chips."

On the reverse side was:

"'Passion's Playground,' with Katherine MacDonald. An Associated First National Attraction. A Romance of Monte Carlo."

Mr. Johnson distributed 5,000 of the chips, thus taking a chance of two hundred free admissions for the opening night of the attraction. As a matter of fact less than fifty people in Lafayette succeeded in getting 25 chips together in order to present them at the box office, but the efforts of boys and girls and some men and women to collect the required number resulted in enough word of mouth advertising to have made it more than worth while if all of them had been collected, in the opinion of Mr. Johnson.

"Bride and Groom" Advertise "Married Life"

As a stunt for the presentation of Mack Sennett's "Married Life" at the New Grand Theatre, Montreal, during the week of January 16, Manager Rotsky had a young couple, dressed as the bride and groom in the story, engage in a shopping tour of the city. The trips were made in a Studebaker limousine, which was duly placarded with wedding mottoes.



Lobby decorations for the engagement of "While New York Sleeps" at the Victoria theatre, Shamokin, Pa.



Three "Restless Sex" window displays that aided in putting this picture over at Los Vegas, N. M., as described in the accompanying story

Chinese Band for "First Born" Engagement

A native Chinese orchestra was the extent of the enterprise displayed by the Brooklyn Mark Strand theatre in developing atmosphere for Sessue Hayakawa in "The First Born." The Chinese musicians with their bull fiddles and unique drums were only one of the agencies Managing Director Edward L. Hyman enlisted to build interest for the picture. One of the most elaborate prologues ever staged at the Brooklyn theatre introducing it and in which an authentic picture of life in San Francisco's Chinese quarter was reproduced with living Orientals walking among the rose gardens and temples of Nippon.

On the opening a Shantung scene revealed Estelle Carey, soprano, as a geisha girl within a border of red lights and against a background of warm red singing, "Chinese Lullaby" from "East Is West." The lights dimmed, the curtain lifted again, disclosing a reproduction of San Francisco's Chinatown at night. The Mark Strand Quartette sang "So Long Oolong." A Geisha dance by Grace De Carlton, with the native orchestra, concluded the prologue.

Managing Director Edward L. Hyman provided lavish Chinese lanterns swinging above the temples and pagodas, and there were all the other languid beautiful things that go with China. Mr. Hyman had continuity in mind in this prologue, for the first scene revealed China in actuality and then the next shift was to Frisco's Chinatown. The film feature had the same course, the action starting in China and shifting to the United States.



Lobby display for "The River's End" by Charles Travis, manager of the Lyric theatre, Liberal, Mo.

Rothafel Staging Musical Prologue

As a prologue for "Just Out of College," S. L. Rothafel, of the New York Capitol theatre, is presenting a mixed quartette in a medley of old songs. The stage setting provided is an interior showing an old-fashioned room, with college flags used to decorate the walls. The props used suggest a college atmosphere. The singers are attired in sweaters and other appropriate regalia. They are grouped near the back drop. The room is artistically lighted, especially near the close of the number, when colors to suggest twilight are blended on the set.

The quartette is made up of the following singers: Elizabeth Ayers, soprano; Louis Scheerer, contralto; Alva Bombarger, tenor and Peter Harrower, basso. Some of the songs rendered are "Roll Along," "Those Endearing Young Charms," etc.

Teaser Campaign for "Blackbirds"

Two weeks of teasing through the medium of billboard posters was an important part of the campaign Frank L. Browne launched in connection with the showing of "Blackbirds," at Clune's Broadway Theatre, Los Angeles.

Mr. Browne used both 8-sheets and 24-sheets in his special display work. The 8-sheets appeared on a number of sign boards throughout the city and did their part in creating interest by asking the question "Did you ever see blonde Blackbirds?"

The 24-sheet used the first week bore the warning, "Look out or the 'Blackbirds' will get you." When everybody began to wonder what it was all about and who the "Blackbirds" were, the signs were changed by covering the top and bottom lines of the posters.

The second week's teaser sheets appeared with the name of the theatre and the date at the top (the top line having been covered) and Justine Johnstone in place of the bottom line (also covered).

Striking colors added to the effectiveness of the posters. Mr. Browne had the 8-sheets done in red, top and bottom, with the name of the picture appearing in black on a yellow background. The 24-sheets were done in black on yellow.

Chickens Used for Window Display

Taking a page from the book of life, Fred V. Green, Jr., exploitation representative for the Denver territory of Paramount Pictures, used a crate of chickens to exploit "The Restless Sex" for the picture's showing at the Coronado Theatre, Las Vegas, N. M.

To what extent exploitation has grown was evidenced when the exhibitor in the small town of New Mexico found that the few window displays and news stories arranged by the exploitation man brought a packed house the opening night and then followed up with attendance far above normal during the remainder of the picture's run.

Manager Max Kohn of the Coronado Theatre had called Green in to put over the campaign. One of the best windows the exploitation man arranged was the Chicken display under the caption "The Restless Sex," which also advertised the theatre and date of showing. It didn't cost the exhibitor a cent, because the druggist in whose window the display was placed was a chicken fancier and he was glad to donate his fowls and turn it into a co-operative window display to sell chicken food.

The only way Green could obtain a window in the local bookstore on the picture was by promising that the display would sell the only copy of "The Restless Sex" that the store had. He was prepared to buy it himself if necessary. At noon the first day of the display he passed the window, only to find the copy of the book missing. The proprietress declared that she had not only sold the lonely volume but had requests for additional copies that she was unable to supply.



Showing the "Blackbirds" teaser 24 sheet as described in the accompanying story



Scene from the Brooklyn Strand's presentation of the prison scene from "Faust," as described above

Espy Has New Display Idea

Scheme to Make Public Read Advertising Proves Successful at St. Louis

THERE is one man in the U. S. A. today, in perfect possession of good eyesight who wears dark goggles and an "I am blind" sign on the streets without the slightest intention of imposing upon the public. His name is Harry Skyes and his residence is in Des Moines, Iowa.

Sykes, be it known, is far from sightless. He possesses unusually good orbs and a mental capacity that can visualize a good exploitation stunt. So it happened that when E. H. Helmts, manager of the Rialto theatre, and Norman Dixon, exploitation representative at the local exchange of Famous Players-Lasky Corporation broached a plan which would afford something out of the usual line as well as the means for providing a little Christmas cheer at the home hearth.

His work started a week before Christmas and eight days before "Idols of Clay" commenced its run. On a tall stiff, light grey derby the words were painted: "I am blind." The sandwich sign with which Sykes paraded around Des Moines read: "But I would give $10 to see Mae Murray in 'Idols of Clay,' at the Rialto, Sunday."

There was one difficulty, a rather delicate one, Manager Helmts had to contend with in this unique exploitation. It consisted in overcoming the prejudice of his patrons against the use of a physical defect for commercial purposes. Some of the regular attendants at the Rialto theatre complained that it was inhuman to exploit a poor man's condition simply to advance a box office angle.

Manager Helmts had conjectured this opposition and figured accordingly. On the day the picture began its run Harry Sykes was in the lobby of the theatre. The sign that he would give a huge sum, placed definitely at ten simoleons, to see the picture, still remained but the hat had been removed. So were the goggles intermittently as Sykes bowed to the patrons and wished them a very happy holiday season and hoped they would enjoy the picture. The expression of his clear eyes left no question as to the sincerity of his wishes. As soon as the patrons saw through the stunt their attitude changed. "Inhuman," "brutal," were adjectives that were changed to "clever" and "neat" in their appreciation of the stunt. It tickled them that a Des Moines manager had been the first one to plan such an ingenious method of exploitation. Sykes had been obliged to refuse numerous coins which, in the spirit of Christmas giving, had been tendered him in pity for his supposedly sightless condition; but he made no attempt to dodge the kindly grins cast in his direction when the dark plot had been revealed.

Making Right a Matter of Geography

A little matter of geography needs explanation in these columns. Some weeks ago the Service Bureau carried a full page layout showing a lobby display for "The Idol Dancer." The captions and head gave credit to the Tivoli theatre, San Francisco, which was only a mistake of some 2,500 miles and let 'Frisco grab off honors belonging to Kalamazoo, Mich., which wasn't "fair, nor just, nor decent."

Therefore we acknowledge that the mistake was ours and that the lobby display under discussion, a very meritorious one too, was the work of W. Griffth Mitchell, manager of the Majestic Gardens theatre of Kalamazoo, one of the Bijou Theatrical Enterprise string.

Affidavit Attests Virtues of Pictures

When Manager Ralph de Bruler, of the Howard Theatre, Atlanta, started to write his ad for the Mary Pickford picture, "The Love-Light," he realized that all the flamboyant phrases in the world would leave the people more or less unimpressed. He wanted something a little out of the ordinary—and he couldn't quite think what it would be. But at the last moment he hit on the idea, which gained a great deal of interest, and cost very little money.

The following affidavit, signed, and sworn to, all in the proper manner, was the Howard's ad for "The Love-Light" and created much favorable comment.

HOWARD THEATRE

MANAGEMENT MAKES

SWORN AFFIDAVIT

STATE OF GEORGIA
COUNTY OF FULTON.

Personally appeared before me, the undersigned, Ralph H. DeBruler, manager of the HOWARD THEATRE, who, being duly sworn, deposes and sets forth as follows:

That, on the 12th day of January, 1921, he saw in the projection room of the HOWARD THEATRE the MARY PICKFORD picture, "THE LOVE LIGHT."

That, in his opinion as an observer of motion pictures for the past fifteen years, "THE LOVE LIGHT" is the GREATEST MARY PICKFORD PICTURE ever made, and one of the greatest pictures of any sort that ever came to Atlanta;

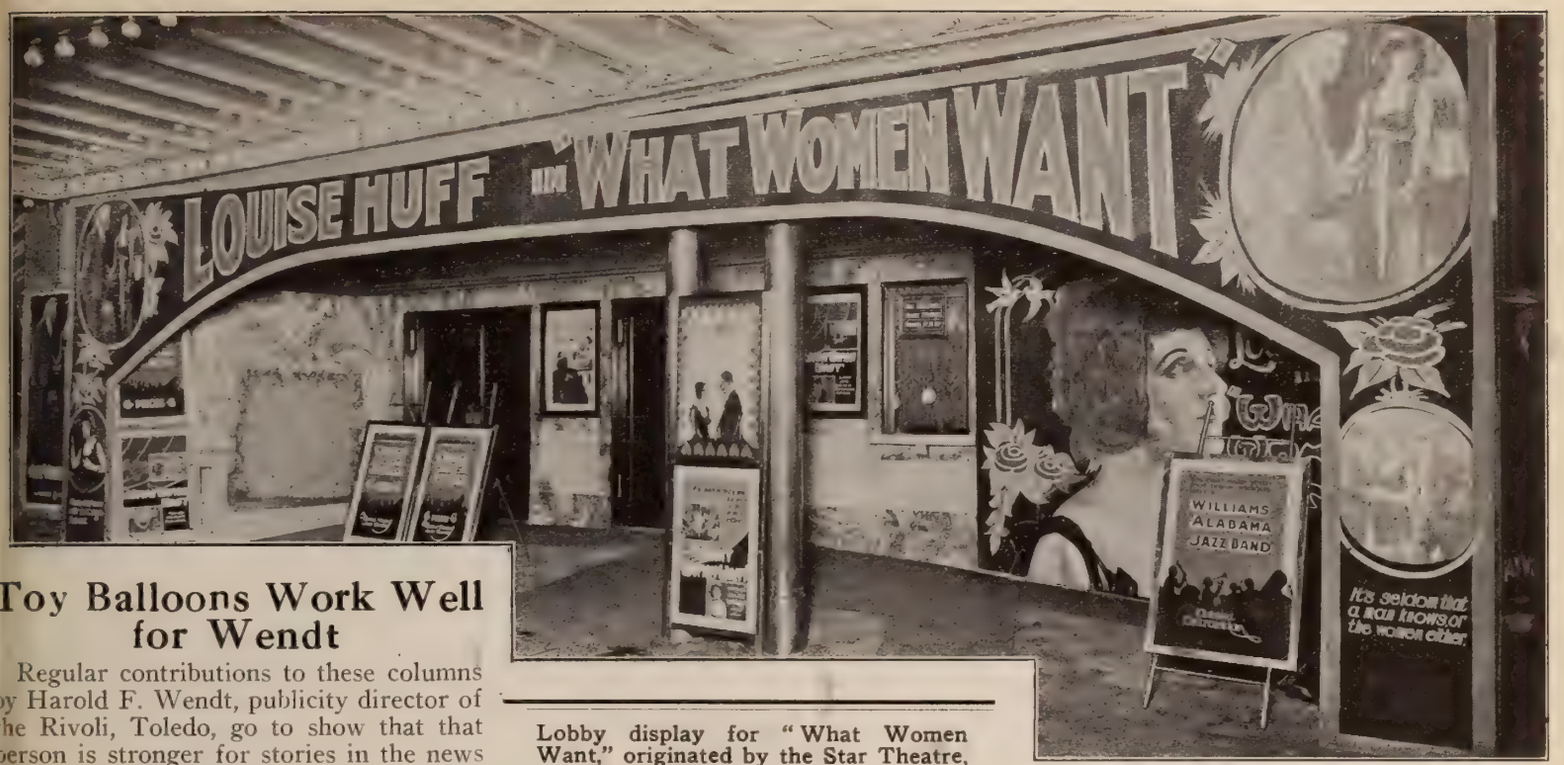
That the slashing storm scenes, the dramatic rescue of a baby in the teeth of the sea, the tragedy of death, the pathos of blindness, the hungering heart of motherhood for her stolen child, the droll humor of barnyard comedy, the cutest bald-headed baby that ever crowed on the screen, that these and other heart-touching elements of "THE LOVE LIGHT" lift it far above the ordinary motion picture into a class of its own.

That he does truthfully and sincerely advise the people of Atlanta, whether admirers of MARY PICKFORD or not, that they DO NOT miss "THE LOVE LIGHT" during its three days' showing at THE HOWARD THURSDAY, FRIDAY AND SATURDAY of this week.

(Signed) RALPH H. DEBRULER.

Sworn to and subscribed before me, this 12th day of January, 1921. B. F. BENNETT, Notary Public.

My Commission Expires April 26, 1924.



Lobby display for "What Women Want," originated by the Star Theatre, Portland, Ore.

Toy Balloons Work Well for Wendt

Regular contributions to these columns by Harold F. Wendt, publicity director of the Rivoli, Toledo, go to show that that person is stronger for stories in the news columns of the daily newspapers than any other sort of publicity, as is evidenced by the lengths to which he goes in getting this space.

Now he comes through with an old idea used to get results with the "sheets." This time it is a balloon ascension. The reason for picking this stunt is seen when he informs us that the feature picture for the week was HERITAGE, a story of a friendless street urchin and one that was particularly pleasing to the kids.

First Wendt saw the editor and circulation manager of one of Toledo's leading dailies, *The News-Bee,* and showed them how they might derive some benefit from the stunt, in fact, impressing upon them that they were going to get the bulk of the results derived. They were strong for anything he suggested.

So he purchased a gross of small gas balloons and a tank of hydrogen. The balloons were inflated and tickets good for one child at the Rivoli the following week attached. They were worded to the effect that the captors of the balloons were to be the guests of the paper. This sounded better.

Front page stories, double column headlines, told the story a couple days in advance—and there was plenty of copy on the picture to be shown—right on page one. But this did not suffice. Wendt got the names and addresses of all those who picked up the balloons, together with a story of how they had to climb roofs and trees to make the capture. Hence, another big yarn in the news columns.

This is a stunt which any paper will be only too glad to cooperate on, regardless of the size of the town or city.

Exhibitors should always consider that probably only one-third of the tickets sent up will show up at the theatre, as many balloons travel as far as fifty miles before they are picked up, while others are never found, as Wendt's results show.

Hyman Presents Scenes from "Faust"

Brooklyn's revival in music and the prediction of motion picture men that the greatest operas and highest priced opera stars would eventually divide honors with the screen stars—both gained support recently at the Brooklyn Mark Strand theatre, where Managing Director Edward L. Hyman provided with elaborate scenic investure a complete scene from the opera "Faust," sung by men and women operatic artists, who had sung the same roles with success in grand opera houses.

Managing Director Edward L. Hyman offered the entire prison scene from "Faust." Scenic detail and adherence to the original operatic score were component in the operatic presentation.

The prison atmosphere was emphasized with the straw pallet, grated windows with a mellow yellow light streaming through. The soloists who were designated upon the house program and identified as to their singing parts, appeared in correct "Faust" costume.

Exploitation on the Banks of the Wabash

The readers of the newspapers in Lafayette, Indiana, a town of about twenty-five thousand inhabitants located on the historic banks of the Wabash river, had their curiosity keyed to a high pitch recently by an ominous half-page display which appeared every day in the newspapers throughout the week of January tenth, Monday to Saturday, inclusive, under the caption of "Dangerous Business."

On Monday it read as follows:

"Dangerous Business" — drinking moonshine; it may contain wood alcohol.

Tuesday—joy riding; you may wake up in a ditch.

Wednesday—singing "Die Wacht am Rhein"; you may be shot.

Thursday—talking in your sleep; you may be heard.

Friday—guessing the answer to this; you may be wrong.

And then on Saturday a full page display announcing the showing of "Dangerous Business" at the Lafayette Luna theatre told people all about the meaning of the mysterious teaser ads.



Artists in costume, who sang selections from "Aida" at the Brooklyn Strand theatre recently



Illustrating good use of cut-outs for "The Woman Untamed," playing recently at the Standard theatre, Cleveland, Ohio

Exploitation in Connie Talmadge's Marriage

Rudolph Benson, publicity representative for the Libson Theatre, Cincinnati, Ohio, and W. A. Clark, exploitation man for the Associated First National Pictures, Inc., Exchange of Cincinnati, put over a neat bit of exploitation when they arranged for a monster letter of congratulations to be sent to Constance Talmadge upon her marriage to John Pialoglou.

The stunt was staged simultaneously with the showing of "Dangerous Business" at the Strand. It was the occasion of her first appearance in Cincinnati since her marriage in Greenwich, Conn., where she was married.

An artist was employed to sketch the letter in enlarged form. He occupied a conspicuous place in the lobby of the theatre during the entire week. A table, with pen and ink and a young lady attendant, made up the balance of this novel stunt.

Over two thousand names were attached to the letter.

His Honor Mayor Galvin of Cincinnati was the first to place his name on the list, the letter being taken to his office in the City Hall where newspaper photographers "snapped" the Queen City Mayor in the act of signing the missive.

The Cincinnati dailies carried stories for several days on the stunt, also photos.

Vesey Has Model Advertising Calendar

Trying to describe or reproduce advertising calendars is a job that never works out well, but those who are looking for something neat, tasty and effective in this line will find the calendar used by the Lodi theatre of Lodi, Cal., a model.

We have not inquired of Manager F Vesey, but feel sure that he will mail a sample to any exhibitor who asks for one.

Mr. Vesey's calendar covers the entire month and is very attractive.

Overline Extra Goes Well at Lancaster

The Fulton opera house of Lancaster, Pa., recently pulled the "green extra" stunt for the first time in the history of the city. The picture for the newspaper extra was "Madame X." Additional advertising was carried out on a big scale.

Banners advertising the photoplay were placed on all street cars; an attractive "Madame X" display, consisting of mounted cut-out figures, etc., was placed in the public square; the theatre front was decorated in snappy fashion with cut-outs, posters, photographic enlargements, stills, etc.

A fine soloist and special orchestra were engaged as presentation aids, the singer rendering "Wonderful Mother of Mine," "Silver Threads Among the Gold" and "The Curse of An Aching Heart" during the court room scene. "Madame X" made a big hit in Lancaster.

Carroll Tries Out Tried and True Idea

Tom Carroll, manager of the Standar Theatre, Cleveland, put over a big wee in the history of the theatre with his re cent exploitation of "The Untame Woman."

Carroll started his campaign by firs announcing the showing of Doraldina i "The Untamed Woman" for the week o January 2. Then he announced a post ponement of the showing until the wee of the 9th. Then he again shifted th play date to the 16th. This kept the nam of the play, the name of the player, an the name of the theatre before the publi for three consecutive weeks, and kept th names associated one with the other.

The week of the actual showing of th picture, Carroll placarded his box offic and the prominent corner of the lobby which is conspicuous to all passers-by with signs descriptive of the apache dan cer. A thrilling cut-out hung over the en trance. Three sheet posters were place so as to attract the greatest amount of at tention, and there was always an audienc in the lobby taking a free look at them Inside the lobby there were more intimat posters, such as the one showing hov much insurance the star carries for he ankles.

As a result of this persistent hammer ing on the one "wild woman" idea, Car roll packed his house for every perfor mance.

"Love Light" Extras Used at Seattle

After having run a constructive tease ad campaign for "The Love Light" th Clemmer theatres of Seattle, Wash., th Clemmer and Winter Garden, blossome out with page displays and then bought up a thousand "red ink extras" for distribu tion about the business section.

The page smash announcing the show ing at both theatres, day and date, con vinced Seattle people that "The Lov Light" was worth seeing.



Novelty ballyhoo stunt for "Mr. Wu" used by Pantages Louisiana theatre, New Orleans



This is the way the Superba theatre, Los Angeles, decorated the lobby for the engagement of "Outside the Law"

Sylvia Grogg Stages Original Prologue

For the showing of "The Branded Woman" at the California theatre, Bakersfield, Cal., an elaborate oriental prologue was made a feature of the presentation.

The "auction block" idea was suggested in the prologue following the theme of the picture.

Several girls, costumed as Egyptian women were led upon the stage, which was set to represent a slave market. Each girl in turn was rejected by the buyer, a man costumed as a Shiek, until finally a beautiful dancing girl takes her place upon the auction block. The Shiek is pleased with her beauty and commands her to dance for him. She entrances him with her gracefulness and he signifies his wish to purchase her by flinging a bag of coin upon the ground. At the conclusion of the dance she falls at his feet, as the curtain descends.

The prologue was done entirely in pantomime, and the action was enhanced by beautiful lighting and music effects.

Hewitt Tests Memory of His Patrons

A memory test stunt in which the old songs are used and prizes given has been inaugurated with great success by J. C. Hewitt, manager of the Strand theatre of Robinson, Ill.

The plan of procedure is to have the Strand organist play snatches of the old favorites while the audience writes down the titles which they recognize on prepared blanks. The winners are given passes to the Strand good for a month.

Weisfeldt Makes Use of Local Celebrity

E. J. Weisfeldt, manager of the New Strand Theatre, Milwaukee, with the cooperation of The Milwaukee Journal, succeeded in having Miss Edith May, recently chosen as the most beautiful salesgirl in America, tell the audiences who came to review "The Scoffer," "just how it feels to be famous."

Miss May told the audiences all about her being chosen as the most beautiful salesgirl in America, her subsequent trip to New York, a promising offer from one of the foremost film companies to become a film star, and her experience with the Ziegfield productions.

Miss May until recently lived with her mother and father in Monroe, Wis.

Engages Boy Soloist for Special Feature

After a vigorous newspaper campaign "A Child for Sale" opened at the Palm theatre, Pueblo, Col., managed by Charles H. Ernest, where special presentation stunts had been prepared for the showing.

Mr. Ernest engaged a very clever eight-year-old boy singer, who rendered "Who Wants a Baby?" at each performance. The young soloist was the talk of the town.

One of Mr. Ernest's best exploitation mediums was advertising that all children, whose mothers wished to attend the performance, would be cared for in the nursery. These ads were headed "Bring the Kiddies" and resulted in many extra dollars.



Neat and attractive original banner for the showing of an episode of "Bride 13" used by the Starland theatre, Winnipeg, Canada



View of Will Morrison's lobby display for "The Mark of Zorro" when this picture played the Pantheon theatre, Chicago. Story appears below

Morrison's Lobby Display Deserves First Prize

Above is a lobby display arranged by Will Morrison, advertising manager of the Pantheon theatre, Chicago, for the showing of "The Mark of Zorro," that draws a first prize for effectiveness and artistic worth.

The cut of course does not do Mr. Morrison's display full justice. The lighting was a most important part of the decorations. To the left behind the "trees" shown a 500 watt bunch red light was placed. To the right in the same position was a bunch of blues. The result was a very pretty sky effect of a sunrise breaking in the blue clouds of dawn.

Mr. Morrison's display faced the patrons as they came in and when they left the theatre and was instrumental in bringing many extra dollars to the box office.

Salvini Advertises "Bullet Proof" with Tank

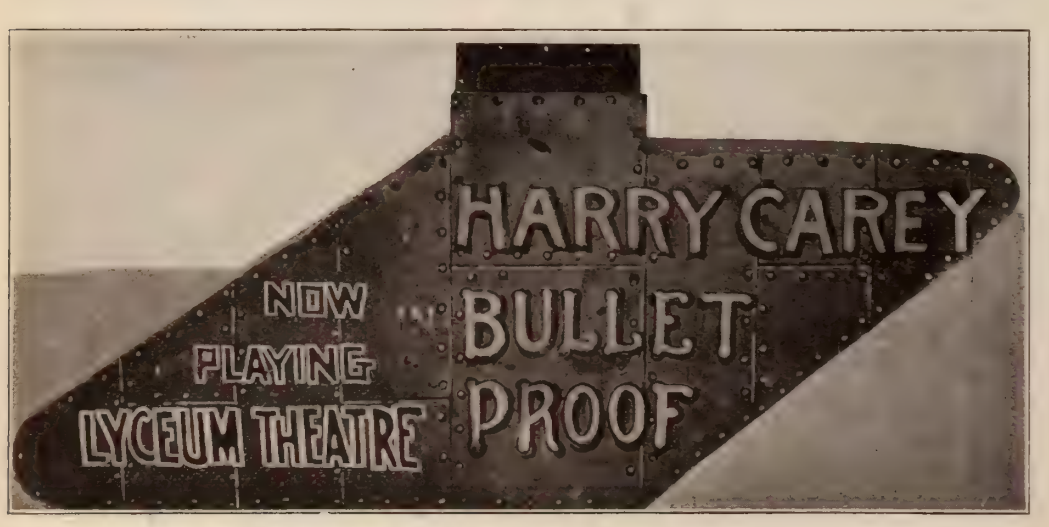
Below is shown a cut of the "war tank" which B. G. Salvini, manager of the Lyceum theatre, New Britain, Conn., used to put over "Bullet Proof."

The "tank" was constructed around a motor cycle and paraded the streets, attracting no end of attention.

Mr. Salvini reports that the idea went over big.

Another of Mr. Salvini's exploitation ideas that brought great results, was for "Lady Rose's Daughter." Four high school girls were engaged to go about the streets with sashes over their shoulders which read "Lady Rose's Daughter," distributing pictures of Elsie Ferguson.

Elsie Ferguson is popular in New Britain and the photographs were eagerly sought.



Here is a cut showing the motor cycle "tank" which B. G. Salvini used to advertise "Bullet Proof" for the showing of this picture at the Lyceum theatre, New Britain, Conn.

Freckles That Won't Come Off for "Dinty"

Youthful enthusiasm! It can't b equalled.

As evidence of this, we cite a recen happening at Lima, Ohio.

R. M. Emig, manager of the Reger Theatre, was showing "Dinty." Amon the several stunts that he had arranged was one in which he wanted a Lima yout to impersonate "Dinty."

A thorough search of the city revealed the startling fact that Lima did not boas of a very great number of freckled face boys, and those who did "sport" the su spots, could not be induced to walk th city streets garbed as the Neilan hero But it was an easy matter to manufactur freckles and that was what Emig wa forced to do.

And therein comes youthful enthusiasn to the fore.

The lad was secured and his duties ex plained to him. He immediately entered into the spirit of the stunt with a will tha only a ten year old ruddy faced youngste can command.

"But I don't like the freckles yo give me," said the boy after Emig ha dressed him up to impersonate "Dinty." "I'm goin' to get better ones." And he did That night when the lad made his appear ance, his features fairly glistened under a covering of freckles that would make Wesley Barry turn green with envy.

"Huh, I told yer," chuckled the lad "I've got freckles that look like freckles."

The youngster in his eagerness to ge "real freckles" had dotted his face with iodine.



Here is Edgar C. Duncan's lobby decorations for "Madame X" when this picture played the Colonial theatre, Lincoln, Neb.

Novel Operatic Presentation

Edward L. Hyman Gives "Aida" With Screen Text at Brooklyn Strand Theatre

THE Brooklyn Strand theatre's presentations of standard operas has been augmented by the effective and original way in which Managing Director Edward L. Hyman gave "Aida" recently, using soloists, the orchestra and a specially prepared screen text.

As the overture played the introductory passage to the opera, the film text which told the story of "Aida" was shot on a gauze screen hung in front of the black velvet cyclorama. The border lights were in red and blue, giving the effect of the white letters being thrown against a deep crimson background.

At the point in the screen text which described one of the familiar highlights of the opera, the projector was stopped, and at the same time this was the cue for the soloists to appear centerstage through the opening in the cyc. The appearance of the singer was met with a soft lemon colored over-head spot, which was snuffed at the end of each solo, and as the singer retired behind the curtains from whence he or she came.

The first cue for a soloist was a passage telling of the maiden "Aida." An excellent tenor sang "Celeste Aida," and then there was more descriptive matter to the accompaniment of the Strand Symphony Orchestra. Next, a soprano sang the "O, Woe Is Me" number. The screen text went on telling about the return of the victorious army, and mentioned "dancing girls." This was the cue for the appearance of three good looking and talented young ladies, costumed in a manner familiar to all purchasers of Turkish cigarettes.

When the dancers went off, the screen text continued for a few moments, and then the quartette in the costume of the opera sang the big finale.

This is one of the few times that this method of opera presentation has been staged. It is the evolution of the old lantern slide and song stunt, but it proved to be exceedingly popular with the Mark Strand, Brooklyn audiences.

Rothafel's "Godless Men" Prologue

As a prologue number for the showing of "Godless Men" at the Capitol theatre this week, S. L. Rothafel has adapted portions of the opera Otello, selecting the baritone solo "Credo" (Iago's Creed) which is a free translation or rather adaptation of "Iago's" last speech with "Cassio" in the second act of Shakespeare's tragedy "Othello" and furnishing the soloist selected for the number, Bertram Peacock, with a stage setting that conforms somewhat to that required for the first act of the opera, an angry sea beating upon a rock bound coast.

The story told in "Iago's Creed" in which "Iago" declares he was fashioned by a cruel God who intended him for evil, and that he fears nothing for the consequences of his sins as there is nothing beyond this life, is admirably fitted to portray the creed which "Black Pawl" of the picture pretends to have embraced. Also the stage setting fits well with the type of picture found in "Godless Men."

The mechanics of the prologue setting have been cleverly contrived. The soloist dressed in a costume similar to that worn by Russell Simpson in the picture stands on an invisible platform some feet above the stage and is silhouetted by spots against darb draperies. Below the singer just cutting his feet a film showing a rough sea dashing against rocks is projected. From the audience the singer looks to be standing on a rock above the water. Except for the spot outlining the performer, all lights are dimmed and the curtains are scarcely discernible.



Window display secured for the showing of "Outside the Law" at the Superba theatre, Los Angeles



Full stage view of Sid Grauman's specialty number staged at Grauman's theatre, Los Angeles, as described in the accompanying story

New "Peaceful Valley" Stunt

Quinine, Water and an Idea Does Wonders for Manager O'Hare of the Armory Theatre

THE exploitation achievements of S. O'Hare, manager of the Armory theatre at Clarinda, Iowa, are not unknown to NEWS readers. Many a story of how the show has been put over at the Armory has been told in these pages to the betterment of the industry.

However, Mr. O'Hare now gives us the details of an exploitation stunt that we hail as his best achievement to date and certainly the most original idea in many a day.

The Armory was going to play "Peaceful Valley" and Manager O'Hare wanted to pull something new to get his patrons interested. Here is what he did. From a local druggist he purchased 500 small vials like you get when you buy ten cents' worth of toothache medicine, and fifty cents' worth of quinine. With ordinary H.O.-2 and the quinine he made a concoction that tasted like Burdock Blood Bitters and looked like ordinary water. Each bottle was filled, corked and a small card attached, reading as follows:

"If you want to know how Hosiah Howe (Charles Ray) felt toward Ward Andrews, taste this; also have your friends taste it. It's a sample of the water found in the well at 'Peaceful Valley' farm and sells for a dollar a gallon. The taste lingers. The memory of 'Peaceful Valley' at the Armory, January 28 and 29 will linger longer."

The druggist, who possessed a sense of humor, furnished boxes and a place for the boxes and bottles to rest in his store. On the box was a sign, "Free Samples. Take One."

Mr. and Mrs. Clarinda Citizen walked into the drug store, saw the sign, took a bottle, read the card, tried the water, made a wry face, looked foolish and immediately started out to find a friend on whom they could spring the new joke. The druggist, who had been the first taster, stopped selling porous plasters and perfumery and devoted his time to O'Hare's "Peaceful Valley" spring water.

When the show opened at the Armory there were few people in town who didn't know how "Hosiah" felt toward "Ward Andrews." When the picture showed the characters tasting the water at the "Peaceful Valley" well, the audiences roared with laughter. They went out and talked about the show and O'Hare's stunt, with more box office results. The whole stunt cost Mr. O'Hare $7.60 and was worth a hundred. It was exploitation de luxe. It got people into the theatre who had never heard of "Peaceful Valley," Charlie Ray or maybe, the Armory.

And Mr. O'Hare passes it along for other exhibitors to use because, as he writes, "I am greatly benefited by your exploitation department and feel that I should contribute this idea for what it is worth."

If this stunt isn't used a thousand times for putting over "Peaceful Valley" our guess is all wrong. Will all exhibitors who use the stunt report to us how it worked? We in turn will inform Mr. O'Hare in the NEWS. Practise reciprocity as Mr. O'Hare does.

Gets Much Publicity from Local Hockey Match

Manager Eddie Benson of the Walker Theatre, Winnipeg, Manitoba, pulled a novel trick, which gave the theatre much publicity, by having as his guests at the Walker the members of two prominent local hockey teams. It was not the mere inviting of the players to the theatre that brought the notoriety but the fact that Benson offered box seats to the players of the winning team and seats in the gallery to the losers. This little twist to the arrangement caused a lot of talk.

Rouda Designs Fine Lobby Display

A lobby display which created a sensation in Milwaukee was recently designed by Manager H. M. Rouda, of the Merrill theatre, for the showing of "Godless Men."

The display was mounted above the entrance doors leading from the lobby into the auditorium of the theatre. The mechanical effects of the display were worked out, under Mr. Rouda's direction, by Edward Leidoff, house electrician.

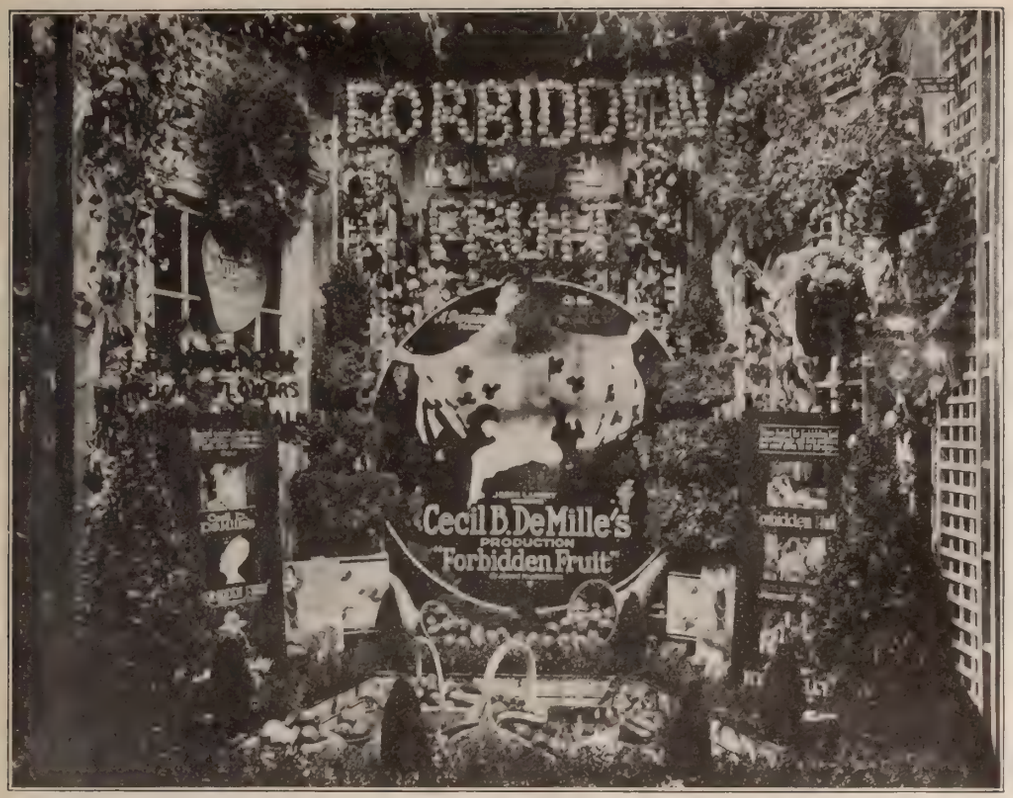
The background was a transparent moon and cloud effect, with blue lights in front of them to give a subdued night light. At the bottom was a series of beaver boards, scalloped and painted to represent rough waves. These waves were on two separate runners, going backward and forward, in opposite directions, to represent the sea in motion. To the left was a lighthouse, with small windows and a door, lighted from within with soft, amber lights. In the tower of the lighthouse was a flashing light which played a white ray on a miniature sailboat on rockers which rolled with the motion of the waves.

The unusualness and effectiveness of this display, coupled with exploitation and advertising stunts, attracted great crowds.

Brooklyn Strand Has Fine Lincoln Birthday Program

Lincoln's Birthday is being properly celebrated at the Brooklyn Strand theatre this week, with a special program designed by Managing Director Edward L. Hyman.

The orchestra opens with Herbert's "Grand American Fantasy." The curtain lifts, disclosing a battle field scene of Civil War days. Off stage the quartette sang "Tenting Tonight," "The Battle Hymn of the Republic," and other airs of Lincoln's period, including "Dixie." Walter Smith, raconteur, as Lincoln, delivered the statesman's address. A tableau, "North and South," closed the pictorial commemoration. It revealed veterans of the north and south against a solid background of the American flag.



Window display which attracted a lot of attention for the "Forbidden Fruit" engagement at the Stanley theatre, Philadelphia

Essays as Exploitation Stunt

How Jackson Aroused Interest for His Showing of "Once to Every Woman"

BEGINNING with a series of "teasers," which were stock cuts—small black circles, occupying "thumbnail" amounts of space, lettered in white with such questions as "What is it that comes 'Once to Every Woman'?" "Is it enough that it should come 'Once to Every Woman'?", and so on, Manager James F. Jackson, of the Tudor Theatre, Atlanta, played "Once to Every Woman" to highly successful business.

He arranged a contest with a local private school for girls, in which he gave a prize of ten dollars for the best essay on "What Comes Once to Every Woman?" The second prize was five dollars.

He also arranged a "tie-up" with a local drug-store—rather, a chain of drug-stores owned and operated by one man, and located in three different sections of the city. Great care was taken to provide windows that would appeal to the particular people who spent most time in that neighborhood; one window, for instance, made a direct appeal to girls of the "flapper" school-girl age; another, in the shopping district, made its bid for the attention of older and more serious-minded women, while a third claimed the attention of men.

The best part of the entire campaign was something that was unexpected and therefore doubly appreciated. This happened when Mr. Jackson went over to the Constitution, to arrange for some advertising. He carried a bundle of photographs of Miss Phillips, the star, and some effective stills from the production, with which he intended decorating his lobby. But, at the Constitution office, he met the editor of the "Screen and Drama Section" of the paper, and showed the pictures to him. The Editor was interested, and the result was that he gave Mr. Jackson the full front page of the Screen and Drama Section, on the Sunday before the picture opened at the Tudor,—an amount of publicity impossible to buy, though space in the Constitution brings this full page to the value of $304.00.

Across the top of the page, ran the caption, "What is it that comes 'Once to Every Woman'?", which, of course, instantly connected the page with the "teasers" which had been attracting daily attention in the three papers.

The lobby front of the Tudor for that week was also unusually good, showing an effective use of cut-outs, and a plentiful use of striking stills, in the lobby-frames. The figure of the mother, more than life-size, cradling in her arms, four tiny, doll-like cut-outs of her daughter, (who was, of course, the character portrayed by Miss Phillips) at various stages of her career—the school-girl, the music-student, the prima-donna and the girl who comes home—was at one side of the theatre, and drew a great deal of attention. At the opposite side of the lobby, was a sort of ladder on which the girl mounted, from the age of her school-girl-hood, to her success.

Tie-Ups with "Forbidden Fruit"

Two interesting tie-ups were effected in Philadelphia by the Paramount organization in conjunction with the opening of "Forbidden Fruit" at the new Stanley. One of these was the placing of a one-sheet card, with an attractive scene from the picture in the window of a small waist and hat show called "The Paramount Shop." On the card was a legend stating that this was the Paramount Shop and that not far away the Paramount Picture, "Forbidden Fruit" was just as pleasing and full of fine raiment.

Another hook-up was with a cigar store at Thirteenth and Chestnut streets, which displayed a scene from the play showing Theodore Roberts with his inevitable black cigar, and calling attention to the fact that in "Forbidden Fruit" he smoked this cigar, which was also for sale in the shop. Both shops are in the heart of the busiest section of town, on Chestnut street, and the window card seemed to attract considerable interest from passers-by.

New Kink to "What's Your Hurry" Stunt

A new kink will often send an old exploitation stunt over the barrier for a goal. Harry Swift, exploitation representative at the Albany Exchange of Famous Players-Lasky Corporation, proved the axiom when he went to Proctor's Schenectady, N. Y., theater, to exploit "What's Your Hurry," in cooperation with Manager Charles Goulding.

"What's Your Hurry" had been exploited from coast to coast with anti-speeding campaigns, truck parades and stolen traffic semaphores. It was the latter stunt that Swift and Goulding decided to appropriate and stamp their own particular trade-mark on.

They got hold of a police semaphore and planted the 'What's Your Hurry" sign in a circular disk above the "Stop" and "Go" signs. Then, instead of replacing the sign at a traffic crossing, they put it at the entrance to Proctor's theater.

The semaphore alternately wig-wagged "Stop" and "Go." As prospective patrons approached the theater it signalled "Stop" and the unusual sight of a traffic semaphore in the lobby of a threater usually meant that the imperative order was obeyed. As the patron gradually turned so as to face the lobby and the box-office, the semaphore changed to read "Go."

A real honest to goodness policeman was on duty to operate the semaphore. He caught the idea of the exploitation early and signalled "Stop" and "Go" without the need of cues from back stage.

That the unique exploitation, new to Albany, got the city's undivided attention, goes without saying.



Attractive lobby decorations for "The White Moll" playing recently at the Star theatre, Portland, O.

Sets Example in Small Town Showmanship

Putnam, Conn., Exhibitor Gives "Go and Get It" Big Town Exploitation Campaign

IF there ever has been an exploitation drive in a town of less than 10,000 population that will rival in *effectiveness* and *small cost* the publicity campaign recently put over in Putnam, Connecticut, then there are *two* campaigns that merit the attention of such showmen as are always ready to learn what to do to increase box office receipts. However, the "other" campaign has not as yet been brought to light. As a result, Jacob Alpert's Victory Theatre campaign deserves the spot-light all by itself.

Jacob Alpert is manager of the Victory Theatre at Putnam. And although Manager Alpert modestly confesses that only a few of the devices he used to put over "Go and Get It" were original, and that "the rest were culled from various trade journal sources," it is fitting and proper that he should be recognized for his showmanship in assembling the various stunts and putting them into one, big, record-breaking campaign.

It is a matter of interest to note that all reference to "Go and Get It" was kept from the lobby of the Victory until the production actually began its run. This is contrary to the policy of the Victory, since advertising in the form of posters and cut-outs is displayed in the lobby long before runs are definitely scheduled.

In handling his newspaper display advertising, Mr. Alpert was forced to take into consideration the fact that the two newspapers in Putnam are weeklies, one being published on Wednesday and the other on Friday. Accordingly, the opening teaser ad for "Go and Get It" appeared in the Friday paper. The ad showed a line-cut of a railroad train going at mile-a-minute speed. Only the words "Go and Get It" completed the ad.

Matters were left to rock along by themselves over Saturday and Sunday; but on Monday morning between midnight and 4 a. m., Mr. Alpert's men were on a secret mission in the business and residential districts, slipping blue cards bearing the mysterious "Go and Get It" phrase under every door. This stunt had never before been done in Putnam. It started a flood of inquiries. Newspaper telephones began ringing, but the *Observer* and *Patriot* staffs were "in" on the stunt and revealed no information.

On the Wednesday following the Monday morning on which the entire city found its official doorstep favored with a "Go and Get It" card, the *Observer* appeared with three teaser ads. One ad showed the snarling ape-man and carried on the title of the picture for word matter. The other again showed the speeding railroad train. The other merely carried the title. The *Observer* commented editorially on Page One regarding the mystery.

The next day, Mr. Alpert distributed 10,000 paper bags to his friends among the grocery store proprietors. The bags varied in sizes from a quarter-of-a-pound to two pounds. This was on Thursday and as yet the mysterious "Go and Get It" had not been tied up with the theatre or identified in any manner whatsoever.

To the Putnam *Patriot* which appeared the next day was accorded the honor of announcing what "Go and Get It" meant. This ad which set the puzzled minds of Putnam folk at rest was a three-column by eleven inch display which was entitled "If P. T. Barnum Were Advertising 'Go and Get It.'" And the ad certainly was a glowing tribute to Mr. Barnum's use of the superlative. The *Patriot* also published a crackerjack news story on the opening of the production.

The free paper bags kept the public informed with respect to "Go and Get It" during Saturday, and on Monday and Tuesday preceding the Wednesday and Thursday of the run of the picture, Mr. Alpert sent out a freckled faced lad carrying a sign which made capital of the boy's freckles by offering a pass to the Victory to any boy who possessed as many.

Ramsey Used Teaser Campaign for "Dangerous Business"

Howard G. Ramsey, manager of the Royal theatre, El Dorado, Kansas, writes that he has just put over his most successful teaser campaign, the picture being "Dangerous Business."

The picture played El Dorado, an important oil town, during a time when merchants and oil men were not enjoying very good business.

Several days before "Dangerous Business" was due to open, the local papers carried a series of all cap, single column display ads as follows:

"Bankers: Dangerous Business is Coming. Merchants: Dangerous Business is Coming. Oil Men: Dangerous Business is Coming." The teasers excited a great deal of curiosity due to the industrial depression and when Mr. Ramsey announced his current attraction, all of El Dorado was sold into the idea of seeing the picture.

TERRITORIAL SALES AND PURCHASES

In the Independent Field

STATE RIGHT AND EXPORT NEWS AND VIEWS

TO make clear the arrangements between the Kineto Company of America, Inc., and the National Exchanges, Inc., it was announced this week by the Kineto Company that the contract between them concerns only the Kineto Review. The National Exchanges, Inc., will distribute a series of 52 Kineto Reviews. These will be the first 52 subjects of the permanent film library, "The Living Book of Knowledge."

Ultimately the library will be arranged in alphabetical form just as an encyclopedia of printed matter is arranged, but for the purposes of release to motion picture exhibitors it will be arranged numerically.

Arrow Does More Business Than in 1920

P. B. Dana, sales manager of the Arrow Film Corporation, is away on a southern trip and will be on the road for the next two weeks. Owing to a temporary shift in special representatives, E. R. Champion, who has been covering this southern territory, has been called to New York, and Mr. Dana is making this trip to clean up some odds and ends, and close out some territory on a number of pictures.

Notwithstanding the fact that there is more or less talk concerning a slack period in the motion picture business, Mr. Dana states that business with Arrow is away ahead of last year at this time.

"Gun Runners" is New S. B. C. Western

"The Gun Runners" is the title of the newest release on the "Star Ranch Western" series. C. Edward Hatton is the featured player in this two-reel Western thriller, which marks the sixth picture of the series that is being released by the C.B.C. Film Sales Corporation.

Prints of "The Gun Runners" have just been received at the C. B. C. New York offices, from the Coast, and are being edited and titled.

Soskin in New York

Ike Soskin of Soskin Photoplays of Toronto, Canada, spent the early part of the week in New York, looking over various pictures, etc.

He made his headquarters with Nat Levine of Plymouth Pictures, Inc., who represents him in New York.

M. D. Crandall Joins Equity

Well Known Exploitation Man to Aid Exhibitors With Young Series

MILTON D. CRANDALL, one of the best known and most successful exploitation and publicity man of the country, has joined the Equity staff. His duties will embrace every angle of assistance in the exploitation of Clara Kimball Young productions, particularly the last two, "Midchannel" and "Hush." The news of Crandall's connection with Equity comes at the end of several months of standing invitations extended to him by Joseph I. Schnitzer, head of Equity, to sign up as exploitation director. Crandall state-right interests in Cleveland and Cincinnati delayed his acceptance till recently.

'Milt' Crandall's career in exploitation and publicity is marked by a series of achievements. It was his advertising of 'Mickey' in Ohio and Pennsylvania that first brought the attention of the national producers to the necessity and value of adding exploitation men to their staffs, it is claimed.

Crandall is said to have inaugurated the era of picture exploitation years ago, when the first spectacular feature 'Dante's Inferno' was released. Associated with Joseph P. Collins and Arthur Fearery, he undertook the task of lecturer and press-agent for the film in the state of Pennsylvania. He occupied the same capacity in the run of Homer's 'Odyssey.' His next achievements were in behalf of the productions 'Cleopatra,' 'Buffalo Bill's Wild West' and James K. Hackett in 'The Prisoner of Zenda.' Joining hands with Montgomery in Jacksonville, Fla., he became the exploitation director for Kleine's 'The Last Days of Pompeii.' He then followed in the wake of Kalem's sensation 'From the Manger to the Cross.' Returning to New York he handled the Chicago Tribune's war film 'The German Side of the War.' He later startled New York and the entire New England territory by his effective handling of the Marjorie Sterrett Battleship movement fostered by the New York Tribune and attracting national attention. In Missouri, Crandall scored another triumph with his campaign on the Universal production 'Where are My Children,' which he followed in Nebraska and Oklahoma. One of his outstanding personal successes was connected with his campaign on 'The Whip.' His last crowning effort, which brought Crandall national fame in the film industry as well as the country at large, was his work on 'Mickey' in Ohio and Pennsylvania.

Salient Busy on Picture

Feature, Starring Muriel Ostriche, is Nearing Completion

WORK on the first feature, the title of which has not yet been announced, of Salient Films, Inc., is rapidly being completed under the direction of J. Charles Davis, 2nd. This is the first of a series of ten five-reelers to be made by Salient during 1921, and stars Miss Muriel Ostriche who is ably assisted by a strong supporting cast, headed by Walter Miller. The role of the heavy is interpreted by Harold Foshay, whose work in Edgar Lewis productions stamped him as one of the foremost character actors of the present day. Others in the cast are John Hopkins, Helen Courtney, Dorothy Blackburn, Wreath MacIntyre, Fred Nichols and William Armstrong.

The company is now engaged in making exterior scenes, having completed the interiors this week. Officials of the company expressed themselves as well pleased with the progress of the first production and state that from every angle the picture looks like a winner. President Goosman and Vice President Weeks visited the studio and watched the filming of the final interior scenes, afterwards viewing the film on the screen, and are most enthusiastic over the picture.

Every attention has been paid to detail, and each part, no matter how small, has been carefully cast by Jack W. Brown, who is assisting Mr. Davis in the direction. The photography of Paul H. Allen is said to be remarkably fine and it is rumored that several innovations will be seen when the final print is shown. Work is expected to be completed on exteriors next week, when the cutting will be started.

GREATEST SINGLE REEL IN FILMLAND
"Screen Snapshots"

Walter E. Greene Visits Exchange Centres on Way to the Coast

WALTER E. GREENE, president of the Walgreene Film Corporation, left New York last week on an extended trip of the country, which will embrace a visit to every large exchange centres of the United States. During this trip Mr. Greene will attend the convention that is being held by the Federated Film Exchanges of America in San Francisco.

It is Mr. Greene's intention to include a visit to Los Angeles in his present itinerary and to confer with several independent producers covering the distribution of their product throughout the world.

Mr. Greene will not return to New York City until the early part of March, inasmuch as he will visit many southern exchange centres, including Atlanta.

The Walgreene Film Corporation is at present marketing the product of several well known independent producers and it is their intention to expand their organization to include several producing units, thereby guaranteeing to state rights exchanges an ample supply of quality productions for distribution.

Rapid Progress Made on "The Unfoldment"

George H. Kern is starting on his third week in the production of "The Unfoldment," with Florence Lawrence and William Conklin as the featured players.

Work is being rushed on the interior settings at the Hollywood studios in order that the entire company can leave for Mexico City within the next two weeks.

In Geo. H. Kern's production, "The Unfoldment," William Conklin is cast in a part that gives him splendid opportunity for development of character. His transition from the callow college youth to the hardened cynical man of the world, and thence to that of an unselfish man, laboring only for his fellow man, is said by those who are viewing its daily run of film at the Hollywood studios, to be one of the most remarkable specimens of pantomime acting ever shown.

The cast includes also Albert Prisco, Lydia Knott, Willis L. Robards and others

Sherman to Release in April

First Picture As Yet Undecided, States Producer

HARRY A. SHERMAN, president of Sherman Productions Corporation, has completed his production plans on the Coast and will shortly return East to arrange for the distribution of his product, according to an announcement made at the Sherman offices early this week.

It was further definitely announced that the first Sherman picture would be released the third Monday in April, although whether this picture would be "Man and Woman," which was written and produced with an all-star cast by Charles A. Logue for Sherman Productions Corporation, and was originally scheduled as the company's initial offering, or one of the other productions which President Sherman has had under way since the first of the year, could not be positively ascertained.

It was stated, however, that the first release might be any one of four attractions, all of which have been completed, which Sherman Productions Corporation now have ready.

According to Max E. Nazur, treasurer of Sherman Productions Corporation, the decision, as to which of these productions will be chosen for the initial release, will have to wait the return of President Sherman to New York, and this selection will be governed largely, by the wishes of the franchise-holders.

It is expected also that an important announcement will be made immediately following his arrival in New York regarding future Sherman activities on the Pacific Coast.

In announcing the date of the first Sherman release, Mr. Mazur said:

"With the announcement of the date for our first release, Sherman Productions Corporation has come to the place where it can at last demonstrate even to the doubters that the so-called Sherman plan, with its many advantages to the exchange and the exhibitor, which by many was regarded as being too altruistic ever to become a reality, is, on the contrary, an entirely practical proposition.

"While perhaps it does more to standardize picture costs for the exchange and the theatre than any other system yet put into practice, it is so eminently fair and equitable to them, that on first examination it seems unpractical from the producer's standpoint.

"We are confident, however, that we shall soon prove to the industry that it is the best method yet evolved to give an absolutely fair division of each picture's profits to all concerned, the producer, the distributor and the exhibitor.

"Personally, I look forward to many other independent producing concerns following the lead of Sherman Productions Corporation within a few months after we have blazed the way, for, as a matter of fact, only by so doing can they actively compete with us.

"Broken Wing" Rights Not Sold

EPORTS to the effect that screen rights to "The Broken Wing," the play successfully drawing on Broadway, had been disposed of was denied last week by Lee Kugel. While a number of concerns have been said to be dickering for the rights to this, as yet, according to Kugel, no disposition has been made.

Screen Attractions, Inc. Formed in Buffalo

Screen Attractions, Inc., is the name of the new franchise idea just launched by C. P. Saunders, former manager of Famous Pictures Sales Company of Buffalo and Albany. The new corporation, which has headquarters at 257 Franklin street, Buffalo, will release 24 features on a percentage of cost franchise basis, first-class houses paying a maximum of $100 for three days; second-class, $30 for two days; third-class, $15 for one day, and fourth-class, $10 for one day. The percentage of cost in most cases, Mr. Saunders says, will run much lower than the maximum. All contracts will carry a cancellation clause enabling exhibitors to cancel attractions if not entirely satisfied. The first release of four features already purchased will be announced shortly. One and two-reel comedies will be released on the same basis later on.

Better Foreign Market Seen

Cromelin Finds Outlook for Exporters Greatly Improved

STRIKING evidence that the foreign film markets are recovering and that conditions in these territories are returning to normal, is convincingly demonstrated this week by a statement by Paul H. Cromelin, president of the Inter-Ocean Film Corporation, one of the largest distributors of American-made films and motion picture accessory products in foreign markets.

Mr. Cromelin, who is well known in foreign film circles by virtue of his long association with motion picture projects of an international nature, is thoroughly at home in matters affecting the foreign film market.

Answering a query as to the status of the foreign market at the present time, Mr. Cromelin said:

"It is obvious that the foreign market is at present not as good as it might be. This is of course due to the unprecedented conditions which resulted from the recent world war. Despite the fact that the past year was one of the most perilous which the American exporter ever faced, the foreign market as a whole presents a promising outlook for the coming year.

"I am optimistic and look forward to a readjustment of conditions within the very near future. I base this statement on the strength of recent transactions which have been made by the company of which I am heard. During the past four months the foreign market has taken a decided turn for the better, and its effects have been felt perceptibly by the Inter-Ocean Film Corporation in renewed activity in markets which have been practically closed until now.

"To determine the status of the foreign market at the present time, one must needs study the recent activity in the exchange market. The pound sterling and the French franc have increased in valuation, and this has necessarily acted as a stimulus in foreign trading. While exchange is by no means normal, there is every reason to believe that the recent activity is a forerunner to a rise in exchange.

Mr. Cromelin endorsed wholeheartedly the policy of importing the product of Great Britain, Germany and other countries whose productions are suitable for the American market.

"The importation of foreign-made films," said Mr. Cromelin, "will be a real step towards the internationalization of the motion picture industry. Commonly regarded as the 'universal language,' the motion picture should be universal in scope.

"Importing productions made abroad will promote reciprocity and assist in settling the problem of international exchange—and the settling of this all-important question is one of the greatest, if not the greatest problem that faces us at the present time."

Irving Lesser to Star Wheeler Oakman

After having appeared in featured roles in some of screenland's most successful photo productions, word is received from Wheeler Oakman, husband of Pricella Dean, will now shine as an individual star.

Mr. Oakman has been signed by Irving M. Lesser and will make pictures under the Irving Lesser productions banner.

Mr. Lesser announces that Oakman will have his own studio which will be the second production unit under Lesser's control. According to the producer, Oakman will be starred in a series of Western pictures known as the "Bronco Boy" series. That is the character which Oakman made famous in his portrayal of the faro player in "The Spoilers."

Russell Can See No Slump

Chicago Independent, Back from Coast, Calls Rumors Propaganda

W. D. RUSSELL of Russell-Greiver-Russell recently returned from a trip to the studios of California, where he went to arrange for future productions to be handled by his concern.

Mr. Russell was on the Coast for some time and during his stay had the opportunity to investigate at first hand rumors current regarding the slowing up of productions. When questioned about the seriousness of the reports, Mr. Russell made the following statement:

"There has been an insidious propaganda of pessimism circulating all over the film industry of late months. There are rumors of slumps, unemployment, and other disagreeable situations being carried through various channels to those concerned in the motion picture industry. I have personally discovered a great deal of this propaganda and a great deal of these rumors to be unfounded. There is no slump, but there is a pause to take a fresh breath and start in on new roads to build up a finer industry on a more stable foundation.

"Starting right now, each person in the motion picture industry should appoint himself a committee of one to fight the crepe hanging propaganda that has been circulating. The way to fight fire is with fire. Each one concerned in the motion picture business should make up his mind to face the future with entire confidence and with a smile. The constantly repeated murmur of good cheer and a hard slap on the back and the spirit of optimism is all that is needed to keep the wheels oiled, things moving as they should—at a normal, logical and legitimate gait.

"If every exhibitor, every director, every producer, and every exchange man will repeat to himself, and to those he comes in contact with, the simple sentence: 'There are no bad times. The future looks great.' We will shortly find ourselves traveling at a clip that will come up to our fondest expectations.

THE first of their 1921 releases which the Clark-Cornelius Corporation will offer on the independent market will be the Jane Novak spectacle, "Hearts Aflame." This picture has been made in six reels.

The cast in addition to fifteen principals, contains several thousand supernumeraries. Sets also are on a big scale and the entire production has been built along most lavish lines.

"Hearts Aflame" has been selected by S. J. Rollo, general manager of the Clark-Cornelius Corporation for the initial offering of the year by his company.

Billy West is Popular in Southwest

According to reports in the hands of the Joan publicity department the Southwest has gone on record as solidly in support of West—the Joan comedian.

William Underwood of Specialty Films, Dallas, who distributes the series of twelve two-reel comedies in Texas, Oklahoma and Arkansas, conceived the novel idea of introducing his Billy West comedies to his exhibitors by means of a popularity test, in which the candidates were exclusively screen comedians. With every new contract on the Billy West series, Underwood presented his exhibitors with the plan for a popular vote by the exhibitors' patrons on their favorite screen comedian. The test which has just come to a close ran for five weeks in the leading towns of the three Southwestern states. West led in some of the smaller towns and headed the list of independent comedians.

Underwood managed the vote as follows: Through his regular channels the exhibitor would announce the comedy contest. The opening of the match was always scheduled simultaneously with the presentation of the first Billy West two-reeler, "Sweethearts." The posters, window-cards, and other advertising media on Billy West carried an announcement of the local contest. Patrons were asked to judge the merits of the leading screen comedians on the strength of their recent pictures. This made it necessary for every patron to visit his local theatre and see the latest picture.

Enthusiastic Reception for Price Feature

The unusual number of inquiries that Mr. C. B. Price, president of the C. B. Price Co., Inc., has received on his preliminary announcement of "Your Daughter—and Mine," which he is marketing on the state right plan, is, according to an announcement from the offices of that company, the most spontaneous reply that Mr. Price has ever received on any picture during his entire career in the motion picture business.

This picture has been adapted from the Stanley Houghton play "Hindle Wakes" which was put over to a big success both abroad and in this country. In America it was produced by William A. Brady and during its run on the stage was highly endorsed by the Drama League of America.

Oletzky and Warren Buy Fanny Ward Feature

"She Played and Paid," the five-reel Fanny Ward feature released by Joan on the state-right market some time ago, was bought for distribution in their respective territories by Peter Oletzky, head of the Federated Film Exchange of Baltimore, for Delaware, Maryland, Virginia and the District of Columbia, and by Frank Warren of the Standard Film Exchange of Kansas City, for Kansas.

Horizon Has Five Reeler

Backer Announces Talmadge Feature in Addition to 14 Two-Reelers

WITH Norma Talmadge appearing both as the mother and the daughter in the story a five-reel special re-issue is announced by Horizon Pictures, Inc., for immediate release to independent exchanges. The drama, which is by D. E. Ackerly, was adapted to the screen by Arthur C. Lichty, and staged by Van Dyke Brooke. It deals with the subject of prenatal influence and is entitled "A Daughter's Strange Inheritance." The two roles played by Norma Talmadge are said to give her a splendid opportunity for powerful emotional acting. The part of the mother runs through the first two reels when the main theme of the story is carried for three more reels to an intensely dramatic climax by Norma Talmadge as the daughter who has inherited, in addition to riches, beauty and talent, dangerous habits which promise to spell her ruin.

In announcing the first Norma Talmadge feature to be offered by his company, Mr. F. E. Backer said: "Dealing with the sensational and interesting subject of prenatal influence and presenting Norma Talmadge in what I consider two of the greatest acting roles that a star could possibly essay. I think Horizon Pictures has a special production in 'A Daughter's Strange Inheritance,' which will be welcomed by exhibitors in every territory and I expect to see independent exchanges in all parts of the country handling it in a very short time as it is ready for release now and will be launched immediately.

Mr. Backer recently announced a series of two-reel subjects in which Norma Talmadge is the star. There are fourteen in the series, three of which are now ready and all of which will be released at regular two-week intervals.

New Federated Announced

"Servant in the House," Based on Stage Play, for Early Release

GEORGE WILEY announces that Federated Film Exchanges of America, Inc., has acquired the distribution rights to the film version of Charles Rann Kennedy's famous play, "The Servant in the House," in which Henry Miller scored a sensational success on Broadway about ten years ago.

The exploitation possibilities of "The Servant in the House" are said to be unique because of the fact that this play is one of the most widely known dramas of recent years. "The Servant in the House," originally produced at the Savoy theatre in New York by Henry Miller, has been on tour throughout United States and Canada for more than ten years, and it is estimated that more than one million persons have seen the play on the stage.

Hugh Ryan Conway, director of many well known film successes, is the director of "The Servant in the House," and he has followed as closely to the original story as possible.

The picture was produced under the personal supervision of O. H. Davis, who is personally responsible for the selection of the splendid cast. Jack Curtis, rated among the screen's best character actors, plays the role of the "Drainman." Edward Peil, who is well known for the work with D. W. Griffith, and Jack Gilbert, one of the recent leading men to turn director, are prominent in the cast. Others include Jean Gersholt, Harvey Clark, Zenaide Williams, Clara Horton, Claire Anderson, Anna Dodge and Dick Rosson.

Canyon's Big Press Book

Advertising Accessories on Pictures One Reason for Success

ACCORDING to Joseph Goldstein and Jack Weinberg of the Canyon Pictures Corporation, one of the reasons why their concern has had a successful history is the high quality of the advertising matter which has been issued on each of the Canyon productions.

The great measure of success which has attended the series of Franklyn Farnum pictures is due to a large degree to this policy, it is claimed. The six pictures which comprise this series of productions have selection of lobby display scenes which are not surpassed by any other concern, while the paper on these pictures represents a small fortune.

Perhaps the greatest item of expense is the series of press books which were published under the personal direction of Joseph M. Goldstein. These press books were written with the one purpose in view of giving to the exhibitor, not only an intimate insight into the picture, but professional advertising and press matter. Mr. Goldstein who has had large interests in motion picture theatre enterprises insisted that the exploitation department of the Canyon Pictures Corporation carry on its operation with the single idea of supplying the busy exhibitor with prepared material which he could use without change or alteration.

The latest press book to be issued by the Canyon Pictures Corporation is on Franklyn Farnum in "The Hunger of the Blood." This publication was written by Mr. Goldstein and a well known exploitation man.

First Morante Comedy Is Completed

The first efforts of Milburn Morante, as star and producer of his own comedies will be offered for the approval of exhibitors and the picture public soon when the comedian's initial picture, announced under the title, "Politics," is turned over to the Federated Exchanges, Inc., for distribution. The picture has entered its final stages of production at the company's studios in Long Beach, Cal., and is now being prepared for introduction on the state rights market.

Four weeks and three days were consumed in the filming of the story and the producers, it is said, have spared no effort to place on the market 1,000 feet of clean comedy entertainment.

Tom Gibson, formerly director for Gale Henry, Hank Mann and other funsters, directed the first Morante comedy.

Sunrise Pictures Finds Business Good

Several deals for the states right sale on the first Sunrise Pictures Corporation release, "The Price of Silence" starring Peggy Hyland, is reported by S. Rubenstein, New York Exchange manager, who just returned from a three days trip to the Philadelphia and Washington territory. Another deal involving the New England states is also reported about to be closed.

"If there is a business slump," said President Max Carnot, "our sales force can't seem to find it. We've had offers from practically every territory in the country and we will probably announce sales soon for the larger slices."

Mermaid Comedies Are Well Under Way

After a vacation of three weeks, made possible by being ahead in production, Lloyd Hamilton and Jimmie Adams have both started to work on New Mermaid Comedies under the direction of Jack White at the Glendale, Calif. studios. The Adams picture which is promised as a burlesque on the westerner will be released through Educational Exchanges the last week in March and the next Hamilton comedy in April. This will bring the total of Mermaids up to eleven.

SUNRISE Pictures Corporation of New York, announces the release date for the Greater New York territory, of its first appear- independent special, "The Price of Silence," starring Peggy Hyland, on February 21. The feature has been heralded by several hundred twenty-four sheet stands, publicity in all the New York newspapers, and has been aided by a teaser campaign.

Following the release of its first picture, Sunrise announces that the purchase of another big production with a famous woman star will be made public.

"Raw Material" Relief Drive

Exhibitors Asked to Aid Relief Society in Its Work

THE Society for the relief of the starving women and children in Austria and Central Europe have adopted a unique plan of procedure in covering the moving picture theatres throughout the United States.

They have had published and now ready for distribution an eight page Tri-Colored Photo Supplement, showing many interesting scenes of the exact conditions in Europe and comparing the situations "over there" with those over here. This supplement has been made up at a great expense and will be more than interesting to all who see it. A slide is also available calling attention to the Pictorial Supplement.

This Relief Society is not asking the Exhibitor to contribute money, nor are they asking his patrons to contribute money, but they are pleading with the manufacturer, the farmer, the merchant, and others to furnish them with raw materials to send to Central Europe, so that those starving people may have tools to work with.

The society desires that the exhibitors throughout the country display either in the lobby or in a window adjacent a copy of this photogravure supplement. They will appoint the exhibitor as their official agent in that vicinity to collect the raw material from his patrons this raw material may be anything from a spool of thread to a bale of cotton, they desire that the exhibitor run the slide upon his screen calling attention to the humane mission of the society and to the fact that they do not need money, but do need raw materials.

All members of this society are giving their services gratis. Everything connected with same must be a free offering. There is no money available for circularizing, advertising, etc. The photographic supplement has been donated by a certain concern, and the slides by another.

If the exhibitor will forward his name, theatre and address, the society will immediately get in touch with him forward to him the necessary authority, slide and supplement with a detailed letter of instructions, etc.

Names should be forwarded to *James B. Kelly* at 500 Fifth ave., New York, or to Mr. Kelly, care of the Austrian Relief Society, 261 Madison ave., New York City. Mr. Kelly is taking charge of the moving picture end of this drive for raw material.

Dominant's Production Plans

Questionaire to Guide Company in Filling Buyers' Wants

THE several hundred replies which have come to hand on the Dominant questionnaire entitled, "What Do You Want In 1921?" will shortly bear fruit in the company's proposed production activities during the coming year.

"Hitherto," states Dominant, "the independent market has been the dumping ground for such pictures as did not come up to the standard or were rejected by the program distributor. Instead of building up the independent market by giving it merchandise which could compete successfully with program material, most of the feature productions were second rate material that would play only the so-called 'shooting gallery' type of theatre. The Dominant Pictures has inaugurated a policy of making special features directly for the independent exchange. Few so-called film producers are interested to know just what class of picture an independent exchange can handle."

The questionnaire which supplemented the last three trips with Jacques Kopfstein, general manager of the Dominant Pictures has made throughout the country, will, it is said, inspire all future activities in the marketing and distributing of film product handled by that company.

The pronounced demand for "big" productions will be met with the release during the next month of a screen version of Edgar Selwyn's play, "Lonely Hearts," starring Kay Laurell, the noted queen of the Follies. John O'Brien, who has directed Mary Pickford and other well known screen stars, has finished the active directorial activities on this production. Katherine Hilliker has been entrusted with the titling of the film. When finished it will be the first production promised the independent market to meet their demands.

The demand for snappy comedy of feature length will be met with a specially produced comedy of five-reel length, with a well-known comedy star as the featured player. When full details of this production are announced it will come as a pleasing surprise to the independent market and one which will prove that this type of film is in great demand.

A series of Western and Northwestern feature productions, for which such a keen demand exists throughout the entire country, has induced the contracting with one of the greatest of all fiction writers for a series of six stories from his pen.

The requests for short subjects consisting of two-reel outdoor pictures and one-reel comedies will be satisfied by the release of a series of two-reel dramas to be known as "Western Star Dramas" and a unit of twelve single-reel comedies to be known as "The Newly Wed Series," in which Rosemary Theby and Harry Myers are featured.

Joan Announces New Picture

Chapple Production of Poe Poem for Independent Field

THE latest newcomer to the state-right market arrived this week in the offices of the Joan Film Sales Co. It is 'Annabel Lee' in five reels, adapted, as the title indicates, from the poem by Edgar Allan Poe. It was fictionized by Olive M. Briggs, and put into story form by Arthur M. Brilliant, William J. Scully, Paul M. Sarazan and Joe Mitchell Chapple, the latter also being the producer of the picture-poem.

'Annabel Lee' is the first of Chapple's Heart Throb production series, and was produced before others because of the popularity of the poem. It is a love story of a fishing hamlet in New England, and follows Poe's masterpiece faithfully. The cast includes: Lorraine Harding, who takes the title role; Jack O'Brien, as David Martin; Florida Kingsley as Mother Martin; Louis Stearns as Colonel Lee; Ben Grauer who impersonates David Martin as a child; Arline Blackburn in the character of Annabel Lee as a child; and Ernest Hilliard as David Grainger.

'Annabel Lee' is a simple, wholesome love-tale and abounds in colorful native scenery. Flashes of the fishing hamlet, with typical views of the life of the fisher-folk form one of the picture's quaintest charms. Midnight scenes of raging storms and shots of natural beauty make 'Annabel Lee' a kaleidoscope of picturesque images, it is said. The action of the story, which never loses thread is intense because of its simple strength, is the claim. There are no side plots to distract attention and the continuity is clear throughout.

The original beauty of Poe's poem is preserved in the titling of 'Annabel Lee.' The famous stanzas of the piece are quoted to describe the scenes that follow. There are also ball-room scenes that are introduced during the period that Colonel Lee arranges brilliant social gatherings in his home to entertain his daughter while David is away.

The Joan Film Sales Co. anticipates a lively demand for a production that is wholesome, simple, and that boasts of such an advance reputation as 'Annabel Lee.' An announcement to state-rights buyers of the release of this picture will be made this week.

Kineto Review Added to Strand Program

Charles Urban's releases published by the Kineto Company of America, Inc. are now playing in all the major first run houses on Broadway and in the Mar Strand, Brooklyn.

The last link was forged this week when Joseph Plunkett gave over a unit of his program at the Strand Theatre, New York, to "Thrills," a Kineto Review.

S. L. Rothafel has been running quite a number of Kineto Reviews at the Capitol; so has Edward Hyman at the Strand in Brooklyn. New York Strand is now added to the list.

Tie-Up With Publisher Planned by Price

An additional piece of co-operation which Pricefilms Inc. will render the purchasers of their latest release, "Your Daughter And Mine" which was adapted from the Stanley Houghton stage play 'Hindle Wakes,' will be a co-operative selling and advertising arrangement with the publishers of the book which has been put out on the play. Negotiations are now going forward between C. B. Price, president of Pricefilms Inc. and the John W. Luce Co. of Boston, Mass., publishers of the book, for a co-operative exploitation campaign between the theatres that play the picture and the local book stores in the city where the picture is being played.

"Sport Pictorial" in Capitol Theatre

Grantland Rice's Sport Pictorials which are being produced by Jack Eaton and distributed by the Arrow Film Corporation, are playing in some of the best theatres in the United States, announces the distributors. For instance, "Leading a Dog's Life," the latest release, has played all this week at the Capitol theatre, New York. This is the fourth release to play at the Capitol theatre.

"The New York Times," in reviewing the Capitol bill last Sunday, stated that "The brightest feature on the Capitol bill this week is Grantland Rice's Sport Pictorial."

Callahan Film Co. is Formed in N. J.

Jimmy Callahan, head of the Jimmy Callahan Film Co., and star of the series of Jimmy Callahan Comedies which are being offered by Robert W. Priest, president of The Film Market, Inc., announces the formation of a $500,000.00 corporation under the laws of the State of New Jersey to take care of the financing of his activities.

Aywon Film Moves to Larger Offices

Because of a large increase in the amount of business being done, the Aywon Film Corporation have taken larger offices at 729 Seventh Avenue, New York City.

Last week Nathan Hirsh, president, and the members of his organization moved from the seventh to the sixth floor.

Associated Has Two Stars

Doris May and Helen Gibson to Make Series of Super Features

VICTOR B. FISHER, general manager of the Associated Photo-Plays, Inc., has just issued an announcement to the effect that contracts have just been signed whereby his concern will handle during the coming year two series of super features starring Doris May and Helen Gibson.

The contracts call for six pictures with Doris May as the star, and eight productions starring Helen Gibson. According to present plans these pictures will be released at intervals of two months. This arrangement will assure the exchanges handling Associated Photo-Plays attractions, one big picture a month. Helen Gibson will have the honor of being released first and will be followed by Doris May in her new production. This system will be followed throughout the year; each star being offered in her latest production on alternate months.

Doris May who appeared with Charles Ray, under the direction of Thomas Ince in a number of his most successful Paramount offerings, is looked upon with great favor by the independent buyers and exhibitors. Her later appearances as co-star with Douglas McLean in several pictures has placed her in the very front rank of popular stars.

The staff of the Associated Photo-Plays are now busily engaged in selecting story material for both Miss Gibson and Doris May. It is the intention of Mr. Fisher and his associates to give both of these players the best stories and plays available for their forthcoming activities under the banner of the Associated Photo-Plays.

The announcement of policy which was recently issued by Mr. Fisher has aroused an unanticipated amount of comment and interest in the field. From present indications it appears that the Associated Photo-Plays will have a large majority of the best established independent exchanges in the United States and Canada, as its distributors.

"Hush" Dispels Bad Slump

Equity Feature Scores for Moore in Washington in Week of Jan. 23

"HUSH," the Equity picture, and the latest Clara Kimball Young production, emerged victorious from a week's run at Tom Moore's Rialto theatre in Washington, D. C., where it was shown during the week of January 23rd.

The conditions confronting the run of the Clara Kimball Young production were far from favorable. Attendance was on the wane, the weather was consistently inclement, and the nine-reel feature 'Passion' was booked for the same week at the opposition house.

Shattering all expectation, 'Hush' brought more money into Moore's box-office than any picture previous, since the slump period. Even in normal times, the income from the run of 'Hush,' was beyond the average.

This is what the Washington exhibitor himself says about the picture in a letter to the Federated Film Exchange of Baltimore, who are handling the feature in that territory:

"From every viewpoint, we consider this release the equal of any of Miss Young's previous efforts—the star being at her best; the story was most enthusiastically received, being staged in a lavish manner, both from the standpoint of settings and costumes. In brief, the production has everything that the high class of motion picture clientele of the day demands."

Coast Studio for Capital

Cuneo Pictures to Be Made in Studio Now Under Construction

DOUBLEDAY PRODUCTION COMPANY have broken ground for a new studio near Hollywood, to cost in the neighborhood of $150,000, according to word received at Capital Film Company's headquarters in Chicago. The new studio will be used for the production of the Lester Cuneo pictures for Capital Film Corporation.

The new studio will be almost completely out doors and glass covered. 12,000 square feet of glass are necessary to roof in the studio proper and space sufficient for the shooting of ten scenes simultaneously has been arranged. The customary laboratory space and projection space has been provided.

Several new features enter into the new studio. A herd of Holstein cattle together with grazing space for them is included in the contract for use in the Cuneo pictures. There is a corral in which over a hundred head of horse will be housed.

A new departure is the establishment of a riding school for the equestrian education of the supporting cast in the Cuneo series. Although the bulk of the folks on the Doubleday payroll are graduates in horsemanship, it was decided that the riding school was a valuable asset.

It is expected that the new studio and its surrounding acreage will be ready for operation by April 1, 1921.



A scene from "The Servant in the House," a film version of Charles Rann Kennedy's famous play. Distributed by Federated Film Exchanges of America

Kremer Returns from Trip

Argues That Prosperity is Not of the Future But is Here Now

AFTER an extended tour between here and Kansas City, during which he visited most of the large cities, Victor Kremer returned to New York on Thursday overflowing with optimism and good cheer, the result of what he saw and heard along the line.

"All this silly talk about panicky conditions, and decay of the motion picture industry and a general outlook for poor business is absolute rot," said Mr. Kremer.

"I find that in all the cities I visited there had been no reduction of admission prices and that the attendance was of about the same average as it has been for the past couple of years. If such happens to be the case how is it that an exhibitor can reasonably complain of poor business?

"The general excuse given by the complaining exhibitor is that the exchanges are demanding so much more for their wares. Now the exchange man argues that the producer is asking much more for his productions. It seems a shame that the producer can't find some excuse to pass the buck along.

"If the exchange man is getting more for his goods than before of necessity he must be doing an increased business and so on along the line so that in the final analysis each and all engaged in our industry are in about the same position as in the past.

"There is a growing demand for stories with real action and a real heart story in them and I know that in these pictures I have attained the ultimate in this direction for my selection of the eight five-reelers that are now under way was made from over four hundred scenarios submitted and are from the pens of the foremost writers of this class of story. For the most part they are built on actual chapters from the history of the West and have the punch and pep that have gone so far toward making that country the wonderful place it is.

"Let the gloom purveyor take to his dismal swamp of inactivity and let the real men of this business forget that he exists, for while my optimism is in no small measure built upon conditions that hold with me still it will soon be proven that the motion picture industry is in for the biggest year of its history."

George Matthews Selling Price Pictures

George I. Matthews, who has long been associated with the film business is now associated with Pricefilms Inc. in the capacity of special representative. Mr. Matthews is covering the Eastern territory for this company right now, and last week during his stay in Philadelphia disposed of several of the Price pictures.

Urban Movie Chat at Lamb's Gambol

One of Charles Urban's Science Series will be the only motion picture shown next Sunday night at the Lambs Club when the Lambs stage their pre-release of their annual Gambol.

Jack Hazzard is going to use it as the basis of an illustrated lecture, so the chances are it will not be quite as serious a reel as the Science Series Studies usually are.

DEMAND "HALLROOM BOYS COMEDIES"
IF YOU WANT COMEDIES THAT MEAN INCREASED BOX OFFICE RECEIPTS.

THE following sales on the independent market were reported during the week:

"Madonnas and Men" (Jans Pictures) to T. W. Chatburn Enterprises, of Los Angeles, for California, Nevada and Arizona.

"Love Without Question" (Jans Pictures) to T. W. Chatburn Enterprises, for California, Nevada and Arizona.

"Wings of Pride" (Jans Pictures) to T. W. Chatburn Enterprises, for California, Nevada and Arizona.

"A Woman's Business" (Jans Pictures) to T. W. Chatburn Enterprises, for California, Nevada and Arizona.

"A Woman's Business" (Jans Pictures) to Sam Grand, Federated Exchange of New England.

"Wings of Pride" (Jans Pictures) to Sam Grand, of Federated Exchange of New England.

1921 Series Hallroom Boys Comedies (C. B. C. Film Sales) to Specialty Film Importing, Ltd., for Toronto, Calgary, Vancouver and St. John, Canada.

1921 Series Hallroom Boys Comedies (C. B. C. Film Sales) to Arrow Photoplays, of Denver, for Colorado, Utah, New Mexico, Wyoming, Idaho, Montana, Oregon, Washington and Alaska.

"Dangerous Love" (C. B. C. Film Sales) to First National, of Minnesota, for Minnesota, Wisconsin, North Dakota and South Dakota.

Screen Snapshots (C. B. C. Film Sales) to Arrow Photoplays, of Denver, for Colorado, Utah, Wyoming, Idaho, Montana, Oregon, Washington and Alaska.

Midget Comedy series (S. and E. Enterprises) to Specialty Photoplays, Inc., of New York, for New York City and Northern New Jersey.

Midget Comedy series to Pennsylvania Film Service, of Pittsburgh, for Western Pennsylvania and West Virginia.

Midget Comedy series to Commonwealth Film Corp., of Boston, for New England.

"Cowboy Jazz" (S. and E. Enterprises) to Commonwealth Film Corp., for New England.

"It Might Happen to You" (S. and E. Enterprises) to Associated First National Exchange, of Washington, D. C., for District of Columbia, Maryland, Delaware and Virginia.

"It Might Happen to You" to New Film Exchange, of Philadelphia, for Eastern Pennsylvania and Southern New Jersey.

"It Might Happen to You" to the Quality Film Service, of Pittsburgh, for Western Pennsylvania and West Virginia.

"West of the Rio Grande" (Bert Lubin) to Peacock Productions, of Kansas City, for Kansas and Missouri.

"West of the Rio Grande" to George Fecke, of the Motion Pictures Distributing Corp., of Boston, for New England.

"Hearts of the Range" (J. J. Sameth) to H. E. Baxley Attractions, for Texas, Oklahoma and Arkansas.

"Hearts of the Range" to Theatre Owners' Corp., of Minneapolis, for North and South Dakota and Wisconsin.

Public to View Kinekrom

Example of Urban Color Process to Be Shown to Club in New York

EXAMPLES of Kinekrom, which is Charles Urban's new Natural Color Process for motion pictures, will have a semi-public showing the evening of February 18 when they will be exhibited to the guests of the nineteenth annual dinner of the Canadian Camp at the Hotel Astor. Until now Kinekrom has never been outside of the Projection Theatre at the Urban offices in the Masonic Building, 71 West 23rd Street, New York. The new Natural Color pictures controlled by the Urban-Joy patents will be ready for the general motion picture market some time next autumn when the projection machines necessary to their operation will be completed in sufficient number. These machines, known as the Duplex Color Projector, also show black and white pictures. The change is made by the simple throwing of a lever.

Mr. Urban will be a guest at the dinner as well as other officials of the Urban organization. Roy F. Soule, general sales manager of the Urban Motion Picture Industries, Inc. will be one of the speakers.

ATTENTION FILM EXECUTIVES

What can you offer to a young man admitted to practice law in several states, college graduate, able executive. Has had experience in Home Office routine, sales and film exchange organization. Has successfully managed eastern exchange for large distributing organization, and is at present engaged in this capacity. Desires to become associated as assistant or right hand man to executive in film or allied industry. Position must carry responsibility with it.

Box 830, Motion Picture News, N. Y. C.

Mystery Serial for Howells

Acquires Rights to "The Hope Diamond Mystery" Grace Darmond Stars

FOLLLOWING his successful distribution of "The Son of Tarzan," David P. Howells has acquired the United States and Canadian rights for another big serial, "The Hope Diamond Mystery," featuring Grace Darmond.

The final papers in the transaction were signed last week and work has already been instituted in getting the picture ready for the market. The Hope Diamond is undoubtedly the most sinister jewel in the history of the world. It has an authentic history dating back 1,400 years and it has a story of disaster and misfortune. Every person who has actively been connected with the diamond during that time has met disaster in some form or other, it is declared.

It is a picture replete with action and excitement from start to finish, according to Howells officials, and tells a story that not only touches the heart but carries the audience through the entire gamut of the emotions.

In order that the picture may be marketed in a thorough and efficient manner with the maximum amount of service to the states rights buyer and the exhibitor, David P. Howells has caused to be created a states rights department which will be separate and distinct from his foreign and export business

This department will be under the active management of William Fait, Jr., who has formerly been in charge of the South American activities of the Howells organization. The advertising publicity and exploitation will be under the direction of T. C. Eltonhead.

Brandt Aids Censor Fight

Arranges Tour of Manilla Martens to Sway Public Opinion

INDEPENDENT will fight tooth and nail the curtailment of all privileges of freedom, an end toward which legislators are steadily tending.

With Sunday Blue Laws, and drastic film censorship the issues of the day, the film industry is marshalling all its powerful forces, and announcement comes from the offices of the C.B.C. Film Company that it stands ready to do anything and everything in its power to uphold the cause of personal liberty.

By way of proof of this, it is announced that Manilla Martens has arrived from the West Coast this week, and is soon to start on an extensive tour planned by Hoe Brandt, President of the C.B.C. Film Sales Corporation, to appear personally in theatres throughout the country in connection with the subject of film censorship. Miss Martens, who is the heroine of the super-serial "A Son of Tarzan," will tell audiences of film theatres just what Censorship will mean to them, and to secure first-hand information on their re-action toward it. According to Mr. Brandt, it has heretofore been the exhibitor's side of the question that has been most closely considered, and it is his belief that, since the public is, after all, the ultimate consumer of motion pictures, it should know exactly what Censorship will mean, and its wishes and views should be taken into full account on the matter.

Miss Martens arrived from the Coast on Monday, and makes the initial appearance on her tour on February 20th, at Philadelphia. With this tour, the second big gun in the fight against curtailment of liberties, under the supervision of Mr. Brandt, will be fired, since it was he who made it possible for Franklin Farnum to accomplish the excellent work he is doing by appearing personally to talk against the proposed Sunday Blue Law legislation.



Two scenes from "Man and Woman," a Sherman Production Corporation release

ADVANCE VIEWS OF COMING ATTRACTIONS

Live News From Producers

WHAT THE MAKERS SAY ABOUT PICTURES

"THE FIRST BORN," starring Sessue Hayakawa, according to Joseph Plunkett, managing director of the Strand Theatre, ran second in actual receipts to "Kismet," which holds the house record. Both pictures are Robertson-Cole productions.

Mr. Plunkett said: "'Kismet'" the Robertson-Cole super-special starring Otis Skinner, holds the record for the Strand throughout its entire history. The final count on 'The First Born,' a second Robertson-Cole picture which has just completed a week's engagement, shows it ran second in actual receipts."

First National Men Wil Meet in Des Moines

The Associated First National Pictures of Iowa, Inc., will have a meeting in Des Moines, Iowa, on February 14th, for all Sub-Franchise Holders. A screening of The Oath, Sowing the Wind, The Kid and Passion will be featured. A banquet will be given at the Savery Hotel.

Scott Sidney at Work on Christie Comedy

Scott Sidney, Christie director, is working on a new two-reel picture for Educational release. The title will be "Red Hot Love." A fire-department will furnish the heat and riot-call of fun as a background for a love story in which Neal Burns and Vera Steadman are to play the principal roles.



Mary Louise Beaton, a Philadelphia society girl, who has a prominent role in Metro's "A Message from Mars"



A dramatic moment from the Charles Maigne production, "The Kentuckians," on the Paramount release schedule

Current Paramount Issues

February 6 Sees Release of Gish and Arbuckle Comedy Productions

FEBRUARY 6 was comedy day on the Paramount release schedule, for both the features listed for that day were comedies—Roscoe (Fatty) Arbuckle in "Brewster's Millions" and Dorothy Gish in "The Ghost in the Garret."

No better guarantee of the merit of the picture could be offered, Paramount says, than that it was directed by Joseph Henabery, who not only directed Arbuckle in his first stellar feature comedy, "The Life of the Party," but also put Douglas Fairbanks through his paces in three of his best pictures. Moreover, the scenario was written by Walter Woods who so successfully adapted Irvin Cobb's story for the previous Arbuckle picture.

In transferring to the screen the Melville Stone-Winchell Smith play based upon George Barr McCutcheon's popular novel, Messrs. Woods and Henabery introduced some novelties which were impossible of incorporation in the play. These were two sets of scenes which served to introduce the story proper, showing Monte Brewster (played by "Fatty" himself) at the ages of one and five.

Playing opposite "Fatty" for the first time is Betty Ross Clark, whose work is declared to be of a high order. These principals are aided and abetted in the fun-making by Fred Huntly, James Corrigan, Charles Ogle, Jean Acker, Neely Edwards, William Boyd, Parker McConnell and others.

The Dorothy Gish picture, "The Ghost in the Garret," was directed by F. Richard Jones. The story was written by Wells Hastings.

William E. Park is Miss Gish's leading man, while admirable support is also furnished by Downing Clark, Ray Gray, Mrs. David Landau, Walter T. Lewis, Mrs. Foy, Frank Badgley, Tom Blake, Frank Hagney, William Nally and Porter Strong.

Stoll Film to Release "God's Good Man"

Marie Corelli's famous story, "God's Good Man," will be released by the Stoll Film Corporation of America on February 20, according to an announcement issued by the company. This will be the first motion-picture production of a work by the noted author in which every detail was personally supervised and authenticated by her, it is declared.

Maurice Elvey directed the production, from a scenario by Kate Gurney, who also plays a part in the picture. Miss Corelli left her home at Stratford-on-Avon, within a stone's throw of William Shakespeare's abode, to spend all of her time at the Stoll studio during the period of the filming of the interiors, declares a statement from the Stoll offices.

Robert Hichens Will Write for Screen

JESSE L. LASKY, first vice-president of the Famous Players-Lasky Corporation, in charge of production, yesterday received a cablegram from London advising that Robert Hichens, famous author of "The Garden of Allah," "Bella Donna" and other stories and plays, had signed a contract to write original stories for Paramount Pictures.

Mr. Hichens was one of the group of noted British authors with whom Mr. Lasky negotiated last summer on his trip to London, but because of other engagements for novels at the time Mr. Hichens was unable until now to begin active work as a photoplaywright. Expressing enthusiasm over the opportunities which the screen offers to authors, Mr. Hichens said he was ready to begin work immediately. It is expected that he will work in the London studio of Famous Players, where Arnold Bennett, E. Phillips Oppenheim, Joseph Conrad and Sir James M. Barrie already are studying the technique of the screen drama.

"Full House Program" for Coast Theatre

At the Windsor theatre in Los Angeles on the same bill are advertised Metro's special "Parlor, Bedroom and Bath" and Christie's special two-reel comedy "Dining Room, Kitchen and Sink."



A scene from the W. W. Hodkinson release, "A Certain Rich Man," which features Claire Adams and Frankie Lee

"The Three Musketeers" for Doug

THE next vehicles for Douglas Fairbanks, following the publication of "The Nut," his fifth United Artists' production scheduled for release about April first, will be Alexander Dumas' world-famous story, "The Three Musketeers."

It is the intention of Fairbanks to engage one of the world's best known dramatists to adapt this tale to the requirements of the camera. Several prominent contemporary authors and playwrights are now being considered for this task, it is stated, among them Edward Knoblock, who gave to the speaking stage such notable works as "Milestones," "Kismet," "Tiger, Tiger," "My Lady's Dress" and "Shulamite."

"The most elaborate and extensive campaign of research ever launched is now in process of formulation at the Fairbanks studio, the purpose of which will be to insure the utmost accuracy and faithfulness of detail in every episode of the picture," declares a statement from United Artists. "It is expected that considerable difficuly will be experienced in this respect because of the divergence of various authorities regarding the matter of customs and costumes of that particular period.

"In the beginning it was the intention of Fairbanks to make this picture in Europe. Owing to the fact that so much time would be required for the trip that it would be impossible for Doug to complete his 1921 production schedule, this idea has been abandoned. But in order that the picture may be embellished by the correct locale, arrangements are being made to send two cameramen abroad, one to England and the other to France, where suitable exteriors will be made and in corporated in the production."

New Radiosoul Production

L. E. Miller Announces "You and I" to Follow "A Man There Was"

L. E. MILLER, president of the Radiosoul Films, Inc., who has returned from a short trip to the West, reports about the remarkable change that occurred in the attitude of the film folks towards the foreign product of the better class. Whether it was due to the highly favorable comments of the press upon the first showing of Ibsen's "A Man There Was," or to the sensational success of "Passion," or to the general awakening of the trade which began to realize that the craving of the public for things different cannot be disregarded any longer, the fact is that the old prejudices of the exhibitors are rapidly dying out and that a high-class European picture does not require any longer a disguise or the subterfuges of yore. Mr. Miller's experience with Ibsen's "A Man There Was" established this fact beyond every doubt.

While this picture, after its re-release showing at B. S. Moss' Broadway theatre, was received by the entire press, the trade as well as the daily New York, as one of the noteworthy of the season, and while the New York *Times* in its New Year's review singled it out for its merits alongside of the very best of the year, and the New York *Globe* in a similar review of the year's output placed "A Man There Was" alongside of "Treasure Island," the state rights men and exchanges were at the beginning somewhat shy to tackle it just because of its being an Ibsen play.

This, states Mr. Miller, is now entirely changed and gone. The Ibsen origin of the picture today, if anything, is one of its best and most attractive points.

Mr. Miller cut short his trip to complete the second feature of his organization, "You and I," with Victor Seastrom as star and director, also featuring Edith Erastow and Lillian Walker. "You and I" is based upon the famous classic "Eyvind of the Hills," the original drama of which is now being played at the Greenwich Village theatre in New York, with Margaret Wycherly in the lead.

Lloyd Comedy on March 13

"Now or Never" Marks Debut of Star With Associated Exhibitors

ANNOUNCEMENT of March 13 as the release date of "Now or Never," Harold Lloyd's first picture under his contract with Associated Exhibitors, Inc., was made this week. This production is in three reels and sets a new standard for Lloyd comedies. The contract entered into between Hal Roach, the producer of the Lloyd pictures, Lloyd and Associated Exhibitors last summer does not remove the Lloyd comedies from the Pathe releasing schedule as the pictures are to be distributed by Pathe, with whom Lloyd has been identified for six years.

The release of the first three-reel Lloyd comedy marks another step in the career of the most spectacularly successful star of the screen. The policy responsible for the ever increasing success of the comedian was formulated by Paul Brunet, president of the Pathe Exchange, Inc., who saw the possibilities of Lloyd in two-reel comedies of an exceptionally high character. His judgment was vindicated immediately upon the release of "Bumping Into Broadway," the first two-reel in which Lloyd appeared.

"Captain Kidds Kids," "From Hand to Mouth," "His Royal Slyness," "An Eastern Westerner," "Haunted Spooks' and "High and Dizzy," all established new box office records, it is said.

Goldywn Completes Cast

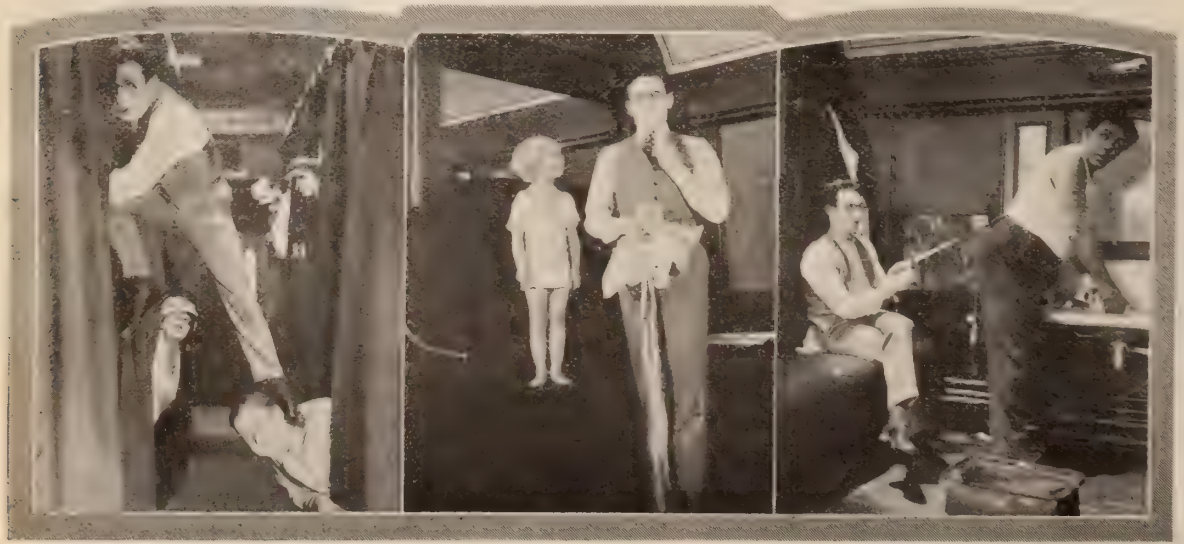
Cullin Landiss and Louise Lovely in "Old Crow" Rupert Hughes Story

GOLDWYN has practically completed the cast for "The Old Nest," Rupert Hughes' screen adaptation of his popular novel of the same name, which is about ready to go into production under the direction of Reginald Barker. Cullen Landis, Louise Lovely and Billie Cotton have been added to the cast which already included Mary Alden, Dwight Crittenden, Johnny Jones, Lucille Ricksen and Buddy Messenger, the three latter from the Booth Tarkington two-reel comedy series, "The Adventures and Emotions of Edgar Pomeroy."

Wallace Worsley, director, and Leroy Scott, author, have gone on location with the company acting in Mr. Scott's first original photoplay, "The Night Rose." William A. Pinkerton, the famous detective, has been at the Goldwyn studios this week consulting with Director Worsley on the underworld and police phases of "The Night Rose."

Director E. Mason Hopper and "The Bridal Path" company have gone to Santa Barbara, Cal., to take exteriors on the Thompson Buchanan comedy.

Work on Charles Kenyon's first original photoplay which went into production under the provisional title of "The Alibi," was held up a few days through the illness of Director Frank Lloyd.



Three amusing scenes from Harold Lloyd's new Associated Exhibitors' production, "Now or Never," to be released by Pathe Exchange

ALBERT E. SMITH, president of the Vitagraph Company, and George Randolph Chester left New York for California late last week, and immediately upon their arrival in Hollywood will commence preliminary arrangements for the filming of Vitagraph's big special production, "The Son of Wallingford."

Mr. Chester will personally direct "The Son of Wallingford," which he first wrote in novel form. This is to be published in Collier's Weekly, and shortly after the final chapter is printed in that publication, the novel will be brought out in book form and the film production will be ready for release.

OOK THEIR
METRO
LASSICS
HEY'LL BRING
HE CROWDS

ert Lytell Gareth Hughes

METRO

May Allison Viola Dana Alice Lake Buster Keaton



1921 FEBRUARY 1921

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1921 MARCH 1921

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WEEK

February 27 - March 5

Hart Maintains Popularity

S. R. Kent Says Bill Hart's Four Last Films Are Best He Has Done



William S. Hart as Sgt. O'Malley in his new picture, "O'Malley of the Mounted," released by Famous Players-Lasky Corporation

ACCORDING to the distribution department of Paramount, William S. Hart is today more popular than ever with the motion picture fans not only of the United States but the entire world. That is due, says S. R. Kent, general manager of distribution, to the fact that the last four Hart pictures, produced by the Paramount star's own independent organization, are unquestionably the best he has ever appeared in.

"It is easy to call any picture, with any star, 'the best yet,' but it is another thing to convince people that you are sincere when you say it," said Mr. Kent. "I base my statement upon a careful study of box-office reports sent in by exhibitors, some of them direct to us, others to the trade papers. In the reports on the last four Hart production, the number of times the simple statement, 'Best Hart yet,' or 'Finest picture Hart ever made,' is used by exhibitors is simply astonishing. And in innumerable instances the reports include the significant phrase, 'Broke all records,'"

No doubt, says Paramount, the big success scored by these independent Hart productions is the direct result of the thoroughness with which Mr. Hart built his organization and the confidence which he placed in it as a competent producing outfit. For all these pictures have been directed by the same man—Lambert Hillyer, who also adapted the stories of all of them for the screen; all were photographed by the same cameraman—Joe August, A.S.C., one of the acknowledged leaders of the profession; and Mr. Hart himself either wrote or collaborated in the authorship of two of the four, besides writing the original story of "O'Malley of the Mounted," the fifth of the series, which is shortly to be released.

Ku Klux Klan in Kinograms

Educational Says News Reels Will Maintain Newspaper's Standards

"IT is not the newspaper that scores a beat now and then and is content to be the second best paper the greater portion of the time that keeps the circulation and has the confidence of the public," says a statement from Educational. "People demand a readable, first-class, comprehensive newspaper every day in the year. And please remember that they would not stay long on the subscription lists if deliveries were irregular, often missing the breakfast table or the dinner hour.

"Kinograms is the newspaper of the screen, and we mean to make the super Kinograms, already including the service of the old Kinograms and Gaumont news, and soon to absorb the forces of a third news weekly, the same standard as the best of newspapers. We will have our full share of 'beats'—this very week we have an important one—but it will not be our point to boast of these and then rest on mediocre, but to keep the standard of every portion of the reels of equal quality.

"Educational adds to the concentrated efforts of these three news staffs a service that exhibitors have learned to appreciate since the inauguration of our own exchange system. They will all get their news weekly on time, and as much efforts will be put behind that delivery as behind the most important feature. It is our peculiar business to do this with one and two-reel pictures."

Super Kinograms No. 2012, third of the semi-weekly release through Educational contains exclusive pictures of the Ku Klux Klan actually posed at their headquarters in Georgia, showing close-ups of the Imperial Wizard and weird night scenes of the Klan's meetings.

Another most interesting element is the exhibition by men of the Royal Horse Guards, the crack ski athletes of all Norway. Championship winter sports at Banff, Canada, are also shown in the release for the first of this week, as well as the first ice boat races of the season at Red Bank, N. J.

Other interesting items are President Wilson's farewell to Secretary Tumulty, first views of Chicago's secret subway for handling freight underneath the loop district, a great festival of Koreans and a number of others.

Fox Issues Booklet on Its New Star

The elevation to stardom of Harold Goodwin by William Fox is being announced to the film world by Fox Film Corporation through the medium of a neat and artistic folder devoted to pictures and reading matter about the new star.



Miss Daniels appears to be anxious about something. Wonder what it is? A view from Bebe in her new starring vehicle for Realart, "Ducks and Drakes"

"Slave of Vanity" Scores

Newspaper Critics Praise Work of Pauline Frederick in Film

ROBERTSON-COLE continues to receive telegrams and letters and hundreds of newspaper clippings telling of the successful trail blazed by "A Slave of Vanity," the big super-special release starring Pauline Frederick. The photoplay, a screen adaptation of Sir Arthur Wing Pinero's drama, "Iris," has established a remarkable record, according to Robertson-Cole officials.

Newspaper comment bearing on the success of "A Slave of Vanity," received from various sections are interesting. The Constitution, of Atlanta, Ga., has the following to say: "Miss Pauline Frederick charmed a large audience at the Forsyth theatre on Monday when she made her debut as a Robertson-Cole star in the super-special 'A Slave of Vanity.' Never has this great emotional actress had a vehicle which afforded her the opportunity that the new picture does. At all times Miss Frederick is convincing and her superb acting is materially aided by an extraordinarily fine cast."

The Tribune, of Beaver Falls, Pa., comments: "One of the finest pictures in years is 'A Slave of Vanity,' the Robertson-Cole super-special starring Pauline Frederick, now playing at the Majestic theatre. Here is a photoplay of real merit. It has a story and a moral which is well told by Miss Frederick and an excellent cast. It is a picture different from the general run and therefore a decided relief. In the stellar role Miss Frederick again demonstrates the ability which has won for her the distinction of being the leading emotional actress of the silver sheet. Critics have declared her work in 'A Slave of Vanity' to be the best of her career and justly so."

Ruth Peiter, in the Toledo Times, wrote the following: "Miss Frederick has a role which allows her emotional abilities full sway and she paints a vivid picture of a woman rescued from her own selfishness by the 'divine spark' of love. The nature of the play demanded artistic costuming and setting, and the production is luxuriously presented."

Educational Comedies in Force in Philly

Five out of six of the leading theatres of Philadelphia last week played in competition comedies released through Educational Exchanges. The sixth theatre used no comedy since the length of the feature, "When New York Sleeps," precluded the inclusion of any other film than the news weekly.

At both the Stanton and the Palace "You'll Be S'prised," a Chester Comedy, was shown while at the Capitol Bobby Vernon was the featured player in "Back From the Front," a Christie. The Torchy series was represented at the Arcadia where it was held for the second week. "Without a Wife," a single reel Vanity, was an attractive portion of the bill at the Regent.

In addition to the comedies, "The Explorers," a Bruce Scenic, was shown at the Stanton, and "Frivolous Fijis," a Chester Outing, at the Regent.

John McDermott Does Ubiquitous "Bit"

John W. McDermott, who wrote the continuity for "The Sky Pilot," which is being directed by King Vidor, also plays a "bit" in the picture, which occasions him much glee whenever he thinks about it, for in one scene he jumps out of a window in an interior filmed at Vidor Village, lands on his neck in an exterior filmed at Truckee, and disappears in a forest filmed way up at Banff, in northwestern Canada.

Movies Popular in the Philippine Islands

R. G. France of Manila, a member of the firm of Wise & Company, distributors of Paramount Pictures in the Philippine Islands, spent several days in New York last week en route to Manila after a vacation of several months spent in England. Mr. France arrived in New York on January 29, and departed on February 3rd for Vancouver, where he will embark for Manila.

"The motion picture screen is the one form of foreign entertainment which has made great headway in the Philippines, and American pictures are popular wherever shown," said Mr. France. "Formerly the natives delighted in cowboy and wild west melodrama, but in the last two years they have begun to show a desire for society and business dramas. Once the process of deflation is completed, I look for great prosperity in the Philippine Islands, and the motion picture business undoubtedly will enjoy a considerable growth.

Interior of Buddhist Shrine in Fox News

The interior of a newly-opened Japanese temple, with the Buddhist priests officiating at the altar and the congregation worshipping at the shrine of Buddha, is a unique and exclusive subject in Fox News, Vol. 2, No. 35.

Another exclusive picture, taken by special permission, shows a terrific explosion in a sulphur mine at Westlake, La. A beautiful tint adds a thrill to the scenes in this real place of fire and brimstone.

Christie Comedies in Competing Houses

As evidence of the popularity of the new Christie comedies, which it is releasing, Educational pointed out that last week these comedies were playing in opposition in theatres in two of the principal cities, Chicago and Denver.

In Denver "A Homespun Hero" was being shown at the Rialto while "Movie Mad" was on the bill at the Strand, and in Chicago Barbee's Loop had "Mr. Fatima" and the Riviera "Going Through The Rye."

Fox News Cameramen in Competition

A worldwide competition for cameramen, with a gold badge as the prize, is announced by Fox News. All field and staff cameramen of Fox News are eligible.

One of the most important factors in building up Fox News from its beginning, only 16 months ago, to its present high place in the American motion picture industry has been the fostering of a competitive spirit among the great array of Fox News cameramen in all parts of the world.

In the present competition, the decision to give a gold badge was made at a conference of William Fox, president, and Winfield R. Sheehan, vice-president and general manager, of Fox Film Corporation; and H. E. Hancock, director-in-chief of Fox News.

Goldwyn Returns from Coast

Issues Statement on New Developments in Production

SAMUEL GOLDWYN, president of the Goldwyn Pictures Corporation, on his return from California, expressed his extreme interest in three immediate phases of motion picture production:

1. The lengthening time element in production; 2. The inevitable drop in actors' salaries; and 3. The replacing of the spectacle in pictures with convincing original stories of human beings.

"Actor's salaries are coming down," said Mr. Goldwyn, "but the cost of production will not be materially decreased, because more time and care must be used in making the kind of pictures that the public is demanding. This means a heavy overhead expense. There has been a mad rush to make pictures whether there was a market for them or not. This resulted in many salaries being boosted to ridiculous heights."

Mr. Goldwyn said he is convinced that the public wants sensible, well-developed stories more than anything else. "The story will be the spectacle of the future," he stated.

"Directors have tried to out-do each other in devising spectacles," he continued. "That has resulted in great waste, and there is now no place in the industry for useless expenditure. If producers will pay more attention to their stories they will find it unnecessary to drag a circus into every photoplay. They will also be doing themselves and the industry a signal service.

"That is why the Goldwyn Company took a flying start two years ago and invited the author into the fold to tell his stories in pictures. The important American authors now on the Culver City studio lot signify the great development that the motion picture has made.

Nineteen new productions, six of them already in work, and practically all original stories by well-known authors, were announced by Mr. Goldwyn on his return from the Coast. The stories selected, with tentative titles, are:

"Till Death Do Us Part," an original story by Gouverneur Morris; "A Tailor-Made Man," the popular play by Harry James Smith in which Grant Mitchell was starred; "From the Ground Up," an original story by Rupert Hughes; "The Bashful Romeo," a story written especially for Will Rogers by Elmer L. Rice; "The Mother," an original photoplay by Leroy Scott; "Jane," an original photoplay by Mary Roberts Rinehart; "The Grim Comedian," an original photoplay by Rita Weiman; "The Christian," Hall Caine's famous novel adapted to the screen by Elmer L. Rice; "The Purple Flask," an original photoplay by Gouverneur Morris; "The Wall Flower," by Rupert Hughes; "The Poor Relation," Edward E. Kidder's famous play; "Hungry Hearts," from the series of short stories by Anzia Yezierska; "Cleared for Action," an original story written especially for Tom Moore by Charles Kenyon.

The six pictures now in production are: "An Unwilling Hero," an O. Henry story starring Will Rogers, under the direction of Clarence Badger; "The Bridal Path," a screen version of Thompson Buchanan's play, directed by E. Mason Hopper; "The Alibi," a Frank Lloyd production of an original story by Charles Kenyon, with an all-star cast; "The Night Rose," an original story by Leroy Scott, directed by Wallace Worsley; "The Old Nest," a Reginald Barker production of Rupert Hughes' novel adapted to the screen by the author; and "Made in Heaven," a starring vehicle for Tom Moore, adapted from William J. Hurlbut's successful stage play of the same name and directed by Victor Schertzinger.

No Slump Seen at Lasky Plant

"FAR from reflecting a condition of stagnation in motion picture production at Hollywood, which certain amusement publications are harping upon in every issue, the exceptional activity which has been noticeable at the Lasky studio for some time has been further increased during the past week, and prospects are for a long-continued busy period," declares a statement received from the Famous Players-Lasky headquarters.

Cecil B. DeMille has just completed "The Affairs of Anatol," suggested by Arthur Schnitzler's play of the same name, which he has produced for Paramount with an all-star cast. This epoch-making production now goes to the cutting room for the last stages of work and when it is finally released to the public it is believed that it will create a veritable sensation.

William DeMille is securing some admirable scenes for his new Paramount production, "The Lost Romance," which is an original story by Edward Knoblock, scenarized by Olga Printzlau. Jack Holt has the role of Mark Sheridan and Conrad Nagel the part of Allen Erskine, M. D., Lois Wilson appears as Sylvia Hayes and others of note in the cast are Fontaine LaRue, Maym Kelso, Robert Brower, Mickey Moore.

The Gorge Melford production of Sir Gilbert Parker's "The Money Master," for which the author and director wrote the scenario, has been employing a large number of extra people during the past week for scenes in some of the quaint interiors and exteriors which have been built at the Lasky studio. At all times Sir Gilbert Parker is a close observer of the progress of the production, and as soon as the company starts for its location work in the distant North, he will accompany it.



Lois Weber, author, director and producer of Paramount releases

James Kirkwood is the featured player, Alice Holister is the leading woman, with Ann Forrest in a delightful role and a number of other spendid players such as Alan Hale, Fred Huntly, Truly Shattuck, Harry Duffield, Charles Ogle, Mabel Van Buren, John Herdman and William Boyd in the various important characterizations.

The company engaged upon the production of "Crazy to Marry," with Roscoe (Fatty) Arbuckle in the stellar role, has left Hollywood for a short trip northward to obtain some important scenes for the picture. James Cruze is directing. Frank Condon wrote the story and Walter Woods the scenario. Lila Lee is leading woman. During the week an extremely handsome interior scene was utilized and one of the amusing features was an amazingly clever fall perpetrated by the star in which he somersaults over a fountain and drops a dozen or so packages that he is carrying.

Gloria Swanson will now have a brief rest before starting on her first star production at the Lasky studio, for Paramount, under the direction of Sam Wood, her picture being Elinor Glyn's "The Great Moment," the scenario for which was prepared by Monte M. Katterjohn. Miss Swanson is very anxious to begin work and will be engaged during the brief interim in preparing her gowns and other details for the production.

Ethel Clayton, under the direction of Thomas Heffron, is progressing splendidly with "Sham."

Thomas Meighan is attired in full dress suit this week for some scenes in a steamer cabin for his new picture, "White and Unmarried."



Two scenes from "The Mad Marriage," a Universal release starring Carmel Myers

Big Circuits Book "The Devil"

BOOKINGS of the Mastbaum circuit of theatres in Pennsylvania and the Gordon Circuit of New England are among the high lights of last week's accomplishments of Associated Exhibitors production, "The Devil" in its triumphant procession over the country following its successes at pre-release showings in New York, Brooklyn, Buffalo, Lawrence, Mass., and Albany, N. Y.

Due to conditions obtaining in the booking engagements of these two theatre circuits the booking of "The Devil" for early showing certifies the box office merit of the great production. Under these circumstances the announcement that George Arliss in his first screen vehicle was under contract to the Mastbaum and Gordon circuits can be regarded only as a distinct triumph for the Associated Exhibitors production which Pathe is distributing.

The successful showings made by "The Devil" at pre-release presentations at the Strand, New York; Strand, Brooklyn; Shea's Hippodrome, Buffalo; Rialto, Lawrence, Mass.; and the Strand, Albany, have spread far and wide the fame of the picture as one having mighty box-office appeal and rare artistic merit.

"The Devil" carried its record-breaking ways into New England after proving its worth in New York. At its pre-release engagement at the Rialto, Lawrence, the Arliss starring photoplay played to capacity throughout the week of January 25, thereby living up to the expectations of Andrew J. Cobe, manager of that house, which he expressed to Pathe in a letter as follows: "We opened with 'The Devil' to the biggest business ever done in this house. The picture went over splendidly and every one was very much pleased with it. I look forward to a record breaking week, despite the zero weather."

"Blocking the traffic" is an ambition to which many shows have aspired and a chosen few attained, among them "The Devil" at its premier in Albany. To this achievement the following telegram, dated February 5th, to Pathe from Albany, bears testimony: "Strand played to capacity all performances today. Traffic blocked for two blocks tonight. Largest crowds since opening of house."

The picture duplicated its success in the New York vicinity at presentations in Cincinnati and Cleveland. The Cincinnati Post recorded the event of George Arliss's appearance on the screen at the Walnut theatre there in a laudatory review which opened with the statement that "George Arliss brings all his superb artistry to the screen in 'The Devil.'" In commenting on the bill at the Metropolitan and Strand in Cleveland the Cleveland News sums up a review of the picture with the terse but eloquently praiseful statement: "It is Recommended."

Neilan Finishes New Feature

MARSHALL NEILAN recently finished "shooting" on the most spectacular production he has ever attempted—"Bob Hampton of Placer"—an adaptation from the Randall Parrish book of the same title. Reports from those who are in a position to know indicate that this film is undoubtedly the most artistic offering yet staged by Mr. Neilan.

During the past year Mr. Neilan has not particularly emphasized on the artistic settings, his stories being of such a nature as to depend entirely on the force of dramatic construction and presentation in order to get over. In "Bob Hampton of Placer" the director has a plot that is of particular dramatic intensity and, in addition calls for unusually beautiful natural backgrounds.

In order to get this atmosphere, Mr. Neilan took his entire producing organization to Glacier Park, Montana, and later to Fort Huachuca, Arizona, where—amidst naturally artistic surroundings that have never before been photographed—he staged the action of his story.

With the idea of making this film stand out as an artistic as well as a dramatic achievement, Mr. Neilan transported two immense ten-ton electric generators and a dirigible "blimp," together with other new motion picture producing apparatus. Much of the exterior action takes place at night in the heart of the mountains. The generators made this not only possible, but resulted in obtaining effects that are expected to prove for all time that Marshall Neilan, who has disclosed himself a master in all other branches of screen production, is second to none is artistic accomplishments. Unusual effects were also obtained through the use of the "blimp." With photographers aboard, the dirigible made possible something new in motion picture photography.

The historical charge of "Sitting Bull" and his thousands of savages on the little band of soldiers headed by General Custer, and resulting in the famous "Last Stand of General Custer," is said to have been faithfully reproduced by Mr. Neilan and serves as the great dramatic climax to the story. In photographing these scenes, the "blimp" proved of particular advantage in that it allowed the cameramen to float over the action at will.

Marion Fairfax, who has handled all the scripts of the Neilan independent productions since the formation of his own company, has worked for months on the scenario for this new film with the idea of making it her master work. A cast that might well be termed an all-star aggregation includes James Kirkwood, Wesley Barry, Marjorie Daw, Pat O'Malley, Noah Beery, Dwight Crittenden, Charles West, Tom Gallery and Priscilla Bonner.

EXHIBITORS who play Goldwyn's production of Basil King's photo-drama of the unseen world, "Earthbound," are themselves breaking records, along with the records which "Earthbound" smashes. The manager of the Alamo theatre, Louisville, Ky., Mr. Dolle, played "Earthbound" for a week at a definite stipulated rental price and without Goldwyn participating in the receipts. The photoplay broke all records for receipts in the history of the Alamo theatre and Mr. Dolle was so gratified with the results that he made out a check for $250 above the rental price and mailed it to Jack Stewart, Cincinnati, manager for Goldwyn.

Delivers Print by Aid of Aeroplane

The Rex Theatre at Claresholm, Can., recently booked "Blind Husbands," Universal's release of the Von Stroheim production, from the exchange at Calgary, Can., one hundred miles distant. Train deliveries, however, were completely disrupted by a severe snow-fall and the roads rendered almost impassable for motor traffic. In the emergency, D. G. Walkley, general manager of Universal's Western Canadian salesdivision, arranged with a local aviator at Calgary to make the delivery of the "Blind Husbands" print to the Rex Theatre at Claresholm. The round trip was made in two hours. Failure to deliver the print by aero would have resulted in eliminating one day's showing of the film.

Bebe Daniels Vehicle Booked for Rialto

Bebe Daniels, starring in "She Couldn't Help It," has been booked by Dr. Riesenfeld for the Rialto theatre for the week of February 20. This is Miss Daniels' third Realart picture and with its appearance at the Rialto a 100 per cent record of Broadway showings for "The Good Little Bad Girl" is maintained. The other two, "You Never Can Tell" and "Oh Lady, Lady," appeared at the Rivoli and Rialto theatres respectively.

"She Couldn't Help It" is an adaptation of Miriam Michelson's popular novel, "In the Bishop's Carriage." The scenarist is Douglas Bronston and the director Major Maurice Campbell. The latter also directed Miss Daniels in her second Realart production, "Oh Lady, Lady."

New Screen News Syndicate Is Formed

Announcement is made that Charles Donald Fox and Charles Read Jones have organized Screen News Syndicate, the principal function of which, according to the statement issued, will be to act as a "central bureau for news of the screen and its players" and to distribute feature stories to publishers.

WALTER S. RAND, who has been sales manager of United Artists Corporation's Los Angeles branch since the organization began its operations, has just received from Hiram Abrams, President of the Company, substantial recognition of his good work. Mr. Rand will hereafter travel the West Coast offices of the Big Four, representing the Home Office. His territory will include Seattle, San Francisco, Los Angeles and Denver Exchanges.

H. D. Buckley, who has been Kansas City sales manager since the organization of the Company, becomes Los Angeles' sales manager.

T. Y. Henry, who has been sales manager at the Denver office from the beginning, has been transferred to the position of sales manager at the Kansas City office.

H. D. Cassidy has been appointed sales manager at the Denver office.



Three attractive and artistic posters prepared by United Artists for its release of Douglas Fairbanks' new production, "The Nut"

Pattullo With F. P.

The recent signing of George Pattullo, of Saturday Evening Post fame, to write a Paramount Picture for Roscoe Arbuckle, emphasizes the fact that the writer of special articles on technical, semi-technical and political subjects has his place in motion pictures along with the man who devotes himself strictly to fiction.

For while Mr. Pattullo is a most successful writer of short stories—his success in the field of special articles will provide, it is believed, new values that will prove most important to the new art of cinema.

Madge Kennedy Stands 'Em Up in Troy, N. Y.

Madge Kennedy is a sort of Helen of Troy to those modern Trojans who live in Troy, N. Y., for her latest Goldwyn picture, "The Girl with the Jazz Heart" pleased them so much that it kept them in line on the sidewalk to get seats from 2:30 to 9:30 P. M. on the last day of the showing at the American theatre, and showed to S. R. O. throughout the booking, announces Goldwyn. The picture was shown recently at the American theatre.

Mary Beaton Is Called Real Film "Find"

From early glimpses of the finished print of "A Message from Mars," the new Metro production starring Bert Lytell, there is offered ample confirmation of the judgment displayed by Metro officials in casting Mary Louise Beaton in the part of Mrs. Jones. Miss Beaton appeared first for Metro in two of its Americanization pictures, namely "Strangers Beware" and "The Price Mystery," and displayed such unusual talent for the screen as to warrant her selection for an important role in "A Message from Mars."

"Kismet" Scores in Chicago

Makes Great Record at Ziegfeld Theatre Showing

HAVING swept America from East to West and broken records in all the houses in which it has played from the Strand theatre, New York City, to Tally's theatre, Los Angeles, "Kismet," the Robertson-Cole super-special starring Otis Skinner, made a wonderful record for itself in Chicago, where it was shown at the Ziegfeld theatre.

At this house, which is a landmark of Chicago, "Kismet" played to business which completely overflower the theatre. After his opening Roderick Ross, of the Ziegfeld, wired to Robertson-Cole as follows: "'Kismet' went over so big that my only regret is that Ziegfeld theatre is not five times as big. It broke my heart to see the crowds turned away. Got wonderful publicity from all newspapers. Ziegfeld theatre never saw such crowds since it was built. Policemen on the beat had a hard time keeping the automobiles in line. Best wishes."

A few days previous to this Chicago engagement another part of the Middle West registered for "Kismet." At the Circle theatre, Indianapolis, this super-special, based on Mr. Skinner's greatest stage success, proved the big Indianapolis house inadequate. In a wire which he sent to Robertson-Cole, Ralph Lieber said: "We opened today on 'Kismet' and our three thousand seat house was entirely too small to take care of the tremendous crowds. Hundreds were turned away."

Another echo from the Coast was received by Robertson-Cole just as the second month of 1921 was being ushered in. Frank J. Costello, general manager of the Turner and Dahnken Circuit, reported another triumph for "Kismet." It only took the officials of this organization two days to realize that the Otis Skinner picture was an attraction needed over the entire Turner and Dahnken Circuit. Mr. Costello's wire read: "'Kismet' opened Tivoli Sunday, January 30, capacity business. Monday broke all previous house records by two hundred dollars. Audiences delighted with entire show. We have booked our entire circuit on Sunday, Monday business Tivoli."

Further East, in Salt Lake City, Georges Mayne, general manager of the Swanson Theatre Circuit, was finding "Kismet" the greatest attraction in the history of the American theatre. He wrote Robertson-Cole as follows: "Congratulations on your wonderful production 'Kismet.' We played this production week of January 16th, and are pleased to advise you that 'Kismet' established a new record for the American theatre, both as to the gross week's business and individual day records.

"Robertson-Cole deserves a great deal of credit for their fine policy in releasing 'Kismet' to exhibitors."

At about the same time in Pittsburgh the record-breaking super-special attraction was winning out against a handicap of unfavorable weather. In Rowland and Clark houses, where it has been booked, "Kismet" will score most forcibly, if its record at the first house, the Savoy, is considered.

James B. Clark wired Robertson-Cole: "With coldest weather of season ushering in week and rain closing week 'Kismet' shattered all box office records. 'Kismet' being continued for second week at the Savoy theatre. As a business getter it is unparalleled. Congratulations."

Hodkinson Has New Ruling

"Program Will Be Sold in Its Entirety to All Who Desire It"

W. W. HODKINSON, president of the W. W. Hodkinson Corporation, has just promulgated a new ruling, which it is believed will interest not only the users of Hodkinson features but exhibitors throughout the country. The ruling is to the effect that hereafter the Hodkinson program will be seld in its entirety to all exhibitors who desire it. The pictures on the Hodkinson program will continue to be sold on the grading which has been applied heretofore.

This, it is stated, has been done in response to a demand by exhibitors who saw a distinct advantage in buying the entire Hodkinson output.

"Exhibitors consider the purchase of the entire Hodkinson program a distinct advantage to them, as the program provides them with a steady supply of quality pictures at reasonable prices," declares a statement from the Hodkinson headquarters. "In this way the frequent saying of Mr. W. W. Hodkinson that his organization is in a position to book every exhibitor according to his full needs is once more fully borne out. Being close to the sources of production at all times, with an accurate appraisal of the quality needs of each theatre owner, the W. W. Hodkinson Organization is in an excellent position to relieve the exhibitor of his booking worries and asure him of his continued independence and to the fullest protection of his investment."



Scenes from Alice Lake's newest starring vehicle on the Metro program, "The Greater Claim"

Exhibitors Endorse Metro Week

Officials Expect 7000 Exhibitors Will Participate

WHOLEHEARTED endorsement by the exhibitors of the country of the holding of Metro Week February 27 to March 5 has influenced officials of the company to make it an annual institution in booking, declares a statement from the Metro headquarters.

The recent announcement of the period set aside especially for the exhibitors of Metro pictures only, together with publishing of Metro's national advertising campaign to back it and of the decision of the distributing organization to further support the exhibitor by the issuance free of charge of poster and slides, brought a response from motion picture showmen that even exceeded promises.

The Metro statement declares that from among the 7,000 exhibitors who, is is expected will, between February 27 and March 5 of this year, project upon their screens only Metro pictures there came an immediate influx of hundreds of telegrams and letters, "not only commending the company for the inauguration of Metro Week but also suggesting—and in some instances actually insisting—that this special week be made an annual event," the Metro statement declares.

Remarking the spontaneity of the demand that Metro Week be made a yearly event in the motion picture world, Richard A. Rowland, president of Metro Pictures Corporation, said:

"It is a confirmation of our own belief in our productions and a reward for the effort we have put forth to make them the best in the world's market today, to note the heartiness of the exhibitors' reception of Metro Week and the further and even more gratifying evidence of the appreciation of the theatre owners and managers in their expression of desire to have the week not a thing of this year only but of every year."

The company is making arrangements now for the increasing of its personnel to handle the exceptionally heavy business before and during Metro Week. It is expected that every one of the chain of Metro exchanges throughout the country will increase its staff to a size capable of carrying on the multitude of details incident to this special period. With an extraordinary number of prints of pictures in use the task of keeping them, in this week of uncommon stress of activity, in the first-class condition Metro insists on, is in itself a tremendous problem. A score of others, equally as vital, makes it an obvious necessity that emergency methods be employed in meeting them successfully.

No definite date has as yet been made public regarding the initiation of the national advertising campaign which will precede and support Metro Week during the entire stretch of time, but it is understood that the wholesale display of Metro announcements will break forth in dailies covering every community in the country well before the beginning of that week. In addition to this, slides for flashing on the screen of every theatre in the United States will be ready for distribution; and billboard paper to advertise whatever attractions exhibitors may choose from those Metro has released during the last eighteen months, will be available to the exhibitors without cost.

Lesser Denies "Depression"

Industry Simply Passing Through State of Readjustment, He Says

IRVING M. LESSER arrived in Los Angeles after having spent several months in New York City. Mr. Lesser is prepared to make a fight against the "depressed condition of the film industry" propaganda which has been circulated both in Eastern and Western film circles.

According to Lesser, the motion picture industry is simply passing through a state of readjustment—something that every standard industry has or will do. That everything is quickly working to an advantageous point of harmony for all concerned, is firmly believed by this producer.

"I do not feel any fear concerning the future of the picture world," says Mr. Lesser. "I am a producer and am producing at the present time in Los Angeles. I will continue to produce in Los Angeles. I have just completed 'Peck's Bad Boy,' a five-reel feature starring Jackie Coogan. Within a very short space of time, I will add two additional producing units under my banner. These also will be in Los Angeles," added Lesser.

According to this film executive, there is little need of "shelving" film products if these pictures are up to standard.

"There is a big future in store for independent producers," states Mr. Lesser, and he goes further in saying that our big national distributing organizations are willing to consummate contracts on independently produced products if they are worthy subjects.

"Recently," says Lesser, "several people now producing films in the West have issued statements that they will, in the future, confine their production efforts to the East—that the public desire new environments and faces on the silver sheet." According to Lesser, none of the big stars whom we all look upon with dignity and whose activities have put the motion picture industry on the pedestal it now rests on, have any thought of going Eastward for productions. Among these are mentioned names such as Douglas Fairbanks, Mary Fickford, Charles Ray, Charles Chaplin, and many others.

Lesser also mentions the fact that, within the past few weeks, not less than ten new picture studios have been built or are at the present time being erected.

Johnny Hines at Loew Cleveland Opening

Johnny Hines, star in the "Torchy Comedies" made from the stories by Sewell Ford and released through Educational Exchanges, had the honor of being the only motion picture player invited to appear at the opening of Loew's magnificent new Park Theatre in Cleveland, O. according to a statment from Educational's headquarters. Inasmuch as the Loew houses in Cleveland play all of the Torchy Comedies arrangements were made to have him appear. The park seats 3,800

Since the other Loew theatres in Cleveland play all Torchy Comedies promptly on schedule it was necessary to permit a pre-release showing of "Torchy's Night Hood."

Hines tour occupied three weeks, during which he visited the Cincinnati, Cleveland and Pittsburgh territories, appearing in the average of six theatres a day. Many requests were received from houses in other territories, but the star was compelled to return to New York to start work on the tenth of the series.

Arthur Zellner Will Go to Coast Soon

Arthur Zellner, Metro scenario writer, and for the last several months assistant to Maxwell Karger at the company's Sixty-First Street studios in New York will leave for Hollywood within a fortnight to join the colony of scenarists.

Since his appointment last September to assist Mr. Karger in the production of special pictures at the Eastern plant, Mr. Zellner has done the double duty of this work and of writing continuity for several important screen offerings.

St. Louis Exchange of Pioneer Opens

Appropriate ceremonies marked the opening of the new St. Louis Exchange of the Pioneer Film Corporation, a few days ago. The exchange is located at 3435 Olive street and is in charge of Thomas Leonard, who needs no introduction to exhibitors in his territory.

A BENJAMIN B. HAMPTON PRODUCTION

THE KILLER



ADAPTED FROM THE NOVEL OF

STEWART EDWARD WHITE

Produced by BENJ. B. HAMPTON

Directed by HOWARD HICKMAN

Wealthy, a polished gentleman on the surface, a lover of music and the arts, but yet—

A deadly menace to all who opposed his will. "Yield to my will or die!" He told his victims, and they died.

No stranger or more interesting character has ever appeared in literature or on the screen; yet it's based upon the life of an actual person. A fascinating, thrilling and splendidly produced drama of the great Southwest.

Pathé Distributors

Santschi Series

Cyrus J. Williams



presents

TOM SANTSCHI

in

"THE IMPOSTOR"

Directed by Robert North Bradbury

Hard riding, hard fighting, hard loving.

And all Western from start to finish.

Two reel dramas that are made like the best Special features, finely acted, finely photographed, finely directed, finely produced.

Add that to the name, fame and popularity of Tom Santschi and you've got something.

You don't have to take our word for it—see them for yourself at the nearest Pathe exchange.

Pathé Distributors

Rothacker Commended for "Fine Work"

"Such letters are certainly appreciated," replied Watterson R. Rothacker to Jay Emanuel, of Royal Pictures. Mr. Emanuel had written this letter: "I wish to take this means of complimenting you upon the extremely fine work you turned out in printing and developing of the picture 'Isobel' or 'The Trail's End.'

"The work in this was absolutely a revelation to me, as I had seen the picture, previous to the final touches, and I cannot help but tell you that wherever I have shown this picture, the exhibitor was most loud in his praise for the wonderful work which you turned out on this picture. I feel certain it will help a great deal in making this picture more popular."

Bert Lytell Back from New England Tour

Following cordial receptions by Massachusetts and Rhode Island State and city executives, Bert Lytell returned recently at Metro's New York studios on West Sixty-first street in time to begin work on "The Man Who," the next Bert Lytell picture to be made by Metro under the personal direction of Maxwell Karger.

Mr. Lytell's recent trip to Rhode Island and Massachusetts suggested something after the order of a triumphantal entry into the New England States, states Metro, for following his reception by a large delegation of New England exhibitors, the Metro star met and was entertained by the governors of the two respective states, as well as the mayor and city officials of Boston and Providence.

Carmel Myers at Work on New Picture

Production has been started at Universal City on "The Dangerous Moment," a dramatic story of Greenwich Village, with Carmel Myers in the starring role.

The story was written from the police records of New York City by Douglas Doty, formerly editor of the Cosmopolitan magazine, who adhered closely to the facts and incidents in the original case, a celebrated homicide mystery. It was adapted to the screen by Wallace Clifton and is being directed by Marcel de Sano.

Filming F. Hopkinson Smith's Novel

The suggestion of playgoers that Gladys Walton be starred in a modern screen version of "A Kentucky Cinderella," the widely read novel by F. Hopkinson Smith, is being followed, Universal reports. Miss Walton has begun work on the story under the direction of Harry Harris and while it will be released as "Li'l' Miss Merridew" it will be based upon the popular novel and follow the theme in all the romantically dramatic incidents which have endeared the work to the public.

Moving Into New Headquarters

ROBERTSON-COLE is the recipient of hundreds of wires and letters of congratulation on its removal to its new home, 723 7th Avenue New York City. The process of arranging offices in the new thirteen story home office building is now completed and the company, during the past week, has been receiving countless friends in the various lines of motion picture work who have united in congratulating it upon the appearance and practicability of the new structure. Work on the new structure was begun late last spring. Of the thirteen floors in the building, six are occupied by Robertson-Cole. The rest will be rented to various commercial concerns which are now bidding for space.

Robertson-Cole occupies the building as follows: On the eighth floor is situated the Robertson-Cole New York Exchange which distributes film for this territory. On the ninth floor are situated various clerical offices. The tenth floor is devoted to the executive offices including those of R. S. Cole, head of the organization, and of A. S. Kirkpatrick, vice president and general manager of the Robertson-Cole Distributing Corporation. On the eleventh floor are situated the Robertson Cole Distributing Corporation offices, and offices of the publicity department and those of the auditing department.

On the twelfth floor the foreign department of Roberston-Cole has its offices. On the Seventh Avenue side of this floor are situated two theatres where motion pictures will be projected for the pleasure of buyers and for the purposes of the executive officers. The thirteenth floor is devoted to a stock department where supplies and accessories of all sorts are stored.



New Robertson-Cole building, corner of 48th St. and Seventh Ave., New York

Three of the latest high speed passenger elevators serve the building. They are situated on the north side and are reached through the Seventh Avenue entrance. The freight elevator is situated on the east side of the building and is reached through the Forty-eighth Street entrance.

For many months, in fact throughout its existence, Robertson-Cole has been forced to struggle under the handicap of certain home office limitations as regards space and situation. These are removed through the occupation of the new building, and the distributing company feels that it will be enabled hereby in the future to give even better service to exhibitors all over the country. It will be able to concentrate directly and solely on the business of distributing the best possible pictures now that it occupies its own home office building. The plans were laid out with the needs of the company in mind, and it will be ideally situated henceforth to give a maximum service to the exhibitors who are playing its pictures. The New York Exchange in particular will be better equipped henceforth to care for the needs of its extensive patronage.

The New Robertson-Cole building is entirely fireproof. Its materials were concrete, steel and other building metals. Every precaution known to modern building was taken to make it safe. There is a universal sprinkler system and the film vaults are surrounded by a special reinforcement which renders them absolutely impervious to fire.

Educational Gets New Series

E. W. HAMMONS, president of Educational Film Corporation of America, this week authorized the announcement that a contract has been signed with Master Film, Inc., whereby Educational acquired a second series of Torchy Comedies, made from the stories by Sewell Ford and starring Johnny Hines. This will be the second year of the distribution of these pictures through Educational Exchanges.

The current February Release is "Torchy's Night Hood," the eighth of the series while the ninth and March release "Torchy's Big Lead" has already been delivered to Educational. Work has been completed on the tenth picture which completes the first contract and on April 1 initial delivery under the second contract for twelve pictures will be made. The schedule is so arranged that Educational will have all prints six or seven weeks ahead of release schedule, assuring the fullest service to exhibitors.

According to Educational the new contract calls for the expenditure of larger sums on the production of these comedies than in the past. Johnny Hines gave up a lucrative stardom in musical comedy to become associated with Charles C. Burr, president of Master Films in making these pictures, and has not appeared on the stage for the past year. The new contract calls for his exclusive service. Master Films controls the entire screen right to the Sewell Ford stories through the publishers, E. J. Clode.



A late photograph of Johnny Hines, star of the Torchy comedies, produced by Masterfilms and released by Educational

The initial general release of "Torchy," the first of the series, was made through Educational Exchanges July 11th, though it had been given a pre-release showing at the Strand Theatre, New York, some weeks previously. It was followed by "Torchy Comes Through," "Torchy in High," "Torchy's Millions," "Torchy Turns Cupid," "Torchy's Double Triumph" and "Torchy Mixes In."

"These pictures have been particularly pleasing to us because each release has shown a considerable gain over the previous one, says a statement from Educational. We believe that there is no series of pictures that has proven so well its cumulative power. From practically every city where they have been shown the same report comes. In many cases where a circuit first booked the pictures in smaller theatres they have been transferred to the largest in the city, and have been many cases where they have been played simultaneously for week's runs at two theatres in the same city. The standard and appeal of Torchy Comedies has been greatly established. Our plans for the future assure that they will have greater audience and box office appeal."

"We selected Educational to distribute our pictures," says Charles C. Burr of Master Films, "because we believed our pictures were unique. We recognized Educational as the real specialists in the short subject field.

don't neglect your wife!



Scenes from three Hodkinson pictures releases. On the left is "The Spenders," a Benj. B. Hampton production; in the center is a scene from "Pagan Love," a Hugo Ballin production, and on the right is a tense moment from "The Coast of Opportunity," a J. Warren Kerrigan picture

Has Many Exploitation Angles

So Declare R-C Executives About "Seven Years Bad Luck"

"SEVEN YEARS' BAD LUCK," with Max Linder, which Robertson-Cole is shortly to release as a super-special production, lends itself most admirably to exploitation of all sorts, and of this fact full advantage is taken in the elaborate advertising campaign which the distributing company has just issued on this subject.

In the very large press book which has just been published, exploitation taks up three full pages, the first two of which are headed "Turning Broken Mirrors Into Horse Shoes." Around this title are worked all manner of humorous figures illustratig the familiar articles of every-day life which are linked with superstition, and which are concerned with the story. These include looking glasses, shoes, cats, the numeral "13," umbrellas, salt shakers, pen and ink, horse shoes, the numeral "7," hair pins and other articles. At the bottom of these two opening exploitation pages is the line "Five Thousand Funny Feet," over which funny bugs with innumerable feet are walking.

On these pages are set forth a great variety of teaser campaigns, tie-ups, stunts of all sorts and advertisements which may be used by the enterprising exhibitor to draw in the direction of his theatre much additional business. For instance, there is the "Horseshoe Matinee." Says the exploitation book: "For your opening advertise a 'Horseshoe Matinee.' Advertise that you will pay the war tax for all children who bring a horseshoe to your theatre for this matinee. For the average exhibitor this would mean that he would get a horseshoe for each two or three cents he expends. This is very cheap advertising when you figure that these horseshoes will be an extremely valuable lobby display, and when they are of no further value than can be sold as old iron to the junkman for very little less than what they cost. In fact, with the present high price of old iron it is quite likely that some exhibitors will show an actual profit."

Another clever scheme is worked around the idea that the audiences which see "Seven Years' Bad Luck" will laugh so strenuously that they will burst buttons off their clothing. "Advertise," says the press book, "that you have engaged tailors and seamstresses who will be in atendance at all performances to sew on burst buttons. Follow this ad up with another pleading with all patrons of your theatre to bring additional supplies of buttons with them as your seamstresses and tailors have run out of stock. Another variation would be to advertise that your cleaners picked up so many hundred buttons after the day's showing and these buttons will be returned to the original owners on application. Add to this a big box of buttons in your lobby with a sign:

"These buttons have been burst from the clothing of the patrons who have seen 'Seven Years' Bad Luck.' Do any of them belong to you? If so, claim them at the box office. To all intending patrons we solemnly warn of the necessity of Loosening Up."

The press book pictures a good street stunt which utilizes a truck upon which is mounted a large broken mirror and a black cat which are pushed along the street by a grotesquely dressed man. On a sign placed on the truck is printed, "If You Think This Is Funny, See 'Seven Years' Bad Luck,' with Max Linder, at the ——— Theatre, and Have a Thousand More Laughs."

Atherton Story Released Soon

THE first story written directly for the screen by Gertrude Atherton, produced by Goldwyn Pictures Corporation under the title of "Don't Neglect Your Wife," is regarded so highly by Goldwyn officials that it has been decided to release it immediately, thereby giving exhibitors an assured success with which to follow the early pictures in Goldwyn's fourth year group. Particular interest centers in this production in that it marks the fulfillment of Goldwyn's faith in the policy of having the foremost writers of the country devote their energies to the creation of motion picture stories. Also, it is interesting to note that Mrs. Atherton remained at the Goldwyn Culver City studios during the filming of her photoplay and collaborated with Director Wallace Worsley on the production from the writing of the continuity to the final editing.

"Don't Neglect Your Wife" is said to be an unusual photoplay, in theme, in treatment and in setting. Its action takes place in the best social circles of San Francisco, ending in what used to be the infamous Five Point section of New York City. Dr. Howard Talbot of the Southern aristocracy of an earlier period in San Francisco, brought his beautiful Boston bride to a fine residence hotel in the Golden Gate city and then neglected her for his club life. An innocent friendship with a rising newspaper man, Langdon Masters, ripened into love—a love which they decided should be repressed, but scandal got busy and the neglectful husband decides that, to save his wife, Masters must give up his promising career and leave the city. He goes to New York and is there drinking himself to death in the lowest haunts of vice and crime, when Mrs. Talbot, at last freed by her husband, arrives and rescues him.

The old Five Points section of New York was built on the studio lot at Culver City with the utmost fidelity. Old prints of the section as it then appeared were obtained from the New York Historical Society and were copied, detail by detail, by Cedric Gibbons, Goldwyn's art director, and his staff.

Lewis S. Stone and Mabel Julienne Scott head the cast.

"Without Limit" Wins Official's O. K.

Final cutting and titling of "Without Limit," the George D. Baker production for S-L (Sawyer and Lubin) Pictures, which has just been completed, in Metro's New York studios, is now finished, and the picture was given a recent special showing before Richard A. Rowland, president of Metro and other officials.

Mr. Rowland pronounced himself as highly pleased with the picture, which Metro will release in the fairly near future. "Without Limit" was adapted to the screen from Calvin Johnston's story, "Temple Dusk" in *The Saturday Evening Post*. In considering the difficulties of transferring the story to the silversheet, Mr. Rowland announced that the task, in his opinion, had been creditably performed.

"A Small Town Idol" Comedy Spectacle

In his six-reel comedy-drama, "A Small Town Idol," Mack Sennett has entered the ranks of the creators of biggest spectacles according to a report from the Sennett Coast headquarters. One scene involving the presence of more than five hundred girls and an army of comedians and supernumeraries, he has called, "New Year's Eve in Babylon" and it is declaared to be a triumph of artistic skill.

At the Mission Theatre, Los Angeles, with prices ranging from fifty-five cents to $1.50, all records of that picture playhouse are being shattered.

T. Daniel Frawley Added to Metro Staff

T. Daniel Frawley, who has staged some of the most notable successes of the speaking stage in the last quarter of the century, has become a member of Metro's West Coast directorial staff.

Mr. Frawley, who just has returned from an extended stay in the Orient, joined Bayard Veiller's colony of celebrities in the company's Garden Court studio building and will undertake the study of film-making at close range.

A NOTABLE chapter in the history of motion pictures was written this week when it was announced that Curator G. H. Sherwood of the American Museum of Natural History, had purchased from Educational Films Corporation principal portions of "The Race of the Age," the exclusive picture of Man o' War's victory over Sir Barton at Windsor, Ont. The print will be preserved for all time in the vaults of the museum so that generations yet to come will be able to see the picture.

In addition to this, "The Race of the Age" was shown to the trustees of the museum at their meeting on February 7.

Equipment Damaged by Snow Avalanche

A severe blizzard, which recently isolated the Yosemite valley, did many hundreds of dollars damage to the equipment of a Universal company under the direction of Robert Thornby, who was in the valley filming scenes for "The Magnificent Brute," Frank Mayo's next feature.

When the blizzard first broke, Thornby set his cameramen to work, taking snow scenes such as have rarely been filmed before. A small avalanche put an end to the snow scenes, however when a slide of earth, rock and snow partially buried the company, ruining much of the lighting equipment.

"Outside the Law" in Demand

Is Booked in Almost Every City of the U. S., Is Report

"OUTSIDE THE LAW," the new Universal-Jewel production starring Priscilla Dean, already has been booked in almost every city in the United States, so great has been the demand for it on the part of first run exhibitors, is the statement of Mr. H. M. Berman, general manager of exchanges for Universal.

Interviewed upon his return from a sales conference of Universal exchange heads at Cincinnati several days ago, Mr. Berman admitted that there is a greater demand for "Outside the Law" than for any Universal picture ever released.

"Although the picture was not officially released until January 17," said the Universal sales chief, "we already have several hundred bookings, most of which are for from four days to a week, and many of which are for two weeks. The picture just completed a five week run in the Superba theatre, Los Angeles, which set a record in Universal picture success. The picture played to packed houses for practically all of the thirty-five days of the run.

"We have been greatly surprised in the Universal sales force, by the unusual demand for 'Outside the Law,' on the part of exhibitors who have had no chance to see it run off. It is our belief that this demand has been prompted by the unusually favorable reviews and criticisms by 'Outside the Law' in the trade journals and newspapers.

"The unusual amount of advance bookings also has resulted, I am convinced, from the extensive exploitation campaign inaugurated by our company, and which has worked its way down through the exchanges and local publicity men, so that it now is directly benefiting the exhibitor.

"This campaign is calculated to help exhibitors sell 'Outside the Law' to their patrons. J. H. Mayer, of our Exploitation Department, now is in Akron, O., aiding the management of the Allen theatre in the local campaign for the Dean picture. Other exploitation men are in other sections of the country, giving direct aid to exhibitors.

"Universal exchange managers from the Middle West, whom I met in Cincinnati early this week, for an important conference on our plans for next season, were highly enthusiastic about 'Outside the Law' and assured me that they only were echoing the expressions and enthusiasm of their exhibitor-patrons.

"Not only the home office, but the various Universal exchanges have been flooded by letters of commendation on the new Universal-Jewel, in which great credit has been given to Miss Dean and to Tod Browning, the author and director of the photo-drama. It seems to be the concensus of opinion that Browning, with the help of Miss Dean and Lon Chaney, whose remarkable portrayal, 'Black Mike' is one of the events of the screen year, has made the best underworld melodrama ever filmed."

Gloria Swanson to Be Starred

Paramount Will Star Her in "The Great Moment"

WITHIN the next week the word "Camera," ordered by Director Sam Wood, at the Lasky studio in Hollywood, will start the taking of the initial scene for "The Great Moment," the first production in which Gloria Swanson, for several years a leading player in Cecil B. DeMille's special production, will appear as a Paramount star.

Following her introduction into the film world in comedies, Miss Swanson was featured by Cecil B. DeMille, director-general of Paramount Pictures, in a series of his personally directed super-specials. The first of these was "Don't Change Your Husband," in which Miss Swanson played the leading feminine role of Leila Porter. This was followed by another success, "For Better, For Worse," in which Miss Swanson played Sylvia Norcross.

The promise given by this star in the first two productions was amply fulfilled when the release of Cecil B. DeMille's stupendous "Male and Female," took place, for few screen followers who saw the production have ever forgotten Miss Swanson's keen appreciation of the part of Lady Mary Lasenby in that momentous production.

At the time the picture appeared it was freely predicted that she would soon be listed on the constellation of Paramount stars; but it was destined that she was to appear as a featured player in two more super-specials before that event came to pass.

Both of these productions, it happened, only served to evidence still further her right to stardom and enhance her popularity with the film public. They were: "Why Change Your Wife?" in which Miss Swanson took the role of Beth Gordon, and "Something to Think About," in which she played the part of Ruth Anderson. Like the previous productions in which she was featured, these were directed by Cecil B. DeMille.

In making her bid for stellar honors Miss Swanson will have the advantage of an excellent script written especially for her by Elinor Glyn, the noted English novelist who came to America for the express purpose of writing "originals" for Paramount. Miss Glyn has co-operated throughout the preparation of the continuity with Monte M. Katterjohn, who prepared the film form. Sam Wood, who will direct, has an enviable reputation as a master of technique and an appreciation of a story's possibilities.



Gloria Swanson in some characteristic poses from her various screen vehicles. Miss Swanson is shortly to make her debut as a Paramount star, in "The Great Moment," directed by Sam Wood

Part of the Show

"ENCLOSED find check for $2.00 in payment for MOTION PICTURE NEWS, from January 15, 1921, to January 7, 1922.

"I couldn't run this show without the NEWS.
"FRANK HOCKING, JR.,
"Manager, Pershing Theatre, Fairfield, Ill."

don't neglect your wife!



Left—Winchell Smith. Right—John Golden.—(Golden photo, copyright by Moffett, Chicago)

Metro Buys Stage Success

Pays Quarter of a Million for Half Interest World Rights "Turn to Right"

METRO PICTURES CORPORATION announced this week that it has purchased from John Golden one half interest in the world's screen rights to "Turn to the Right," by Winchell Smith and Jack Hazzard, for a quarter of a million. Golden retains a half interest.

Negotiations for the disposal of this record-breaking stage success have been in progress, it is understood, for more than two years, and offers were made not only by Metro but by every other company of importance, according to the Metro-statement.

The picture production will be made and distributed by Metro, and presented on the screen by John Golden and Marcus Loew. The making of the picture will be supervised personally by Winchell Smith, the American playwright.

The production will be made at Metro's Western and Eastern studios, and at the estate of Mr. Smith, at Farmington, Conn. This last location will be used for the celebration peach orchard scenes. It so happens that Mr. Smith's country place has just such an orchard and old-fashioned house as that he presented in "Turn to the Right." When given at the Gaiety theatre a few seasons ago "Turn to the Right" broke all records for box office returns. Its run totaled 452 days.

Richard A. Rowland, president of Metro Pictures Corporation, made the following comment upon the announcement of conclusion of negotiations with Mr. Golden.

"We're doing what we said we'd do; buying, at no matter what figure, the best in the world for the stories for Metro pictures. In obtaining 'Turn to the Right' we believe we have something that will do on the screen what the original play did on the stage: absolutely shatter all previous records."

New Frederick Production

"Roads of Destiny" to Follow Up Success of Star in "Madame X"

FOLLOWING the success of "Madam X," Goldwyn Pictures Corporation is releasing another drama in which Miss Frederick is the star. The new release, that will make a follow-up for exhibitors who have found "Madame X" to be a good drawing card, is "Roads of Destiny," an adaptation of Channing Pollock's stage success, which, in turn, was suggested by the O. Henry story of the same name. With "Madame X" still fresh in the minds of motion picture audiences, the exploitation possibilities of "Roads of Destiny" may be realized to the full, said Goldwyn.

From all parts of the country Goldwyn states that it is receiving reports of new records established by "Madame X" and it is generally conceded that never in her career as a screen star has Miss Frederick given an emotional performance of such compelling force. In "Roads of Destiny" she has a role fully on a par with her characterization in Alexandre Bisson's drama.

Points to be played, says Goldwyn, up are the engrossing story, the gripping characterization, the marvelous acting of the star and the supporting cast, the fascinating twists and turns of the action, the question of destiny, "can a man overcome his fate, or is the unwritten word unescapable?" the powerful appeal to women, and that everyone who enjoyed "Madame X" will find an equally stirring drama in "The Roads of Destiny."

English Producer Is Here

George Clark, Whose Pictures Are Released by Stoll, Here on Visit

GEORGE CLARK, president of the George Clark Productions, arrived in New York from England on the "Aquitania" on January 30th. He came to this country for a short stay during which he has planned to look over the American field, with a view to becoming better acquainted with conditions here, and to inaugurate a campaign on behalf of his two stars, Ivy Duke and Guy Newall.

The George Clark Productions are being released in this country by the Stoll Film Corporation of America, and it is at the latter's main offices at 130 West Forty-sixth Street, New York, that Mr. Clark is making his headquarters.

Two of the Clark productions, "Squandered Lives" and "The Lure of Crooning Water" have been released, and have won high commendation. Others which will follow are: "Testimony," "The Garden of Resurrection," and "The Persistent Lovers."

According to Mr. Clark, who was preceded to this country by his publicity representative, Leila Lewis, Miss Duke and Mr. Newall, because of their clear lead among British Film Players, have been generally nicknamed the "English Mary and Doug." The two stars are extremely versatile and talented, for Miss Duke, in addition to playing the female lead, reads and selects the stories for production, while Mr. Newall doubles up by writing the scenario, and directing the production, besides holding down the featured man's part.

George Clark and Guy Newall started the corporation following a friendship which had sprung up between the men during the war, when they were both attached to an anti-aircraft defense station in England.

"The Furnace" Wins Praise

Realart's Headquarters Reports Exhibitor Endorsements Continue

THE Realart headquarters reports that exhibitor endorsements for its release, "The Furnace," continue to arrive and submits the following letter from C. S. Musser of the Opera House, Shepherdstown, W. Va., as typical of the comments received from bookers of this William D. Taylor production:

"Book it, see it, advertise it and then reap the benefit of the word-of-mouth advertising that few pictures create. 'The Furnace' is a great picture and the work of Agnes Ayres is truly remarkable," writes Mr. Musser. "Entire cast is good with special mention of Milton Sills and Theodore Roberts. Every exhibitor ought for his own benefit to book this picture; he should see it screened and then with his knowledge of it go out and advertise it like the devil. It is too good a picture to let slip by without strong advertising. Book it to benefit from the word-of-mouth advertising that but few pictures create."

W. C. Clavier, of the Liberty theatre, Fargo, S. D., used teaser advertisements on the picture a week before it was shown at his theatre. He writes: "Everyone who saw it was more than pleased. Personally I think it the most elaborate picture we ever screened and we have been in the business for twelve years. We can cheerfully recommend it to any exhibitor who wishes a high class entertainment."

One exploitation stunt creating considerable comment was employed by M. Melincoff of the Capitol theatre, Lynn, Mass. He cut out some cardboard butterflies, painted them and hung them from his marquis where they fluttered in the wind. He also used additional advertising space in the newspapers in announcing the picture. Concerning "The Furnace" he says significantly:

"This is the first time we have run a full week on any picture."

Acord to Start New Serial

Star in "White Horseman"; Albert Russell to Be Director

THE return to Universal City of Art Acord, star of "The Moon Riders," to appear in a forthcoming serial, "The White Horseman," is announced by the Universal's home office. The popular cowboy star will have for a director Albert Russell, under whose supervision Acord's previous chaptered photo-drama was filmed.

"Acord has been training for several weeks—he has been conscientiously conditioning himself as preparation for the dare-devil stunts which he will be called upon to perform—and he is now in perfect trim," declares the statement from Universal's New York headquarters.

Throughout the eighteen episodes there promises to be no let-up in the succession of thrills and suspense, which will mark 'The White Horseman' as the superlative in serials — hazardous feats, hair-breadth escapes and perilous stunts, aplenty, to assure the success of Art Acord's latest effort. The story of the serial deals with the attempts of several contending factions to obtain control of a chain of valuable opal mines formerly operated by a tribe of now-extinct Indians and now in possession of a young westerner, Allen, played by Acord.

F. B. WARREN, general manager of distribution of Associated Producers, Inc., announced this week the following changes in Associated Producers' selling organization:

William H. Jenner, who, since the formation of Associated Producers, has been its resident manager in Boston, becomes Western District Manager with headquarters in Los Angeles. Mr. Jenner is succeeded in Boston by J. A. McConville. Walter R. Liebmann has been appointed Resident Manager in Atlanta. He succeeds Frank L. Hudson.

Mr. Jenner, who is the first district manager to be appointed by Mr. Warren, was, until he resigned to become Boston manager for Associated Producers, manager for United Artists in Boston. Previous to that time he was for two years Boston Manager for Goldwyn. Mr. McConville, who succeeds Mr. Jenner in Boston, was formerly assistant manager of the Boston office of Paramount.

Donald Crisp Will Do Hamilton Story

Donald Crisp's next production for Famous Players-Lasky British Producers will be an adaptation of the popular novel by Cosmo Hamilton, "The Princess of New York," and it will have a special interest for both American and English audiences, in view of the international character of the book and the production, declares a statement from Paramount headquarters.

Furthermore, Donald Crisp, his assistant, Claude H. Mitchell, and David Powell, who is to play the hero, are all three British born, and have had long experience of the film industry in the States. The heroine is to be played by Mary Glynne, one of the most charming and brilliant of the younger generation of British actresses.

Southern Exhib Praises "Forbidden Fruit"

If Cecil B. DeMille's Paramount production, "Forbidden Fruit," is not shown in every important theatre in the South, it will not be the fault of Charles W. Picquet manager of the Carolina theatre, Pinehurst, N. C. He says:

"I screened 'Forbidden Fruit' for a jury of twelve blase New Yorkers, after midnight and with no musical accompaniment, and I have never seen such unbounded enthusiasm in a group of such people, and a picture that will stand that test is some picture.

"I am paying the highest price for it that I ever paid for a production which means, with my limited capacity and a limited number of winter guests to draw from, that I have no thought of profit. I am proud of the opportunity of showing such a picture and I consider it will give my house a standing and a prestige that it could attain in no other way."

Hayakawa Seen at the Strand

SESSUE HAYAKAWA'S appearance in "The First Born" at the Strand on Broadway, New York, was hailed by the New York City dailies with enthusiasm. Almost without exception they devoted leading space in their review columns to criticisms of "The First Born," and many gave the review a separate caption, contrary to usual procedure.

"The First Born" is based on a stage play by Francis Powers, in which that well-known actor played the leading part. Hayakawa always cherished a desire to play the role, and chose it for the initial one of his new pictures. The story is that of a young boatman who loves a girl along the Hoang-Ho, in China, only to lose her to a "picture bride" agent, who sells her in America. Later, following her there, the hero finds her after he has had a son by another woman. How he loses this child in tragic manner, and becomes reunited with his first love is dramatically told.

The distinguished critic Alan Dale, of the New York American, paid a most glowing tribute to the acting of Hayakawa in his criticism, which was nearly one column in length.

In part he said: "'The First Born' was designed primarily to set forth the peculiarly graphic emotional power of that wonderful actor, Sessue Hayakawa. Often I have wished that Sessue could speak, or that at least I could hear his voice. He has all the silently sinister actors of the speaking stage beaten in every direction. He has poise, his awe-inspiring eyes render mere speech unnecessary. His facial expressions are quite extraordinary. In his way, he is absolutely unique.

"What actor of the stage or screen could get away with such incidents as Sessue vanquished, standing for long periods with the dead body of a child in his arms? Yet there was nothing maudlin in anything that Hayakawa did. It was eminently impressive, artistically perfect, and worthy of the highest praise. In fact, it would pay many stage stars to watch this picture, and study the tremendously stirring expressions stamped upon Sessue's face. There are several closeups that are extraordinarily gripping. The eyes will haunt you; the terrific tragedy of the man's out-look will register in your memory. There is nothing trivial or banal about the acting of Sessue Hayakawa. Such dramatic work gives dignity to the screen."

The Sun, in a leading article commented: "The earthquake shook loose from San Francisco most of the landmarks of Chinatown so graphically and faithfully limned in 'The First Born' at the Strand this week, but it would take more than an earthquake to shake from the mind the impression left by the finished and poignant acting of Sessue Hayakawa. As the simple, kindly coolie boatman from the Hoang-Ho who exacts vengeance on the Chinese merchant who enslaved his wife—his second love—and his first born son, Hayakawa surpasses many an American actor, achieving his effects without requiring, as they so often do, a gutta percha face. In his tender passages with his little son he makes one realize as though anew that emotion lurks behind the maskline face of an Oriental, and in his climatic moment of vengeful triumph over his persecutor he silently sounds the high C of emotional acting. Helen Jerome Eddy, Marie Pavis and "Sunny Boy" Warde are his aid and comfort, and Colin Campbell has directed a most ambitious and praiseworthy production by Robertson-Cole in a manner that makes one glad one has managed to live through so many problem plays to see something like this."

Subtlety of Appeal Required

Appeal of Physical Motion on Wane Says Ballin

MR. HUGO BALLIN, who has just finished his modernized version of "East Lynne," for release by the W. W. Hodkinson Corporation, believes that the stress of physical acting and indeed the whole physical element in the production of motion pictures has reached its peak and that the public are slowly but surely turning away from this style of entertainment, which at its best is often crude and phimitive. Mr. Ballin says:

"I believe the time has come when we must re-adjust the standards of screen values. Because motion on the screen was a sentimental novelty we suffered much from exaggerated motion in the early days of the industry. Indeed we all remember that the first motion pictures aimed at nothing more than the reproduction of motion as such and that to be sure was novel and startling enough. We had galloping horses, express trains, the flight of birds, athletic and gymnastic exercises,—in short all those activities which either consisted wholly of motion or accentuated motion.

"It was but natural for us to import this tendency to emphasize motion into our early screen drama—a fact which to my mind accounts quite fully for the immense and sustained popularity of so-called 'Westerns.' From time to time we attempted something of the subtler type. When we started to translate popular fiction into the vocabulary of the screen we began to realize that the over-emphasis of motion was a fatal defect. We all remember that at one time the foreign pictures, especially the picture of Latin or to be specific of French origin had a tremendous vogue. Ten years ago the popularity of the foreign picture reached its height. Patrons still looked for plenty of motion, almost for its own sake. From that day forward, i.e., from 1911, the foreign made picture began to decline and while in 1909 and 1910 at least one-half of the average American motion picture programs consisted of pictures of foreign origin, in 1915 the foreign made picture represented a negligible quantity.

"This fact can be explained only in one way,—the people who patronized the motion pictures had become tired of the mere novelty of motion and desired something more subtle and refined. The American producer was quick to sense this popular demand and by responding to it reduced the foreign picture to insignificance. I believe that we are still in the initial stage of this revulsion from the over-emphasis of motion. We have, I believe, now arrived at a point where the majority of our patrons enjoy a picture in proportion to the subtlety of its appeal.

"This means above all things a profound change in the nature and quality of acting before the camera and likewise in the nature and quality of the successful director. Pathos and atmosphere today count for more than ever in the history of motion pictures. Beauty and lavish settings have become factors.





A bit of pulchritude from "Just Out of College," starring Jack Pickford, and released by Goldwyn

Conditions Favor Serials

Pathe Investigates Business Conditions as They Apply to Serials

A SEARCHING investigation of general business conditions as they apply in particular to photoplay serials has failed to reveal any evidence in support of recent but fast-fading opinions of an "all pervading business depression." It now becomes known that such a survey, completed a short time ago by Pathe, not only refused results indicative of existing or threatened depression but offered the most emphatic encouragements of the elaborate serial program mapped out by Pathe last summer for 1921.

The serial producing and releasing plans therefore will be carried out to the letter by Pathe and with renewed confidence in the outcome of a schedule based on more extensive lines with regard to episode productions. The quality of production displayed in the first two releases in 1921, "Double Adventure" with Charles Hutchison, and "The Avenging Arrow" starring Ruth Roland will be standard for the serial offerings of the year.

In a mass of material obtained by Pathe from exhibitors, whose experiences with serials within recent times are conducive to the optimism felt by the Pathe serial sales department, are found many expressions direct from the box office which leave little doubt of the sustained popularity of the episode film.

Three of Pathe's serials which attained great popular success last year are "Ruth of the Rockies," "The Phantom Foe" and "Daredevil Jack." Very recent accomplishments of these pictures show that the success they registered at the time of release has not suffered any depression up to the present. At the Rex and Capital Theatres, Eugene, Oregon, the Ruth Roland vehicle has just completed a remarkably successful run.

WILLIAM CHRISTY CABANNE, director of "The Stealers," the famous Robertson-Cole super-special, which has achieved such wide success in all parts of the United States, and of "What's A Wife Worth?" another super-special which is to be released, has returned to the Coast, where he has started work on a third production which will be completed several months hence.

Mr. Cabanne wrote the story which he imparted to the Robertson-Cole executive staff recently, and which won the approval of the experts who passed upon it from standpoints of box office appeal, exploitation possibilities, and artistic and dramatic merits. Mr. Cabanne is now at work obtaining for the screen enactment of his remarkable story a distinguished cast.

He has in mind one of the most beautiful spots on the Western Coast, where he will obtain his exteriors, while his interior settings will be made in the Robertson-Cole studios at Hollywood.

Included in the cast of "What's A Wife Worth?" are Casson Ferguson, Alex Francis, Howard Gaye, Virginia Caldwell, Ruth Rennick, Cora Drew and a number of others, including an infant in arms. The scenes are laid in a typical American town of today, and the situations are so familiar and natural as to have instant appeal with audiences of all sorts. Robertson-Cole publicity forces are now at work on a complete exploitation and advertising campaign for "What's A Wife Worth?" which will put the exhibitor in position to reap ample profits from it.

Comedy Output Increased

Four Comedy Companies Busy at Present Time at Universal City

UNIVERSAL recently has increased its short comedy output by several hundred percent, reports from Universal City indicate. Instead of one-reel Star comedy which heretofore has figured in the Universal weekly schedule of releases, four comedies now are under way at Universal City.

A growing demand for short and meritorious comedies is being discovered by film salesmen in almost all parts of the United States, it is asserted by the heads of the Universal sales force.

Universal's first move to build up its comedy output was the installation of a new chief of serial and short stuff scenarios. He is William Lord Wright, well known as an author of books on the motion picture. He has had a varied experience in the film game, including editorial work on trade papers.

A new comedy unit was organized with William Beaudine at its head, as supervisor and director, aided by Frank Roland Conklin, writer, and W. Scott Darling, scenarist. These men formerly were with Sennett comedies.

The new two-reelers being made by Lyons and Moran, also are an added feature to the Universal comedy program, while Joe Martin, the clever orang-outang screen star, is again before the Universal camera for a series of short comedies.

Officials at Universal City also have obtained the services of Ward Hayes, widely known as a director of comedy reels. During his experience with the megaphone he has directed for such companies as Triangle, Sennett, Christie, Nation and the Special Pictures Corporation. He now is directing Billy Fletcher in one-reelers. His first comedy for Universal will be called "All at Sea."

Metro Re-Signs Viola Dana

Is Coming East for Vacation; New York "Is a Closed Book to Her"

AFTER renewing her contract with Metro for a term of years, Viola Dana, whose most popular film production recently showed her in the role of a chorus girl, is journeying to New York to view the chorus girl of real life in her favorite haunts.

For the petite Metro favorite, who played on the New York stage as a child, who has enacted stage parts and appeared as a blase city girl for the screen, admits that New York is a closed book to her.

Viola never has seen New York's Follies. She never has toured New York's far-famed roof resorts. To be trampled upon in the subway will offer new thrills to the city girl of pictures.

On completing her forthcoming feature production, "Home Stuff," the piquant story of farm and village life by Frank Dazey and Agnes Johnston, Miss Dana was granted a well earned period of freedom, far from the click of the camera.

"Then I'm going to do New York," she said. "I'm going to see the city from the Battery to the Bronx. It has been so long since I have seen the city that I know I'll be a bigger sight to the people than they will be to me. I feel as if I had been absorbed by 'Home Stuff' and actually belonged on the farm."

Under the terms of the contract, she will star in special feature productions to be made from the best stories available.

Trade Views Fox Special

"A Connecticut Yankee in King Arthur's Court" at Broadhurst

THE reputation of "A Connecticut Yankee in King Arthur's Court," which is having a pre-release run of many weeks in Los Angeles, traveled clear across the continent and brought great crowds to the trade showing at the Broadhurst theatre, New York, Tuesday of last week, Feb. 1.

It was to prove the "pull" of this Mark Twain masterpiece among all classes of people that William Fox introduced it on the West Coast and then brought it East. It has been running seven weeks at one theatre in Los Angeles, and will certainly go ten at least. And from the enthusiasm aroused by the trade showing the New York run, if this is Mr. Fox's plan will be even longer.

Immediately after the trade showing messages of congratulation began to pour into the offices of Fox Film Corporation.

William Fox has made of "A Connecticut Yankee" a film that is at once a gigantic spectacle, a roaringly funny comedy and a gripping drama. It would be a worthy successor to "Over the Hill" if "Over the Hill" needed a successor, which it does not.

The production of "A Connecticut Yankee" at mid-season abundantly fulfills the promise made by Mr. Fox last summer, when he announced his plans for the season's big special production. It is in many respects the best thing Fox Film Corporation ever has done.

A notable feature of the production is the sumptuousness of the settings.



Centre—Jewel Carmen. At left and right—two views from her current vehicle, "The Silver Lining," a Roland West production, released by Metro

THE Christie Film Company is again calling attention of the trade to the fact that "Christie Comedies" which have been released under that brand name and fully protected, are positively not being reissued.

Statements which are said to be misleading, have again appeared in the trade papers which state that "Christie Comedies" are being reissued.

Fred L. Porter, secretary-treasurer of the Christie Company, states that the only comedies that Al Christie directed besides Christie Comedies, were Nester Comedies for the Universal Company, and Cub Comedies for the Mutual Company. Comedies said to be reissued must be the Cub Comedies, of which there were sixteen made, most of which were directed by Horace Davey, and which were made by the Christie Film Company five years ago. Porter further states that publicity concerning the Christie reissues is not within the bounds of fact.

"We have no desire to hamper the sales of any comedies owned by another company, but we object to misleading advertising, and unlawful use of a fully protected name," states Porter, "and any one advertising that they have a Christie Comedy for reissue will certainly be prosecuted."

Church Journal Lists Hodkinson Releases

"In these days when so much is being said in criticism of the motion picture in the press and elsewhere, it is refreshing to note that the well-known Catholic monthly known as 'The Holy Name Journal' has come out with a list of 'Desirable Pictures' which is headed by two Hodkinson Releases, 'The Kentucky Colonel' and 'The U. P. Trail,'" reads a statement from the Hodkinson headquarters.

Metro Releases for February

Three Features and Keaton Comedy on List

THREE dramatic special productions — "Passion Fruit," starring Doraldina; "The Greater Claim," presenting Alice Lake in the stellar part; and "Without Limit," a George D. Baker production for S-L Pictures and a Buster Keaton comedy, "The Haunted House" constitute Metro's releases for February.

The feature-length pictures will be distributed to exhibitors in the order mentioned. Doraldina, in Carey Wilson's romance of Hawaii, "Passion Fruit," will be available for booking February 7. Two weeks later Alice Lake's next photo play, "The Greater Claim," whose story is of a chorus girl who, marrying into a prominent family that did not want her, will be ready. This will bring the release date of this picture and of the Buster Keaton comedy, "The Haunted House" to fall coincidentally on the twenty-first of the month. February 28 will bring to the screen George D. Baker's production, "Without Limit," an S-L Production made at the Metro studios in Sixty-first Street, and to be distributed by the latter organization. It is a picturization of Calvin Johnston's story, "Temple Dusk," published recently in the Saturday Evening Post. Anna Q. Nilsson heads the cast of players who enact it.

The story, "Passion Fruit," by Carey Wilson, depicts the life of the Pacific isles. Edward Lowe, Jr., wrote the scenario for the picture. Rudolph Bergquist photographed it, and special art interiors were prepared by John Hughes. Direction was in the hands of John E. Ince.

As Mary Smith in "The Greater Claim" the star, Alice Lake, declares she has been given the most ambitious part in her histronic career. Mary is a show girl who marries "Chuck" Everard, wealthy and well-born. His family objects to the point of kidnapping the young husband on his honeymoon and later trying to buy a divorce from Mary. She is disgusted with the whole affair and returns to Broadway to lead a more riotous life than ever before, only to be checked and brought to a sense of responsibility by the birth of a son. The story is the original work of Izola Forrester and Mann Page. Albert Shelby Le Vino adapted it to the screen. The director was Wesley Ruggles.

George D. Baker's "Without Limit" retells Calvin Johnston's magazine story, a sensation ever since its appearance in print, with increased dramatic power. It is the romance of Ember, a girl from Broadway, and of David Marlowe, son of a minister conducting a mission on the East Side, who are wed at a midnight revel. The notable cast of the picture, headed by Anna Q. Nilsson, includes Robert Frazer, as David; Robert Schable, as Bunny Fish, rounder and cad; Kate Blancke, as David's mother; Frank Currier, as the minister; Thomas W. Ross, as Charlie, the croupier at the gambling establishment of Clement Palter, played by Charles Lane. Mr. Baker not only directed but scenarioized the picture. Andre Barlatier was the photographer and M. P. Staulcup the art director. It was produced by S-L (Arthur Sawyer and Herbert Lubin) Pictures.

Buster Keaton in "The Haunted House," adds another to his list of smile getters. This comic, written and directed by Buster Keaton and Eddie Cline for Joseph M. Schenck, is a hilarious tale of ghosts and counterfeiters with the slapstick cracking merrily in characteristic Keaton style.





Frank Campau who has a prominent role in Pathe's feature picture, "The Killer"

Ruth Roland Serial Soon

Pathe Announces March 13 as Release Date of "Avenging Arrow"

BY way of establishing firmly and at an early date its serial program for 1921 as the most auspicious it has ever attempted, Pathe announced as its next episode release Ruth Roland in "The Avenging Arrow." This picture will be presented by Pathe on March 13th, the issue being simultaneous with the release of the final chapter of "Velvet Fingers," the current serial starring George B. Seitz, with Marguerite Courtot.

For a serial star, whose vehicles are not less than 30 reels, Miss Roland is making an unusually early return to the screen in a new picture. Her last play, "Ruth of the Rockies," was released last August and is still playing to a big following.

"The Avenging Arrow" is believed to be the superior of any of her pictures as a starring vehicle. It will be Miss Roland's eighth serial for Pathe. The new play is an adaptation of Arthur Preston Hankins' "The Honeymoon Quest," put in scenario form by Ben R. Cohen and produced under the personal supervision of Robert Brunton. W. S. Van Dyke and William Bowman were the directors.

Her part in "The Avenging Arrow" is said to supply Miss Roland with a wider scope than any of her former serial roles. In this regard it is considered unusual to a degree and an important factor contributing to the anticipated success of the play. Colorful setting is another feature of "The Avenging Arrow," which concerns itself with the adventures of a girl born and raised in Southern California.

Nazimova to Do "Camille"

Principal Characters Are Already Chosen; Ray Smallwood Directing

NAZIMOVA'S next special screen production will be "Camille," upon which progress has been made already to the point of casting the principal characters of this classic drama by Alexandre Dumas, the younger.

Following advices from the Metro studios in Hollywood, where the Russian star's pictures are made, to the effect that "Camille" definitely would be the photoplay to follow her latest sensation, "Billions" came news to the home offices of the distributing organization that casting was begun.

Two members of the personnel which aided in the production of Vicente Blasco Ibanez's "The Four Horsemen of the Apocalypse" have been brought into service by Nazimova for "Camille." June Mathis, who adapted the Ibanez novel, prepared the screen script for the Dumas classic; and Rudolph Valentino, actor of Julio Desnoyers in "The Four Horsemen"—the principal male role—will play Armand in "Camille."

Among the other members of the cast thus far chosen are: Rex Cherryman, the youthful actor, who appeared as the playwright in Nazimova's production of "Madame Peacock"; Arthur Hoyt, well known to followers of both the screen and speaking stage; Zeffie Tillbury, versatile character actress, who just has completed an important role in Metro's production of "Big Game"; Ruth Miller, and Consuelo Flowerton.

The task of designing the many elaborate scenic effects has been assigned by Nazimova to Mlle. Rambova, who visualized the dream garden that plays an important part in the star's current production, "Billions." Ray Smallwood, who directed the three last Nazimova pictures, is serving in the same capacity for this one.

Plan Educational Meeting

International Convention to Be Held in Mid-West During March

EDUCATIONAL FILM EXCHANGES, INC., this week notified managers of all of its thirty-one exchanges in the United States and six in Canada to make their arrangements to attend its first international convention at either Chicago or Cincinnati at a date in March to be definitely fixed later. It is said that this will be the first time that any motion picture distributing organization has held such an important meeting before the first year of its existence was ended. The first release through an Educational exchange was made on June 20 of last year.

Late in the fall a convention of the Eastern exchanges was held at the Hotel Astor and the results were so pleasing that the general meeting was immediately planned. In the meantime Henry Ginsberg, domestic sales manager, has made a tour of all of the offices and then special trips to different territories, while President E. W. Hammons, who is now on his way to visit the producing units on the Coast, will visit most of the offices going, or on his return trip. In addition, practically all of the managers have made trips to the home offices to get in closer touch.

Definite announcement of the date of the convention awaits the return of Mr. Hammons, since he announced before he left that he would probably have some interesting announcements to make concerning future business. He has always pursued the policy of talking directly to the various sales representatives and giving them the fullest light on all developments. This is reported to have made a big hit at the Eastern meeting, but it will be carried out on a larger scale at the general convention.

Heads of all the principal departments will be present from the home office, and in addition representatives of all the producers releasing through Educational will tell of their plans and hear suggestions from the sales forces direct as to how they can make their product even more pleasing to the exhibitor. According to the home office, some new and far reaching specialization plans will be announced.

Naval Balloonists Are Entertained

Taking advantage of interest aroused by current news the manager of the Strand theatre, Rockaway Park, L. I., had a special showing at his house for Lieutenants L. A. Kloor and Walter Hinton, two of the three balloonists recently lost in Canada.

The manager cleverly lined up the showing with exploitation on "Heliotrope," the picture he was playing with the result that the event was turned into a reception in honor of the navy balloonists and their safe return. Lieut. Farrell, the third member of the party had been expected to attend but was confined at home by illness, the result of his privations.

Vitagraph Exchange,
1229 Vine Street,
Philadelphia, Pa.

I want to take this opportunity to tell you how proud I am of being able to present "DEAD MEN TELL NO TALES," now being shown at this theatre, also a few facts regarding it.

This picture has broken every record ever established by this theatre, since it has come under our control three years ago. We played not only to more people, but turned away at least 10,000 on Monday, the first day of its showing.

We have played practically every big production, but never before have we received so many pleasing comments and congratulations as we hear from the lips of those fortunate enough to be admitted.

Nothing would please me more than to run the picture another week, as I feel sure we could play to capacity, but owing to our policy it is impossible to do so.

I want to congratulate you on this wonderful production and not only wish, but am confident, that you will derive from it all the benefits of which all good pictures are deserving.

Very truly yours,
(Signed) H. STEVENSON,
Manager, Knickerbocker Theatre.

Unique Features in the Ambassador Theatre

The Ambassador Theatre which will open its doors to the public soon, will stand unique among the motion picture theatres of America. In the first place, it is the only cinema theatre which, though located in a hotel, caters to the outside public, and in which reserved seats only will be sold.

World premiers will be shown, with the exception of a few photoclassics recently released, which are of such great general interest as to warrant the breaking of this rule. The policy of a weekly change in program will be carried out consistently, and the pre-releases will be far enough in advance of other showings to give exhibitors throughout the country a chance to gauge the possibilities of a feature by the criticisms it receives.

In the intermissions of the afternoon and evening performances, interpolated bits of entertainment will be given from time to time in the lounging room which adjoins the main body of the theatre.

Reserved seats may be purchased a week in advance of all performances and season reservations may be secured, for a preferred location in the house.

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Louise Lovely in Story of N. Y. Underworld

The seeming fondness of film fans for productions that have their entire locale laid in New York City, as is evidenced in the case of "While New York Sleeps" whose popularity shows no sign of abatement, has led William Fox to select for Louise Lovely's next starring vehicle a story written by George William Hill and called "While the Devil Laugh's, in which the entire action transpires in the world's first city.

The story of "While the Devil Laugh's" concerns chiefly the efforts of Mary Franklin, a girl of the East Side side slums, to rise above the level of her surroundings and emancipate herself and her impoverished family from the letters with which an unkind fate has enchained them. How this is brought about is made the basis of a gripping tale of New York, with its gaudy cabarets, dreary tenements and picturesque Manhattanese drawn with a fidelity to life that will mark the characterizations of a later-day Dickens.

Ziegfeld Beauty Signed for Nazimova Cast

Consuelo Flowerton, a Ziegfeld Follies beauty, of the Spring Frolic of 1920, and model for all of Howard Chandler Christy's famous war posters, has been selected by Nazimova, for one of the supporting roles in her production of "Camille," for Metro release.

Miss Flowerton arrived in Hollywood a week ago, and immediately was given a screen test in the role of Olimpe. The evidence of the camera was such that she was given a contract without delay, under which she will be a member of Nazimova's supporting company.

Paramount's February Issues

A Striking Array of Features Listed for February

THERE are eight Paramount features listed for February release, including productions from the studios of Thomas H. Ince, Lois Weber and Cosmopolitan as well as contributions from three of Paramount's own special producers, namely, Cecil B. DeMille, Hugh Ford and Charles Maigne.

The honors for February 6 are shared by "Brewster's Millions," in which Roscoe (Fatty) Arbuckle is starred by special arrangement with Joseph M. Schenck, and "The Ghost in the Garret," in which New Art Film Co. presents Dorothy Gish as star. The former, adapted from the novel by George Barr McCutcheon and the play by Winchell Smith, has already been shown in advance of the general release date in some of the larger cities, including New York, and trade paper as well as newspaper reviewers have pronounced it a riot of fun with Arbuckle at his very best. Joseph Menabery directed the picture from Walter Woods' scenario, while the cast includes Betty Ross Clark as leading woman and such film favorites as Fred Huntly, James Corrigan, Jean Acker, Charles Ogle and others.

The other release of the 6th is "The Ghost in the Garret." This comedy was written by Wells Hastings; and F. Richard Jones, who produced "Flying Pat," was the director.

Cecil B. DeMille's production, "Forbidden Fruit," which Jules Mastbaum pronounced "the crowning achievement of the cinema art" when he booked it to open the new $2,000,000 Stanley theatre in Philadelphia, is scheduled for the 13th. Written by Jeanie Macpherson, this super-picture presents in its cast Agnes Ayres, Clarence Burton, Theodore Roberts, Kathlyn Williams, Forrest Stanley, Theodore Kosloff, Shannon Day, Bertram Johns and Julia Faye.

On the same day, Thomas H. Ince presents Douglas MacLean in "Chickens," adapted by Agnes Christine Johnston from the Saturday Evening Post story, "Yanconna Yillies," by Herschel Hall. Jack Nelson was the director, and Gladys George is seen for the first time as leading woman for the lively young Mr. McLean.

On the 20th comes the Cosmopolitan production, "The Passionate Pilgrim," from the story by Samuel Merwin. Robert G. Vignola directed, the scenario being by Donnah Darrell. Matt Moore plays the title role, and the cast includes Rubye de Remer, Mary Newcomb, Julia Swayne Gordon, Tom Guise, Frankie Mann, Claire Whitney, Charles Gerard, Sam J. Ryan and Helen Lindroth.

Charles Maigne's production of "The Kentuckians," with Monte Blue, is the other release for the 20th.

Scheduled for the 27th is Hugh Ford's production, "The Price of Possession," with Ethel Clayton as the star.

Also on the 27th comes the Lois Weber production, "What's Worth While?" Claire Windsor, who made such a fine impression by her work in "To Please One Woman," is again seen in the leading feminine role.





Two scenes from "Midsummer Madness," with Lois Wilson, Lila Lee, Jack Holt and Conrad Nagel playing the featured roles. "Midsummer Madness" is a William DeMille production and a Paramount picture

New Pathe Single Reel Series

A REMARKABLE series of single reel motion pictures, bringing before the public eyes the actual hunting and trapping of the wildest animals of the American woods, and in which two typical American youths are featured, have just been acquired by Pathe Exchange, Inc., produced by Cyrus J. Williams, and distributed by Pathe through arrangements made by Arthur S. Kane.

"The Adventures of Bob and Bill" are certain to establish a new standard for single reel entertainment in the American motion picture theatres, announced Pathe. "Breathing the outdoors, thrilling by the daring of these mere boys who are as skilled in hunting wild animals as the most intrepid woodsman of the Northland, 'The Adventures of Bob and Bill' will hold a universal appeal for audiences throughout the world."

"Bob and Bill" in every day life are William and Robert Bradbury, eleven-year-old twins, sons of Robert Bradbury, who wrote and directed the series of Tom Santschi westerns which Pathe also is releasing.

"Born in the woods, and from the time they started to walk trained in the art of protecting themselves from the untamed beasts that roam American forests and plains, these boys typify all that is American. Not actors, but red-blooded, strong-armed adventurous Western boys, Bob and Bill perform before the camera feats of daring that have never been surpassed in motion pictures.

"These single reel subjects, however, are not nature studies. They are miniature dramas, with a goodly share of comedy in which one of the most remarkable canine actors on the screen has a goodly share.

"The fact that two boys are the comrade heroes of 'The Adventures of Bob and Bill,' should not be construed to mean that they will appeal only to youth. This is far from the fact, for it is a certainty that every class of audience will get the fullest measure of entertainment from these pictures," state Pathe.

Releasing arrangements for the series have not been definitely determined, but within a short time it is expected Pathe will announce these plans together with the release date of the initial production.

"Adventures of Bob and Bill" Are Hunting Pictures

It is explained that several auspicious circumstances, seldom existing in real life, enable the producer to combine in these pictures thrilling stories and reliable nature studies. The twin boy adventurers, William and Robert of Glendale, not far from Los Angeles, California, have their home in virtually the only section of this country where civilization and native woodland wilds frequently lies less than a dozen miles apart. Their log cabin camp in the wooded hills where they hunt and trap wild animals is as rough and primitive in all its appointments as though located a hundred miles from any human settlement. Yet it is reached in a few hours from their comfortable home in Glendale, where school is not neglected, but on the contrary has equipped them with "book knowledge" concerning animal and insect life which adds much to the zest and profit of their adventures.

You are present at the scene of all the preliminaries and the capture itself of coyotes, bears, wildcats, wolves, raccoons, and you observe with fascinated interest that each capture demands a separate and established technique.

Plenty of natural, rude humor inseparable from such adventures is declared to enliven and add verisimiltude to these motion picture true stories. City or country-bred, every boy of the age of Bill and Bob seems to have an instinctive longing for experiences of this character—and often it is quickly awakened in their fathers.

Bebe Daniels in Good Role

Stars in "Ducks and Drakes," an Elmer Harris Story, Available Now

"DUCKS AND DRAKES," with Bebe Daniels in the leading role, is scheduled by Realart for immediate release under its Star Franchise. The story is by Elmer Harris, playwright and scenarist and recently appointed supervising director of Realart's West Coast studios. Jack Holt, leading man in a number of well known productions, plays opposite Miss Daniels in her latest picture. Edward Martindel, William Lawrence and Wade Boteler are also in the cast. Other players are Mayme Kelso, Elsie Andrean and Maurie Newell. Maurice Campbell directed the picture.

It's a comedy with Bebe Daniels as the central figure. The action introduces her as Teddy Simpson, a young girl full of life and the desire for romance, excitement and adventure. Through the untiring efforts of her aunt she has consented to marry Rob Winslow (Jack Holt). Her aunt, however, is unable to persuade her to set a date for the wedding. The truth is that Teddy dreads the prospect of settling down to prosaic married life. She wants to be entertained and amused. So she hits upon the idea of calling up numbers selected at random in the telephone directory and flirting with every pleasant masculine voice that responds.

In this manner she talks with two men who prove to be club mates of her fiance. One day he overhears them in a telephone flirtation and learns what is happening. Realizing the dangers of such promiscuous flirtations he enlists the aid of his friends and they plot to cure her of the habit. An adventure, packed with enough thrills and excitement to satisfy anyone, is arranged by the conspirators. Teddy falls an unsuspecting victim to the arrangement and embarks on what proves to be one of the most exciting expeditions imaginable. So successful is the plot that by the time the adventure is over Teddy is more than ready to name a day for her wedding.

Exhibs' Letters Laud "So Long Letty"

"So Long Letty," the Robertson-Cole super-special release directed by Al Christie, continue to break house records through the country. The screen version of the Oliver Morosco stage success is received with acclaim by all of the exhibitors who have succeeded in booking it.

Noteworthy are the letters received by Robertson-Cole from small communities explaining that the exhibitors were unable to take care of the business and of how it was necessary to renew booking to accommodate patrons. In almost every theatre where the picture was shown, a prologue was also staged with great success.

Exactly how the west coast has received "Letty" is evinced in the following reports from exhibitors:

Ellis G. Berg, proprietor of the Strand Theatre, San Francisco, Cal., writes: "Business during the run of 'So Long Letty' was very good, especially during the first week. It takes something very much out of the ordinary in this town to run two weeks in succession, and taking this run as a whole, it was very satisfactory."

The manager of Loew's Hippodrome, San Jose, Cal., wired as follows: "Beg to advise you that 'So Long Letty' was a clean-up for me here."

Stockton, Cal., paid "Letty" a tribute. The manager of the Loew's State Theatre there, writes: "From a box-office point of view, we wish there were more pictures produced like 'So Long Letty.' Our audiences appreciated it very much and you can hear ex-pressions on the streets regarding this picture by many people after its showing."

Work Is Completed on "Peck's Bad Boy"

Word comes from Irving Lesser productions that "Peck's Bad Boy," the five-reel feature comedy starring Jackie Coogan, is completed and ready for the cutting room.

After the lengthy delay in production caused by the recent accident of Master Coogan's, everybody connected with the Peck organization were relieved with the fact that work had been completed without additional delays.

As it stands, the Peck film consists of many thousands of feet in excess to commercial footage and Irving Lesser, his production manager, Louis E. Loeb, and director Sam Wood will spend the next week looking over the film with a view of eliminating as many episodes as possible before it is given to the cutter.

Rogers Makes Personal Appearance in South

Will Rogers, who has just returned to the Goldwyn studios at Culver City, Cal., after several weeks spent in New Orleans taking exteriors for "An Unwilling Hero," his new Goldwyn picture, made several personal appearances while in New Orleans and aroused a degree of enthusiasm remarkable for a screen star who has been appearing in the silent drama for little more than a year.

Eminent Authors present

Gertrude Atherton's

First original story for the screen

don't neglect your wife!

A drama of San Francisco Society and New York's Famous Five Points

A Goldwyn Picture

Directed by Wallace Worsley

GOLDWYN PICTURES CORPORATION

MEN AND EVENTS IN THE FILM CENTRE

With "News" Correspondents

ITEMS OF THE EXCHANGES AND THEATRE

SAN FRANCISCO

F. R. Newman is the new manager of the Strand theatre, San Francisco, having succeeded Ed Smith. Mr. Newman has for the past seven years been manager of the Pantages theatre in Salt Lake City.

Wayland Taylor for some time exploitation representative at the Seattle Paramount exchange, will soon assume that office at the San Francisco exchange which was left vacant by the recent resignation of J. D. Howard, who went to Mack Sennett's theatre in Los Angeles.

The Strand and Alameda theatre in Alameda, two large new houses, have been purchased from A. Kaliski by Sam Levin, who will continue his managership of the Coliseum theatre, San Francisco.

The New Lorin theatre, Berkeley, was scheduled to open January 27, under the direction of the Beach-Krahn Amusement Co.

. NEW YORK

. Many Buffalo exhibitors and exchangemen traveled to Rochester on the evening of Tuesday, February 8, to attend the "Hospital Happiness—Movie Star Ball," in the New York state armory.

The Nicholas Dipson Theatrical Enterprises, operating a chain of theatres in Western New York, will open the new Strand theatre in Olean, N. Y., Monday, February 14. The Strand is built upon the site of the old Dreamland in West State street.

The Buffalo city council has denied a permit to Conrad E. Wettlaufer and others to erect a garage at 22-26 Broadway, because the application came in after the Monument Theatre company had made plans to build a ten-story theatre and office building at Broadway and Washington street at a cost of $1;500,000 The attorney for the theatre company argued before the council that it would be most inadvisable and certainly not in the public's interest to permit anyone to open a large public garage immediately adjoining a new theatre that is to have a seating capacity of 3,500.

The Hudson theatre in Rochester is to be enlarged and re-decorated and the seating capacity increased from 300 to 700, following the incorporation of the Kress Amusement Company, Inc., at $25,-000. Officers of the company are: George J. Kress, president; John J. Appel, vice-president; Charles Stengel, Jr., secretary, and Isaac Fisher, treasurer. These with Joseph R. Soehner constitute the board of directors.

The Empire theatre has announced a general reduction in prices to ten cents and this week Manager Sam Carver is changing his bill three times. Last week he presented Theda Bara in "Cleopatra," at the ten cent top.

Manager Howard Smith of the Palace theatre in advance of the week's run of "The Last of the Mohicans," gave a private screening of the picture in the Hutchinson-Central High school for the members of the Buffalo Society of Natural Sciences, the Buffalo Historical society and the Anthropological club. It was also screened for the school principals of the city.

Fred M. Zimmerman, proprietor of the Oliver theatre in Tonawanda, N. Y., has installed a $10,000 organ in the house.

Jack Kearns, manager of Jack Dempsey and Dan McKetrick, former manager of Freddie Welsh and now a member of the Dempsey camp, were in Batavia, N. Y., on February 4 with Frank McCoy, Jr., of New York, attorney for Dempsey and Kearns, to attempt a settlement of two actions in supreme court for an aggregate of $200,000, brought by Frank P. Spellman of Batavia, former showman, against Dempsey and Kearns.

Arthur L. Skinner, manager of the Victoria theatre, Buffalo, turned the house over to the members of the 22nd Ward Women's club on Saturday, February 5, when a benefit performance was staged for the Hoover Fund for Starving Children in Europe.

E. J. Hayes, city sales manager of the Buffalo First National office, has been appointed manager of the exchange, succeeding Hugh Rennie, who has resigned.

T. J. Fitzpatrick, former manager of the Regent theatre, Geneva, N. Y., has been engaged by Fred M. Zimmerman as a member of the Nu-Art sales staff. G. E. Dickmon has returned to Nu-Art after several weeks' illness.

C. John Predari, former Buffalo representative for W. W. Hodkinson, and later with Nu-Art, has gone to Chicago to join the Realart office force.

H. E. Thompson, district manager for W. W. Hodkinson, visited Buffalo the week of Feb. 7.

Dan Savage of the Empire State Film company is now handling the Special Pictures company output.

Henry W. Kahn, manager of the Buffalo Metro office, leaves Saturday, Feb. 12, for Europe for a two-months' stay.

ATLANTA

George Beban was in town last week, making a personal appearance in connection with the showing of his picture, "One Man in a Million," at the Howard theatre.

Louise Fazenda was another film star who made a recent most auspicious visit to Atlanta, when she appeared at Loew's Grand, and was received with due attention.

Mr. and Mrs. N. E. Savini announce the birth of a son. Mr. Savini is junior partner of the firm of Savini Films, Inc.

Carl Kettler, Jr., of West Palm Beach, Fla., is in Atlanta this week and it is rumored that the object of his visit is to dispose of his holdings—which are incorporated under the head of the Bijou Amusement Company. Mr. Kettler's attorney accompanied him.

The National Amusement Company is to erect a $125,000 house in Greensboro, N. C.

J. W. Camak will erect a new theatre at Daytona Beach, Fla., with a seating capacity of 800.

C. H. Simpson, of the Grand theatre, Hawkinsville, Ga., announces that he has just taken over the Millen theatre, in that city.

The Queen Feature Service, of Birmingham, has been recently incorporated with a capital stock of $100,000.

Lynch interests, it is authoritatively reported, will begin the erection of a new theatre at Asheville, with a seating capacity of 2,100, and which will cost $150,000.

H. B. Warner, of Lexington, N. C., one of the best known exhibitors in the territory, has been appointed state director of the motion picture drive for funds for relief of starving children of Eastern and Central Europe.

F. B. Eades, of Orlando, Fla., has gone to Kissimmee to take charge of the Casino there, which has recently come under the Lynch management.

DETROIT

Johnny Hines made a personal appearance at the Washington theatre Sunday in conjunction with the showing of a Torchy comedy, "Torchy Mixes In."

A trade showing of "The Son of Tarzan" will be given at the Broadway Strand theatre the night of Feb. 14.

The Family theatre, at Jackson, Mich., had the first showing in this state of the William Faversham picture, "The Sin That Was His."

Exchange managers and their chief assistants gathered at the Board of Commerce last Friday evening for their annual banquet. There were no speeches. An elaborate cabaret entertainment was provided.

Moving pictures taken by the Ford company of the sixth annual dinner of the Kiwanis clubs of the state, held here at the Hotel Statler, are being shown at the Broadway Strand and will later be distributed in the state. Kiwanis No. 1 is located in Detroit.

More than $50,000 was raised towards the Hoover fund by about 600 theatres in Detroit and Michigan who gave special children's programs Saturday morning. Everything was donated so that the entire receipts went toward the cause.

"Passion" is scheduled to open here on Sunday, Feb. 13, at the Adams theatre.

Fred Schaffer, formerly of the Liberty, St. Louis, has arrived to manage the William Fox Washington.

ST. LOUIS

Manager Hill of the Associated Producers, opened his new office at 3534 Olive street early this week. The new headquarters of the Associated Producers is one of the most pretentious in the city and has been the rendezvous for many out of town exhibitors during the past few days. It is the first exchange in St. Louis to have every modern appointment which might characterize an automobile show room. Silk tapestries, tile floors, windows on three sides of the room, all three of which face thoroughfares, mahogany fixtures, are just some of the appointments.

Announcement was made this week of the appointment of J. R. Baker as publicity director and assistant to the president of the Skouras Brothers Enterprises in St. Louis which controls a string of 10 motion picture houses. Until recently Baker was merchandising director of the St. Louis Star and previously was connected with the Minneapolis Journal. He will assume his new duties at once.

William A. Shalit, sales manager of the recently established local office of United Artists Corporation, has settled at 3531 Olive street in the center of film row.

The recent amalgamation of the Independent Film Exchange and the Standard Exchange has been completed. The new corporation will publish an elaborate house organ for its own employes and the exhibitors to which it caters.

PROV., R. I.

"Lying Lips," the Thomas H. Ince special, has smashed all attendance records at the Rialto theatre in Providence. The picture was brought to the house on Jan. 31, following a big exploitation through the newspapers and by Wednesday night it had gone $300 over the previous three-day record made by "In Old Kentucky."

Advertising campaign went merrily on, and the lines became longer each day, until Friday night the manager had received so many requests that the manager hold the picture over for another week that all might have a chance, forced the engaging of the Shubert Majestic, the biggest theatre in town, which happened to be dark for the last three days of the week. The doors were opened at this house at noon Saturday, and remained open until 10.30, and there was a constant line of patrons slipping into the house. The prices remained the same at the Rialto—11, 20 and 33 cents.

"Way Down East" began its eighth week at the Providence Opera House on Feb. 7. Col. Felix R. Wendelschaefer, manager of the house, was forced to buy up the contracts of two smaller cities to make it possible for him to show the picture another week. Never in the history of Providence has any form of a show had such a phenomenal run as the picture.

Another benefit was held on Sunday, Feb. 6, when every theatre gave two performances for the benefit of the wives and orphans of several firemen killed here Jan. 31. The Emery Brothers, owners of the Rialto and Emery theatres, also arranged a big benefit performance at the Shubert Majestic on Friday evening at which, among other things were shown "Lying Lips" and Buster Keaton's great comedy, "The Haunted House," which will not be shown in the city for about two weeks.

The Christian Council of Atlanta, composed of ministers and laymen of the city, has passed a resolution in which they commend the motion picture industry in general, and unqualifiedly state that they feel that "owing to frequent visits of young people to the movies, much good may be done by them (motion pictures)." For one month, members of this council visited every theatre in Atlanta, once or twice a week, for the purpose of making reports.

Lenoir, N. C., is to have a new theatre, furnished by George O. Shakespear and associates. The new theatre will be completed by May 1 and will have a program of good vaudeville and pictures. It will be managed by R. W. Sherill.

Under the auspices of the Atlanta Federation of Women's Clubs, a series of children's matinees will be given at the Howard theatre, under the supervision of Manager Ralph de Bruler. The first of these was given to highly satisfactory business on January 22.

A. Samuels has sold his Alamo, at Griffin, to the S. A. Lynch Enterprises. Sol Samuels, who has been managing the house, will come to Atlanta to make his home.

The Atlanta branch of the National Exchange, Inc., an interesting new national concern, will be in the offices of Savini Films, for "Bob" Savini has accepted the offer of this exchange to represent them.

(Continued on page 1564)

FOR NEWSPAPER USE—FOR THEATER PROGRAMS

Live Notes from the Studios

CONDUCTED BY LILLIAN R. GALE

ABOUT DIRECTORS

ONE phase of motion picture making, which has been given generally little or no consideration, in the past, is the naming of characters, according to Director Robert G. Vignola, director of special productions for Cosmopolitan-Paramount, whose current release is "The Passionate Pilgrim."

Prompted solely by a desire to tighten up the loose ends of production which retard the development of the motion picture, Mr. Vignola declares that this phase is worthy of the best attention and sincerest efforts of the author, director and producer, because of its potential value.

"Answering the old query: 'What's in a name?' I can say that 'Everything's in a name,'" said Director Vignola. "The proper naming of characters is a base of great strength because it is of tremendous help in conveying the true spirit and heart of the character. One would hardly think of calling a minister 'Bill Skyes,' or a prize fighter 'Reginald Courtleigh' and yet I have seen designations almost as offensive. Giving a character a name in keeping with his or her role assists in establishing in the public's mind precisely the type of person he or she is without the necessity of going into long explanations. Thus, on the screen, it saves footage and speeds up the action to the ultimate advantage of the production.

"The ideal name ought to be characteristic without being eccentric. For instance, it would be bad form, indeed, to name a writer 'Stylus' or a banker 'Richleigh' or a doctor 'Cutter' unless the story were a slapstick, pie - throwing comedy. It is clearly impossible, however, to set down any definite rules or suggest any principle of choice since the characteristic quality depends upon a hundred subconscious, indefinable associations. The only general rule that can be set down, is that the key of the naming, so to speak, may vary with the key to the play—farcical names, within limits, for farces; eccentric names for eccentric comedies, and soberly appropriate names for serious plays."

John S. Robertson, special director for Famous Players-Lasky, is rapidly forging to the climax of his latest picture, "The Magic Cup," starring Constance Binney. Meantime his big production of "Sentimental Tommy," adapted from the James M. Barrie story, by Josephine Lovett, is also being titled by Miss Lovett and Benjamin de Casseras.



A scene from "A Small Town Idol," Mack Sennett's new comedy production

Director Robertson has another production awaiting him immediately upon the completion of Miss Binney's picture, entitled, "Footlights," an adaptation of Rita Weiman's Saturday Evening Post story in which Elsie Ferguson will star.

Three important releases of John S. Robertson productions are forthcoming, the first, "Sentimental Tommy," being heralded one of the biggest pictures of 1921. It will recall that the great success of the John Barrymore starring vehicle, "Dr. Jekyl and Mr. Hyde," was heralded and pronounced one of the most representative of the successes of 1920.

James Young, who directed "The Devil," and thereafter returned to Los Angeles, has again arrived in New York, and will direct Marion Davies in her forthcoming production, the title of which is yet to be announced.

Lois Weber, noted woman producer and directing pictures distributed through Famous Players-Lasky, joined her husband, Philip Smalley, who preceded her trip East several weeks since.

Due to production arrangement, Charles Maigne, directing special production for Famous Players-Lasky, will direct Alice Brady, Realart star, in her next picture, temporarily entitled, "The Tower." This is a dramatic story of high social celebrities in New York, tense with dramatic situations and a gripping climax. In collaboration with Samuel Merwin, Mr. Maigne wrote the story, and adapted it into scenario form.

Director Maigne is one who has won recognition both as a scenario writer and a director. Within the past few weeks he has achieved the singular distinction of having two Charles Maigne productions run almost in succession at the Rialto theatre on Broadway, "The Frontier of the Stars" and "The Kentuckians."

The last few pictures under Maigne's direction found locales in the mountains of Kentucky, "A Cumberland Romance," "A Modern Europa," for example. Maigne is thoroughly familiar with the scenic value of Kentucky locales, since at an early age he was transplanted from his native State, Virginia, to the "Blue Grass" State.

Mr. Maigne's story, "The Tower," is laid in New York and immediate city territory. Gilbert Warrenton, who photographed "Humoresque" at the camera. It will be recalled "The Copperhead," starring Lionel Barrymore, was adapted and directed by the Southerner, with success. Recently Mr. Maigne became a member of the Motion Picture Directors' Association, New York Lodge.

The Fox photoplay, directed by J. Searle Dawley, starring Pearl White, is complete, cutting, assembling and all the last touches. It will be released as a special at a date yet to be announced. Mr. Dawley is at present doing the preliminary necessities of preparing to shoot on another Fox photoplay.

Tod Browning's "Outside the Law" opened in four Broadway (New York) theatres simultaneously. Never before has such a thing been done for pictures or anything else. The Astor, the Lyric, the George M. Cohan and the Longacre were the four houses used, and the exterior of each was camouflaged to represent a prison.

The chief of Chicago police a few days ago posted a drastic ruling that prohibited exhibition of pictures in which a criminal appears, either as a hero or villain—even though a prison cell ends his celluloid career. Exception has been made in the case of Tod Browning's amazing American melodrama, "Outside the Law," which the censors recognized as having a restraining influence on the underworld element.

The rumor that Stanley Goethals, four - year - old "star" discovered by Tod Browning, is related to the builder of the Panama Canal was conclusively settled by Master Goethals himself.

"Aw det out!" he exclaimed, waving a chubby hand at his interviewer, "I's got one-two-three relashuns. Mama, pop an' Toddie."

"What relation is Toddie?"

"Toddie iss my d'rector," said Stanley proudly.

Philadelphians are expected to rejoice at the news that Rex Ingram, who recently produced Vicente Balasco Ibanez's "The Four Horsemen of the Apocalypse" for Metro, has come to New York to sleep, for so, the director announced at the Metro offices this week, does he expect to spend most of his vacation.

For when it comes to economy of sleep, Thomas Edison has nothing on Rex Ingram.

During the filming of "The Four Horsemen of the Apocalypse" which extended over a period of more than six months, Mr. Ingram spent more time at the studio than at home. On many occasions he worked for eighteen and twenty hours without a halt. During the filming of the war episodes, there were many times he worked at the studio all night.

It was only on rare occasions that the director got away from the studio before 8 o'clock in the morning. After working from 9 o'clock until 6 or 7 on the stage, while filming the interior scenes, he would eat at the studio cafe, then go into the projection room to view the preceding day's work. As many cameras were used for all scenes, this took much precious time. After this was concluded, meetings of the assistant directors were held and the following day's work planned.

After the picture was completed, Mr. Ingram declared that at least two people at the studio would miss him, the night watchman and "Handsome Harry," the Metro cafe proprietor; for during practically the entire six months, he ate his evening meal at his lunch counter, and often a midnight supper.

Webster Campbell likes directing the company selected for "The Co-respondent," in which Corinne Griffith will be seen as the star (Vitagraph) and states that while there is supposedly considerable cross-examination connected with most "co-respondent cases," in this instance he has failed yet to find the prosecution unjust. The entire production has gone along just as he would have it, will be finished on time, and the co-operation shown by the entire company, most unusual. The director and principal players are busily engaged with taking exteriors in the Adirondacks.

ABOUT PLAYERS

ANNA Q. NILSSON has been engaged to play the lead in "Why Girls Leave Home," under the direction of William Nye. Others who will appear in the cast include Josephine Bernard and William Gaston.

William H. Tooker, who appears in prominent roles in two current releases, "Worlds Apart," with Eugene O'Brien, and "The Greatest Love," with Vera Gordon, spends his leisure moments at his country home near Peekskill, New York, sawing wood and planning poultry farming upon an extensive scale. The construction of the buildings will go under way early in the spring. He expects to cut sufficient wood for them himself. During a period of three hours and a half recently he cut and piled exactly three cords of wood, breaking all records for an amateur wood-cutter. Now he boasts that he does not have to worry about the inflated coal prices, with plenty of wood upon the farm, all for the cutting. Mr. Tooker was recently seen in "The Stealers" and in "Heliotrope."

Eulalie Jensen, whose work has won her increased favor with each picture, is interested in the results of her latest achievement, the role of Raimunda, originated by Nance O'Neil upon the speaking stage in "The Passion Flower." The screen version, starring Norma Talmadge, was directed by Herbert Brenon, and that this picture is predicted as one of the greatest emotional productions the screen has ever known, much is expected of Miss Jensen by those who are familiar with her ability. It is a part in which she may portray the extreme point of her versatility, depicting the tragic predicament of the mother who finds her daughter the target of slander. Miss Jensen's latest pictures include "Respectable by Proxy," "Man and His Woman," "The House of the Tolling Bell," "The Whisper Market" and "In the Shadow of the Dome."

George Fawcett, identified with D. W. Griffith productions, will appear in the Realart production now under way starring Alice Brady, "The Tower." The addition of an actor of Mr. Fawcett's ability to a cast is welcome news. The picture is under the direction of Charles Maigne, photographed by Gilbert Warrenton.

Courtney Foote plays a dual role in the forthcoming Thomas H. Ince production, "The Bronze Bell," in which he will appear as an Indian prince and an adventurous American. Foote, who was born in Yorkshire, England, was educated at Oxford and began his stage career at an early age playing many important Shakespearian roles. His first American engagement was to play Sir Arthur Clenham in Margaret Mayo's adaptation of "Little Dorritt" (Dickens) called "The Debtors," Cathleen Clifford and Digby Bell being co-starred. He was then engaged to play opposite Lenore Harris in the William A. Brady production "The Detective," followed by the part of "Captain Jack Archer" in Sir Conan Doyle's "Fire of Fate." Mr. Foote also created the part of "Viscount Deerfoot" in Louis N. Parker's "Disraeli," which opened with George Arliss in the title role, in Montreal, Canada. Soon after appearing in Liebler and Company's all-star production of "Oliver Twist," Mr. Foote became interested in the motion picture industry, and despite the fact that it was not elevating for an actor of the legitimate stage at that time to indulge in "movie acting," he decided to try a hand at it, believing from the first in its infinite possibilities. In the first year, associated with Vitagraph, he played every conceivable kind of a part, gaining experience and establishing favor with the motion picture going public.

Doris May plays opposite Mr. Foote in "The Bronze Bell." In "The Passion Flower" he will be seen opposite Norma Talmadge, and as the husband of Raimunda, played by Eulalie Jensen, which part he was persuaded to come east to play, from Los Angeles, the choice of Herbert Brenon, director, out of the many applicants for th part.

Jacqueline Logan and Grace Darmond appear in Thomas Meighan's newest Paramount picture, "White and Unmarried," which is being directed by Tom Forman

Miss Logan has the feminir lead of Andree Duphot; Miss Darmond the highly important role of Dorothea Walters. They are distinct opposites, both perfect specimens of womanhood.

Miss Logan was a Follies beauty and a prima donna in the revival of "Florodora." Miss Darmond has played in many pictures and was seen in the Paramount picture, "The Valley of the Giants," starring Wallace Reid, in which she played the leading feminine role.

Walter Long, the original Gus in "The Birth of a Nation," is cast as Chicoq, an Apache.

Others in the cast are Lloyd Whitlock, Fred Vroom, Marion Skinner, Georgia Stone and Jack Herbert.

John D. Swain wrote the story, which is now running in Munsey's serially, and is titled: "Billy Kane—White and Unmarried." The scenario is by Will M. Ritchey. Harry Perry is cameraman and Harold Schwartz assistant director.

Molly Malone, of the Goldwyn
(*Continued in last column*)

Versatile Is George Archainbaud

DIRECTORS of motion pictures have widely different perspectives. Those who are privileged to select their own stories; those who are director-producers, are relatively more responsible than the director who is assigned a script for film version, then half-heartedly sets about to do it.

But to the man who must select the best story out of those submitted for his approval, there is a deal more credit due. In one he may find an opportunity to screen some of his pet theories or situations, yet if the balance of the story is not strong enough in support, the director with the true perspective is obliged to lay one aside and peruse another.

Among the directors whose clever selections have won him recognition of increased prominence, during the past fifteen months, is George Archainbaud, for he has proven not only his ability to direct pictures, but also, to choose stories wisely and well. If there were not wisdom in his choice, he would not have been assigned the direction of one of the screen's most popular feminine stars in five pictures since he signed upon the dotted line that pledged his services to one producing company for a period of months.

Mr. Archainbaud, as is locally known, is not American born, but of French parentage and birth. He has retained all of the artistic ability nature generously bestowed upon his countrymen, yet having lived in America and been in the service of the United States Army, indicates that he is thoroughly equipped to direct pungent American pictures. He likes them. He likes Americans.

Only when a "mob scene" might be composed of all French people, would Mr. Archainbaud attempt to use a megaphone. He would rather take patience to "talk" to his players, and direct them through their scenes in a natural tone of voice. A "mob" made up of Americans would possibly pay more attention to his characteristic French accent, than to what he was saying, anyway. So he patiently describes the happenings as he wishes them to occur, sometimes taking small groups at a time, and until he is positive that the erstwhile players are informed as to what they are expected to do, he does not "shoot"—and therefore, as he explained, would have little use for the megaphone.

One of the pictures directed by George Archainbaud that brought the skilled use of the double exposure into recognition, identifying it from the old-time evidence of the camera dexterity, was when in "The Shadow of Rosalie Byrnes," Elaine Hammerstein triumphed in the dual role of twin sisters. His direction of this picture was acclaimed by press and public. So successful was his work with the feminine star, that he was then assigned the direction of one of the most popular of screen idols—Conway Tearle. In this picture the marked difference in the kind of direction required, brought Mr. Archainbaud into more favorable prominence—and then, Success with Conway Tearle, and the greatly exploited Eugene O'Brien was next to be directed by Mr. Archainbaud in "The Wonderful Chance." The director was rewarded for his evident painstaking work, by the flattering reviews of the picture, in which his direction was referred to as decidedly out of the ordinary.

Then, back to Miss Hammerstein again, and from thenceforth he has remained directing the star in "The Fleasure Seekers," "The Girl from Nowhere," "The Gilded Butterfly," and in "Handcuffs and Kisses." Neither of the last three have yet been released, but it is said they are all promising and that the director has, step by step, gained, gradually, a combination of American and French technique that is difficult to surpass.

Youth, has Mr. Archainbaud, and enthusiasm, and the happy faculty of making better out of good or the best material. Satisfied, until he could convince himself that his constant efforts have not been in vain, was the French-American director to appreciate the comment—"a good picture," but now, with a representative career upon which to build a foundation, we look to George Archainbaud to develop into a master of his artistry.

About Players

(*Continued*)

players, says if she were not an actress, the thing she would prefer to be would be a designer of scenery.

She was visiting friends in Los Angeles and for a lark one day they went on as "extras" in a picture being made at the Goldwyn studio. When the scenes had been taken, the director asked Miss Malone if she would like to join the company. She had never thought of acting in pictures, but the moment the director had asked, she knew the one thing she wanted to do was to act. And she has been at the Goldwyn studio ever since.

She has played prominent parts in "Stop Thief," "It's A Great Life" and "Just Out of College," and is cast as leading woman in Will Rogers' next picture, "An Unwilling Hero." Before Miss Malone was asked that momentous question by the director, she had intended to be an interior decorator and had studied for it. So with her knowledge of decoration and of motion picture requirements it is safe to say she'd be an excellent scene designer if ever she undertook it.

There was a notable home-coming of famous stars on the Metro studio grounds in Hollywood when three screen favorites—former associates in the making of comedies—gathered together before a camera for the first time in more than three years.

Alice Lake, Buster Keaton and Roscoe (Fatty) Arbuckle, were the principals in the reunion of laughmakers.

The piquant Alice, the sad-faced
(*Continued on page* 1564)

Jessen's Studio News by Wire

UNIVERSAL

Director William Worthington is assembling the cast to support Edith Roberts in "The Open Shutters."

Mignon Golden will play the female lead opposite Harry Carey in "The Homeward Trail," by Eugene Mann. Jack Ford is to direct.

Director Norman Dawn and Miss Katherine Madden were married on February 7th.

Subjects recently finished are "False Colors," by Lucia N. Hubbard, under the direction of Stuart Paton, and starring Priscilla Dean, and "The Girl and the Goose," starring Eva Novak and directed by Fred Granville. In production are "Li'l Miss Merridew," starring Gladys Walton and directed by Harry Harris; "Patches," directed by Reeves Eason and starring little "Breezy" Eason; "Fanny Herself," directed by Tod Browning with an all-star cast; "The Dangerous Moment," starring Carmel Meyers, under the direction of Marcel De Sano; and "The Magnificent Brute," starring Frank Mayo, and directed by Robert Thornby, which is being taken in the Northern California woods.

The Eddie Polo company has returned from Havana after making exteriors for "The Seal of Satan." Morro Castle and San Juan Hill were used as locations.

Edward Kull has started "The Terror Trail," starring Eileen Sedgewick. Albert Russell has begun the direction of "Opals of Evil," starring Art Accord. The principal supports are Eva Forrestor and Beatriz Dominguez.

Short Westerns in production include "Wanted: a Parson," starring Hoot Gibson and directed by William Craft. Jacques Jaccard is editing "There Was a Pal," featuring Leonard Clappam. Edward Laemmle is directing "The Coward of Covelo," featuring Jack Perrin.

Comedies in production are "Very Fast Friends," featuring Billie Fletcher under the direction of William Beaudine; "Dotty Sees Double," featuring Dotty Wolbert. Harry Burns has started directing a new Joe Martin comedy.

BRUNTON

Mary Pickford has decided that Jack Pickford and Alfred E. Green, directors of her present production, are to direct "Little Lord Fauntleroy," which will be her next picture. Mary will play the roles of the Lord and his mother. This will be her first dual role since "Stella Maris." Jack Pickford has purchased the screen rights for Garrison's "Finish," a race-track story similar to "In Old Kentucky," This production will follow "Fauntleroy."

Edward Knoblock is writing the script for "The Three Musketeers" for Douglas Fairbanks. Casting will begin shortly.

Fairbanks has purchased from Famous Players-Lasky, through Alfred Cohen, the screen rights for "The Virginians," the initial production of the Lasky company, which starred Dustin Farnum. Production of this will follow "The Three Musketeers."



A scene from "The Diamond Queen," Universal's newest serial starring Eileen Sedgwick

GOLDWYN

Samuel Goldwyn returned East last Wednesday.

Louise Lovely, Cullen Landia, and Billie Cotton have been added to the cast of "The Old Nest," a Rupert Hughes story now being directed by Reginald Barker.

Mason Hopper and "The Bridle Path" company are on location at Santa Barbara.

The illness of Frank Lloyd has delayed the production of "The Alibi."

LASKY

William Taylor will direct Ethel Clayton in "The Almighty Dollar," an original screen story by Cosmo Hamilton.

Wallace Reid's next will be "Watch My Smoke," under the direction of Frank Urson. It is an original story by Byron Morgan. Agnes Ayres plays the female lead.

Production starts next week, under the direction of Sam Woods, of the Elinor Glyn story "The Great Moment." The continuity of it is by Monte Katterjohn. Gloria Swanson is to be starred, with Milton Sills playing opposite her.

George Melford and his company have gone north for the Canadian exterior scenes for "The Monety Master." He is accompanied by Sir Gilbert Parker, the author of the story. James Kirkwood is the featured player.

"The Lost Romance" is now in production. The story is by Edward Knoblock and the continuity by Olga Printzlan. William DeMille is directing.

Arbuckle's "Crazy to Marry," by Frank Condon, is in production. The continuity is by Walter Woods. James Cruze is directing.

The "White and Unmarried" company are making boat scenes near San Francisco. Tom Meighan is starred, Tom Forman directing. The continuity is by William Ritchey.

VITAGRAPH

President Alfred Smith and George Randolph Chester are here.

William Duncan and Edith Johnstone are home from Victorville in the Mojave desert where the fourteenth episode of "Fighting Fate" was filmed. They are now using a hundred players and as many horses and aeroplanes for the fifteenth and final episode.

Preparatory work was started at the Vitagraph Studio this week for filming of a special production under the supervision of the author, George Randolph Chester, and to be titled "The Son of Wallingford." Mr. Chester accompanied by Mrs. Chester will arrive at the studio next week and personally look after the making of this seven-reel story from his latest piece of fiction, which is shortly to appear in a National magazine in serial form. Instruction for this preparatory work was given by President Albert E. Smith, who left New York for the Coast in company with Mrs. Smith and Mr. and Mrs. Chester.

Two new productions were started at the Vitagraph Studio this week by companies immediately upon the completion of previously made subjects. Earle Williams, who has just played in "The Loot of the Night" from the Frederick Jackson story under the direction of David Smith, is now working on "The Secret of the Silver Car" with the same director.

"The Hick," a comedy with a small town atmosphere, has been completed by Larry Semon and the comedian and his troupe are now at work on "The Rent Collector."

The first Antonio Moreno feature "The Three Sevens" directed by Chester Bennett has been completed by the Editing Department and shipped East.

Joe Ryan serial company, producing "The Purple Rider," is at work on the tenth episode.

HERE AND THERE

The Lloyd Hamilton and Jack White organization, producing Mermaid Comedies for Educational has engaged Chuck Reisner to co-operate with the director and comedian in preparing stories for future comedies. It is the aim of the Hamilton-White forces to eliminate slap-stick to a great degree and give the comedies a real plot. Reisner was formerly with Chaplin where he helped to produce "The Dog's Life," "Shoulder Arms" and "The Kid."

FIRST NATIONAL

Complete cast of Charles Ray production of Forest's "The Midnight Bell" includes Doris Pawn, Jessie Herring, Donald McDonald, Van Dyke Brooks, Clyde McCoy, and S. J. Bingham. Following the completion of this picture Ray will take a two weeks' vacation, as it completes his first year's work of six pictures.

David Hartford and company left in a special car for Seattle and Canadian locations this week to make exteriors for the James Oliver Curwood northwoods story "The Golden Snare." The principal players in this production will be Louis S. Stone, Wallace Berry, Francis T. McDonald, Melbourne McDowell, Ruth Reneck, and DeWitt Jennings. Business Manager Joseph Montrose, Asst. Director Gabin Young, cameraman Walter Griffin, and a complete technical staff accompanied the Hartford troupe.

METRO

John Fleming Wilson, author of many short stories published in the leading magazines of the country and a number of stories written direct for the screen and the highly successful stage play "The Man

Who Came Back," produced by Brady, is to devote practically all of his future writing to the screen and has become a member of the Metro organization. The first Wilson story to be produced by Metro is "Uncharted Seas," adapted from the novel of the same name.

ROBERTSON-COLE

Louis J. Gasnier, producer of "Kismet" and "Good Women" for Robertson-Cole, has recovered from a recent operation for the removal of his tonsils, and is again at the studio at work on his next story.

The Robertson-Cole Technical Staff has been reorganized under the supervision of W. L. Heywood, Art Director, and the Department now has four former Eastern studio art directors as members.

One of the busiest film factories on the West Coast is the reputation now being earned by the new Robertson-Cole studios in Los Angeles. Although the R-C lot is one of the largest studios in the world, for the past few months the task of completing the buildings has taken up much time and limited stage space made it possibly for only two companies to work on the lot at the same time. The past month, however, has seen the completion of three stages and within the next two weeks there will be four companies shooting features.

The studio has not yet officially opened but Pauline Frederick, Sessue Hayakawa and Louis J. Gasnier have all shot a picture on the lot and are preparing to start the second. Christy Cabanne will also join them, making four companies on the lot who will be shooting super-special features.

Louis J. Gasnier, whose production "Kismet" has startled the theatregoing world, is back on the Robertson-Cole lot after a trip to the hospital. Gasnier will start shooting another all star feature for the R-C program sometime this week. The story has not been announced.

One of the largest and most proficient art staffs in the country are reported to be working with W. L. Heywood, art director of the new Robertson-Cole studios. Four members of his staff were prominent art directors in the Eastern studios.



Our Motto: All the News, If it's News, When it's New

Not much rain.

Wanda Hawley had to play a slovernly wife in her recent production, but she is trying to get over it now with dum bells, weights, etc.

The criminal charge against Bebe Daniels (speeding) will come up for hearing on March 17th, which is a good day for the Irish.

Ruth Stonehouse took a picture engagement because the Essanay Studio was only a block from her house.

Robertson-Cole Studio staff threatens to solve the housing problem as every production they have made recently required the building of a residence at the studio.

Henry King is reported to have caught a 150-pound fish at Catalina. Understand "reported."

R. E. Newman, electrical engineer, and Eugene Shour, electrician, both of Louis B. Mayer studio, have been elected to membership in the Electrical Illuminating Engineers Society. No stars in this organization.

The burglars who visited Vic Schertzinger's residence recently found the engagement such a paying one that they made a return engagement this week and got away with $5,000 worth of jewels, clothing, etc.

Albert E. Smith is coming back to our town.

George Randolph Chester is following the author's trail to filmton.

Antonio Moreno is seeing 'Frisco.

The Federated Exchange men are to give our studios the double O next week, after conventioning at San Francisco.

Bill Duncan went over to Arizona last week and did the town, as the guest of his old friend Gov. Thomas Campbell.

Marshall Neilan has stepped into fame, he admits, for he has been sued for $150,000 for stealing a story.

Jimmy Tynan, who writes pieces for "IT" is very popular with some of the professionals because he adds the statement, "If anyone cares to know" to many of his pertinent paragraphs.

Pauline Busch is at Honolulu and from what we have seen of Doraldina that must be a fine place to be.

Production was delayed at the Hal Roach Studio the other day when Harold Lloyd stepped on his glasses, which points out another danger of having contortionists about.

Lila Lee confirms the report that she is engaged to a Captain of the Aviation Service. Believing no one cares to know his name it is left out on purpose. If marriage follows, however, Lila becomes Mrs. Claude Collins.

Godfrey Webb of Universal productions was one of the best known leading men of the London stage.

A paragrapher remarked that if Jack London knew that Metro had changed the title of his novel, "The Little Lady of the Big House," to "The Little Fool," Jack would turn over.

Bayard Villier claims to have the smallest motion picture theatre in the world. It is eight feet long including projection room and the picture projected is three feet wide.

R. B. Cochrane has come out West with his family, so his children can grow for six or eight weeks.

Carl Laemmle is in our midst.

Lyons and Moran are recovering from three weeks indescribable sobriety required for the making of the blue law Sunday satire.

And now we learn of Art Acord playing the role of "A Ranch Romeo."

The watchman at Universal City this week was introduced to Tod Browning and explanations were made that Tod was a director and had the privilege of coming and going from the studios at any time. Tod therefore feels assured that he won't be thrown off the lot again as a bootlegger.

Smoke Turner has taken his make-up box and crepe hair to Universal City.

Jim Kirkwood has grown a beautiful beard—henna color we should say.

Publicity men of Studios have organized and threatened to make it a press club of motion picture industry underwood-beaters, so that trade paper representatives will be eligible to membership and payment of dues—accent on the last statement.

Pauline Fredericks has a moveable dressing room that she takes from set to set and from location to location.

Mark Strong heard a Ford whistle in the neighborhood of Robertson-Cole dressing-room row and immediately posted a sign "No whistling in the dressing rooms." Mark is one of these fellows who won't permit three to light their cigarettes on one match, and would take poison in preference to walking under a ladder.

The announcement that the Robert Brunton Studio has effected banking connections to enable them to financially aid reliable producers will cause a stampede we fear—the announcement is important, yea verily.

Alice Lake is getting all the winter weather she wants at Flagstaff and Director Wess Ruggles confirms the statement that it is so cold there it froze the flame of a match.

What we want to know is who is the fellow who named that Flowerton girl, late of the Follies, Consuelo.

Frank Dazey permitted his automobile to run into a Ford carrying a gas pipe and the gas pipe came through the wind shield and mashed the index finger of Frank's right hand, which is pretty tough on a man who plays with an Underwood.

T. Daniel Frawley whose time heretofore has been taken up with such trivial matters as producing "East is West," "Lightnin'," "Fair and Warmer," etc., is going to make his life more useful to humanity by directing Metro pictures.

Jane Atherton, a niece of the famous Gertrude is in our midst to gain fame as an actress.

Gareth Hughes never went to see the automobile he bought, but placed the order by phone, having seen the machine's brother on the boulevard, which is the time-saving way for one to do any shopping—to say the least.

Alice Lake, Buster Keaton and Roscoe Arbuckle had a reunion the other day on the Metro lot (you know they all played together the other year) and at the reunion for variety's sake, they had their pictures took.

Mabel Normand, Mary Pickford, Blanche Sweet, and the Gish girls in the good old Biograph days would have a tear race to see who would buy lunch. The last one to bring the tears was stuck for the five meals—but that was before the days of the H. C. L.

Will Rogers claims the way to get the most publicity is to put on a rotten show.

Rupe Hughes has been elected to the membership of the American Academy of Arts and Science (just between ourselves let it be said this is an organization of colored people, but don't tell Rupe.)

Cullin Landis refuses to make himself known to film fans for fear the girls would pull his hair to see if it is real or a wig.

Leatrice Joy was heard to remark that she would have to renew her magazine contracts or send in new prescriptions.

Tom Moore in recent pictures has played the part of the street cleaner, policeman, district attorney, politician, and next he hopes to be Mayor.

Bill Wing is authority for the statement that some day a Los Angeles newspaper reporter will forget to state that every criminal is a movie fan and when that day arrives Bill alleges the reporter is going to lose his job.

Al Christie is going back home to London, but this London is in Ontario, Canada. Al went back seven years ago and saw the old school house and went in to see if it looked natural. He knocked on the third room door and the teacher opened it and said, "Why, Alfred—," she had been there all this time. Al was ushered in and introduced to all the children and the teacher said, "How many of you have seen Mr. Christie's Comedies?" And Canadians being polite, all hands went up, whereupon Al's good friend the teacher, told the children that Mr. Christie would give them a five minute talk on "Orange Raising in California." You can take it from us that Al don't know any more about orange raising than that they grow on trees, but he made the talk. And after that he is going back to London, Ontario, Canada.

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Special Music Supplement

IN HONOR OF THE FIRST NATIONAL CONFERENCE OF MOTION PICTURE AND MUSICAL INTERESTS AND THE ORGANIZATION OF THE ASSOCIATION OF MOTION PICTURE AND MUSICAL INTERESTS

Edited by Charles D. Isaacson

What Is the Answer?

Meetings held January 24-5-6 at the Hotel Astor, New York City, special sessions being held at Rialto theatre, Capitol theatre, Brooklyn Strand theatre, De Witt Clinton High School and in the offices of many publishers, instrument makers, etc.

AT ten o'clock sharp on the morning of Monday, January 24, 1921, the chairman called the meeting to order and a motion immediately following created the tentative organization of the Association of Motion Picture and Musical Interests. At the last session the chairman was empowered to appoint a special committee to draw up by-laws and a constitution and to name an executive committee representing all the interests embodied in the name of the association, this executive body to ratify the business of the conference and to issue the call for the next meetings.

The Motion Picture News in greeting the delegates made its position very clear. I was instructed by Messrs. Johnston and Gillett to state the following:

"The conference is called because it is needed. There is an absolute demand for a central organization to settle the growing problems of motion picture which it is anticipated these meetings will disclose.

"The News was happy to sponsor the plan; was happy to back it to the limit of the power of the News and its music editor. But in all fairness the News feels that the plan is too big, too vital, too elemental, to be the property or the particular hobby of a publication.

"The News has invited all the papers in the picture and musical field to cooperate.

"The News insists that the Association of Motion Picture and Musical Interests must stand on its own bottom, must run its own meetings, must work out its own internal affairs.

"Of course the News will support the plan and the Association with renewed and increasing vigor, as that Association seems deserving.

"Speaking for myself, the sooner I can relinquish the direction of the organization, remove myself from the chair, the happier I will be. Speaking for myself, I will say that my strength will be given in support of the Association, and every aid which I can draw to the plan will be given gladly and cheerfully."

What the future of the Association of Motion Picture and Musical Interests is to be none can predict with assurance. But from the temper of the two hundred who were present at the sessions, it would seem that the need for the meetings was vital, the opportunity for good work unprecedented in possibilities. All those who were present pledged their undying support to the venture. One man, William Brandt, representing five hundred exhibitors of whose association he is president, felicitated the News on the plan and declared that the Association of Motion Picture and Musical Interests will find his exhibitors, even the smallest of them, eager to assist, for what this Association seeks to accomplish are the things his exhibitors are feeling around to solve! Speaking for the hundreds of thousands of union musicians, Joseph Weber, the President of the Federation of Musicians, agreed to form an arbitration board to settle all union problems of the picture theatres. Speaking for the organists of the country, a representative stated that cooperation would enable the exhibitors and organists to get together through the new association to settle their difficulties.

For, as was expected, the conference disclosed innumerable questions, any one of which would have deserved a gathering no less dignified and representative than that which gathered in New York.

What was accomplished is historic. The future will look back upon these sessions and will thank the men and women who were present for their energy and foresight in taking the steps they did.

It was promised to all those who were present at the conference that the News would send this supplement to them as a momento and a record of the proceedings and findings.

To the thousands who were unable to attend, but who have been anxious to know just "what happened," this supplement will perhaps prove a substitute for the real thing.

But the most important thing that the Special Musical Edition can accomplish will be this:

It will put in black and white just what took place. It will show the exhibitors and musicians of the country the wisdom and necessity for getting together. Ben Franklin just celebrated his birthday, but what he said is still true, only more so: "In Union there is strength. Let us hang together or we all hang separately."

Music in the theatres of the motion picture field is second only to the picture needs. Shall we work on the easiest road, following the most logical paths, or shall we all fiddle around and fritter away our efforts? Or is the better way going to be through the Association of Motion Picture and Musical Interests representing the exhibitors, musicians, producers, publishers, instrument makers—supported by all organizations of exhibitors and musicians and producers and publishers and instrument makers—supported by all publications of the film and musical field?

The conference said the latter, and it now only awaits the decision of the rest of the field to ratify.

I am deeply indebted to the News for the magnificent support given my personal efforts. I am everlastingly grateful to all who participated to make one of the most interesting and educative three days in the history of America.

CHARLES D. ISAACSON.

Members of the Association of Motion Picture and Musical Interest

A motion made by Joseph Breil and passed unanimously at the Musical Conference was, in effect: "Those present and registered at this conference of members of the Association of Motion Picture and Musical Interests, will form a tentative association, which will be worked out in constitutional form by the executive body."

Among those enrolled in the Association are:

Adams, Mr. F. S., Rialto theatre, New York.
Alexander, Mr. Arthur, Eastman School of Music, Rochester, N. Y.
Alcroft, Mr., Music Industries Chamber of Commerce, New York.
Arnold, Mr. W. C., Marr & Colton Co., Warsaw, N. Y.
Arthur, Mr. Jack, Famous Players Canadian Corp., Toronto, Ont., Canada.
Bendix, Mrs. A. K., Bendix Music Agency, New York City.
Berg, Mr. S. M., Music Editor, Exhibitors Herald, New York City.
Borchard, Miss Gertrude, National Bureau for the Advancement of Music, New York City.
Botti, Mr. A., 4 West 108th street, New York City.
Brandt, Mr. William, president New York Theatre Owners' Chamber of Commerce.
Breil, Mr. C. J., 112 West 91st street, New York City.
Buhrman, Mr. T. Scott, editor American Organist, New York City.
Burnham, Mr. J. S., 9 Groton avenue, Cortlandt, New York.
Burr, Mrs. Louis E., 1358 East 48th street, Chicago, Ill.
Chapman, Mrs., sister to Mrs. Oberndorfer, of Chicago, Ill.
Cheatham, Miss Kitty, singer, New York City.
Christie, Mr. Louis H., musical director Lyceum theatre, Duluth, Minn.
Conte, Mr. Eugene, musical director Plaza theatre, New York City.
Corber, Mr. B., musical director from Montreal, Que., Canada.
Crandall, Mr., representing Equity Pictures Corp., New York City.
D'Albert, Mr. Chas., conductor, 101 West 163d street, New York City.
Davids, Mr. George W., manager Bardavon Theatres Corp., Poughkeepsie, N. Y.
De Veies, Mrs. Rene, 620 Orchestra Building, Chicago, Ill.
Donlan, Mr. T. I., manager Sam Fox Music Pub. Co., New York City.
Dorey, Mr. Milnor, representing Bray Studios, Columbia Graphophone Co., New York City.
Dubinsky, Mr. Vladimir, 547 West 147th street, New York City.
Dubinsky, Mrs. Vladimir, 547 West 147th street, New York City.
Durst, Mr. Harry A., from Marr & Colton Co., Warsaw, N. Y., and Philadelphia, Pa.
Engel, Mr. Carl, Boston Music Co., Boston, Mass.
Freund, Mr. J. C., Musical America, New York City.
Gladus Miss Lillie, New York City, from Department of Recreation, Motion Picture Investigation.
Glassmacher, Mr. Joseph F., Charles H. Ditson Co., New York City.
Gould, Mr. Everett S., musical director, Gaiety Theatre Building, New York City.
Greinert, Mr. Chas., 306 West 48th street, New York City.
Grosbayne, Mr. Benj., 42 Holborn street, Roxbury, Mass.
Hague, Mr. Fred M., 145 West 45th street, New York City
Hansford, Mr. M. M., Assistant Manager Rivoli, Rialto, Criterion, 130 West 70th street, New York City.
Harris, Mr. Chas. K., Chas. K. Harris Music Pub. Co., New York City.
Harris, Mr. Louis J., Messig Orchestrion Corp., Brooklyn, N. Y.
Hoffman, Miss Grace, 216 West 72d street, New York City.
Hollwell, Mr. Bert, Bijou theatre, Greensboro, N. C.
Huennekes, Mr. Henry, representing Rudolph Wurlitzer Co., New York City.
Irrion, Mr. Herman, representing Steinway & Sons, New York City.
Johnson, Miss May, from the Musical Courier, New York City.
Jones, Mr. F. Wynne, D. W. Griffith office, New York City.
Jopling, Mr. Morgan W., president Delft Theatres, Inc., of Michigan, New York City office.
Joseph, Miss Nannine, representing M. Witmark & Sons, New York City.
Kaplan, Mr. Samuel, Torrington, Conn.
Kissinger, Mr. Allen, New York City.
Klingenberg, Mr. Alf, Eastman Rochester School of Music, Rochester, N. Y.
Klugh, Mrs. Paul B., New York City.
Knapp, Miss Penelope, New York City.
Knecht, Mr. Joseph, musical director Waldorf-Astoria Hotel, New York City.
Kraft, Mr. H. S., New York Concert League, New York City.
Landis, Mr. Leonard L., 140 East 22d street, New York City.
Lepps, Mr. Wassily, New York City.
Liebling, Mr. Leonard, Musical Courier, New York City.
Lutz, Mr. Ernest, representing Marcus Loew Circuit.
MacHenry, Miss I. M., editor Concert and Opera Dept., The Billboard, New York City.
Marquardt, Mr. Edward C., music director Strand theatre, Akron, C
Marr, Mr. David, president Marr & Colton Co., Warsaw, N. Y.
Marshall, Miss Winifred, singer, New York City.
Marx, Mrs. S., New York City.
Mayer, Mr. Daniel, Aeolian Hall, New York City.
Messig, Mr. George, 506 Gravesend avenue, Brooklyn, N. Y.
Mevi, Mr. George G., Art Bookbinding Company, New York City
Mirskey, Mr. N., musical director Broadway theatre, Richmond, Va
Mohr, Mr. Frederic L., publicity and music director, Poli's theatre Bridgeport, Conn.
Morgan, Mr. Joseph, Crandall theatres, Washington, D. C.
Napier, Mr. Edward, organist Strand theatre, Brooklyn, N. Y.
Nash, Miss Mabelle, soprano with First National and Universal Pictures, New York City.
Oberndorfer, Mrs. A. F., National Chairman of Music, General Federation of Women's Clubs, Chicago, Ill.
Parker, Mr. Albert, producing director, Albert Parker Productions New York City.
Pauline, Mrs. J. Robert, New York City.
Payette, Mr. John J., assistant general manager Crandall theatres Washington, D. C.
Pownall, Miss Victoria, 604 West 125th street, New York City.
Pritchard, Mr., representing Educational Films, Inc., New York City.
Rapee, Mr. Erno, conductor Capitol theatre, New York City.
Ravinson, Mr. William, New York City.
Rice, Mr. Robert L., New York City.
Riesenfeld, Mr. Hugo, Rivoli, Rialto and Criterion theatres, New York City.
Risinger, Mr. Buel B., producing conductor Ascher Bros'. Capitol theatre, Cincinnati, Ohio.
Rittenberg, Mr. Arnold, 773 Eastern Parkway, Brooklyn, N. Y.
Robinson, Mr. Lee, Music Trade Review, Talking Machine World, New York City.
Rockwell, Mr. Will, manager Band and Orchestra Dept., M. Witmark & Sons, New York City.
Rothapfel, Mr. S. L., director Capitol theatre, New York City.
Schirmer, Mr. G., president G. Schirmer, Inc., New York City.
Sherwood, Mr. Vincent M., New York manager McKinley Music Co., New York City.
Sherwood, Mrs. V. M., 145 West 45th street, New York City.
Smith, Mrs. Mildred M., organist Knickerbocker theatre, Washington, D. C.
Sonneck, Mr. O. G., representing G. Schirmer, Inc., New York City.
Stark, Mr. Fred, musical director Superba theatre, Raleigh, N. C.
Stoner, Mrs. W. S., editor Forecast, New York City.
Sullo, Mr. John D., Torrington, Conn.
Summers, Mr. Earl F., musical director Virginia theatre, Wheeling, W. Va.
Tremaine, Mr. C. M., National Bureau for the Advancement of Music, New York City.
Van Broekhoven, Mr. J., Musical Observer, 146 West 95th street, New York City.
Van Slyck, Miss Clara L., from The Fleet Review, Journal of Enlisted Personnel, U. S. N.
Voight, Mr. Ernest R., from Boston Music Company, Boston, Mass.
Wagner, Mr. Hans, leader of Alhambra theatre, Torrington, Conn.
Warren, Mr. Richard H., conductor New York Singers' Club, New York City.
Watkin, Mr. Robt. N., Dallas, Texas, Music Industries Chamber of Commerce.
Weber, Mr. Joseph, president American Federation of Musicians.
Winkler, Mr. Max, president Belwin, Inc., New York City.
Winkler, Mrs. M., New York City.
Young, Mr. Victor, from Thos. A. Edison Co., Orange, N. J.
Young, Mr. W. W., producer, Friars Club, New York City.
Zahler, Mr. Harry, 152 South 4th street, Brooklyn, N. Y.
Zerbel, Mr. Raymond H., manager Delft theatre, Marquette Opera House, Marquette, Mich.
Zivelli, Mr. Joe, New York City.
Rosenthal, Mr. J., American Society of Authors and Composers.
Maguire, Mr. Ed, organist Stanley Co. of America, Philadelphia, Pa.

Many of those present at the sessions failed to register and their names may be missing above. These persons are urged to forward their names to Motion Picture News for listing.

Analysis of the Convention

THE three days and nights and the extra night of the Musical-Picture Conference might be recorded in a formal manner—event following event—or in newspaper style (but this has already been done). Instead, it is the feeling of the writer that the field will best understand what took place and the members of the new organization will be able most clearly to remember the ideas, if the convention be analyzed and discussed under divisions of thought.

Thus, if I were asked to tell in a few brief sentences what occurred, I should probably answer the inquiry in the following manner:

1. We organized the Association of Motion Picture and Musical Interests, showing why it was needed, discussing the kind of people we want in the society, how to complete a permanent organization which will stand on its own feet. Also we touched upon the fields of endeavor which the Association must hope to cover.

2. We endeavored to organize the musical fraternity of the country in such a manner that picture needs will be better satisfied and taken care of, when once assumed. This brought in the musicians, their clubs, societies, trade and art papers; it brought in the problems of the union, pro and con, the opportunity for more and better musicians, the demand for special picture education of musicians, etc.

3. We endeavored to organize the exhibitors in such a way that standardization of conditions can be effected and a uniformity of policy in music encouraged—thus taking in prices of musicians, number of men in orchestra, kinds of organs, music purchased, style of scoring, etc.

4. We endeavored to induce the producers of pictures to study the musical situation with regard to complete scores, cue sheets, high art scores and hodge-podge thrown together affairs; to bring the producers to see the necessity of giving the cue man or the composer the opportunity to study a film almost from the time it goes to the studio for taking—and at least to see the censored film enough time in advance of release to do a good job.

5. The kind of music to be used; the question of popular, jazz, standard and classical music and just where each fits.

6. The kind of man for the job of director, what he ought to do, how he ought to operate, what liberties he should have; the combination of showmanship and musicianship.

7. The matter of standardization of music for emotional and psychological use, viz., some methods of enabling the musician anywhere to find by index the kind of music to use in any situation.

8. Program making.

9. Methods of procuring musicians easily; methods of routing artists for musical acts and novelties.

10. Tying up with the agencies which are begging for better music; to wit, the music clubs, women's clubs, etc.

11. Matters regarding instruments, acoustics, etc., involving better placing of orchestras, organs, and a means for the dissemination of knowledge regarding such matters before a permanent installation is effected.

12. Publication of music—what is wanted; what publishers are alive to the needs.

13. And an unlucky number—the matter of the Music Tax.

14. Special exhibits in theatres of inestimable value to visiting delegates.

15. Music at the convention, consisting of a Globe concert and some other special music.

16. Advertising the musical show.

17. The Community Theatre and Opera in the House.

18. Entertainment and a dinner.

19. Future Plans.

Organization of the Association

AS indicated on another page, resolutions were carried which made a tentative organization of nearly three hundred members in the new Association of Motion Picture and Musical Interests.

Under further analysis this number represents something much bigger. Mr. William Brandt represents five hundred exhibitors. Dr. Hugo Riesenfeld represents three theatres and about two hundred musicians. Samuel Rotafel represents the biggest theatre in the world and a hundred musicians. Alf Klingenberg represents the Eastman interests, Mrs. Bendix represents a hundred artists, Mr. Hyman Kraft about thirty artists. C. M. Tremaine spoke for all the piano and player piano manufacturers, representing an industry of about $200,000,000. Joseph Weber spoke for the organization he founded and has headed for twenty-five years, and he represents hundreds of thousands of musicians of the union, to whom the word of Weber is law! John C. Freund and Leonard Liebling spoke for the leading publications in the world of music, both in the art and the industry, and gave their solemn word to advance the cause of the plan through their columns which reach every musician in the country and every musical instrument maker. Mr. Mills and Mr. Harris represent all of the popular publishers in America. G. Schirmer and O. G. Sonneck stand for probably five thousand composers! Herman Irrion of Steinway not only brings the prestige of his house, but he speaks for hundreds of Steinway dealers and workmen. Mr. Ernest Lutz represents about five hundred musicians under his direction in the Loew Circuit of theatres. Messrs J. F. Adams of Wolfsohn Bureau (which he owns) and Daniel Mayer speak for the musical managers of the biggest concert stars and operatic stars of the world. Mrs. A. F. Oberndorfer and Mrs. Chapman represent five million actively alive club women. And so on down the line of names.

Every phase of the related interests is represented in the membership of the new association. There was little time wasted in parliamentary procedure as it was the absolute determination of the chairman to leave all that to committees and to keep the conference for the real business.

On another page, the resolutions are noted. Here it might be added that a special committee is now in process of formation, which is to frame the skeleton of the laws. Five important individuals will be named, and these five will choose the large executive board which is to manage the affairs of the organization. In addition committees are to be named as follows:

1. Committee on Motion Picture Education in Music Schools.

2. Committee on Encyclopedia of Musical Psychology and Ready Guide to Music.

3. Committee on the Matter of Publishers, Cue Sheets, Scores, Music Tax.

4. Committee on Women's Clubs.

5. Committee on Organists.

6. Committee on Board of Arbitration for Union Matters.

7. Committee for Producers.

8. Committee for Instrument Makers.

9. Committee to Form Exchange for Musicians and Record of their Worth.

10. Committee for Musical and Picture Trade Papers.

It is expected that within the course of a month the committees will all be named, the executive board actively working and the permanent organization on such a basis that the future of the plan will be guaranteed.

Concerning the Musical Fraternity

AT the sessions were many distinguished musicians and composers and the representatives of hundreds of others. At the very first session, I had the privilege of presenting John C. Freund, editor of Musical America and Music Trades, a gentleman of over seventy years, virile, alert, with more energy and ideas to the minute than most people of twenty-five.

I presented Mr. Freund as the veteran of musical propagandists. In introducing him I brought forth the fact that Mr. Freund and his papers have been more than generous in their support of the project, that for over a quarter of a century he has been first in every movement for the development of art, and that he could summon by the force of his spoken word and written phrase, the best in the musical life of the country.

Mr. Freund is white-haired, wears Gladstone side-whiskers and speaks in a slow, throbbing distinct voice which can be heard everywhere. He has been the guest of the governors and mayors and has addressed audiences of many thousands, being known intimately in hundreds of cities. He went to the platform, and first felicitated the chairman and the MOTION PICTURE NEWS and addressing the delegates said:

"This movement will go through many steps which other great ideas have followed. In the beginning a few faithful rally to the banner and then comes the long period of work to establish a confidence in the minds of those who are most vitally affected by the things which the movement seeks to accomplish. After a while, the field wakes up and rushes to become associated. The thing is a success. . . . I have no doubt of the ultimate outcome of what we do today. We have already stated our views editorially and I can repeat them here. We are for you to the end—and we believe the end will be great success."

Then Mr. Freund launched into his formal speech which was as follows:

JOHN C. FREUND'S SPEECH

I am not here, my friends, to tell you what you can do for music. That will take care of itself. I am here to suggest to you what music can do for you in your industry, which is growing every day in importance and in its possibilities is but in its infancy. And it is all the more important that due consideration should be given to forces which may elevate your calling, widen its scope and give it even a greater appeal than it has, for the reason that as you know the so-called "slump" has hit you.

To understand our art situation, let me first and briefly as I may show you the attitude of the public, so far as music is concerned.

Scarcely a hundred years ago there was very little music in the United States. The old Puritan hate of

it had permeated the country. They called the violin the "devil's fiddle." They allowed but seven tunes in the churches. They would not have hymn books. A young man at a university or college who took up music was looked upon a "sissy" and as a hopeless case by his father, who was inclined to thrash any musical ability the boy might have, out of him with a broomstick. But when we began to get the great immigration from Germany, from Scandinavia, from France particularly, also from Italy, not to speak of the later English, Scotch and Irish who came, things began to change, so that within the last two decades we have reached a point where it may be said with truth that we Americans today spend more money for music, musical instruments and musical education than the rest of the world put together.

In 1913 I brought out the fact that this country was spending $600,000,000 a year on music in all its forms on musical education and for musical instruments more than all the world spent. Now it is nearer $900,000,000. And today we Americans can say with pride that we give the finest opera, have the largest number of great artists here, have the largest number of symphony orchestras, that our bands are increasing in number and in quality, that our music schools and teachers are just as good, and many of them better, than they have on the other side, and that our musical instruments, whose manufacture scarcely existed a hundred years ago, today pass the world in quantity and quality, for it is we Americans who make the finest pianos, organs, mandolins, guitars, reed organs. We have revolutionized the art of church organ building, and it is we Americans who have invented those marvelous appliances, the player-piano and the talking machine, which carry music into the home of the mechanic as well as of the millionaire.

Now what does this mean, so far as you are concerned?

It means that from 30 to 40 per cent. of your audiences, never mind whether they are in the smaller towns or in New York City, have already reached a certain degree of musical knowledge and culture and that therefore they demand something better than jazz, something more than a pianist who plays by ear on an instrument that has not perhaps been tuned in six months, something more than such a piano, perhaps accompanied by a violin and a cornet, and that they resent, or at least their ears do, the musical cacophony which is inflicted upon them in the great majority of your movie houses. In plain words, the musical entertainment in the great number of the movie houses is below the intelligence of from 33 to 60 per cent. of your audiences.

To the next point.

The moving picture is given, as we know, without words. That is just where music comes in, for music begins where words end. It expresses emotions, ideals, sympathies, where mere words, however beautiful, however poetic, however well chosen, are inadequate. What would a movie be without music? It would be dead. The alliance, therefore, between music and the moving picture is absolute. Nothing can replace it.

What follows logically? That the music that accompanies the picture should not only be adequate, but appropriate. Again and again have I and my friends and others witnessed some beautiful scene and been tortured by the lady who, without rhyme or reason banged away on a piano a horrible medley of jazz and operatic melodies, going it full force, bang! without any reference to time or rhyme, and instead of our minds being filled with beautiful thoughts suggested by the fine pictures, they have been filled with thoughts of bloody murder.

Men like Mr. Rothapfel, Hugo Riesenfeld, and many others, have given us fine orchestras in some of the palaces that we have in New York, not merely because of their personal love of music, their personal musical culture, but because they very soon discovered that it paid in good, cold, hard dollars and cents. These men, my friends, are setting the example and creating a standard in these matters. And through them, the expectation of the average public is becoming more exacting all the time.

This, the first convention held to bring a closer cooperation between the musical and professional world, and the musical industries, between those who are engaged in the moving picture business, makes history, makes history for progress, makes history for enlightenment, makes history for culture. Being today the oldest publisher in the musical world, in fact, the man who gave this country its first musical paper half a century ago, I think I may take upon myself to tell you that you will have the most cordial, kindly and generous cooperation from the professional world and from the musical industries, as soon as they understand the matters that are at issue, and how much not only they can help, but how much they can be helped, by such cooperation.

Personally, I consider it to be a privilege to be present on such an occasion, and I cannot refrain from paying a tribute of respect and recognition to the young man, Charles D. Isaacson, who not only was the first to vision out such a convention, but has been the main factor in bringing it about, through the ready and generous cooperation of Mr. Johnston and Mr. Gillett, of the Motion Picture News.

These three days will bring out, through discussions, matters of great interest and grave importance, and when sent by the musical and the moving picture press through the country, will open up new fields, new vistas, higher purpose.

And let me remind you, my friends, before I close, that if slapstick, low-class, vulgar comedy has seen its day, if the persistent representation of crime and impossible adventure be eliminated, there is a vast field open to you in the musical world, a field providing a wealth of good stories, dramas, comedies, tragedies, which has scarcely been tapped.

So let us get together, work together, pull together, and we shall go far to disarm the criticasters, the Sabbatarians, the Blue Law agitators, who decry your work, your industry, and declare it to be one of the debasing influences in life, whereas when it is true to itself it is one of the greatest, most noble and uplifting, as well as educational forces human ingenuity ever conceived.

Musical America was quick to carry the news of the convention. Before the third day's business had begun, the news of the first day was upon the press. On the first page the following headlines were carried.

"LEADERS OF JOINT INTERESTS UNITED UNDER THE MOTTO 'FINER FILM-MUSIC'"

"First Attempt to Organize Association of Musical and Motion Picture Interests Brings Together 100 Representative Men in Three-day Convention in New York—Forceful Addresses by John C. Freund and Ernest R. Voigt—Convention Sponsored by "Motion Picture News" Through Its Music Editor, Charles D. Isaacson—Resolution Asks More Attention for Film-Music in Conservatories"

The story then goes on in newspaper style to give in detail the things that happened. In the same manner, Music Trade which reaches the intrument makers carried for three large pages an account in the following manner:

"BIG CONFERENCE UNITES MUSICAL AND FILM INTERESTS"

"'Finer Film-Music Is Slogan Adopted by Leaders in Both Industries—Forceful Addresses Made by John C. Freund, Editor of The Music Trades and Musical America, Ernest R. Voigt and Others at Three Day Convention in New York"

On the day following Mr. Freund's speech Leonard Liebling, editor of the Musical Courier, was an honored speaker. Mr. Liebling is one of the best known publicists in the art of music. He is a writer of very forceful manner, he speaks with a good presence and talks up to his point all the time. He is sympathetic to the plan in the most cordial manner.

In introducing Mr. Liebling, it was told of his remarkable support of the best in music and information was given that the Musical Courier was the first to carry news of motion picture music—the first of the music papers of the country. Miss Johnson, the editor of that department, was present all through the discussions as was Miss McHenry, musical editor of the Billboard, Mr. Hal Crain of Musical America and many other reporters not listed in the registry.

Leonard Liebling as the editor in chief of Musical Courier has developed many educational departments and has been always alive and an eager listener to the new movement. His presence at the conference was the sign for pleasure, and his speech was crisp and telling. Unfortunately Mr. Liebling did not furnish a transcript of his address, so an absolute copy cannot be given. However, the following will bring out the gist of his remarks.

"Motion Picture Musical Conference,
Hotel Astor:

"Am acting chairman of the Motion Picture Division of Hoover Relief Fund drive, going on this week, which makes it impossible for me to attend. It is with much regret, because I looked forward to your conference as the biggest event for motion pictures and music since the inception of the industry and will look forward with much interest to the printed reports of your meetings.

"H. B. FRANKLIN,
"Shea's Hippodrome,
"Bpffalo, N. Y.

Leonard Liebling's Address

AFTER touching upon the importance of the film and music in the new marriage, Mr. Liebling declared that there is still a certain prejudice to be broken down among certain classical musicians.

"Last June a very noted musician called upon me," said Mr. Liebling. "He had heard that there was a vacancy at the Rialto theatre and knowing that I was acquainted with Dr. Riesenfeld, he asked me to call upon the doctor and ask him to give the musician the job as conductor.

"I said that I couldn't very well do that, but I would write a letter of introduction. So I dictated a note, and while I was waiting for the typewritten letter the musician told me the following:

"'I know that I shouldn't be seeking a job. You know it's beneath my dignity. At least not in a film theatre. I am a big man. Of course I won't stay there long—why should I? I'll fill in the summer and when I can sign up a symphony orchestra in the fall that will be a signal to get out. One must forget one's dignity nowadays.'

"Just then my secretary brought in the letter of introduction, but I tore it up. The musician was surprised. He wanted to know the trouble. So I told him:

"'You're not good enough for that job. I would send you to Dr. Riesenfeld, for though he may not consider you, my recommendation might influence him to take you. And I would be making a mistake. You're not good enough. I repeat it. Because any man can take up the baton to conduct in a theatre he hates, before an audience he despises. Some day you'll understand what a jackass you've been. Good day.'"

Mr. Liebling had a good round of applause for that story, after which he told how the picture theatre is making men listen to music.

"For myself, my editors and my publications I pledge the Association of Musical and Picture Interests every last degree of support and felicitate you on what you have already done and can do."

On the matter of music, what was said by C. M. Tremaine should next be recorded. Due to a bad throat, R. C. Sedcroft, President of the Musical Instrument Chamber of Commerce, read it. Mr. Tremaine is the head of the National Bureau for the Advancement of Music, and through his activities represents the piano and player piano interests and other interests whose prime object is to spread an interest in music.

C. M. Tremaine's Speech

Before I say anything which may relate to the purpose of this gathering I want to pay a personal tribute to Charles D. Isaacson, who is responsible for our being here. I shall not say much. I do not need to say much. Many of you know him as well as I do.

As I understand it, the conference is to be a forum for the exchange of ideas, an educational opportunity for the unifying of viewpoints and a business meeting for the standardization of methods and practices wherever such standardization will prove helpful. Above all it is hoped to inaugurate a great forward movement for the greater utilization of music by the motion picture houses to the great advantage of all concerned. To what extent I fit in this program I do not know. I am the director of the National Bureau for the Advancement of Music and my interest in this conference is confined principally to the influence it will have upon the spread of music throughout the country, but I shall discuss music entirely from the viewpoint of the picture house manager—the dollars and cents viewpoint.

You have given the public what it wants. This is largely due to the people desiring to see a picture in action, but it is due to a far greater extent to your careful study to give them the kind of picture they want. You have built a great industry out of a novelty because you have given the public something more than a novelty.

Do the people want music—not some people, but the people as a whole, the general public? This is what you want to know and there is no more important question for you to answer correctly. If you fail to read the handwriting on the wall—and there is handwriting on the wall—and fail to make use of this natural ally, you will retard your growth until you do, for ultimately you will be forced to use it.

The people do like music. The evidence is conclusive.

Music is used in industry. Employer and employee alike have welcomed its advent. It refreshes the mind and the body and relaxes the tension on the nerves. Music is used to a steadily increasing extent in hospitals, sanitariums and eleemosynary institutions for its soothing and cheering influence. Within the past few years the audiences at recitals and concerts have more than doubled. New York will have this winter the hitherto unattained total of between 200 and 300 symphony concerts, by its own and half a dozen other leading orchestras.

Municipalities, recognizing the growing desire for music among the general public have appropriated money from the public funds so that its citizens might enjoy it without cost. Baltimore maintains a municipal orchestra as well as a municipal band and has a municipal music director. New York, Pennsylvania and Maryland also have State Music directors. Dallas, Denver, Portland, and several other cities have established municipal music commissions.

What does all this mean? When the politician takes up anything it is pretty certain to be something the people want. They have had their ear to the ground also just as a few of your leaders have had their ears to the ground and with the same successful interpretation of the message they read.

I do not wish to bother you with statistics, but it may surprise many of you to know that the people of the United States are spending more money on musical instruction than on all other higher education combined. According to the United States Census Bureau the following sums were spent in higher education in 1913:

Public high schools	$64,199,952
Private high schools	13,949,195
Other private and public schools of similar standing	13,196,033
Colleges and universities	89,535,110
Normal schools	14,956,105
Total	$195,838,395

The amount spent on music education of all kinds is given as $220,000,000.

What do these figures mean as to the public's desire for music? Witness the success of the musical comedy and the popular song. Witness also the increasing space devoted by the newspapers to music.

Fifty newspapers are publishing a weekly music page treating music from the democratic viewpoint, namely that of the man on the street and the woman in the home. Five years ago there was no such music page as far as I know.

The public are buying phonographs and player-pianos because they want music. They go to concerts for the same reason. Great throngs gather together in community sings because of similar desire. Music is welcomed in industry, in hospitals and among the poor and the rich, because it satisfies a want.

Music is an attraction. It even attracts people who are unconscious of the pleasure music gives them. A few of the progressive men in the motion picture world have been quick to realize this fact and have made music more and more a feature of their appeal to the public. The proof of my argument is conclusively demonstrated by the fact that the men in the motion picture world who have done this are the conspicuous successes. The time is coming when all should utilize music for their like benefit. They should do this for the increased profit which will accrue to them, but the time is also coming when they will need to do so to maintain their relative position. Take two houses showing equally good films. The one which has the most attractive music program will steadily increase its patronage at the expense of the other. Part of the audience will come specifically to hear the music. Many others will come without being conscious of the reason, but will find themselves gravitating there because they enjoy going without knowing why. To get the full benefit of this you should exploit your musical achievements in your advertising.

Personally I wish to see the motion picture houses improve their musical offerings because I believe they will be one of the chief factors in making America a musical nation. It is the only agency which brings music to many people who would not otherwise go to hear music. But in your own interest I urge every manager here not to leave without learning something which will aid him to utilize music to make his house more attractive to his local public.

"I have purposely delayed from day to day answering your invitation to attend the Musical Conference in New York City in the hope that I might arrange to attend. I am sorry I shall not be able to, but I want you to know that I am heartily in favor of the whole movement for better music for the film and especially the Musical Conference. I am glad to see that my open letter to the American Society of Composers, Authors and Publishers has done its part in compelling them to assure the exhibitor for a square deal.

"Next in importance to the music tax question is the matter of cue sheets. I earnestly hope that all producers will unite in making COMPETENCE the one necessary qualification for the cue sheet writer, and that they will insist that all cue sheets be written from the standpoint of and for the benefit of THE EXHIBITOR, not the composer, publisher, or other interest.

"CHARLES H. LEACH,
"Jeffersonville, Ind."

Standardization of Conditions

IN the discussion of conditions, it became fairly well understood that the exhibitor of small theatres and the bigger men in certain cities are struggling with many problems. These seem to be briefly analyzed as follows:

1. Where to find specially trained musicians to take charge.
2. Where to get the right kind of organist.
3. How to know what to do in buying an organ, where to place it, how to correct it, and other matters concerned with acoustics.
4. How to know the music to procure for cuing the picture.
5. How to standardize the music for all kinds of emotions and moods.
6. How to get the artists for the special acts.
7. How to measure up the film scores which are sent along with big features.

First among those who brought up the standardization of music and its necessities was Ernest Voigt, a scholarly, throughly convincing speaker, who represented his house, The Boston Music Company. His address is as follows:

Much has been said and written about making America musical, about bringing music to the people in this way or that, to weld the component races of our great nation into a harmonious whole by means of music. No one will deny that tremendous progress has been achieved within the last few years. But can anyone imagine a better opportunity to sow the seeds of music everywhere, among rich and poor, young and old, than at the thousands of picture theatres to which (I have no exact figures at my disposal), but I think I am safe in saying, millions of people flock every week, ready and eager to see, and ready and eager, if they were only given an opportunity, to hear.

But the camera man has had a big start over the musician and the latter is only just beginning to realize his possibilities and I might say his responsibilities, in connection with the movies. The example set by the leading moving picture houses in New York is arousing the whole country, in fact the whole world. We are far in advance of Europe in that respect, as I had opportunity to see for myself last summer. Even Germany, long reputed the most musical country in the world, has nothing to offer that can compare with the splendid and intelligent efforts made by America, efforts to use the movies as a means of bringing to the masses the blessings of the most universally appealing art.

The photoplay, unlimited though its advantages may be, had to sacrifice something which constitutes the potent charm of the spoken drama: that is, the inflection of human speech. This loss, which might seriously impair the value of the screen drama, is, however, more than made up for by the equally emotional and more generally understood speech of tones. Viewed in that light, it becomes instantly apparent why the producers of moving pictures, realizing what aid music offers in the enjoyment of their product, have spared neither cost nor labor in order to perfect that branch of their performances to the highest degree. It is just as certain that a good picture can be spoiled by the wrong kind of music, as that good music can go a long ways toward making a poor picture tolerable. Needless to say, when the right kind of music is linked with the right kind of picture, the success is complete. We saw this, not long ago, in the film play, "'Way Down East," where a carefully prepared musical score constantly interpreted and emphasized the emotional appeal of the scenes. We are just beginning to see that we cannot do a picture justice or please audiences, which are becoming more exacting every day, by merely jumbling together a lot of "love motives," agitatos, mysteriosos and imitations of animal sounds, but that it is just as important that character traits be saliently brought out by graphic strains, such as the tell-tale village gossip, in the picture just mentioned, whose evil loquaciousness was accompanied by music of unmistakable realism. The art of accompanying the moving picture by music is something infinitely more subtle, something that presents new problems to the trained musician. I advisedly use and stress the word "Trained," for it is the need of trained musicians for moving pictures that I particularly wish to dwell on today. Moving pictures require musicians who are not only well-grounded in their profession but they must be especially trained for the demands of a new and special application of their art.

Considering the many-sidedness of moving pictures, it is easy to see that the musician who wants to devote his time and talents to their musical interpretation must needs be as variedly gifted and specially trained. Nothing really has been done to bring such special training within the reach of the music student. I hope to see the day when every musical conservatory of note will have its department for the training of such players, under experienced instructors. I took occasion to write to the fifty leading conservatories in the country to sound them on their attitude toward this subject. A goodly percentage answered my letter and I am sincerely gratified to be able to report that with hardly an exception the letters showed that they are deeply interested, that the need for special moving picture music departments has already made itself felt through numerous inquiries on the part of students. They are all looking for practical help and suggestions and are eager to know of the results of this conference. Tell them that you need musicians trained in the new art of moving picture music and they will do their part to furnish you with well equipped recruits which will put music "over the top."

Let us for a moment consider music from the all-important point of view of the exhibitor and its value to him reckoned in dollars and cents. What is the difference between the showing of a film at the Rialto, for instance, and the same reel at a dingy 10 and 20 around the corner. The actors are the same, the negatives identical, the methods of projecting the picture on the screen, made of similar material, do not differ; there are just as many feet to each reel; why is it that people throng to the former and are content to stand in line and wait their turn, when they could see the same picture perhaps a few weeks later next door at half the price? What is this mysterious difference? It is 90 per cent atmosphere. A well equipped theatre with fine appointments, soft mysterious lights, an air of luxury, comfortable seats, neatly clad attendants, and, good music. Good music, I contend, goes as far to create atmosphere as all the other factors combined, and that is why good music with his pictures means dollars to the wise exhibitor. The better the music, the bigger his box-office receipts.

Now as regards the special training. The first requirement is, of course, a thorough musical education, the mastery of piano or organ, or both, and in the case of a conductor, orchestral experience and general leadership. Of prime importance is mental alertness, the faculty to "size up" an audience, and the realization that most audiences are capable of much more education and cultivation than they are generally given credit for. As nothing is too good for the audience in the matter of pictures, so nothing is good enough when it comes to music. As the musical interpreter of emotions depicted on the screen, the player must of necessity be, himself, emotional and respond to the quick changes in the situations. In fact, if not his knowledge of life, his knowledge of the picture, must enable him to anticipate, so that his music is always slightly ahead of the film, preparing, rather than reflecting. His attention should be riveted on the turn of events, his emotions should promptly respond to pathos or humor, as they may be interwoven in the picture-play.

Not the least essential requirement in his make-up is a keen sense of humor. But his wit should be capable of attuning itself to various gradations, from subtle irony to broad slap-stick farce. It depends on the musician to suggest the proper atmosphere for a picture. Nothing is so fatal as the distorting and burlesquing indulged in by some players, who believe it their chief mission to set the house giggling. Flippancy and facetiousness are wholly out of place in a serious and educational picture. The player's attitude of mind should always be one of interest; never betray tiredness or boredom.

In order to illustrate properly in music the happenings on the screen, the musician should be endowed with psychological insight. Many books on the subject are within the reach of the student and not a few of them are written in so popular a vein that they can be understood with profit by the layman. Human nature, in spite of its complexity, can be reduced to a rather limited field of observation. There is more or less resemblance between a great many films. The intrigue is very often the same, the emotions follow each other in a given circle, the development varies in the main but slightly. Such fundamental emotions, and their related affections, should be carefully studied by the player; he should be able readily to recognize them, and he should seek to express them in turn by means of music. In order to do this successfully, he should not wait until he is in the theatre and the film has started. It is here that the higher training sets in, and that the musical conservatories should find ways of offering their students the opportunity to perfect themselves in their task. The class should possess a projecting machine to be in a position to learn from practical experience, or perhaps it could be arranged that the theatre manager permit the use of his machine and films to such classes for practical demonstration. There is no reason why moving picture producers, realizing the arvantages that they will ultimately gain thereby, should not be willing to lend machines and films to responsible musical conservatories for educational use. Just as the singer, trained for opera, never knows whether she is really fit for her job until she stands before the footlights and "faces the music," as it were, so it is in the case of a player for the movies. Only by actual experience can he learn what is required of him and how to meet these requirements.

"I take this opportunity to say to you how very admirably and efficiently you conducted the convention and the greatest credit is due you for your unceasing and determined effort in behalf of the cause. A fine beginning has been made and a great deal has already been accomplished and the future holds out the greatest of promise. Unfortunately, my being in Boston will to a large extent interfere with my taking a very active interest in the affairs of the new organization, but I need not tell you that you can count on me to cooperate with you and the committee who will have things in charge and I hope that you will not hesitate to call on me if I can be of any assistance whatever.

"E. R. VOIGT,
"Boston, Mass."

But before he sets out on his race with the fast moving film, it must be his constant aim to improve his musicianship and to develop his technique. He must cultivate musical resourcefulness, chiefly by gaining freedom and authority in musical improvisation. This does not necessarily mean that all moving pictures should be haphazardly accompanied by strains which suggest themselves to the player while he is watching the film. To begin with, only very few people could successfully do this, nor would it be at all a satisfactory procedure. People in the audience like occasionally to hear a tune that they know. In fact, only by mental association of certain melodies, or what they stand for in the pictured events or emotions, will an audience derive the proper enjoyment from the musical accompaniment. One hears much music in the movies that is as foreign to the action on the screen as anything could be, and frequently kills the effect of the photographer's art. Therefore one of the first things for the student to learn is the proper differentiation between musical moods. The classical literature, and most of all the operatic repertoire, furnish an inexhaustible store of material. The student should be trained to recognize theatrical values. The player should never forget that he is not playing in a recital, nor conducting an orchestral concert, but furnishing theatrical music for a theatrical production.

As the play progresses, gains impetus, presents its problems and intrigues, gradually reaches its climax and leads to the solution, so should the music advance and follow the march of events with an ever-increasing intensity. Nothing can give a better idea of what good moving picture music should be, than a careful study of successful operas. Therein the welding of action and music is so close that they cannot be separated; the musical characterization amounts to a labeling of each personality or situation with a pertinent phrase or motive. This matter of musical characterization cannot be dwelt upon too much. It is the most difficult problem and also the most important which the student has to solve. It will determine the choice of musical material that goes towards the effective interpretation of a film play.

Fine musical taste is necessarily a prerequisite. It will guide the choice of music and its special elaboration. A good memory, moreover, is essential. Keen interest in all the musical happenings of the day, and familiarity with new publications in the fields of serious and popular music. Although "cut sheets," issued by the various concerns, are intended to help the player in making his choice, he should be capable of making independent and proper selection of music. The main drawback of present-day cue sheets is that they are often prepared by people who are connected with special interests in the publishing field, and therefore their choice is obviously prejudiced and narrow, much to the disadvantage of all concerned. Discriminating musicians with broad experience and unbiased judgment should be engaged by producing companies for the purpose of preparing these cue sheets. A great deal would also be gained by the appointment of a committee entrusted with the preparation of a standard index of music suitable for the moving pictures, embracing the publications of all catalogues, and classified according to the peculiar needs of the moving picture organist. Additions should be made to it, from time to time, and thus the compilation would be kept up to date.

The old prejudices are fast vanishing. Musicians are beginning to realize that, while the teaching profession is woefully overcrowded, the gates are opening into a new field, promising rich harvest. But the harvest will be reaped only by those who have carefully sown, that is, have laid a proper foundation of musical culture and have applied themselves successfully to the special demands that the musical accompaniment of moving pictures are making. Perhaps our hopes will be realized sooner than we think, and special schools for moving picture musicians will spring up here and there, and encourage established conservatories to start departments for the study of this subject. A central employment bureau or exchange for organists and musicians who seek employment in the moving pictures would be of great value. In order to further these ends and to hasten the best results, I would suggest that the conference express itself in favor of such special music schools, or departments, in existing conservatories, devoted to the training of moving picture musicians, and that any resolution adopted in that sense be published by musical journals and conveyed to all musical schools in the country.

Following this address, a long discussion followed in which many participated. It was decided that the conservatories and music schools of the country must be shown that there is a demand for specially trained musicians in pictures. Not that a musician must play differently but he must understand the picture psychology as it is practiced by the leading exponents.

So a committee is to be designated to urge the musical schools and conservatories to introduce a course of lectures upon motion picture needs. It was also shown how the exhibitors locally can tell their schools to do this. But principally it was decided to ask the exhibitor associations to pass a resolution and take such steps as will relieve this condition and turn out in the next years the kind of musicians who will understand.

At the next morning's session, it was announced that Alf Kliggenberg, head of the Eastman School of Music (Rochester) a five million dollar organization, had decided to take advantage of the information, and instal within the next few weeks a motion picture department. So immediate action was guaranteed.

In this connection, it should next be recorded that William Brandt, President of the Theatre Exhibitors Chamber of Commerce, delivered a brilliant address. Representing five hundred theatres, Mr. Brandt in terse, alert style made his listeners pay serious attention. He is an interesting speaker and what he says is always valuable.

He began in a witty way by saying that this being a musical convention it seemed to be the habit of the speakers to use notes! Then he worked into his speech. In part his address was as follows:

"Owing to the fact that motion picture drive for European relief opens here Monday, twenty-fourth, which demands my personal attention on several committees and the personal appearance of Will Rogers, Wesley Barry and several other stars, will prevent my attendance at Music Conference. Regret my inability to be present. Congratulations to yourself and the NEWS for the enterprise.

"MAURICE F. BARR,
"Supervising Manager, Saenger New Orleans Theatres."

Five Hundred Exhibitors Issue a Plea for More Musicians

"I am a practical exhibitor, I have no Broadway theatres, rather than that I represent a vast amount of theatres, ninety per cent of which have not got a big symphony orchestra but who must, however, supply good music in accompaniment with the pictures they show. The New York Theatre Owners Chamber of Commerce, of which I have the honor to be president, owns five hundred theatres in the United States and are now building theatres that are the equal of the Rialto, Rivoli, Strand, Capitol, Criterion, etc. Only very recently, in the heart of Brownsville, the ghetto of Brooklyn, the poorest section of Brooklyn, there was opened a theatre, 'The Stadium,' which in its splendor was unsurpassed. In my mind this is one of the finest theatres in the country. Theatres of a similar character will be built and are being built in every locality in New York. There is no question at all that music is essential to the picture. Quoting the practical exhibitor, these men rate music to a good picture as forty per cent and music to a bad picture as ninety-five per cent of the showing. So you see how essential music is in the program.

"Now, let me say this—that the smaller exhibitor is not unmindful that music is the essential thing and that he must progress rapidly. The motion picture is here to stay, we have arrived and we are going to stay! We are not an infant industry—we are one of the largest industries of this country! When the war arrived, the people had to find entertainment to forget their sorrows and where could they find a more pleasing form of entertainment than the motion picture theatre of today with a nominal price of admission?

"I want to sound a note of warning—the exhibitors are progressing faster than the musicians, that the small neighborhood theatres cannot get proper musicians. The exhibitor is perfectly willing to spend fifteen or twenty thousand dollars for a good organ, but he cannot get a good organist to play it! I am talking from actual experience—and I know for a fact that the musicians are not keeping pace with the exhibitors. Would that the world were full of Riesenfelds, then what an easy lot the exhibitor would have! I take this moment to congratulate the NEWS upon the happy idea in calling this conference. There have been conferences of all kinds—conferences of engineers, conferences for seating powers, architects, etc.—but no one ever thought of a conference for music. Such a conference has never before been called until the present moment and I hope that it will help solve the problems of the neighborhood theatre.

"We have formed a market for good musicians, the theatres of today want a good musician and a good musician should not find any difficulty in securing a good position. I think it is the duty of the musical unions to help in this movement rather than hinder it. We find that it is very difficult at times to get the proper kind of musicians from the unions and we think that the bulk of this should be passed directly to the heads of the unions so that the musicians we get should be thoroughly proficient. The unions should try to see that the men who are sent to the theatres should be of a better calibre than they have been up to now.

"I was interested to know from Mr. Rabee's discussion that fifty thousand people attend the showing at the Rivoli and Rialto at a single showing. Now let me say that in New York City alone we have close to one million people attending theatres on a Sunday. It is very true that these people are receiving the proper kind of entertainment when they come to the theatres in these numbers, and we in turn are trying very hard to, and I hope that this conference will solve the problems of music. We are trying to give the best, and although with a small orchestra, we are giving the best music available.

"One of the problems is to get good organists. No theatre that is being built or is built is complete without an organ. Sometimes the organ unfortunately stands bare without the organist, too often so. To conclude this, I want to say that with this conference I hope that some of the wants of the exhibitors will be satisfied."

When Mr. Brandt finished, I asked him if he would be willing to serve on some special committee which would confer with the exhibitors. His answer was characteristic.

"Delighted—delighted. I'll do anything you ask me for the good of our people; and I will surely convey to our association the aims of this new organization."

Now it so happened that all through Mr. Brandt's speech, another gentleman was growing redder and more fidgety. That gentleman was none other than Mr. Joseph Weber, President of the American Federation of Musicians, or as it is better known, the amalgamated unions of musicians of America.

I had invited Mr. Weber to speak about the aims of the union. This title annoyed two or three exhibitors who wired me that they would not come because "we were trying to unionize the theatre, and that we had better spend our time on something more valuable." My attitude was this: Our exhibitors are surely coming into contact with the musical union all the time. Why not understand each other? Why not find a way by which we can thrash out our mutual problems?

Mr. Weber had evidently come with the speech I suggested in his mind, but Mr. Brandt's talk infuriated him. He came upon the stage with his lips trembling and his voice throbbing. Mr. Weber is a remarkable personality, he has the gift of eloquence and persuasiveness.

What the Union of Musicians Have to Say

He began by remarking that Mr. Isaacson had invited him to speak and had asked him to send a speech ahead, but he had other things to do beside write speeches in advance. But if he had sent the speech and it were printed over the United States he would still change it and address himself to Mr. Brandt's remarks.

"I want to say that the president of this organization that I represent does not consider that he or his organization is on the defensive. At last the American musician has come into his own, and the music art is independent of the foreign musician. But, in the picture industry, the musicians have not been given the chance to develop. The opportunity to develop himself according to the needs of the theatre man has not been given, that is why the musician has not kept in pace with the exhibitor. As far as the art of music is concerned, the American Federation of Musicians has done the most work.

"We all agree that the motion picture industry has been in the making for the last ten years. Before that it was merely an experiment. Now it is forming into a certainty and before this time the organist had no calling for the picture theatre and while the motion picture industry has been developing, the motion picture musician has not, and therefore the musician must be allowed time to develop. You cannot be furnished with the finished article from something which before did not exist. It is true the motion picture musician is out of step, but give them a little time and there will be more organists and musicians in the market than the theatres can use. Because a man carries a union card does not say that he is an honest man. I have learned by actual experiences that many employers have shortcomings. At present, the main question is that of the wage scale—in fact, the employers have oftentimes ousted out a good musician and replaced someone else who was willing to work for a lower wage.

I agree that perhaps we have not good musicians, but the matter will be remedied as best and quick as possible and you will soon have more musicians than you need for your theatres. The question of supplying musicians will be solved as far as the American Federation is concerned. But again I say that the exhibitor gives preference to the lower waged musician. In this reference let me tell you this. I was once a musician myself, considered music an art. I was a member of a symphony orchestra and was taken formerly as a good musician. This was some twenty years since. Why, we actually represented a class of mendicants working away for a beggarly wage.

"When we first started, musicians were receiving six dollars a week. Even the symphony orchestras were not paying more than fifteen dollars a week. In order to live the musicians had to go out and work for dances and cheap affairs.

"But we have changed all that. . . . I have been asked why we do not allow musicians to go from locality to locality without interference by the local union. This is to prevent bad practices which have robbed musicians of thousands of dollars and almost sent local men into the poor house.

"Let me say this: we are for education, we are for music, but we are first for the musician. We are ready to do what you want, and to be fair. Give the musician a chance and he will be in step with the exhibitors."

After Mr. Weber sat down, I asked him if he would consent to arranging a board of arbitration to settle all matters of difficulty between theatres and the union, and he said he would be happy to arrange this.

Then S. M. Berg arose, and asked for the privilege of addressing Mr. Weber a question through the chair. Mr. Berg had previously been the means of arousing some lively discussions and had assumed that he was not wanted. Mr. Berg represents the Exhibitors Trade Review and was under the impression that he was refused admission, whereas invitations had been sent to his paper as well as all others.

Mr. Berg asked if musicians might not be rated, but Mr. Weber said it was not possible to do this.

Before the morning session was adjourned, Buel B. Risinger, director of an orchestra in Cincinnati, Ohio, told the delegates that whenever he was unable to find regular musicians in the town he was playing in he always referred to the local union agency. If the head there told him he could not supply the want he very often wired Mr. Weber himself, and with the facts that he sent to Mr. Weber plus the facts from the local union agency, he meted out justice and if warranted, he would get musicians from out of town to fill his needs. Whenever he had trouble he always found willing help in Mr. Weber's office.

All of this brought out the facts that there is a great need for a central agency through which musicians might be listed and rated—and the Association of Motion Picture and Musical Interests can gradually accomplish this result.

Artists for the Musical Acts

NOW next of interest and following the present line of thought, comes the matter of artists for the theatres. At the present time there are several excellent agencies which are supplying the theatre needs. Among these might be mentioned the New York Concert League, Mrs. A. K. Bendix and half a dozen others.

But the conference marked the entrance into the industry of motion picture music of the Wolfsohn Bureau, the oldest and biggest managerial offices in America—in fact in the world. They represent the greatest musicians in our midst, and that they are agreeable to a plan for the distribution of their artists through the film theatres, even such as Heifetz and Hofman is a sign of the times!

Mr. A. F. Adams, head of the Bureaus, was in California, his son and partner was suddenly sent to bed with an indisposition, so his speech was carried by a representative and read to the conference:

It would indeed be a surprising statement for me to make to most of those who know our house, that for years we have watched the picture field and awaited the opportunity when we might consider the invasion of it!

It must be understood that our house has for nearly a quarter of a century represented the first and greatest musical artists in the world. From Schumann Heink to Heifetz, from Josef Hofmann to Mabel Garrison, from John McCormack to Alma Gluck, so it has gone. We have forged gladly the way of fine art, aiding and cooperating in the making of musical tastes and musical reputations.

I believe it will be a pretty well conceded point that it was not very long ago, when the mere suggestion that our type of artists were going to appear in the screen theatres would have been a ruinous assertion. That even today the number of houses who could give the right prestige to our international stars is very few is also generally accepted.

But the time has come, we believe, for a new attitude on the part of the most conservative musician. The film theatre of tomorrow will be known by the musical company it keeps. Today it finds itself seeking for the finest kind of prestige.

The theatre may build to the skies, put in more seats and finer fixtures than any other in the world. The orchestra may be one hundred and fifty players, a magnificent pipe organ, but of what use without the right artists—the right conductor and soloists? Let me draw a little comparison. While we are in the frame of mind where we are ready to do business with the film theatres, we are absolutely deaf to the proposals of the vaudeville people! Is not that strange? The vaudeville represents the downward grade but the modern film theatre represents the upward taste! We do not feel that properly presented that our artists will suffer any in their reputation for appearing in the right film theatre—but we would hesitate to put anybody into vaudeville. They could not come out unscathed!

Now, to make the point of my ideas. We are planning the making of contracts for our artists in the moving picture theatres. The biggest of them will not keep away. But the theatre manager must have one thought in mind. He cannot buy high-class artists for nothing or for cut rate. He must pay for quality.

I have been studying the picture situation. Today a man pays thousands of dollars for the rental of a film. How many years ago was it that one hundred dollars rental seemed impossibly exorbitant?

If it has been possible up to now for theatre managers to engage artists for a few dollars—fifty dollars, seventy-five dollars, a hundred and fifty—in his pick-up way, with folks of fair ability and no special reputation, he must prepare to see the musical artists paid for according to their worth.

If it is a fact, as we all seem agreed, that music is forty per cent of the performance, then why not consider that something like forty per cent of the cost of the show ought to go to the music?

If the engagement of an artist at five thousand dollars a week brings its just return in box-office receipts, in prestige, in publicity and advertising, why not pay it and be happy!

Do not misunderstand me. It is not necessary to spend anything like that sum. Good artists can be engaged for very economical fees.

If the motion picture field wants the big concert managers to turn their attention to the theatres, sending the internationally renowned musicians to them for special engagements, then this is the time to make the trial.

(Mr. Adams then gave some very interesting facts and figures relative to the amount of money which is spent upon high-class artists, and proposed to prepare for the field the Wolfsohn routing system for general use of one theatre in a city.)

Following this, Hyman Kraft, who is the youthful head of the New York Concert League, made a very impressive address. He said that he was supplying artists now, and making good and giving many services which are related to music in the film—sending out everything but the film; that he had engaged Nat Finston as his musical director and felt that the first consideration must be given to work such as his and Mrs. Bendix.

Said Mr. Kraft: "I have tried before to get some of the big stars. Galli-Curci stamped her foot and said never, never, never, about singing in a film theatre. We couldn't use Josef Hofmann, he wouldn't pay. We know the kind of people who are needed, and we are making good. But we're glad to see the newer houses come in; it's good competition and this field is very young."

Following Mr. Kraft, Mrs. Bendix made a very brief speech in which she said that the exhibitor was a very much maligned individual. She found him always agreeable and amenable to reason, and ready to appreciate the good in music.

Said Mrs. Bendix: "I am now supplying artists to over thirty important theatres. The routing scheme is now in operation. And we know just how to run it. But we welcome the big houses too."

The Kind of Music to Be Used

IT was Ernest Voigt who first touched upon the matter of the kind of music to be used, and although this phase of his address was passed over in the heat of the conservatory discussion, it came up for reiteration, confirmation and argument all through the three meaty days.

Stated in a paragraph, I think I can put the conference attitudes on music in the following analysis:

How much popular music can be used as compared with standard or classical music? How can operatic airs be incorporated? Shall the leader in the theatre be left upon his own resources in the making of his programs and scores for pictures? Can there be some method of standardizing music in an emotional and psychological manner? How useful is the cue sheet in its present form? How may it be improved? Should a picture be accompanied by a complete score such as is contemplated by the new organization known as the Synchronized Music Company? Should a big feature be accompanied by a specially written score such as that which Joseph Briel has composed in the past?

Many publishers were present in the convention, the principal makers of cue sheets had their story to tell, and composers added their point of view. Also exhibitors told of their experiences.

Although Charles K. Harris, who is composer, publisher and exhibitor, declared that the popular music is so essential to the exhibitor that he can close his doors without it, the general consensus of opinion seemed to be that popular music having its place in the theatre, the larger need is for what might be termed standard music.

Samuel Rothafel, Hugo Riesenfeld, Edward Hyman, Buel Risinger, Erno Rapee, Max Winkler and many others said in various ways this idea:

"The lyric of a song if that song is popular is also popular. Hence, if the words of the song do not agree with the action of the play, it cannot be used in scoring. To illustrate, 'Good-bye, mother, I'm going off with Sue' could not be used in a scene with a young man making love to his sweetheart. On the other hand, it could be used where that same boy was bidding his mother good night. . . . No matter how nice the melody might be, the lyric must be considered, but it is not considered in standard music, which is taken purely for its emotional and psychological construction harmonically and melodically. . . . In the same way, however, operatic melodies must not be utilized. Thus, if the melody of "One Fine Day" from Madame Butterfly were incorporated, no matter how much the melody might fit, those who knew the opera would see the Japanese garden and the little lady praying for the return of her husband. . . . Music must be neutral in its original use to be most useful in pictures. . . . However, there are certain pictures where the use of standard or classical music would be simply ridiculous. Thus in Jubilo, whenever Will Rogers whistles, he should be given a popular hit for his theme. Comedies and slapstick and light dramas often call for musical comedy settings and jazz backgrounds, while the features of heavy proportions are neutralized and made ridiculous unless something substantial and classical is used."

Arguing for the making of special scores for every big feature, not factory-made, but inspiration induced, Joseph C. Breil made a brilliant address. Mr. Briel was introduced as the founder of picture scores—he made the first in "Queen Elizabeth" for Sarah Bernhardt and then brought out "The Birth of a Nation" for D. W. Griffith. S. L. Rothafel commented upon the fact that nothing has ever surpassed Briel's "Nation" score. Mr. Briel has been one of the heartiest supporters of the conference idea, and was not absent for a single moment during its sessions.

The Perfect Motion Picture Score

I am not here to tell the motion picture producer, or the motion picture manager, his business. It would be a rather presumptuous undertaking. But I have been identified with screen productions longer, perhaps, than any musician at this gathering, and as a consequence I have been privileged to observe from within practically every phase of the growth of the screen play and the development of motion picture music.

In screen plays I have seen the best and the worst. In their music scores I have heard the worst, and up to date (including even my own) I have not yet heard the perfect music score.

Therefore I ask your indulgence while we observe what is now—and what might be or what should be.

It is more than eight years since Mr. Frohman and Mr. Zukor summoned me to discuss with them the making of a music score for the first film play that the Famous Players released. It was "Queen Elizabeth" with Sarah Bernhardt in the title role.

Up to that time I had given no thought to the screen. In fact I was among those who had stayed away from photoplays. But when I saw this film and the magnificent acting of the "divine Sarah" and Lou Tellegen, I became converted.

I decided at once that the music for this picture should be a unit like the score of an opera. I was given but two weeks to do the work—a woefully short time in which to write a new score for even a short four-reel film as was that.

The thought of adapting from other composers never entered my mind. I went to work and mapped out a scheme for the composition and then set out to do it.

The first thing was to create motifs for the principal characters of that play. Having established these, the composition was comparatively easy, except that the motifs or themes as they are called in motion picture parlance, could not be subjected to absolute and full development—such as the technical musician would have it—but they had to be made to synchronize with the action on the screen and to melt into each other without being abrupt.

This brings us to a point to consider in this dissertation. Ever since the production of "The Birth of a Nation" it has been the slogan of music writers for the screen to promulgate the motif or the theme. They do it often in the progress of a play but not always wisely.

A motif in a music score is like the seed of a plant. The seed is sown and soon it breaks through the earth and develops into a stalk or a tree. Then it blooms and at the end of its term it brings forth fruit and seed.

The stalk of any plant or tree does not look like its seed. It is larger—more beautiful and decidedly more fragrant. It has more life and more color.

And so, too, it should be with the motif in a motion picture music score. First plant the bare-bald motif. Then when in the action of the play it is brought forth again, let it emerge more enhanced—differently garbed. Do not bring again the same idea or piece of music in the same tone colors you had before, but alter its instrumentation, alter even its form.

If you had it originally in a two-four measurement, show it now in a six-eight, a three-four or any other movement that will fit the intensity or descriptiveness of the action. Invert the theme—break it into parts, make it lighter, make it heavier, do anything to it whereby you avoid repetitions. Thus you will add color to your score and above all you will avoid the monotonous droning of an ever repeated bit of the same thing.

And more important still, write the repeated theme in such a manner that you will not have to leave it abruptly but can easily melt it into the music that follows.

There is nothing so disagreeable in picture presentations as the blunt breaking off from one passage of music and the immediate taking up of another passage entirely foreign to it both in construction and in atmosphere. It savors of the crudest kind of vaudeville and suggests that a stage hand is ever standing by, ready with the hook to pull the conductor and his orchestra out of the spotlight.

Plainly the idea of thematic or motif treatment of motion picture plays has been much overdone. That is why today some of the finest and greatest pictures have musical scores that are not units. Rather are they a jumble of incoherent musical hodge-podge. Not long since I heard one such and it was so broken in its sequences that it suggested a flock of geese that had been disturbed in their bucolic waddlings by the antics of a frisky barnyard pup.

Just as the many scenes in a great picture play are all corelated, so, too, must its score be a collection of logical and corelative musical sequences that melt into each other. The composer must remember that a character whom he has labeled with a theme at his first entrance does not appear in the same condition—in the same surroundings—nor in the same psychological mood at each reappearance.

Therefore his motif must in its further presentations be varied to suit the new situations. And the greatest development of the theme must not appear in the early part of the score but towards the end where is the climax of the whole action. Thus is created a great and a lasting impression on the auditor.

Hitherto most music scores for photoplays have been adapted from compositions that had seen light of day before, under other conditions. The reason for this has been principally the short time permitted to put together a score. This is at present the greatest fault in motion picture production.

Adequate time should be given the composer to allow him to acquire absolute familiarity with the film. No matter how brilliant a mind is the composer's, he cannot grasp immediately all the points that the producing director has sought to bring out in his film.

Perhaps the director has spent days and weeks over certain elements of his play—and I dare say there are some producers and promoters here who have experienced this to their financial sorrow—and yet the composer is asked to grasp it all overnight.

Therefore, Mr. Producer, if you want the best music for your film, have consideration for the composer. Give him time, just as you give your director time to stage the play, for the ultimate success of a photoplay depends not only upon the artistry that your director displays—not only upon the acumen and skill of your camera man—but equally with them upon the musician who interprets their work. In fact, music is the one thing that plays directly upon the sensibilities of the audience.

Therefore I maintain that the producer must ultimately come to a realization that the film which in the future will make the greatest appeal, the greatest success, will be the film which is not only great in its conception, great in its direction and great in its photography, but also has its own great individual music score.

Just like an opera, or a musical comedy, the feature film must have its own music score. The story, the staging, the photography and the music should all be made to fit each other. Never once should the mind of an auditor be diverted from the action of the film by the sudden recollection that he has before heard somewhere else this piece of music or that he heard and saw Dotty Dolly Dimples sing and dance that strain in such and such a show. The only justification for the introduction in a feature film of a composition of old is when the film story has some direct bearing upon that composition. In other words, when the photoplay presents, we will say, all the beauties, comforts and the spiritual attractions of a home, it is perfectly proper to interpret it musically by the old familiar "Home, Sweet Home." But that is no reason why all the other music, too, should be culled from here, there and everywhere.

What would you think of a novel that was made up of some chapters from Dickens, others from Thackeray, some from Chesterton and others from Laura Jean Libbey? Or would you have your photoplay made up of some scenes from a Griffith play, others from a Tucker, some from an Ince play, others from a Sennet side-splitter? And yet that is what you ask your musician to do when he is set to work at a music score for your film.

And a last word to you. Remember that not every man who can write notes on music paper a composer, even if he is a member of the union. Nor is every man who can write notes on music paper a composer.

The composer who writes a photoplay score must be a cultured musician of diversified talents, just as must be that composer who succeeds in having an opera, a symphony or a musical comedy produced under reputable management and by reputable organizations.

He must be a thoroughly trained and scholarly musician, a writer possessed of dramatic comprehension and intelligence, and one who possesses that sixth sense which tells him what the audiences can understand and what they will appreciate. Plainly he must be a composer whose work will bring crowds to the box-office. He must be an artist first.

Then came the subject of cue-sheets. The foremost cue-sheet maker in the country, Max Winkler, backed by S. M. Berg and others, made a capital defence of the cue-sheets. Mr. Winkler, who is a great humorist in his way, furnished a good deal of the entertainment of the meeting. He criticised some cue-sheets on the ground that the makers are too high brow—and he brought out one instance in which he showed that most of the music indicated was out of stock. Mr. Winkler believes that a few standard works should be bought, the popular music generally eschewed and the musician should stick to his few works, substituting as he goes. Mr. Winkler spoke of 300 compositions which he uses in his catalogue—all of which are obtainable. He says that publishing conditions must be considered.

In the discussions about publishings, often times the music tax became hopelessly involved, but I shall try to keep the two ideas separated and explain presently.

A Word from Sid Grauman

"Kindly wire or write my publicity director, Arthur Wenzel, a full report of what just transpired at the Music Conference that will interest motion picture exhibitors. Stop. Regret exceedingly that I was unable to attend such an important conference. Congratulate you and the committee on your noble work in helping to perfect music in the motion picture theatres. You have my support at all times. Best wishes.

"SID GRAUMAN,
"Los Angeles, Cal."

The Cue Sheet for Pictures

Max Winkler, talking on his subject of cue-sheets, spoke as follows:

"The music score was to a great extent responsible for the success of 'The Birth of a Nation.' The moment exhibitors, film producers and musicians realized what music meant to pictures, they all tried to do what Griffith did. They all tried to make money with the assistance of music. Like in the days of '49 there was a rush of gold diggers which brought forth a mass of musicians calling themselves business men trying to commercialize the idea of 'music to pictures.' The first solid result of their efforts is the music cue, I believe known to every one of us. In a short time the music cue attained popularity, and like everything that is popular, it has been subject to severe criticisms and as in the majority of cases 'we didn't all agree.' Every musician and musical business man as I call him was out to get his share of the money the various film companies expend for the compilation of music cue sheets. Most of these gentlemen were unsuccessful and resorted to severely criticizing and condemning the music cue.

"Gentlemen doing this work have had to digest these criticisms and why? This is just the reason why I am here today and I welcome the opportunity to eradicate any unworthy opinion which may have taken root in the minds of the people in this industry.

"In my estimation a musician only will never be able to compile a perfect music cue sheet. By perfect I don't mean the fitting of a particular musical number to a certain scene. It is impossible to agree on this subject, because a scene which may strike me as being funny, may seem sad to my neighbor. There are other reasons why only a musician cannot compile a music cue.

"The music cue is meant to serve the majority. Exhibitors employing large orchestras, and a man especially to conduct, will not accept the music cue sheet because he is under the impression, and I really believe, that he can do it better because he is more thoroughly acquainted with the musical intelligence of his audience.

"Musical compositions suggested on music cues must be published for every conceivable combination of instruments used in the United States today. The man compiling a cue sheet must be acquainted with what can and what cannot be purchased in every part of the United States. If the musician compiling a cue sheet is an orchestra musician, he may mention a great many numbers not obtainable for organ or piano solo, because he is not acquainted with the organ and piano solo libraries, and vice versa with the musician who may be only an organ player. I say this to impress upon you that a man compiling music cues must not be a musician thoroughly acquainted with the game in general but he must also know the publishing business.

"However, one of the most important factors to a great extent condemning the music cue, is the idea that the making of these cue sheets is in the hands of a gang of publishers and publishers' tools employing the music cue as a medium to advertise their publications.

"Bear in mind that no music cue is designed for such institutions as Shea's Hippodrome, of Buffalo, the Strand and Rivoli of New York, and other theatres whose musical destinies are in the hands of competent directors and managers. In my estimation there is no living man who could enforce his idea upon men of such calibre as H. B. Franklin, Hugo Reisenfeld, and a great many others. As far as I can understand the music cue is nothing but a musical continuity, dividing the film into musical characters. The fact of the matter is, I have selected about 300 compositions, representing characters most likely to appear on the screen. I have selected the 'Elegie,' by Massenet for scenes of a pathetic character; 'Cavatine,' by Bohm for pathetic scenes of dramatic character; 'Birds and Butterflies,' for light and gay scenes, etc. By continuously using the same numbers I will ultimately compel the musicians to purchase these particular compositions and become thoroughly acquainted with them. The consequence is that whenever these compositions are mentioned on the cues, the musician can intelligently substitute with numbers he has in his library. In brief, a music cue is not positive, but it is to serve in helping disclose the character of the coming film in musical terms.

"Let us for a moment consider the consequence if most music cues listed new and different material for every picture. There is no doubt but that such a cue would be valueless, for the simple reason that the compositions would be unknown quantity to the musician. Ninety-nine per cent of the music cues are used by daily changing houses. Without exception the films and cues reach the theatre a few hours before the opening performance. After going through the cue sheet the musician will throw his hands up and exclaim: 'I haven't got this stuff and there is no time to get it.' Consequently the first performance is nothing short of guess work, the next a rehearsal and by the time the thing is perfected another film is due. I admit there is room for improvement, and I do not claim that the music cue is a perfect solution of the problem; however, I believe it is for the small house.

"There is no question but that a perfect music score is THE thing. But, don't forget that a music score compiled for general use means that the exhibitor cannot use his own ideas, but must play what the music score contains. You will agree with me that there is not one clever enough to create something that will meet with the approval of one hundred per cent. The

music score is nevertheless the only medium for an appropriate musical accompaniment. I personally believe that a musical director in collaboration with the exhibitor is the only one to compile a perfect music score in strict harmony with the musical intelligence of his audience. They can gradually educate the locality and bring their programs to the point of perfection.

"I believe I have said enough and in conclusion wish to impress upon you that I am progressive enough to realize that the music cue sheet is not a solution of the problem, at the same time I must admit I have no other remedy. This is one of the purposes of this convention. We are not here to tell one another how wonderful we are. We are here to construct, improve and possibly perfect. Let us therefore review our faults and errors and try to benefit by them, and consider only one thing—'Better Music For The Film.'

"Let us get together and conceive a definite idea out of the conglomoration of advices and criticisms which may be offered, and arrive at a style of exhibiting pictures and give the public a good feature and an excellent concert for a single admission price."

Classic vs. Popular

SPEAKING to the subject of popular versus classical music, the following came from Charles K. Harris, who will always be remembered for his song, "After the Ball is Over."

"Now, there are many sides to the question of music that I can speak from. I am a music publisher, a scenaric writer and an exhibitor. I've worked the question from all sides. Now as to music from the publishing viewpoint. Music is music whether it's a popular hit or a grand opera. It is God-given. Then again there is no popular music and non-popular. All music is popular. The reason why my songs have spread so wide is that there is a little homely story in every melody. A story of love, mother and home—that is my creed. Now as to popular music in the motion picture theatre. If you cut out popular music in your motion picture house you can close up your theatre. Popular music is all-essential to the film. Why, can you play a classic to a Charlie Chaplin comedy? It would kill the picture! You can't get along without popular music, and don't fool yourself. Of course, popular music should not be used all the time. Once a classic and then a popular in their right places."

The speech of Mr. Harris and that which was made by others present roiled the classical publishers, and finally. O. F. Sonneck of G. Schirmer arose and in a clearly defined speech brought out the attitude of the classical folks. Mr. Sonneck was Librarian in Congress and is a great authority and composer himself.

"G. Schirmer, Inc., is a music publishing company and like other publishers have made their mistakes. But we are willing to rectify these mistakes. We have not really understood the needs of this art, the motion picture musical side. We are trying to learn as far as the moving picture house is concerned, and we have certain plans that may be for the benefit of the motion picture industry. Again it may not, I cannot tell. Now I was very busy, but I came down here because I was told I might be wanted to say something, so I left my work and came down here. But when somebody stands up and passes slurring remarks about the house of G. Schirmer, I really think I should not be wasting my time to address you. But about popular music. I want to say a few words on that. A popular song may sell enormously when it comes out, but let a little while pass and it's dead. Now take a song like 'The Rosary,' published by G. Schirmer, or songs by Schubert, these songs will live forever, even from the commercial side of it. We can hold our own against the publishers of popular songs, in fact their music is not popular at all and cannot be made popular until it has to become popular. It may be all right for other music houses to talk of their own music, but they should not criticise other publishers who bring out the kind of music they feel like using. . . . I know that what is being given by the inspired writers and publishers is what is wanted in the larger sense by the exhibitors of the country."

The Music Tax

ONE of the biggest fights of the convention was precipitated by the matter of the music tax.

I had invited the Society of American Composers and Authors to come before the conference to settle certain problems. . . As I have stated before and as I repeated then, I see these facts:

The Society of Composers and Authors is able to enforce its tax; the courts have already given precedents which make their position impregnable. To fight them is one thing, to ignore them is another thing. Not to use the music represented by their society is within the power of any exhibitor. Then no tax need be paid. But to use their music and not pay the tax is running the risk of paying a fine which is many times the tax.

Everybody agrees that the tax is not prohibitive and is indeed very minor, and does not mean anything to anybody. But will it always be that—may it not become prohibitive—when the Society has the theatres all signed up, won't the price go up? Now several thousand theatres are paying the tax license, will they find in a little while that the license costs a lot of money?

So Mr. Rosenthal, the executive secretary of the Society, came before the conference and stated as follows: The tax never will be prohibitive.

> "Mr. Chairman, and ladies and gentlemen, I am empowered by our Board of Directors to say that we will go in writing guaranteeing to the industry for any term of years you may specify that we will not raise our present price of ten cents per seat per year."

Now this settled the question of price. The conference was about to ratify this as a pact which would clear this aggravating problem from the exhibitor's table, when other questions were raised.

Mr. Rosenthal explained that the composer deserved to be given his price for performance and that a million dollars would go to the composers for performance in the theatres. He said that he now represented most of the publishing industry.

S. M. Berg, asking if he had the privilege of the floor (he always seemed to assume that nobody wanted him, whereas everybody was glad he was present) spoke as follows:

"The American Society we know are perfectly justified in demanding their rights—legally the payment of this tax is right, but morally they are not. It has been the custom in this country for the musicians to go out, buy a sheet of music, and pay the price. The society said, 'We will do anything under the sun for you—play our music.' Then they sent over representatives and handed out music gratis and did anything and everything to get the publicity which the motion picture always gives. It is ment to say that if you buy a standardized piece of music for about $1.50 everybody knows that when you buy this piece of music you have the privilege of doing whatever you please with it.

"It has been said that the members of the American Society represent the cream of music in America. I beg to differ. It is true that they have the musical comedies and also the works of the genius of America, but we are in the motion picture line, and, frankly, we practically don't need any of their music. Mr. Rosenthal, you made a remark that in the past two weeks you have some new members, but if I may take the present status, I will tell you that we have better music that is non-taxable than you have in your entire society."

Later Charles K. Harris speaking to the point of the society said the following: "As to the music tax, I am a member and officer of the Society of Authors and Composers, a member of the Music Publishers' Protective Association and of the Music Protective Society. In my opinion 90 per cent of the music of this country is in that society—the Society of Authors and Composers—and without that music your theatres might just as well close up."

Mr. S. M. Berg, of the Exhibitors Herald: "Mr. Harris, I resent very strongly your statement that 90 per cent of the music is in the Society of Authors and Composers and also that without this music the motion picture theatre might just as well close up. Can you substantiate these facts? We don't need your music, and furthermore we won't use it."

O. G. Sonneck then declared: "You claim that 90 per cent of the publishers in this country are in the society. They are not. Take the publishers who are in that society, take the music they publish, that which is not already dead, take the music of the publishers out of the society, their current music, and then compare the total with the total of music in the society. After that, where do you gentlemen come off? No, we are not yet in that society. As you know, G. Schirmer, Inc., now means the Boston Music Co., Willis Music Co. and Hatch Company, and we have over a thousand branch stores in the larger cities of the country, and are working for the uplift of music in this country and in the interest of the American musician. We will fight his battles, too, and we will not join that society unless we are absolutely convinced that the hundreds of composers who are represented by us will get a fair showing in the share of the moneys that the society intends to collect. I happen to know that G. Schirmer and a good many other publishers are simply an open mind on this whole question and they are not going to commit themselves one way or the other until the Society of Authors and Composers will put before them a concrete plan which will convince them that not only the publisher is properly taken care of, under his rights as drafted by Congress, but also the composer. Until this time comes G. Schirmer's music will be tax-free. I do not say that they will always be tax-free. We are not thinking of ourselves but of the composer also, but whatever happens, one thousand composers certainly ought to get more than one hundred publishers. But our chief aim is to cooperate and we shall certain cooperate, once the time is ripe for the discussion of the plan."

Mr. Max Winkler, of Belwin, Inc.: "I resent Mr. Harris' statements very strongly. I will figure out to you that this 90 per cent belonging to the society only constitutes 10 per cent of the music used in the motion picture theatre. Let us see if there is enough popular music represented in this society. Popular music is used when the picture directly suggests it. Popular music is essential when the theme of the picture reveals entirely the theme of the lyric. However, I maintain that I personally am willing to see the justice of it, the Amerocan Society and the tax, but before anybody extracts ten cents out of my pocket I want to know what it is going for. Unless this society is put on a strict business basis they will not get 100 per cent. Imagine one million dollars collected out of the exhibitors, 50 per cent of which goes to fifty publishers and 50 per cent of which goes to THREE MILLION authors and composers!

Mr. Ernest Lutz, of the Marcus Loew Circuit: "We are not functioning right. We are here to better music in the motion picture theatre and here we are listening to the troubles of the music publishing industry. There is no use arguing, Mr. Harris' music is wanted in the theatre and Mr. Winkler's music is wanted just the same. What we want is to make motion picture music one of the arts and to develop the best kind of music in America. We love America, then let us make her the best!"

This was good. It brought the conference back to business. A good many people had forgotten for the moment the purpose of the meetings.

Summarizing the conditions: Whether or not the Composers' Society is functioning correctly is a matter outside of the exhibitors' business—that is up to the composer and publishers to get together and work out, elect new officers, make a new organization if necessary but settle.

On the matter of the tax: If the music of the Society is used, it must be paid for (so says the Court). The Society guarantees to the industry that the price will never be raised. So be it and the matter stands settled on that point at least.

For further discussion, a motion to act upon the Society through a committee was passed and the executive board will take that matter up through such a committee.

Up to a Standard

> "AS organist and musical director, find your paper the most desirable of all the trade papers and I sincerely hope that you will keep your music department in future up to its present high standard.
>
> "LESTER HUFF,
> "1220 No. Illinois St.,
> "Indianapolis, Ind."

Standardization of Music

CAN an encyclopedia be drawn up by the industry which will give to the musicians of the world the analysis emotionally and psychologically of all music adaptable to the screen.

Such an encylopedia would be a Herculean task—as big or bigger a task than the original making of Dr. Johnson's dictionary. But it can be done.

Erno Rappee said that he has a book coming out which is useful in this direction. Ernest Voigt showed his book of emotional analysis in music. Hugo Riesenfeld showed the visiting exhibitors his library of 10,000 compositions which he has analyzed in this manner.

Think of Utopia. You want any kind of mood to be properly expressed. You turn to your encyclopedia and there it is—stated in fifty ways! See So and So and this and that.

It can be done! Will the industry jointly work it out for the good of all? Or will some private enterprise do it? A committee to see whether this can be done will be appointed by the executive board.

What Kind of a Man Is Wanted for Musical Director?

THE best way to answer such a question as this was to call upon the biggest men in the industry. On the first day of the conference, Samuel Rothafel, introduced as the man who pioneered the big idea from its infancy, the father of many who now are leaders and directors, the man who first visioned the future—was about to speak, when a telephone message informed him that one of his family was suddenly taken ill and was in danger of death. He had just started his speech when the message arrived, so it was postponed until later, and then he combined his remarks with those which related to the program at the Capitol theatre which will be taken up later.

What he said to the subject of the motion picture impressario is as follows:

Samuel Rothafel Speaks

"I think that the motion picture has done more to cultivate a popular taste for good music in this country than have most of the symphony orchestras since their inception. Let us take the Capitol theatre for instance—whose architectural beauty and magnificence is an inspiration in itself. There is no other theatre in the world which can house so many people during a week's performance, neither is there a form of entertainment—musical or dramatic—which makes its appeal to so large a portion of the amusement-seeking public. No symphony orchestra can play in a respective performance to any such number of people as come to the Capitol in a single day—both because of its physical limitation and the limited class of the public that attend the symphonies.

"This then is the contribution of the motion picture to the world of music. It supplies a bridge to a new world of wide vistas and unexplored beauty and delight.

"To my knowledge of the art of presentation, I try to bring an insight in the psychology of my audiences. I study the conditions that would influence in the slightest degree the success of my entertainments and shape and build my programs to meet the present demands and contingencies.

"The psychological application to this type of entertainment has broadened its scope so that today its possibilities are almost unlimited. It covers the field of music, general news, topics of the day, drama, comedy, travel tours, ballets and these interpreted by the coordination of music, interpreted with light, color, and architectural beauty has served to establish a new type of entertainment, of a distinctive atmosphere and a high standard.

"It has a universality of appeal. There is something which must appeal to both youth and age, to those interested in the simple things and those who find pleasure in the classical. Americans live at a rapid pace, but America's taste for entertainment is, I believe, every bit as fine as anything the more leisurely theatrical paths in Europe have to offer. The American is appreciative of the beautiful, but he is impatient and he will not sit through a long and tedious performance, no matter how artistic. He wants his entertainment quickly and well done and that is why this type of performance which changes with such rapidity and such diversion, at the same time supplying every element of artistic entertainment, has met with such popularity.

"Years ago, when I presented my first moving picture show behind a barroom in a mining town in Pennsylvania, I dreamed of the day when a theatre larger and more beautiful than anything ever built would house the presentation of a new form of entertainment grown from the seed of the crude 'movie' of those nickelodeon days.

"The germ of the idea first came to me when with perfect confidence in the great future of the motion picture, I thought of a manner of presentation in which the best results could be obtained. I first tried out the idea in the West where it met with instant success. I then brought it to New York, where at the Regent theatre was shown the first stage of motion picture entertainment as we know it today, with appropriate music, harmonious lighting effects and appropriate accompanying features. Continuous experiments, constant application, and the developing of those elements which I found successful, brought the presentations to its first house on Broadway, the Strand, and subsequently the Rialto and Rivoli.

"The appeal and charm of the picture are that it permits full scope and sway for the imagination and this is where the music functions in its relation to the picture, for music heightens the imagination and paints the picture for you.

"Music is my inspiration and into my score I try to put the dramatic expression of the pictures. I endeavor to express the dramatic theme of the picture by a musical theme and the counter theme of the story with a counter musical theme and these music themes cross and recross and are woven into the fabric of the score as the dramatic themes develop and build up through the climax of the story. Thus the dramatic value of the story is intensified and augmented by the dramatic accompaniment of the music. The same principle applies to the music for comedies and films of a lighter vein. There is just as much skill and attention required for stories written in a comedy vein as those of heavier dramatic texture.

"There is a human element in his organization which the exhibitor should never lose sight of, for I am a devout believer in the strength of organization and the power of 'esprit de Corps.'

"A good musical organization with each member coordinating and working in perfect harmony can rise to unlimited heights of achievement. Each musician in the orchestra is an individual artist, not a mechanic, and must be regarded as such. One must create an atmosphere of love and respect for him to work in so that he will give to you the best he has, not for the stipend that he may receive, but because he loves to do it. That atmosphere of harmony must be carefully watched and zealously guarded. Thus only can the program be successful in its fullest sense—in the careful nurture of the human element that gives it life and vitality. Thus alone will it throb and vibrate with the creative spark that each artist who contributes to the program imparts to it, until the whole is kindled into a flame of glorious achievement."

On the second day of the meetings, the honor guest was Hugo Riesenfeld, director of the Rialto, Rivoli and Criterion theatres. This man was introduced as the first of the musicians now in the theatres. That is to say, that Dr. Riesenfeld, who was trained to conduct opera and symphony, has chosen the film as his field, and made it an art.

The Motion Picture Impressario

"The subject allotted to me by Mr. Isaacson, 'The Duties of a Music Impresario in a Motion Picture Theatre,' is as wide as the world of motion pictures and music and as limitless as time. Those of you who have been with me through the birthpains of this new industry—and I take the liberty to call it an art—will sympathize with me. It never has been an eight-hour man's job. But I shall not cover the entire field assigned to me nor shall I try to tell you how to provide music for your house. You each have problems that are peculiar to yourself—the size of your theatre, its location, the size of the stage, the class of patronage, the size of the orchestra and the funds at your disposal. It would be futile for me to talk to you here in great detail about scoring pictures or selecting overtures or preparing the special numbers and so-called prologues that are put on at the Criterion, Rivoli and Rialto theatres. What can be done in New York can not be done in the same way in St. Louis, for instance. In fact, we can't do things at the Rialto that we can do at the Rivoli. Besides, the talent of America—I mean singers, dancers, scenic artists and so on—drifts to this big city and needs only to be found to be utilized. As for scoring pictures, I hope to see you all later when we shall try the only method worth while—that of seeing how the thing is done.

"There is one duty, however, that falls upon all of us with equal force. And to explain this I shall go back for a moment to the beginning of music's career in motion pictures and tell you something of its progress. And since you represent music, it will be the story of your progress.

"Before music came to the picture we had the nickelodeon—the cheap house with cheaper films which became a by-word in the land. Conditions grew so bad that the word motion picture almost lost its original meaning and came to stand for something cheap and degrading. Of course, people went to the movies then—but it was not with head in the air and chest out. It was something for which one almost apologized.

"Need I recall to you the conditions of the early day? Small stores were converted into so-called theatres by the nailing down of a few wooden benches. Admission prices were trifling and the returns small. And the pictures were changed every day. When the exhibitor's receipts were a mere pittance, what could the producer do? Could he even dream of stories especially written by famous authors? Or stage settings made by an artist of the fame of Josef Urban? It is to the credit of the pioneers in film production that they wrought as well as they did.

"Then came the music man. With good music as a palliative, people began to forgive the motion picture for its past sins. The creation of such theatres as the Strand and Rialto brought to the attention of millions the fact that motion pictures had in them the elements of the world's finest entertainment. The best people came. Some came to scoff and remained to praise. The newspapers, skeptical at first, finally accepted us as institutions. At first people explained that they came to the Rialto to hear the orchestra. Today they admit that they come to see the picture as well as to hear the music. If they don't admit it—we know it. The best music program, with a poor picture, will not crowd our houses.

"I have wandered into this bit of history to point out the one duty of music or the music-master. Fo the motion picture house he has been the advance ma into the field of respectability,—the connecting lin between those who appreciated the possibilities of mo tion pictures and those who scoffed or were indifferent

"Not that those who scoffed were entirely wrong Progress has been so rapid in our field that we ar too likely to forget with what we started. Music ha helped in that progress. Just as motion pictures mad these theatres possible, so these theatres—still em phasizing their music—have in some measure made the present high-class photoplay possible.

"Runs of a week and more, theatres that can pay tremendous prices for the rental of a picture gave the producers the help and encouragement they needed. Better pictures—longer runs. Longer runs—better pictures, and both resting on the foundation of good music.

"And the music impresario by doing his work well has brought a steady clientele to his theatre—a clientele that came irrespective of favorite stars or alluring titles. I do not know what part of my audience pays its way in because of the music part of the program. Seriously, I don't care. I know they like the music and we try to give them what they like, always remembering, however, that it is better to develop the public's taste toward the things that are worth while. Naturally the impresario has to move cautiously. We can not in one day develop an institution that supplies good music. It takes months, even years, to build up an orchestra. It also requires months, even years, to develop in your audience a taste for good music. Even something so prosaic as a music library, which seems so easily bought by a mere trip to the publisher, takes time and patience and much money to acquire.

"Early in the married life of music and film, music was sometimes ashamed of his helpmate as the pictures rarely measured up to the music.

"But we have passed that day. Our great difficulty now is to keep the people supplied with music that is in keeping with—and as good as the films we show them. The most beautiful music in the world is none too good for a good scenic—a moving painting that brings the Creator's choicest work to our vision. As the film art advances we are kept incessently trying to find adequate means in music to match the proceeding on the screen.

"Until now we have been able to score our pictures from the world of created music. You know the system. We divide each reel into so many scenes according to the mood. Then we find for every scene a composition or a bit of composition that fits the mood. It requires continuous search in the classics, modern and popular music.

"But can we keep that up forever? The limitations of memory leads to evils. The same selections are likely to creep in again and again. Even in my theatres, where we have a library of 10,000 compositions, these evils occur. How much greater is the danger in theatres where there is no such vast collection of music?

"There are musicians who dream of the day when the motion picture will have its own music, when each great screen production will have its own score, composed by a great musician when the world will be searched for a composer just as it is now being combed over for real authors to write the stories for the film. I hope to see that day, but it is in the far, far distant future. The present system of making films, the present system of releases, prevent any such dream from coming to quick realization. Even if we did have that necessary time where would we get the composers? The man who devoted his life to writing real music looks for more than money. He is thinking of posterity.

"What, then, can we do? We have our orchestras, and our organists with the gift of improvisation. We have adopted the leit motif idea—on the cue sheets they call it the theme—the idea that was brought to perfection in grand opera by Richard Wagner. It is a constant reminder to the audience that a certain character, with certain traits, is about to do something which has a vital connection with what he has done before in that same play. It is the thread of the story in music, something that keeps the various parts, acts and scenes from becoming separate units. Properly done, it unifies a picture play and its music. It is worth careful study by the impresario.

"Another matter that deserves attention is that of music color—music accompaniments for pictures. Because the orchestration of already-created music is usually arranged for concert purposes, that is, to be played by itself, with the greatest possible dynamic effect for that particular number, we are likely to lose sight of the fact that the score for a motion picture is not a series of orchestral numbers but an accompaniment in the truest sense of the word. May I go so far as to give you a little example? We have a certain classification in motion picture music, which we call mysterioso. As in all other groups every composition in that classification is arranged for the whole orchestra. On many occasions, however, a much more appropriate effect could be obtained by having the melody played by just one instrument, such as a double bass or cello or on woodwind. But no such arrangement exists. The conductor must either improvise or prepare his own score beforehand.

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"California theatre concert wonderful. Over three thousand in the house and droves turned away. It is an object lesson for movie houses. The house was packed before 11 o'clock and was delighted with the class of people attending.

"A. F. ADAMS,
"Los Angeles, Cal."



Pioneering for Better Music

The Bartola Musical Instrument Company's contribution to Better Music for Motion Picture Theatres is not new—we have maintained a school for motion picture musicians for years—a musical education comprising the principles of music as used for pictures has been given to musicians without charge. These musicians are placed with exhibitors also without charge.

The Bartola Musical Instrument Company's product is not only a musical instrument but a musical service as well—maintained for your benefit—to insure you better music.

This means something to you.

You Owe Yourself An Investigation

BARTOLA MUSICAL INSTRUMENT CO.

313-16 Mallers Building Chicago, Illinois

"The most essential part of the function of an orchestra in a motion picture house in my opinion, much more important than performing an overture, is playing to the picture. For the conductor this means that he must unlearn a great deal of what he has learned and disregard all dynamic and metric effects which the composer conceived and improvise a fitting dynamic accompaniment to the picture, accelerating or retarding his music according to the action on the screen. It is a much more difficult task than the layman thinks.

"Playing to the picture means using the notes of a composition and improvising a spirit for it.

"Now to something that is of rather timely interest.

"Once in so often some misguided reformer starts a campaign to curb or even to suppress motion pictures. With venom bred by a neurotic condition, he launches an attack that looks dangerous. Under the guise of Sabbath reform or some other so-called moral cause the personal spleen of an individual becomes a menace not only to an industry and an art, but also to the wholesome entertainment and recreation of all the people.

"It is in a crisis like this that the value of your music comes most prominently to your attention. It is music that has drawn the best people of the community to your theatre. The public that has learned to associate the film with real music will not let the hysteria of the reformer affect you.

"Take the case of the Rivoli and Rialto. In each house we have an orchestra of about forty-five musicians. We spend about half a million dollars a year on the two groups of musicians, including our singers, artists, dancers and conductors. It is not for me to say how good that music is. New York has decided. Each Sunday alone there are approximately 20,000 persons in those two houses. Add the Strand and Capitol and Criterion and the number reaches nearly 50,000. Of course, they see pictures, but they also hear worthwhile music. Where else could they get it?

"I'll answer for you. They might get it at Carnegie Hall or wherever one of our first rate symphony orchestras play. But would they go? The average American who is not passionately fond of good music will not take a chance on spoiling a whole afternoon or evening by going to something that is over his head—or over his wife's head. But he feels that if he goes to one of the good motion picture houses his chance of disappointment is reduced to a minimum. If he doesn't like the overture—and I must confess that there are persons who chafe under the delay occasioned by that number—he is almost certain to like the incidental numbers. Arias from famous operas—usually the most beautiful of simple melodies—are sung by voices that rival those of our best opera companies. English ballads—old folk songs—and the best and simplest songs from the Italian and French—all provide good music. The average citizen knows what to look for when he comes to us. With him it is no longer a risk of getting into water that is too deep for him and his family. In addition, of course, he knows that he will get pictures that range in quality, from fair to excellent.

"I might go on from this point and tell you how much the music impresario does for the cause of good music. We are a sort of missionary luring persons into our houses under the guise of giving them motion pictures and then converting them to the cause of music.

"Walter Damrosch, who, like his New York Symphony, is a national institution, told me four years ago, when we were still young, that we were making patrons for his symphony orchestra. I was proud and happy then. Since that time I have been working to make my orchestras grow with the public. I believe we are succeeding in a large measure.

"Adolph Zukor, considered one of the greatest in the world of films, said recently, in discussing the present and future of pictures, that after all is said and done, the director makes or mars the production. The director is the thing. So, in our case, I should like to sound a word of warning. Remember that the conductor is to the orchestra what the director is to a picture. He makes or mars your music. Beware of the poor musician, but beware even more of interfering with a good one. Give him his orchestra, tell him what you want and let him work out his problems in a musicianly way. If he succeeds, give him the credit. Let him grow as your business grows. And ultimately you will have an institution from which you will profit and in which your commuunity will take pride."

Brooklyn King Exhibitor Speaks

EDWARD L. HYMAN, held at a meeting of the board of directors, sent a brief speech, which follows. (Mr. Hyman is one of the livest wires in the industry; he is managing director of the Brooklyn Strand.)

"Your mission here today is to get the benefit of practical experience—plus progress and the success that goes with it.

"The distinguished speakers before me have taught us much.

'It is not my desire to nullify anything that has been said. My purpose is merely to give credit to the one great factor that has stood for progress in the development of music in the motion picture theatre.

"That factor is the American motion picture theatre patronage.

"They are responsible for music having won a supreme place with the picture.

"My schooling as an exhibitor came mostly from that veteran showman, Moe Mark.

"Mr. Mark always impressed upon me that I must have faith in the public.

"He always contended that the public must be given what they want. He always insisted that the public never went wrong in its final selection of its entertainment.

"The public has not gone wrong in its selection of music in the motion picture theatre. Mr. Mark's teaching has not been false.

"You here have done much to put music on a high plane in the theatre. The public has done even more.

"The wonderful development of music in the motion picture theatre is a tribute to the intelligence of the public. Had they not demanded the best in music they would not have been given it. For the public gets what it wants.

"Music's progress in the theatre is a reflection of the love the public has or the best in everything—especially music.

"We of the industry have been inspired and encouraged to give our patrons the best in music by the patrons themselves. They have been behind us in every advance. Their appreciation has spurred us in

"You are invited to the Brooklyn Mark Strand. We believe that Brooklyn Mark Strand music is a criterion of the good taste Brooklyn has for music. It is no monument either to me or to Mr. Reiser, but a testimonial to the Brooklyn people who demand good music and get it."

Special Entertainments and Exhibits—Explanations and Advice

It would be quite an oversight to pass over the news of the First National Conference of Motion Picture and Musical Interests, without paying a tribute to the prelude to the conference. On Sunday evening, the night before the formal opening of the meetings, the New York Globe (through my solicitation as music editor) arranged a Movie Night at the immense De Witt Clinton Hall. The general public was invited free of charge, as in all the Globe educational series. The visiting delegates, in and out of town, were invited, and had a good time. They saw how enthusiastic a crowd of people could be made with just music.

Over 3,000 piled into the auditorium, which was filled by eight o'clock and then thousands more were turned away, necessitating the calling of special police cordons to handle the traffic.

All the people on the program were chosen from the motion picture music field—that is to say, those who are making a success in supplying music to film theatre audiences.

The Capitol theatre courteously loaned the Cumansky Ballet, which danced with the finest art and rivals with skill the best ballets of the Chicago and Metropolitan Opera companies. Alexander Cumansky is an artist of the first rank; his chireography places him as a worthy follower of Fokine and Balm. He dances to recall memories of Nijinsky, and his premiere danseuse, Mlle. Gambarelli, is nothing if not a second Genee. She is as light on her toes as a bird on the wing. All the members of the ballet delighted.

From the Rialto theatre came Eduardo Albano, familiarly known as the "King's Baritone." His voice is said to be the highest in the world; surely he sings with abandon, assurance and mighty manner, which recalls a combination of Amato and Titta Ruffo. Albano gave probably fifteen encores.

From the Strand circuit, and by special courtesy of Hyman Kraft of the New York Concert League, came dainty Amanda Brown, the soprano. Here is a coloratura who is dramatic and effective, with a voice of great flexibility and sweetness, and a manner that is delightful. No wonder she is featured as big as the feature pictures.

Felice Bann, cornettiste, made a novelty appearance, playing with the voice of a rich singer. She is beautiful and effective, and her coming (also through Mr. Kraft's courtesy) was singularly appreciated.

The guests of honor were Dr. Hugo Riesenfeld and Florence Reed. When Dr. Risenfeld appeared on the stage, an ovation was given him. I introduced him as I did later at the conference—the foremost musician in the picture field. Very brief and to the point, Dr. Riesenfeld told how he is changing public taste through his theatres and compared his work with mine as being parallel and similar in ideals. Dr. Riesenfeld commended the men of his staff and his associates as patrons of fine art.

Miss Reed, who was the only actress officially summoned to the meetings of the conference, was so named for her peculiar qualifications. She is an actress who has won renown in theatre and screen. Besides, she is a noted musician and lover of the art. She is a literateur and a broad-minded democrat and humanitarian.

"I am stage-frightened," laughed Miss Reed, as she stepped to the footlights; "you know I am supposed only to know the author's lines. This is an original speech and I am just going to ramble on. I am glad to be here and glad to be introduced, not as an actress, but a lover of music. It is my life. It is essential to my welfare. I need it all the time. I have music at home, in my dressing room and everywhere. In my present play I see how effective music can be. The play, "The Mirage," is brought to the end of the first act. I am listening to a long speech. I go to the piano and play to indicate the real meanings in my heart. I use Chopin and Liszt and MacDowell. When I first tried it, the whole atmosphere in the house changed. It put across the meanings I could not speak. Mr. Selwyn, the author of the play, was delighted, and we've never changed it since.

"When I see how musical taste is changing in this country, I should shout for joy. I remember only a little while ago when you couldn't bribe people to go to the concerts. Now they're pouring in by thousands. We can't take care of them in opera houses, concert halls, movie houses. Now people understand. Europe is sending all its greatest teachers to America, because this is the headquarters of the world in music.

"What is the reason? Reason stand up! (At this point Miss Reed insisted upon Mr. Isaacson standing, and despite his embarrassment, she continued): There's the main reason for it all. He's making millions of music-lovers. And then comes Riesenfeld and Rothafel and then the others. These men are making our country music-hungry. Thank God for them. I go around in my spare moments rooting for them."

Unfortunately a stenographer ran out of paper at this time, and the rest of the notes of Miss Reed's speech were lost. But the audience carried the ideas into their hearts. Miss Reed, who is beautiful, eloquent, magnetic and thoroughly flattering, had me too flustered to know what was being said. So I can't remember.

With Florence Reed and others like her, we are assured of intelligence in the studios and on the stage.

During the sessions, music was brought into the business to lighten the hearts of those who were present and to make it easier for the brains to operate. Winifred Marshall sang. This

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"This convention will start me off right. We are opening several theatres, and I've now the right viewpoint. If you had charged us ten thousand dollars, I would say it was well worth it.

"LOUIS H. CHRYSTIE,
"Duluth, Minn."

BETTER MUSIC

For 37 years the Wolfsohn Musical Bureau has been engaged in promoting and directing the careers of the world's most distinguished musical artists. Practically every operatic and concert celebrity in the country has at one time or another been managed by this office, and today under its exclusive management fifty recognized artists tour America and Europe.

The growing movement toward better music—toward the BEST music—in the moving picture theatres is naturally a matter of no small concern to us. During the last few years we have watched it with interest; from time to time theatre managers have consulted us about broader musical policies and we have been instrumental in helping them on several occasions to present exceptional musical artists to the public.

Recent developments in the picture amusement industry indicate the positive necessity for soloists of standing and to meet this situation we are now prepared to co-operate with theatre managers over the country.

WOLFSOHN MUSICAL BUREAU

1 WEST 34th STREET
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charming American soprano appeared in a costume of a French lady of the Louis XIV period. Beautiful in appearance, she sang exquisitely arias and songs. In this she was accompanied by Louise Knapp.

In the Theatres

AS had been announced, special shows were arranged at the Rialto, Capitol and Brooklyn Strand—each of them being analyzed by the managing directors. This feature, said the visiting exhibitors, was worth a fortune.

"If I were asked to pay a thousand dollars for what I learned at these theatres under the frank analysis I could not pay for what it was worth to me," said one exhibitor, and he was seconded by many others in the same idea.

Thus on Monday the performance was shown at the Capitol theatre, where the entire conference were the guests of Samuel Rothafel and the board of directors.

The delegates assembled at the beginning of the program and left shortly after the beginning of the feature picture had appeared on the screen. Returning to the Astor hotel, they listened to an analysis of the music as given by Samuel Rothafel and Erno Rappee.

How Rothafel Did It

IN beginning his analysis Mr. Rothafel said that the feature, being a light comedy, required light and humorous score and therefore the rest of the program had to be built around it, and the result was not of the best that the Capitol has provided.

"Most people disagree wtih the fact that I place the orchestra on the stage. There are a few reasons for doing this. The first is that the audience can see as well as hear the music, and the second is the orchestra on the stage is put on its mettle. Everything has its result. The dress of the men, their attitude, they are not considered merely mechanics but we can treat them with sincere consideration. Now, again, the atmosphere of a theatre is created almost entirely by its music. It has its result on the audience, has its result on the patrons entering, and has its result upon every soul confined wherever it can be heard.

"The overture is always played before the program—creates atmosphere—offers the background.

"Harmony of sight as well as sound. The orchestra is not dressed in evening clothes, but in the velvet loose-fitting coat and the careless tie. To add to this the color scheme. All this accentuates and helps to make up the atmosphere. If you have noticed, at certain points the bringing up of the lights also accentuates the atmosphere, and while it may not be good form and may be sneered at by our narrow friends who laughed when we mentioned motion pictures, it seems to be just what the public understands and appreciates. Do you know, there was a time when I actually went around begging men to take the job of handling an orchestra of about 25 men. I think there is more bunk in symphonic concerts that we have been hearing than there is in anything I know of that is supposed to be artistic and beautiful. There the orchestra on the stage, in evening clothes, no two suits the same, room improperly lighted, and white socks as the finishing touch to the evening suit. Still, someone asks, how do you know what the people want, how are you always up to the standard? Well, I find out what is the best seller. I visit the phonograph places, and find out which songs are the best sellers. Some time during the musical program I work it in, the audience hears it, recognizes it, and the first thing you know they say to each other, 'Why, we have that home!' and they appreciate it and that is the psychological side of it.

"You remember the striking of that one bell. Well, there was a reason for it. After that bell was sounded you were anxious to see what followed, and you were then ready to hear the few strains of 'Auld Lang Syne.' It appealed directly to you, it warms your heart. There is a reason for everything.

"Why, once I had a short West Point reel—what did I do? I went up to West Point, took out the commandant to lunch, and wheedled out of him all the songs and melodies that were used right at the U. S. Academy. When it was played this short 200-foot reel got more applause than you would get at the end of an overture.

"Now the accompaniment to the Edgar comedy. The entrance to the Edgar comedy places him in a little suburb of New York. The best way to get the audience to travel to the suburb is to let them hear the old reliable, 'On the 5:15.'

"The motion picture field offers a wider scope and is unlimited while the grand opera has a limited scope. You have every facility to interpret pictures. Some pictures are easier than others, some hard and very difficult, but as soon as you get a picture you can tell whether it is good or bad, and if good you can arrange the music for it. Arrange themes for the characters or the scenes and then develop them.

"You always have a theme and from that river a little tributary—that is the way motion pictures are going to be scored, properly cued and properly directed. With this you will have a psychological satisfaction.

"When we had 'The Mark of Zorro' playing, every time the picture or the mark of the 'z' appeared there had to be some recognition of it. We took a climbing of chromatics and repeated it just three times for every appearance of the mark of the 'z.'

"Then again light popular music is a great factor. Most of the best things can be done with the light popular music.

"I do not pander, and I never will pander. I will as an interpretative quality or accompaniment to a thing or not. I sit in the projection room and view the showing, and if there is anything in it that has any feeling, and if it satisfies me, then will I throw it out to the public. I will not accept the fact that the audience do not understand and know less, but if they know more I am very happy. I am the medium through which I submit everything to my patrons. If it appeals to me then I submit it to my audience.

"Should any of the present ladies or gentlemen wish to visit a rehearsal of the orchestra, if you will come to the Sunday morning rehearsals you will see how simple it is to handle a mass of men, how they are all with you to the end. The mere fact that a man is a musician does not mean that he is able to take charge of a presentation. There must be something else besides the musician, the musician is the fundamental and must be necessary, but the real thing nine times out of ten, the musician must have dramatic instinct, dramatic education and must know his subject. Make him proficient in his study of music but do not make him too academic. Then it will depend on his ability and further it will depend on his imagination. Any musician cannot take a stick in his hand and conduct any number of individuals. It takes more than an ordinary musician to be able to switch from a Beethoven symphony to an Irving Berlin melody, and still retain a certain amount of his dignity. Imagination and good taste send many pictures along. I will never use an aria from an opera that is well known as an interpretative quality or accompaniment to a motion picture. This creates a conflict immediately, if you have any imagination at all. When you hear the well known aria and you are viewing a picture, there immediately come up before you two pictures instead of one. This is one of the things to remember—neutral music.

"My first venture in photoplays lasted just four days. We had a dance hall and a bar in the back, and we borrowed 250 chairs from the undertaker. Every time there was a funeral we couldn't have a show. I never saw so many people die as in that time. I learned to master the art of operating a picture machine. With the course of time I got so proficient that I could run a film of 500 feet fairly well. Well, I mastered the art and soon had the best picture show in that part of the country. I wanted to do something more than that. So one day a tramp came into the barroom and drew a picture of a landscape on the window. I became interested and struck a bargain with him. He stayed with me three months and during that time he painted six or seven pictures on those walls, and then I began the use of indirect lighting. I made my own posters and got up at four o'clock in the morning to put them up on the main street. As things stand now I am satisfied, and I hope some day to have a motion picture theatre that will be right on a level and on a par with any of the arts as it is related to the theatre."

Mr. Rapee, conductor of the Capitol Orchestra: "There is not much more to add to the musical program than what Mr. Rothafel told of the little showman tricks. The orchestra is handled in the same way as a symphony orchestra is handled, with just a few little side tricks. The size of the orchestra is not an important factor. Sometimes volume must be eliminated.

"Playing to the news items, playing to pictures is merely interpreting music to action on the screen. You will gnd there are about eighty pictures out of 100 which cannot be interpreted. These pictures are so that you will see a love scene and then switch to a robbery and then back again to the love scene. This breaks up the continuity of the playing. In this particular case, suppose you take a love melody—the conductor will shape it and make it possible to use in connection with music. There are very few pictures which you can play with any kind of continuity. Light musical comedy music for action and atmosphere. An orchestra of from twenty-five to thirty men should always rehearse the complete program before the showing and besides allow your conductor an hour or two by himself with his orchestra. This is as a plea to all motion picture directors and is being now carried out by Mr. Riesenfeld of the Rialto and all the largest theatres on Broadway.

How Riesenfeld Does It

ON Tuesday the meeting adjourned to the Rialto theatre, and after the beginning of the feature, "Brewster's Millions," the conference sat around Hugo Riesenfeld's private projection room.

Mr. Riesenfeld showed the delegates his library of 10,000 numbers and explained in detail just how he has it sub-indexed by title, composer, and emotion. In the latter respect he showed how oftentimes a composition might be listed fifty times or more in the emotional catalogue. Mr. Wagner and others joined Mr. Riesenfeld in discussing how it is done.

Then going into a discussion of the program Dr. Riesenfeld said in part:

"We opened with the overture from 'La Gioconda,' using as you see the chorus of twenty voices. I had to put the people on one side of the stage instead of balancing them. This brings out the idea that every place must be considered separately. I do different things at the Rialto than I do at the Criterion and Rivoli.

"There is a difference between music that accompanies and that which describes. Oftentimes I feel that neutral music is best. I never leave music up in the air. I mean that I would rather in the news reel go over a second or two than not finish a phrase. I don't synchronize exactly for each subject."

Dr. Riesenfeld then analyzed with the pro and con for each number the score of his feature. The score is as follows:

1—In An Old-Fashioned Town (First Part).
2—D. Segue (After Baby's Feet) Serenade. Cesek. Make Repeat.
3—D. Segue (Dining Room) Danse Fantastique.
4—D. He Shoots Dice with Sugar Cubes. Flute Solo. (Manuscript).
5—T. And Thus the Grandpops. Danse Fantastique. (Again).
6—D. Insert of Military Academy Advertisement Seen. Trumpet Signal. Improvisation.
7—Grandfathers Argue. Faust Ballet No. 7. Make Repeat and D. S. (To Action).
8—T. And So the Grandpops. Spring Flowers.
9—T. The Blue Star Line. Organ. (Orchestra Intermission).
10—D. String Quartette Seen Playing in Barber Scene. Stars and Stripes (Strings only) Tio one strain. (Not too fast).
11—D. Segue (Musicians stop) La Petite Duchesse Sign.
12—D. Grandfather Reads Newspaper. Pulcinello.
13—D. Burglar Seen. 487. Slowly.
14—D. He Dances With Joy. I Want to be the Leader, etc. (Chorus).
15—D. Captured Burglar is Brought In. Pause.
15½—T. At the End of Eleven Months. Burlesque. Make Repeat.
16—T. On the Eve. Roaming.
17—D. He Plays Hose on Guests. 116.
18—D. Hose is Turned Off. Florida Moon.
19—D. He is Locked In. 116 Again.
20—T. Sailing Tide Next Morning. Florida Moon. (Again).
21—T. Running Into Rough Weather. Sailing. (Twice).
22—D. Segue (Water Pours In.) 484.
23—D. Segue (He Tampers with Engines) 90.
24—T. So Through Saving. Laughing Beauties. Make Repeat.
25—D. Segue (Grandfather Enters and Argues). Devotion. Make Repeat (To Action).
26—D. He Looks at Little Idol. It's All Over Now. One Chorus.

Dr. Riesenfeld explained that he lives one week ahead always. He forgets what is happening this week, because now he is thinking about the week following and making the score.

Dr. Riesenfeld told of rehearsals. "I spend the first rehearsal giving the men their markings—so that they can fix their own music and understand the cues."

Aida at the Brooklyn Strand

ON Wednesday afternoon the delegates visited the Brooklyn Strand especially to see the interpretative overture of "Aida," which was described in detail in the last issue. Mr. McLaughlin, assistant manager of the theatre, received the delegates and was very gracious to them, making them comfortable and happy. (See last week's NEWS for text and score of the Aida overture.

A luncheon was tendered to the visiting delegates at the Cafe Boulevard by Hyman Kraft of the New York Concert League. Informal speeches and a good time brought the first real social note into the meetings. A resolution of thanks was voted Mr. Kraft and the Concert League.

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MY ARTISTS

GRACE HOFFMAN	DIXIE QUARTETTE	CESAR NESI	ALMA DORIA
CORA TRACY	IRENE WILLIAMS	WARREN PROCTOR	RICHARD HALE
ALYS MICHOT	DOROTHY SOUTH	THOMAS CONKEY	FRED PATTON
RUTH CHASE	TAVIE BELGE	HERBERT WATEROUS	LILLIAN GROSSMAN
MARJORIE SQUIRES	MARJORIE PRINGLE	JOSEPHINE FORSYTHE	LORETTA SHERIDAN
BETTY ANDERSEN	WILLARD ANDELIN	WALTER PONTIUS	VAHRAH HANBURY
BEULAH DALE	MARY CASSELL	GEORGES DUFRANNE	EDNA SHOWALTER
ZILLA SIMPSON	GRACE FOSTER	JOSEPH MARTEL	ELSIE MALSTAT
SARAH EDWARDS	MARY MITCHELL	JOHN CRAWFORD	FRANK JOHNSON
HELEN NEWITT	JOAN ZAFARO	MORTON ADKINS	BERNARD FERGUSON
MARY BAKER	LOUISE DELARA	RALPH BRAINERD	JUDSON HOUSE
COSTER & CLEMENTS	KATHERINE STANG	PAUL OSCARD DANCERS	ARTHUR BALL
DESHA	VERA MEYERS	RALPH SOULE	ROY DEITERICH
EDITH BURTON	ANN JAGO	JACOB RABIROFF	BILLY RHODES
LUCILLE COLLETTE	ELSA GREY	HENRY TAYLOR	CHAS. GARDEN

WHERE THEY APPEAR

Rivoli, N. Y.	Capitol, N. Y.	Newman, Kansas City
Rialto, N. Y.	Capitol, St. Paul	Royal, Kansas City.
Criterion, N. Y.	State, Minneapolis	New Grand Central, St. Louis
Academy of Music, N. Y.	Lyric, Minneapolis	Circle, Indianapolis
Madison, Detroit	Garrick, Duluth	Howard, Atlanta, Ga.
Adams, Detroit	Imperial, Montreal	Sigma, Lima, Ohio
Riviera, Chicago	Regent, Toronto	Globe, Flint, Mich.
Tivoli, Chicago	Savoy, Hamilton	Olympia, New Haven
Central Park, Chicago	Russell, Ottawa	Crown, New London
Senate, Chicago	Capitol, Springfield	Strand, Hartford
Butterfly, Milwaukee	Orpheum, Topeka	Lona, Sedalia, Mo.
Alhambra, Milwaukee	Orpheum, Leavenworth	Columbia, Coffeyville
Royal Grand Opera, Antwerp	Casino, St. Johns, N. F.	Harmanus Bleecker, Albany
Park, N. Y.	Criterion, Sidney, Australia	New Amsterdam, N. Y.

WHAT THE MANAGERS SAY

Newman Theatre, Kansas City:
I think you are worthy of getting all the business in Motion Picture theatres. First, because you are very faithful and you can be depended upon, and your artists are of the very best.

Frank L. Newman.

"However, since your service has been so highly satisfactory I am leaving the selection of these artists to you."

Milton H. Feld.

Riviera Theatre, Chicago:
"Artists decided hit for this I thank you."

Kohls.

New Capitol Theatre, St. Paul:
"This means that whenever an artist comes from Bendix that everyone can depend upon their being 100 per cent. There is no agency or circuit or booking office that can compete with such a line-up, and Artists should feel that when they are working for Bendix playing such houses as you now have, that they are playing the biggest and hardest houses to make good in, in the United States."

"The reports from the theatres now being booked by you have been very nice indeed. Everyone seems to be highly pleased with the treatment from your office and with the soloists you are supplying."

L. V. Calvert.

Alhambra Theatre, Milwaukee:
"Within the next two weeks or so I will have some news for you which may be the means of your enlarging your circuit."

L. A. Landau.

New Ambassador Theatre, Los Angeles:
"I thank you sincerely for your efforts and trust we may again resume our very pleasant business relations."

S. Barrett McCormick.

Garrick Theatre, Duluth:
"I wish to acknowledge our appreciation for your efforts."

P. F. Schwie.

Madison Theatre, Detroit:
"Replying to your letter of the 6th. We also have been receiving many letters from Booking Agencies both old and new, but I will say that we are perfectly satisfied to continue our arrangements with you."

T. D. Moule.

Butterfly Theatre, Milwaukee:
"We also wish to mention that we appreciate your services and the class of artists that you have been sending to us."

John R. Freuler.

Circle Theatre, Indianapolis:
"I certainly wish to thank you for your interest."

Ralph Lieber.

Lyric Theatre, Minneapolis:
"I also wish to say I have been very very well pleased with the artists you have sent us so far, and I trust that they will all be as good."

C. C. Perry.

Imperial Theatre, Montreal:
"Permit me to congratulate you on the splendid line of artists I am receiving regularly through your bureau. Your manner of booking and kindly assistance in cases of emergency are certainly more than appreciated."

H. W. Conover.

Lyceum and Crown Theatres, New London:
"I wish to express my appreciation and entire satisfaction for the excellent entertainment furnished by you."

Walter T. Murphy.

Olympia, New Haven:
"I am going to leave it to your good judgment to send the best one you can to meet the conditions."

W. E. Spragg.

What the Women Have to Say

MRS. A. F. OBERNDORFER, general chairman of the Music Department of the Federated Women's Clubs in the United States (5,000,000 members), was introduced and something immensely important was started. It was agreed that the Federated Clubs would begin a campaign to put their local clubs in touch with the exhibitors who show good pictures. It was fortunate that Mrs. Chapman, who is head of the motion picture division, was also present and she pledged her support to the idea.

Mrs. Oberndorfer's formal speech in part follows:

"Although I am here as representative of the General Federation of Women's Clubs, it is not on 'Censorship' that I have come to speak. As my topic has been assigned me and I have been requested to bring a message regarding the music work of the General Federation of Women's Clubs, as it relates to the motion picture industry, I suppose I shall have to try and remain within my subject for, at least, a part of the time that has been assigned me.

"We started our music work in the clubs with a definite aim that we will make music a vital part of the daily life in every community in America. Our motto is: 'To make good music popular, and popular music good.' Like the rest of the world, we club women realize that a tremendous opportunity lies before America in the building of a National School of Music. We know that as history but repeats itself, America is destined to be the leader of the world artistically in the immediate future, just as in the past, after every war the nation coming forth commercially and politically supreme, has always builded its national art.

"But a National School of Music in America is difficult to build among a people who have been taught for generations that they must look to European countries for the education, inspiration and actual accomplishment in music. We are not in the least awake to the fact that we have the greatest music in the world in the native Indian and negro sources of our music, and that from the beginning of immigration, way back in 1620, when the first ship load of foreigners came to these shores, we have been receiving ever since all the greatest and best of the world's folk music as our inheritance from that mythical 'land of our fathers,' which in America today embraces practically the whole world.

"We Americans have humbly submitted to be called a race of jazz and ragtime lovers, and by so doing we have rather definitely divided America's audience into two classes; those 'high brows' who have learned either a little or a great deal of the technique of the art, and therefore judged themselves capable of listening to good music; and those 'low brows' who openly boast that they wouldn't give an ear to what they are pleased to call 'classical' music. Now, all this wall of prejudice is broken down, it does not seem very possible to build a strong national school of music in America, and it is this false wall of ignorance, which is of course but another word for prejudice, that the music department of the Women's Clubs wishes broken into a million pieces.

"We have enough native music in America, in fact we possess the greatest primitive folk music which the world knows today..

"America has music enough, and good music enough, and we have singers and players enough, but the principal trouble in our country today is that we haven't audience enough. We have done practically nothing in a definite and national way to make good music a part of the daily life of every person in America.

"It is just because we realize that the industry, which you represent, can be the biggest audience educator in the world, that we five million women of the General Federation of Women's Clubs appeal to you to help us in our campaign 'to make good music popular and popular music good.' It will not be a very unusual thing if you are to find that the spreading of this propaganda will be of actual benefit to you personally, as well as to the building of a national art in America.

"There is not a theatre manager in the world who does not try to improve his musicians and his musical accompaniment every year; yet we are not going the entire way in the matter. We are using the language of music as a financial and artistic asset, but we are only in the kindergarten class in the use of that language; while in the production and reproducing of films we are taking college degrees, and in the advertising of star artists we have long ago gone away beyond the master class.

"Many musical organizations, and quite a few motion picture houses have found it to pay more profitably in the end to give the audience more than it demands, and thus as the audience develops so will the demand, until the greatest perfection in artistic performance will be the result.

"The entire basis on which all great dramatic music is founded is to make the audience, dramatic action and music of equal importance. Many times operatic composers have overlooked one or the other of these three compenent parts, which make up dramatic composition; but whenever this has been done, while in many cases the music may still be popular, the work itself has not been recognized as the highest form of dramatic, musical art.

"Richard Wagner, who taught the world the importance of 'making the audience a part of the being,' that is, the action on the stage, through the use of music, would have been the greatest motion picture scenario writer of the twentieth century had he been living today. Wagner lived a century too soon to have caused contention between the motion picture producers of today, but you can all use the same principles which he employed in his operas. Many of you know that whenever you have done so you have found an immediate response from your audiences. I mean specifically the use of a characteristic theme, or a characteristic instrument for each person depicted upon the screen.

"We all know that Wagner's principles have been used successfully, yet I am sorry to point out to you that you are still in the A, B, C class in the employment of the idea. Possibly you feel that your audience would not be able to follow a more complex method, but is it not quite as well to use a real Indian theme as an imitation one? Can you not use a real negro spiritual, or clog, instead of its cheap, vulgarized bastard-brother the blues or jazz?

"You spend millions of dollars arranging a Western production; you choose real Indians, real cowboys, real Spanish Americans of the old pioneer days. You arrange for every detail of costume, you have your stage director studying for weeks the life and customs of a certain tribe of Indians, just how the cowboys in that section dressed and rode, and how the Spanish Americans wore their clothes. Yet your music for your film uses cheap imitations of the Indian and cowboy themes. Maybe your organist will use real Indian music, but it is scarcely ever of the same tribe as that which you have so carefully depicted on your screen. Possibly the audience will not know the difference. Until motion pictures taught us in America, there were very few people who could differentiate between the Zuni and the Dakota Indians. All Indians were visualized in the minds of the public as fierce, wild creatures, with rows of feathers down their backs and much bead trimming on their clothes.

"Why do you not try to have real negro music instead of its cheap imitation? Your companies go away down the Mississippi to get the atmosphere of the lower South, and your musicians accompany this picture with a cheap, vulgarized version of a Virginia plantation air, written on the East Side of New York City by a man who has recently landed in America, and who has never been below the Mason and Dixon line. Then you use the same tune for the negro Creoles of Louisiana or Cuba, and again you use it just as cheerfully to depict the river boat negro. Now, each of those types has its own music, which is just as clearly distinguishable as its manners, customs and appearance.

"When you reproduce a cowboy scene, which is usually animated, your musicians search for something rapid and exciting sounding, and nine times out of ten play the 'Ride of the Cossacks.' Some of us remember seeing cowboys riding across the plain to the accompanimentt of the 'Ride of the Valkyries,' and the 'Witches' Dance' of MacDowell is also popularly correlated with such a subject. Yet there is in America real cowboy music.

"Now, you have a big, squelching question to ask me: 'How will the audience know the difference, and as long as it does not, why should we care?' And I'm going to say that you have it in your power to educate your public to know the difference in two ways; either by employing a few words, telling them you are using the real things, just as you inform them that you have made your picture in Arizona, or Texas, or Wyoming; or you can help them to know these airs by playing them as interludes, with their titles thrown upon the screen.

"There are a few 'high brow' compositions, that in some miraculous manner have overstepped the wall between good and popular music. You have all used these, and you all have profited by using them. There is no one here who does not realize that the audience is closer to the picture because it recognizes the Handel 'Largo,' the 'Intermezzo' by Mascagni, or the 'Humoreske' by Dvorak when it is played. One could name twenty-five or thirty such melodies which have become universally popular in America, and I am glad to say that the motion picture theatres have helped to make them so; but cannot we increase the repertoire of the public, so that they will know a hundred such compositions, where now they know one?

"In many of the communities in America the Women's Clubs are working to make good music popular by the use of the Music Memory Contest. This plan of familiarizing the community with good music is the most attractive form of presenting musical compositions to both the old and young of America. The plan of operation is doubtless familiar to you. A committee representing the musical interests of the town selects a certain number of good compositions, and these are played at school, at the motion picture theatre and in the home, for a certain period of time. Then a contest is held, at which eight or ten of the numbers are played without program, and the contestants write down the name of the composition that they have heard, who its composer was, and some brief facts about the work itself. Prizes are given for the best papers turned in.

"You motion picture men can do more to educate your audience to an appreciation of good music by any such method of arousing a community interest in good music. And by making good music popular you will automatically make popular music good. Theodore Thomas once said: 'Popular music is familiar music': therefore the women of the General Federation of Women's Clubs of America ask for your cooperation in making the real and the true, the popular and familiar music of America."

"My gratitude to you all for what you have done in calling this conference. It is better than anybody could have believed.

"ERNEST LUTZ,
"In charge of music, Marcus Loew Circuit of Theatres."

An important discussion followed somewhat in this manner:

Mrs. A. F. Oberndorfer, General Chairman of the Music Department of the Federation of Women's Clubs in the United States—"We have the greatest opportunity to make America musical through the movies than we have through any other phase. Good music in the theatre will make good censorship. And when there will be good music in the theatre we won't need censorship. The music, and the drama is of the utmost importance because the music, the drama and the audience are all of equal importance, and we will use every facility to cooperate with you motion picture exhibitors. When we are made to realize that you are the greatest force then will we work with you. But the exhibitors are not working with the women's clubs, and I suggest that some resolution be sent broadcast to the many exhibitors in this country urging them to admit a solicitation of the various organizations in their community that will help to bring better presentations of pictures and a similar better liking for good music. The motion picture theatre is the medium through which popular music must and can be made good music and good music popular."

C. M. Tremaine of the National Music Advance Bureau—"We have two great forces—the motion picture house and the women's club. I think that the chairman of the music department of the women's clubs and the chairman of this organization should be put on some committee and I feel that a great deal of good will result. These people could suggest certain changes that might be brought about and certain things to do, recommendations to give out to the motion picture theatre and then the women's clubs could tell their own members that they effected these things and tell them to patronize the houses. To commend once in a while, to suggest once in a while and within the course of a very short time the exhibitor will be asking the women's clubs for suggestions for the good of the house."

Mrs. Chapman—"What the women's clubs want the motion picture exhibitor to do is to use their forces to carry out their ideas. What the motion picture people want the women's clubs to do is to help them make more money. With these two forces I don't see why they can't work in close harmony—to make their local house the best and to get all the people of the community to patronize the best. As Mr. Tremaine has said before and to this I turn again, get the joint information of the Advance Music Bureau, add the women's clubs and spread it between the exhibitors of today. It is my intention to urge upon the women of the country in every community that the local chairman of motion pictures shall make it her business to become personally acquainted with the local exhibitors. They shall attend the pictures and whenever they see a good picture they shall make it their business to tell the owner that that was a fine picture. But when a poor picture is shown, to go to the manager and tell him that they cannot get the women to come to see that picture; it was not up to the standard of the house, and since he has been hearing commendations from some of the patrons he will listen to these women and try to ask their help in picking pictures that come up to the standard. If we start to work in this way directly in cooperation with the exhibitor on the kind of picture to show, we can then work in active cooperation with the playing of music and the kind of music to use.

A beautiful speech on women and music was delivered by Mrs. Winifred Stoner, editor of the Forecast.

"Woman representing the great mother spirit of the universe, has more power than man to make the world better or worse. She is the potter that moulds humanity's clay. Upon her depends the good or bad citizenship of any nation.

"Women of to-day are recognized as leaders in all educational movements and women even more than men realize that of all the liberal arts, music has the greatest influence over young people. A well composed song sung by a real singer produces a greater effect than the best moral book that has ever been written. The book may convince our reason that we should do right, but the song warms our hearts and inspires us to BE RIGHT.

"And there is no better place to introduce good music than in the picture houses that work such an influence for good or for ill. The picture houses even more than the schools are acting as America's educators of old and young; of native and of foreign born; yes even of rich and of poor. Crimes have been traced to seeing scenes of happy and lucky criminals displayed on the screen and poor foolish girls get their ideas of how to catch a rich husband through seeing scenes of love matches made on the top of a Fifth Avenue bus or through being a movie actress, etc. In the same way a taste for jazz instead of real music has been created in the hearts of young people.

"One's musical taste is no doubt created by the lullabies we hear at our mother's knee. A baby of American blood born in China and hearing from a Chinese nurse Chinese music would have his taste cultivated to like that kind of musical sounds—sounds that are as discord to the lover of Beethoven and Mozart. Some years ago the Shah of Persia when attending grand opera in London evinced great pleasure when the men in the orchestra were tuning their instruments, but after the real music began he was not pleased. The first sounds, he said, were like those his nurse had made to him when he was a baby, but the real music he could not understand. His ear had not been educated either to the sounds made by Nature's orchestra of waters, winds, insects and birds—and neither had he heard the beautiful reproduction of these sounds as expressed by great artists. Naturally he was less capable of appreciation than the Indian child who had been hung as a papoose where birds and leaves sang to him, or the native African who slept in the jungle and listened to the call of his jungle

(Continued on page 1518)

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brothers blessed with musical voices. And that is the trouble with our city bred children. They do not have the opportunity to become acquainted with Mother Nature's orchestra and they do not have their ears educated in schools and picture houses to appreciate real music.

"It has been truly said: 'As a nation's music so is that nation in morals, power, and beauty.' We no longer have intoxicating beverages to steal away our senses, but some people are intoxicating themselves with jazz music. They go on jazz drunks and jazz does not elevate and inspire one to do glorious deeds. Nature's music, the language of the spheres is also the language of the soul that inspires us to lead healthier, happier, more beautiful lives. It is without doubt the greatest of all educators, but how few of us are trained to assimilate real music, the gods' intoxicant, that takes away sordidness and lifts us up to the stars! .."Our ears are trained to listen to the sounds of street traffic and the rumbling of elevated trains. Children hear more of jazz than of Beethoven and razzle dazzle instead of grand opera and that is why we have no American school of composers. The children in sunny Italy are trained in Nature's school and through hearing their parents sing to them in the cradle and their friends sing in the streets. The children in Germany, until the late war, were trained in an atmosphere of music and of song. The children of Russia in the same atmosphere. That is why so many of the world's greatest singers and composers have come from these countries.

"Music in this country is for the classes, not the masses.

.."In the picture houses to-day Dr. Riesenfeld, Charles D. Isaacson and other great music lovers and educators are striving to give the works of great masters through the playing of fine musicians to those who attend picture houses. They believe that although some of the grown-ups may not enjoy the music, enduring it only until the picture appears, yet there will be some mothers who will receive music's message and carry it home to their babies, and there will be many children who will become accustomed to harmony, melody, and perfect rhythm of sound so that they will learn to love real music that will inspire them to be good citizens with noble purposes."

The Producers Speak

IT appears that most of the producers were ill or in Chicago. But representatives did come down and something was said which showed that the producers are sympathetic.

Mr. Albert Parker, who has directed Clara Kimball Young and Douglas Fairbanks, and is now the head of his own producing company, appeared with a swollen face and exhibit A of his toothache. He said that he felt his pictures could be killed by the wrong music; that the right music improved his best efforts 25 per cent. He also declared that he hoped for the time when the scenario writer and composer could get together at the start of the work and continue to think together. In the studio, declared Mr. Parker, who is handsome as well as eloquent, he used music to put his actors in the right frame of mind.

E. W. Hammons had sent his speech in advance and here it is:

"Without disparagement of my friends in the feature field, I believe that the short subject and proper music, in combination, have done more for the advancement of the motion picture theatres than any elements which have entered the industry in the past six years.

"Certainly these two forces have worked distinctly to the advantage of each other, and there has been a team work that is remarkable in the field which has not always been known for its harmony. Pioneer as Educational has been in its particular realm we found the first great leaders in theatre conduct and from you creators of music for the millions.

"I say from the very start, for with the first picture that we released S. L. Rothapfel afforded a surrounding that made this single reel one of the sensations of the day at its showing at the Knickerbocker theatre. From various sections of the country, especially from those that today stand at the head of showmanship there was not only a sincere welcome of our product, but an appreciation shown by the musical presentation of our pictures which did a great deal to encourage us in days of very modest beginnings.

"I have never claimed to be a prophet, but I did have the confidence in the better theatres when I started Educational Films Corporation—to the extent that I left another very profitable field and invested my every cent in an organization to give you the very supreme of entertainment in one and two-reel pictures. I believed that you gentlemen would welcome the same quality in these short subjects that you demanded in the best of your feature pictures. But there was another and very strong element that entered into my decision.

"You will recall that just six years ago a sort of Klondyke rush to the feature picture had begun. Most producers were devoting their efforts to length in production; many of them thought of mere footage—as is shown by the few producers of those days who are in the field today. I do not mean any reflection when I ask you to remember the number of notable companies which had produced really good pictures in one and two reels, which were lost in the Chilkoot Pass in the struggle for mere length and for expenditure. It wasn't because the public did not want feature pictures, but because they demanded something more than mere footage—that they wanted a reason for the existence of each film that was offered to them, whether it occupied the screen for two hours or for ten minutes.

"That very mad rush impressed upon me that the public was hungry for something more than the five or six-reel picture—that it would not be long content to sit through some more or less elaborate drama and call it an evening's entertainment. You gentlemen were then seeing the value of music in the motion picture theatre. When you were offered the single reels that gave you opportunity for more variety not only in film, but in your musical interpretations you showed your appreciation by bringing us far greater business than our estimates had anticipated. I do not believe that the present development of the theatre would have been possible unless there had been such a company as ours, devoted to this purpose alone, entered the field when others were offering you length and so-called magnificence in production—even if you found it somewhat tarnished.

"I know that there could never have been our development without the musical surroundings that you gave our product. Your music, settings, your care in selection changed motion pictures from a mere show to true entertainment. Without such an evidenced welcome from you, we might have fallen into the temptation of producing the mere filler, but when, even in those comparatively early days there came from Minneapolis, and Buffalo, and from literally the four corners of the nation the news of the manner you were presenting our pictures, the settings of melody and artistry you were giving them, we were inspired to better things—and steeled to resist the demand for quantity at the expense of quality. We have always earnestly tried to merit the trust that you evidenced in us from our very beginning.

"It would be presumption on my part to talk to you gentlemen about the musical presentation of our pictures. Week after week you give so many notable examples of your ability to make these one and two-reel offerings stand out on your whole programs that it would take me hours to even attempt here to place a share of the credit where it is due. Just as our productions were few at first, just as the pioneers in music for the theatres composed just a little band, you have grown by the hundreds, with a sound growth that I believe has brought you all prosperity.

"Will you pardon the element of business when I refer to the fact that we have grown in a period of six years from a company that was warned to be entering on an insane venture, promoted, the wiseacres said by a man who knew nothing about the motion picture's future to a company that has a complete distribution system of its own at every important point in the United States and Canada and which enjoys a complete and most liberal circulation of all of its product to every portion of the world where pictures are shown. With the organization of this exchange system we have added one and two-reel comedies, have released frequent short subject specials that you have made real features of your program and just now we are including in our product the combination of three news weeklies.

"On a recent advertisement we announced that we were now prepared to offer everything that the feature needed fifty-two weeks in the year, except the feature picture—and the music. We will never be tempted to enter the feature field. We are content to leave that in other hands. But I do want to impress on you how much we appreciate the value of the music element to the success of the theatre, and how sincere we are in expressing our gratitude for the way that your musical efforts have contributed to our success.

"Gentlemen, the feature picture simply grew in length as a natural development. It was you who with your music and your immediate recognition that people demanded something more than the five or six reeler, that they wanted a rounded out entertainment and to your way of giving it to them—really meritorious short length pictures in an atmosphere of complete delight that doomed the tin-panny nickleodeon and brought it the orchestration of the arts.

"It has been our delight that we have been able to contribute something to the doom of the store show, some encouragement to the creation of the national institutions of motion picture."

In addition certain producer speeches were delivered (the following comments are only in part):

Mr. Pritchard, representing the Educational Films of America—"For the last few years we have been making single reel scenics and every picture that we have made has been shown at one of the largest theatres in the city. We have been working hard for the last few years and have tried to make these pictures worthy of the music and of the position in the program that they receive. In fact, the musical settings have been specially arranged for these single-reel pictures. I do feel that the musicians of the country have helped us in this and stimulated the interest in these reels and have been responsible in a great degree for our success."

Mr. Crandall, representing the Equity Pictures Corporation—"It is my belief that music in connection with motion pictures will be the beginning of something which will revolutionize the industry. I predict that when the next convention of this kind is brought about, six months or a year from now, that this hall will not hold all the people that will be happy to come and who are vitally interested in it. Now, I want to tell you of a bugabco, a bugaboo that exists between the producer, the exhibitor and the word music. You can never get a number of exhibitors to get together to talk on music unless they are educated to the value of music. But the average exhibitor will not. Now, I will tell you what I think of the musician and the exhibitor. I speak with authority and from experience. The great trouble is that the exhibitor and the musician are not together on a wage scale. You can start out and form your Coast to Coast plans with Tetrazinni or Galli-Curci, but until you make that scale for the exhibitor you can do nothing. There must be a price for every theatre owner, no sliding scale and no change in price. Broadway theatres do not represent the last thing in music or in art, because the little fellow in the small town is also working toward that end. Not only does he want the good pictures, but wants good music with his pictures."

Mr. Bray was unable to be present, but he was represented by a gentleman from the Columbia Phonograph Company, a Mr. Doray, who has delivered speeches upon the subject of music in the educational field where films are shown.

From the Instrument Makers

HEADING the round table discussions of the instrument makers was Herman Irrion of Steinway & Sons. His presence and the registration of his company brought much prestige to the gathering, as his house is the oldest and finest in the industry of instruments of the world.

Mr. Herman Irrion of the Steinway Company—"Ten years ago if you would have called this convention together and you had asked a piano man to come to talk to you you would have wondered how he would have fitted in such a gathering and that question has presented itself to me when I came here. We believe that we know, more or less, the musical development in the United States, being the oldest musical instrument company, and will endeavor to take you back in a sort of rapid fly over the steps in musical understanding and will try to do this with the aid of a few rough sketches. Probably the future may be best read by judging from the past. Up to the middle of the last century there had been very little musical development in this country. The first musical society, which still exists, is our own Naticnal Philharmonic Orchestra. It was first an organization of music, pure and simple, and if there was any money to divide from the receipts of the concerts, the musicians shared in it. They hired their own director and conductor and usually brought him over from Europe. If there was a deficit, some public spirited men were asked to help it. Another musical society was the National Symphony Society. A little later the Metropolitan Opera House was built, also by public spirited men, who took shares in the organization, which have never yet had any returns. I give you these facts to show you how very slowly the public in general took to music, the higher class music, and what a long struggle it was. We have frequently estimated that up to about ten or twelve years ago the entire concert-going public numbered in round figures about fifty thousand, and as a consequence you always seemed to see the same faces. Now, it is estimated that the concert-going people number from three to four millions. This was the situation ten or twelve years ago, and then there suddenly came an uplift, not only in New York City, but through the entire country. I do not know just what brought it about, this tremendous turn in our views upon music, it did come suddenly, but I believe that the motion picture industry is to be credited for it. The picture houses gradually instituted these wonderful orchestras, have given people

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music of a higher order and brought music to the attention of a great amount of people who ordinarily would not have thought of ever going to a concert. To show this is the fact that the artists of the picture house are able to charge for their services, the exhibitor is willing to pay, and the artists' services are sought for. While I feel that it will always be a bone of contention between the motion picture houses and these artists, it follows that they cannot do business independent of one another. Producer and exhibitor ought to get together and do all they can with the music in connection with the picture. The sooner music is brought on a level with the picture, the sconer will you make your attractions more profitable in your theatre. We have not yet done anything in connection directly with the moving picture houses, we have not been approached, but will consider the question of allying and are ready to do this as the time is now ripe and opportune."

Mr. Marr, President of Marr & Colton, Inc., Warsaw, N. Y.—"This is not an advertising campaign for our company but more a desire of the organ building profession to be of every possible help to you, to the motion picture industry, in defining the value of music in the theatre. The organ builders of the United States formed the Organ Builders' Association of America, this association being formed to maintain that standard of organ building which has made the instrument the standard of the world, and to preserve an art which has been handed down from generation to generation." Mr. Marr read his paper, which was a technical account of the history of the organ.

The History of the Organ

"Ladies and Gentlemen: We esteem it a privilege to come before you to present in a brief way the past history of the organ and the general characteristics of the modern theatre organ.

"This is not intended as an advertisement for our company, but is presented to you more with a desire on the part of the organ building profession to be of help to you in the advancement of music in the theatre. One of the most important events in the history of organ building in this country happened recently when the organ builders of the United States formed the Organ Builders' Association of America. The chief aim of this association being to maintain that high standard of organ building which has made the organs manufactured in the United States the standard of the world, also to preserve an art which has been handed down from generation to generation. Our description of the organ is necessarily a brief one and is intended as a simple outline showing the progress in the art of organ building which has been made in connection with the organ in the theatre.

"The desire for music has been experienced by man since the earliest days and we find that down through the ages music has played an important part in man's life. This is shown first in the primitive pipes of Pan and in the Chinese cheng, instruments which date back to a time that is lost in the mists of antiquity, these instruments being blown by the breath. Possibly the Chinese cheng may be taken as the first instance of the organ.

"The earliest authentic record of the organ is probably found in the fourth chapter of Genesis, where it is recorded that 'Jubal is the father of all such as handle the harp and the organ.' The organ of the ancients was a simple contrivance consisting in order of evolution of three essential parts, first, sequence of pipes graduated in length and made of reed, wood or bronze; second, a contrivance for compressing the wind and for supplying it to the pipes in order to make them speak. The ends of such pipes as were required to be silent being stopped by the fingers, and third a system of enabling the performer to store the wind and to control the distribution of the supply separately to the pipes at will.

"The primitive form was probably the Syrinx or the pipes of Pan. These were later combined with the bellows and the bagpipes. The third part of the organ was composed of contrivances made by artisans, boxes or chests with sliding lids running in grooves and controlled by levers. The pneumatic and hydraulic organs of the ancients were practically the same instrument, differing only in the method of the wind supply. In the earliest organs there is no doubt that the pipes consisted of flute and reed pipes of different length, as this is clearly indicated by the early Egyptian, Greek and Roman carvings and pottery. The hydraulic organs probably date back 200 years B. C. and were probably the invention of some of those early scientists of that city of learning, Alexandria.

"It is interesting to note that the organ was probably used largely in its earliest day in connection with entertainments. The hydraulic organs were played in the theatre and in the Arena and on account of its association with the theatre, gladiatorial combats and pagan amusements of corrupt Rome it was placed under a ban by the early Christian church. Later the recognition of the value of the organ in Christian worship proved an incentive which led to the rapid development of the instrument.

"During the medieval period this development was in the hands of the Monks and we find no fewer than three treatises on organ building written by the Monks of the ninth and tenth century. Considerable activity was displayed in England in the tenth century in organ building on a large scale for church and monasteries. We read at this time of that organ of four hundred bronze pipes, twenty-six bellows and two manuals of twenty keys each which good Bishop Elphage built for Winchester Cathedral. This marvelous organ required the labor of seventy men at its bellows, who strove until the sweat poured off them while its iron tongued thunder roared forth with such a blast that it could be heard all over the ancient town of Winchester. Saint Dunstan, that cunning craftsman, who caught the devil by the nose, made an organ with bronze pipes for Malmesbury Abbey which was still unrivaled one hundred and fifty years later.

"At the close of the medieval period we read that there was at Bordeaux in the Cathedral church at Saint Andrews the fairest and greatest of organs in all Christendom, in which there were many instruments and voices as of giants with heads which do move and wag their jaws and eyes as fast as the player playeth. Surely such an instrument might well be copied for use in some of our modern theatres.

"And so the development continues down to the present day. Italy, Germany, France and England all contributing their share to make the organ what it is to-day.

"We find that the greatest advance in organ building has happened in this twentieth century when the organ has come into general use for public amusement, large organs being installed in public auditoriums and concert halls. About this time the first instrument was installed in the motion picture theatre and the ingenuity of the organ builders has been called upon to meet this rapid advance and how well he is doing it is shown in the instruments manufactured to-day. We find tones resembling remarkably the tones of the orchestra, such as saxophones, clarinets, cello and other numerous representations of the orchestra assembled under the control of a competent player. The motion picture theatre to-day is considered incomplete without its organ for use alone or for use with the orchestra.

"In the organ of to-day we find that the four principal qualities of tone are as follows: True organ or foundation tone given by metal pipes of liberal scale. Flute tone produced from stopped wooden pipes and other flute pipes without stoppers modeled after the orchestral instrument. String tone from pipes of small scale and usually made from pure tin. Reed tone which, as the name implies, is produced from reed pipes of various shapes and materials. The tone produced from a vibrating reed, is similar to the reeds of an orchestra. It is interesting to note that from the earliest records the organ and the orchestra have been closely allied and present indications point to that alliance becoming even closer in the future. A set or row of pipes is generally termed a stop and groups of stops of various tonal families are placed together. We find in the modern theatre instrument such groups of pipes assembled under the name of Accompaniment, Orchestral, Solo organ, etc. The number, power and quality of these stops vary greatly and each stop is usually controlled by its manual. The manuals are the keyboards which are played by the hands, while the keyboard for the feet is known as the pedal. All these keyboards are made up of black and white keys throughout their compass and are presided over by the organist. To the organist, whom we might term the exhibitor's musical ambassador, belongs the responsibility of the musical portrayal of the picture as shown on the screen and at all times he should be encouraged in every effort he puts forth in presenting the musical interpretation which is so essential for the accompaniment of the picture. He plays an important part in the success of the theatre.

"We will now glance for a moment at the various forms of organ action which are in use at the present time. These come under the following heads: first, mechanical; second, tubular pneumatic; third, electro pneumatic. Notwithstanding the complications attached to number one, it is for small instruments both cheap and efficient. For medium sized and larger organs it is entirely out of the question and has been abandoned in large organs owing to the great weight and variation of touch involved. In church organs, however, this action is sometimes found even to-day. As to number two, notwithstanding the great endeavor that has been made to perfect this system much time and ingenuity, that could ill be spared, has been wasted upon it. The tubular pneumatic system never can and never will be fully perfected owing to the fact that instantaneous response with the tubular pneumatic action is impossible. Air working under compression or in connection with a vacuum will not transmit an impulse instantaneously. This makes the action sluggish, especially when the organ is some distance from the console or keyboard. Complications also enter into the construction which makes this action more or less unreliable and reliability is one of the prime requirements in theatre organs. Most forms of tubular pneumatic action are fast being discarded and the electro pneumatic action is becoming more and more the standard action. This electro pneumatic action is the third form mentioned and is the prevailing form with all modern organ builders. This action eliminates all mechanism, tubes, etc., in the keyboard and requires only a small electric conductor cable from the keyboard to the different parts of the organ. The electric action when carefully designed and accurately made is by far the most simple, efficient and reliable type of action made and, as noted above, to-day is accepted as the standard action in the organ building profession and within a short time few organs will be made that do not have this simple and reliable form of action. Even to-day we can safely say that 80 per cent. of the theatre instruments are made with electro pneumatic action. The rapidity in response and repetition secured by this action is really wonderful and mechanical tests prove them to be capable of no less than one thousand clear repetitions a minute, such speed being greatly in excess of any possible requirements.

"The greatest advantages of this electro pneumatic action may be briefly summarized as follows: simplicity of mechanism resulting in increased reliability; rapid response and repetition; light touch; stop key contactors saving the organist unnecessary labor and giving better control of all the registers. This also applies to the keys and studs for automatic control of pedals and registers, increasing control of swell shades. To-day the modern theatre organ is fashioned after the orchestra, all instruments being expressive and controlled by sets of swell shutters which produce a crescendo of remarkable volume. It would be possible to go on and minutely describe the various details which enter into the construction of the modern organ, but as we have said before, our object at this time is more to show what an important factor the organ is in every day life. You can readily picture in your minds, as we are gathered here, what is happening in all the motion picture theatres throughout the country and the happiness and enjoyment that is being obtained through the presentation of the motion picture combined with the musical accompaniment. You can also realize what an educational work music is doing and how it is appealing to the better part of man's nature, inspiring him to greater ideals, while this appeal might have laid dormant had it not been possible to reach the mass of people through the motion picture theatre. It is an acknowledged fact, and you can readily prove this to yourself the next time you visit any motion picture theatre, that music refreshes, invigorates, saddens or makes us glad through its action upon the emotional side of our nature and is a language without words, common to all people of the earth, a language through which a musician speaks to the audience of the theatre. The modern theatre organ should therefore be so designed that with varying strength and delicacy it will be able to arouse these emotional feelings, and strange to say, its success mainly depends upon the psychological effect upon its audience.

"It is interesting for the pioneer exhibitor to glance back for a moment and review the progress of music in the motion picture theatre. In the first days you will recall we had a piano alone, possibly augmented with a singer singing the words to the illustrated song. Then there was a desire for a more pretentious musical program and the automatic instrument found its way into the theatre and at this period it may be questioned whether the art of music was benefited by some of the terrible contrivances which were supposed to regale the public with sweet sounding music. Then came the organ into the theatre, the first organs being practically models of church organs, deadly monotonous in tone and not having that quality which was necessary to produce the music which the public demanded, but within a short time the organ building profession adjusted itself to the new popular demands and we find that the instruments were a close counterpart of the orchestra until we now have that ideal combination, which is tending to become the most successful of all attempts on the part of the motion picture exhibitor to overcome the music question, namely, the combination of the organ and the orchestra. Of course, where the expense does not allow this ideal combination the exhibitor must turn to either the orchestra or the organ. If a first class orchestra is not available, or the expense thereof too great, then the organ is the only solution to the problem. We find in the medium and smaller sized theatres the exhibitor is turning to the organ alone more and more as the ideal music for his theatre. The patrons of which demand a high class musical accompaniment to the high quality of pictures being shown throughout the country.

"If there are any questions or if there is any information which the exhibitor desires, please do not hesitate to speak, as we are here to further his interests."

(Continued on page 1522)

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Further on the Organ

RICHARD HENRY WARREN, one of the world's foremost organists, made a plea for the more conservative use of his instrument, declaring:

"Don't overuse it—and make your audience tired. Alternate piano and organ when the orchestra is at rest. Don't expect your organist to play jazz, it can't be done. Be sure your organ is rightly placed, and is up to register and is responding correctly, otherwise it's not the organist's fault. On the other hand, use the organ to fill in with the orchestra. You can make a ten-piece orchestra do the duty of twenty-five if you use the organ with discretion.

"I think that the organist, if he is the right sort of man, should be allowed the greatest amount of assistance. Don't hamper him—encourage him—occasionally say that you like what he has done. I don't know of anything more boring than to hear an organ pounding away for hours and I have left a good picture because I could not stand the organ any longer. Don't allow the organ to become a bore. Save it up as a good thing."

Mr. Fred Stark, Musical Director of the Superba Theatre, Raleigh, N. C.—"There is no score which has an organ part. When we get a score and if we want to use it with the organ, we have to work in an organ part of our own. I strongly advise that producers and film distributors issue a regular organ arrangement for the show."

Mr. Richard Warren—"I think there is a great crying need for a school for motion picture organists. There are a great many organists in this country but the moving pictures do not interest them. They should be made to become interested in the film."

Mr. Charles D. Isaacson—"Would the Guild of Organists take up the idea of some kind of a bureau for information which would be given the exhibitor with reference to the building of his theatre, the placing of his organ and the kind of an organ to get?"

Mr. Richard Henry Warren—"The National Association of Organists would be the proper place to put this before. I am also a member of this association and I will be happy to take your question up with them and will let you have a report on this."

Mr. Arthur of the Famous Players Canadian Corp.—"I think that an organist, if he is a good player and has technique, can play popular songs and with a certain amount of success. In fact, I like to hear an organist play a fox trot. I have been using the organ on our comedies. Not always, of course, we change occasionally."

Mr. Buel B. Risinger of the Capitol Theatre, Cincinnati—"I think that the organist should be allowed to play whatever he wants to. It is no use to tell a man to play his organ to the comedy if he doesn't want to, because then there would be nothing in his playing. If he wants to play light numbers, don't ask him to play anything else. Let him do the choosing."

Naturally, the discussion veered around to acoustics, and a speech from Harry M. Prince of Dallas, Texas, was read. (Previously representatives of the different organizations of organists promised to urge a department of information for exhibitors seeking to instal organs, to correct them and to get organists. This alone will be worthy of an entire convention.)

Mr. Prince's speech follows:

"Much will be said here on the subject of Music, but too little, I am afraid, about Acoustics. Unfortunately for those of us who claim Architecture as our profession, and Theatres our specialty, little of great value is known of Acoustics, except in a scientific sense, and through the work of such excellent men as Prof. W. C. Sabine. There is not, however, any great mystery relative to the subject, for it is a simple matter to trace and exactly delineate the course of every sound wave that eminates from an orchestra.

"A simple knowledge of acoustical fundamentals should be as necessary to the orchestra conductor, as a knowledge of correct perspective is necessary to the successful artist or Architect.

"No hard and fast rules can be laid down on what to do, or what not to do, except one. That one is, be sure that the Architect of your theatre, be it a three-hundred-seat house, showing only pictures with the accompaniment of a three-piece orchestra, or be it a sumptuous theatre of three thousand seat capacity and a seventy-five piece orchestra, is a master of the acoustical problems. It is said that Architects are impractical. May I digress long enough to tell you a little story of how one client has condemned his Architect to the world for his impracticability?

"A young and blushing recently married young couple of limited financial means decided that they would build one of those cute little bungalows, just for two, of the kind everyone dreams about, but no one has. The kind that friend husband says, 'I planned the outside, and Minnie planned the inside, and the only thing our architect did was to make them fit together and put in a stairs.' Six years later finds the same couple trying to combat the old H. C. L. with the addition of housing four children in the original bungalow, and not enough money to build a new one of larger size. Result: It is the Architect's fault for had he not been so impractical, he would have advised them six years before to provide for this present condition. How he could have foreseen that they proposed to increase and multiply their family, when all he was supposed to do was to 'fit it together,' is never explained.

"So it must be with you gentlemen. Don't blame the entire Architectural Profession if you entrust your theatre to an Architect, who has never designed one before and knows nothing of acoustics. If you must save money on construction, don't eliminate the Architect as the first step, and then weep afterwards when the acoustics are bad, for the first thing you will do will be to go to that same Architect for an expert opinion. You must not then be surprised if he tells you that your system of blowing hot-air inio the auditorium up through the floor is producing heat waves that are seriously deflecting your sound waves. Nor must you complain when he advises you that the space under the auditorium that you believed was an excellent place to secure revenue from a bowling alley is now acting against your acoustics in a relative way. The inside of a drum is hollow for a purpose. If your auditorium floor covers a large empty space uuder it, you mustn't be surprised if you have a "drum" condition in your theatre. He might even be forced to tell you that you must eliminate those beautiful ceiling beams and put in a flat ceiling—that there is too much concrete and hard plaster used—necessitating covering those surfaces with an acoustical felt—and so I might enumerate the dozens of pitfalls to be avoided, to say nothing of the thousands of dollars to be saved by 'first being sure you are right, and then going ahead.'

"Everyone of you know that the modern interpretations of Mozart, or even Beethoven, who used only one or two flutes, where you now use an independent choir of flutes, is similar to a translation of one lanlanguage into another, though a kindred language; but how many of you know that similar choirs of individual instruments are liable to produce too much vibration and thereby prevent rhythmical combinations from being audible in a badly designed auditorium.

"In conclusion may I add this warning? As you value your reputations, before you sign a contract as conductor for any new theatre, be sure the plans have been drawn by an Architect who is a specialist in acoustical problems, or that the plans have been overhauled by an Acoustical Engineer. If it is an old building, try out the acoustical properties by playing a composition of one of the old masters of the eighteenth century as it was first composed, and then as it has been translated for a large orchestra of to-day. Take an Acoustical Engineer or Architect with you. Your combined findings may save you from a badly damaged reputation later, and a desire to murder the first man who tells you that 'You had ideas, but were not practical.'"

Other Addresses

IN the next columns are the digests of speeches of W. G. Stewart on "How Far Should a Theatre Ally with the Musical Activities"—Fred Stark on "Music in the South," C. M. von Brockoeven on "Community Opera in the Theatres."

Miss Nannine Joseph, representing Witmark & Sons, said—"I had many things I wanted to say and discuss but the other gentlemen, representing the different music publishing houses, speaking before me, have taken all these questions up with the exception of one thing. The motion picture director usually has a soloist perform before the picture which is to create the pre-feeling and atmosphere. Now, why shouldn't there be a soloist performing while the picture is running that will fit in with the picture?"

Mr. Fred Stark, Musical Director of the Superba Theatre, Raleigh, N. C.—"I represent the musical directors in that part of this country which has been the fifth wheel of the wagon—we have been sadly neglected. I represent the small musical director in the small theatre in a small town. The many points that I want to discuss of the neglectful way in which the Southern theatres are treated, will all come from the reading of my speech."

"REPRESENTING SMALLER THEATRES (SOUTH): While most of the delegates to this conference are associated with larger concerns, larger theatres with larger orchestras, better equipment, etc., I am representing the smaller exhibitor, resp. orchestra leader in smaller places, especially in the South.

"CONDITIONS AS THEY HAVE BEEN: Bad;—war times. Smaller theatres had practically no orchestra at all, or very badly crippled. Some local "towner" or "professor" hired to play almost anything for the picture. No experience, no library, etc. No competent musicians, impossible to import them a salary compared with North too small. Too uncertai engagements. Even larger cities at that time sma orchestras. Southern audiences, however, always ap preciated good music. Narrow policy of some theatr owners that the picture alone is the drawing card. A disgusted I left South, for Washington, D. C.

"RETURN; CHANGE OF CONDITIONS: Firs news of proposed conference reached me in Washing ton. Management of Superba Theatre—realizing grea value of music with pictures—made offer, promising ful cooperation in order to bring music in this theatr with less than 700 seats, in a town of 25,000 up t higher standards. Promised salaries for musicians fo six days per week equal to salaries paid in seven-da cities. Start orchestra of twelve, already augmented Result was very big success, highly pleased audiences willing to pay little increase in price of admission.

'MAIN TROUBLES: HIRING COMPETENT MUSICIANS: Most musicians do not want to go South on account of underpayment and uncertain engagements. Even with better salaries hard to get them. Notices on the bulletin boards of larger locals usually answered by inferior material, agitators; demand full railroad expenses but cannot produce the goods. Advertisements in 'International Musicians' not successful as this is only a monthly publication. Would suggest that a regular exchange of specially trained picture musicians shall be established; that NEWS shall cooperate with the different Locals of the A. F. of M., publishing weekly such "at liberty" and "wanted musicians" advertisements; send them to the different locals for publication and distributing purposes. To cover expenses make the locals or A. F. of M. subscribe for copies of NEWS, etc. It will help to bring steady employment to members. Beware of agencies who are not known! Beside the "agency fee" they charge for expenses both ways in advance and are sending only such men they are trying to get rid of themselves. The further away from New York the worse men you will get!

"NO COOPERATION OF EXCHANGES: Some film exchanges in some places here in South consider the music as a necessary evil. We have to run two and three pictures per week (features, beside all the other short subjects) and usually the pictures come in at the last minute. Have tried to get them early, to have a private reviewing the day before first showing, no success. An exchange man told me the other day, that it was impossible to do so, but that they could give me a very good "cue sheet." Cue sheet has been sufficiently discussed at this conference, needless to say that if a leader only relies on such help he will be lost. Many times a picture requires a special number, which the leader has not got in his library, and is forced to arrange it himself in a short time. Can he do it, if he only sees the feature the day of the showing to the public, beside laying out his other short subjects? No!

"NO POSSIBLE PROOF OF LENGTH OF SHOW: We are trying to give the people a two-hour performance if ever possible. When the hours of performances are advertised ahead of time, the people will get accustomed to such hours. However, we have no accurate means by which to determine the length of a show to see whether it will be necessary to add another short reel, or musical number to complete the show, etc. The trade papers in their release guides give the length of a feature perhaps to 6 reels, while another one says 8 reels, and after the show gets in we find 5 only. In small towns we have no chance to "run over to the exchange" and get some short reel to put in. We must know the definite running time ahead. Some cue sheets give the running time, based upon a certain speed. However, not always accurate. Would suggest that the release guides in the trade papers would give the actual footage, actual running time, based on certain speed. Also number of reels, whether small or large. Suggest that this association shall see that we have better cooperation from exchanges. The smaller exhibitor is paying a good price for his pictures, the people in smaller towns are paying bigger admissions than in large theatres and there is no reason why they should not be entitled to a first-class presentation of pictures. Under the present conditions it is impossible.

"SCORES: Whenever a score can be obtained from the film exchange, such scores should be sent ahead of the first showing of the feature. A score must be studied, all the typographical errors, etc., corrected. The print is bad, and musicians must be acquainted with the score. Also would suggest that regular ORGAN accompaniment parts shall be included, especially for use of smaller orchestras, where organ accompaniment in connection with the orchestra is very effective. As it is now we have to use some extra piano part or other, and the organist has to fake or make up necessary accompaniment most the time.

LIBRARY CLASSIFICATION: Laying out music for two or three features per week and all music for short reels, scenic, news, comedies, etc., is no easy task. A systematic classification and cataloguing of the leader's library is absolutely necessary. It saves a lot of time. Would, however, be glad to hear suggestion from other musical directors regarding cataloguing a library. Would like to see especially systems as used in the Rialto, Capitol, etc.

"PROSPECTS FOR FUTURE: The erection of our new large theatre, entirely on modern plan. Not—like many theatres—only a beautiful building, where in the last minute a row of seats has to be taken out

The New Era Organ

This pipe organ has in truth made possible a new era of music for the medium and smaller sized theatre. EVERY OWNER IS A SATISFIED OWNER.

(*Write for Literature*)

THE MARR & COLTON COMPANY, Inc. - - - WARSAW, N. Y.

Also Builders of Famous Marr & Colton Concert Organ

to make room for the orchestra, where the organ is only decorative, etc. But it will be a house built with the musical end in view. Owner, manager, musical director, acoustical expert, organ builder, chief electrician, architect, etc., must agree first, before the plans are drawn. Conditions all over the South are improving. I predict that the South will advance faster than any part of the country, the possibilities are there. I shall stick here, carrying out this great problem, the new ideas I have gathered at the conference, and I know that success will be assured. Motion pictures and municipality, the community have to cooperate in smaller places especially. If it had not been for the motion picture industry, we would never be able to bring music to such high standards as it is now, and have "America First in Music."

"There should be a central booking-office where each style of artist in his or her particular line is listed, and who is easily accessible to the producer. Mr. Kroft is able to give you more information on that particular subject.

"The great question I am endeavoring to solve in my own mind, is whether or not anything should be done more than give solos and quartettes to fill the void of vocal effort, except in occasional cases, as the old question comes up about 'overshadowing the picture.'

"Certainly the vaudeville world should not be invaded, and the straight musical field should be left to the theatres which are equipped for the rendition of complete performances, as it is a generally conceded fact that any musical work must necessarily be given more time than that which is allotted to two-hour performances.

'To sum up the idea in my mind, I should say that my conclusion would be that the moving picture world should only ally itself with the musical field to the point where the moving picture is given a musical setting, which will not cause the audience to forget that it is a moving picture theatre, but keep the audiences there assembled aware of the fact that their first reason for being there is to view films and pictures."

MR. C. M. VON BROCKOEVEN

"It has been recognized by film producers and exhibitors that music is an absolute necessity as an artistic emotional factor in movie plays. The film play is a pantomime in the fullest sense of the word, producing neither the human speech nor voice. In the absence of this human emotional and intellectual element music has been called on to replace word and song by the purely instrumental side of the musical art. Music—as now employed in the movies—is expected to serve as substitute for the absent word and the singing voice. Instrumental music can not fulfill this dual function, no matter what use it is applied to in the movie plays. The film producers as well as the progressive managers of movie theatres are beginning to realize this fact; and are making attempts to introduce excerpts, or single acts from the standard operas, to supply the audience with the living emotional human speech, to offset the wordless film play. But to give the public a disjointed act from an opera—which has logical cohesion with an intelligent dramatic action—is no better than giving the audience a vocal concert. Hence this introduction of operatic fragments is a mere makeshift for something which the public will insist on having in due time.

"Film-opera will be the solution of this growing demand, if not opera without film. Film opera can be made a new and ideal artistic type of film-music-drama, a perfect form of drama in which all the arts are united: drama, music, dancing and painting. This cooperation of the arts was Wagner's ideal of his music-drama; but, in the absence of the artistic possibilities of the film in his day, he did not realize the technical perfection of his plan. This is clearly demonstrated in the clumsy aspect of the moving scenery in Parsifal, and certain situations in the Nibelungen. Considering Wagner's demands for almost impossible stage effects, we are safe in assuming that—were he now writing—he would employ the film to realize them. The ideal music-drama in the Wagner sense would thus include, beside the four artistic factors just mentioned, also the highly developed fifth element—the modern film. An artistic type of such a film opera also demands an artistic director; a man well versed in the possibilities of the allied arts with the drama: music, dancing and painting. For this a new type of scenario would be required, in which the musician, the dancing master, and the artist painter would have to be consulted. Neither of these arts could be treated as music now is a kind of Cinderella.

The participation of the film in such a music-drama would solve innumerable questions having always been obstructive in stage presentations. An artistically conceived scenario would have no difficulty in surmounting every obstacle which necessitated the change of scenes in Shakespeare's dramas. By the aid of the orchestra and vocal music a scenario would have the ready means at its disposal to present a music-drama, or film opera, which could be exhibited in a small movie theatre as well as a large one. It would simply be a question of a large or small orchestra, and the size of the chorus. This musical question would require the cooperation of a practical, able, and experienced musician with the director in planning and conceiving the scenario. Without this primary cooperation of representatives of the allied arts involved no artistic unity could be obtained in an ideal film opera. But by this cooperative process the film producers have it in their power to create an absolutely new and novel type of drama, which would fully realize Wagner's ideal of the music-drama; and bring such an artistic creation up to the high-water mark of modern art achievements. It would be a unique type of art, in that it would realize what the Greeks attempted in their drama, and Wagner came near achieving in his music drama.

"When we take into consideration the enormous sums that are expended by film producers in their ambition to perfect an artistic film, we are justified in assuming that some producers with a cultivated taste, and high art ideals, will be induced to give to the American people this new and modern type of film opera.

"The question which, no doubt, will be asked by every one is, What will be the expense? Can such a scheme pay? By stating a few points of expense now necessary by movie houses, these questions may be answered. It is known that Mr. Riesenfeld, the managing director of the Rialto, Rivoli, and Criterion, being an experienced musician himself, has a collection of fully 35,000 musical compositions, from which he selects his orchestral music for the films. Now it is not an overestimation to average every orchestra number of this collection at $10, which makes a round sum of $350,000. And when we understand that the regular habitues of the movies are now becoming surfeited—in the smaller houses—by a continual rehash of the more popular musical numbers, how long will it take for the public to become familiar with the 35,000 numbers? It is safe to state, therefore, that such libraries, by their continued use in every kind of film play, will become so cut and dried that the public will resent their use as musical dramatic material. And when this occurs the $350,000 invested will be dead capital. Since every movie theatre has to have a musical library, which is purchased either by the theatre or leader of the orchestra, its size depends on the financial capacity of these parties. From this condition we may conclude of the musical value and effectiveness of the film music as an artistic factor in the film play of such theatres. The orchestra leaders of these theatres are paid as high as $10,000 a year. For this amount a film producer could engage a musical director to compose the music for all the films he puts out. And this practice would relieve the movie theatre managers from engaging an orchestra leader, who merely patches up the film music, at such high figures. It would also remove the present demand for a large musical library, since the producer would supply the music with the film.

"The only expense which the introduction of a film opera would add to the movie manager's outlay would consist in the salary of the singers. The average chorus singers are now paid $35 per week; and vocal soloist receives from $75 to $150 per week. The number of singers to be employed in a film opera would have to be considered by the scenario director, and would have to be fixed in accordance with the nature of the plot and the character, and the capacity of the movie theatre—large or small—for which the film opera must be designed. If this practical aspect is taken into consideration by the opera film producer, local singers in every community could be prepared for a film opera. This feature is made feasible in the training by a local musician of a local chorus. A local interest in such film production would arouse a local pride, much to the benefit of the local theatre. It would engender a community interest in the local movie theatre which no pure film play could arouse.

"These phases of a film opera are but generalities stated at random. The practical launching of this new art creation would soon bring to the surface desirable details of great value to producer and exhibitor. No aspect of modern effort in promoting American drama would be so sure of arousing the interest of the public in every community—big and small, than would be brought about by this new plan of uniting the arts in this form of film opera. Its realization would call into cooperation the foremost men in the film industry. Men who have the capacity to see beyond the dollar dangling before the ordinary hustling business man. The whole nature of this novel form—if practically presented—will appeal to the film industry, the dramatic-musical profession, and the public. It is the opening of a new era in theatrical art; since it involves the promotion of all arts in a form artistic, educational, and entertaining, appealing to the people of all classes as no single art has been able to do.

"The coming convention of motion picture and musical interest presents the first opportunity for a general consideration of this progressive and artistic move in the film art. The spirit of progress is in the atmosphere, and the movie managers know that the public makes demands which must be met if the film industry, and last but not least, the film art is to rise to the occasion, viz: the creation of an up to date dramatic art; the ideal art of the twentieth century, involving a union of all arts in the form of film, music, drama."

MR. W. G. STEWART

"How am I to tell you, fellow artists, the answer which is already formed in your minds, viz: 'As far as is possible and practical without making the picture subservient.'

"There is just the point I have run up against in my enjoyable California experience, and believe me, I have found plenty to study here in the West.

"Naturally, having spent so many years in the purely musical field, my first desire was to make the music the big feature of the houses with which I have been connected, and I must say, and I think my managers will bear me out in my statement, that financially, it has paid, but even then the question arises, 'If it is not a mistake from the picture angle.'

"Take, for example, the performances given last Spring at the Capitol theatre, New York City, where musical works were given which drew the attention of the entire musical world, and which drew the highest prices and the largest box-office receipts in the history of moving picture houses, and yet, were they not a mistake in that the shows were more for a musical public than for a movie crowd? Mr. Rothafel, my distinguished friend, may have struck a happier combination in the faster and more varied style he is now giving, and undoubtedly has done so to get the two-hour turnover necessary for lower prices, but certainly it will be some time before the big alliance of music and film given at that time, will be approached.

"Now where to find the happy medium.

"Fundamentally we will, I think, all agree that the best and most varied of entertainment, both of film and music, must be given at all times, consistent with the expense and standing of the house and community, as in all forms of entertainment only the best can survive and keep ahead of the audience which is always being educated.

"Now what is best in Pictures or Film is not for discussion in this meeting, but what is best in music—IS—and when one looks at the programs of our largest houses, with their symphony orchestras, one sees very little chance for improvement in that direction. Take for instance our leading theatres here in the West. Orchestras in quite a few theatres here are able to open a program with from twenty to forty men playing not only the best of music of the best composers, but oftentimes new compositions by good writers, such as Cadman, etc., and it is quite the usual thing to interchange music with the regular symphony orchestra. Now this is regularly established and needs no comment, as the entire musical world recognizes the great work in education this has been.

"Then, this same orchestra will play something lighter for a scenic or weekly, still keeping up the musical atmosphere, to be followed in many instances by an organ solo, where again great strides have been taken, and by way of digression, there are some wonderful organists out here who should be heard in New York, as they perform feats with the organ I never dreamed were possible.

"Now comes the vocal end which is more in my line, and which is the 'hardest nut to crack' at present.

"Shall we prologue the picture or not?

"Personally, I say—NOT—as a good picture does not need one, unless the director of the picture is incapable, or allowances have been made for it when making the film, which, of course, may be the solution. How about having the musician and picture director work that out on the lot?

"If no prologue, what other form of vocal effort should be given? Personally, I would say, that depends entirely upon the resources, and should be carefully studied for each community."

(Continued on next page)

Can You Qualify for Screen Authorship?

A NATIONAL educational institution to train photoplaywrights by correspondence during spare time at home has been established in Los Angeles to meet the needs of the motion picture industry.

This institution is directed by experienced writers and sponsored by Cecil B. DeMille, Thos. H. Ince and other prominent producers.

The field for photoplaywrights is lucrative and applicants drawn from every walk of life respond to the call.

Only persons naturally endowed with the gift of creative imagination and dramatic insight, however, can hope for success in this profession, and applicants must be selected accordingly.

All applicants, therefore, are requested to apply by mail to Frederick Palmer, Director of Education, for the Palmer Home-Test Questionnaire to determine their fitness to undertake this course of vocational training.

This questionnaire, scientifically compiled by Professor Malcolm Shaw MacLean, A.M., formerly a Northwestern University instructor of English composition, in collaboration with H. H. Van Loan, noted photoplay author-producer, is the first test of its kind ever adopted by an educational institution.

The purpose of this questionnaire is to help applicants determine the degree of creative imagination possessed by them and consequently their eligibility to enroll in this curriculum.

If successful in making this home test, the Palmer Plan of Instruction in Photoplay Writing is available to you.

Address all inquiries to

Director of Education
Palmer Photoplay Corporation
9012 I. W. Hellman Building
Los Angeles, Cal. (2-19)

"The day has passed when the so-called 'movie fan' is satisfied with the tinkling of a tin-panny piano as the accompaniment to the pantomimic actions of his favorite movie star," said Daniel Mayer, the New York and London impresario. "I must admit that there was a time when I personally felt that the best music was over the heads of those who ordinarily patronized this form of performance. Perhaps that was because at that time I did not go very often myself. However, all that is of the past.

"Who would have dreamt a few years ago of prefacing a motion picure play with a performance of any work so exotic as Rimsky-Korsakoff's 'Sheherazade'? And yet such compositions form the major portion of the musical fare in the great New York theatres. Another work which seems to adapt itself very frequently to 'movie' exigencies is the Largo from Dvorak's 'Symphony to the New World.'

"I have devoted considerable time to the study of the problem of assisting the theatre managers to present before their patrons artists of the first class. In fact, last year I made a special trip to the Middle West to confer with a director who controlled a circuit. He was even less optimistic than I was, and hesitated because he feared that the time was not yet ripe. I was willing to give him some of the leading artists under my management, and of course I was backed up by my artists. They, too, had undergone a change of heart. If a year or so before I had suggested such a thing to them they would have held up their hands in holy horror, whatever that is, and protested that such engagements would have killed them for their ordinary concert appearances. Now they view such performances as so much more publicity and the extension of their field of activity.

"I now have on my roster artists of the highest distinction, who have sung with leading orchestras and at some of the biggest festivals, who between concert tours fill in their time with a few weeks in some of the bigger motion picture theatres."

Mr. Mayer speaks with the highest authority. He has been identified for over thirty years with artists whose names are now household words. It was he who first brought out Paderewski, Elman and Levitski, introducing them to the London public and later on presenting them elsewhere. He was responsible for the vogue of the Russian dance, since he first brought Pavlowa and Mordkin to London and later arranged for their appearance in America. Other artists who have been under his management include Edouard De Reszke, Melba, Gerhardt, Nordica, Van Rooy, Plancon, Bauer, and Yvette Guilbert, to mention only a few of the more notable ones.

Newspaper Attention

THE industry will be pleased to know that the newspapers of New York City were very kindly in their attention to the conference—a space of twenty columns being devoted to the activity, or in terms of lineage, practically $3,500 of advertising space.

Also other cities copied, and the wires of the press syndicates sent out accounts, and it is very conservatively estimated that altogether the conference received publicity worth $150,000.

Now Looking to the Future

To the Delegates and New Members of the Association of Motion Picture and Musical Interests and to the Future Members:

We have just made our start. We have stated our platform. We have indicated the problems that face us.

We have called to our support the brainiest and most idealistic men and women in the industry. With them as our vanguard we cannot fail to proceed and win.

My life is dedicated to the plan we have indicated, along with those other ideas and ideals to which I am giving my energy and resources.

I am looking for a finer, nobler, more beautiful America.

Through the film theatres I see the way made easier and clearer.

I am willing to draw to the film theatres the love of music, and I am perfectly willing for the exhibitors and musicians to make more money, draw a tighter, more loyal patronage, if in so doing, I can assure myself that we will raise our American taste in the fine arts.

To the new Association my greetings and best wishes.

To the future—let us toast the baby organization and speed it on its way with hearty applause. Again I thank all who have been with us.

The convention closed with this resolution:

The conference wishes to give a rising vote of thanks to Charles D. Isaacson, who first conceived this plan and has worked so hard to bring it about. It wishes to thank the NEWS and its editor, Mr. Johnston, and its secretary, Mr. Gillette, and its other members of the staff and to say that the industry appreciates what it has done.

Personally, I appreciate the kindly words, and speaking for THE NEWS and Messrs. Johnston and Gillette, I can say that we are in this work to a finish—as supporters, not promoters.

That is my closing word tonight: The industry must stand by the Association of Motion Picture and Musical Interests and must see it to success.

CHARLES D. ISAACSON.

Bartola Co. Pioneering for Better Music

Figures just compiled by Dan Barton from records kept by the Bartola Musical Instrument Company and going back five years, show that this pioneer for better music in motion picture theatres has done a wonderful work in making the consummation of this ideal possible.

Dan Barton, who had the advantage early in life of experience as a musician, actually playing in motion picture theatres, was quick to recognize the fact that musicians trained in playing the pictures as well as being skillful in the handling of an instrument, were an essential if theatres were to have better music. Therefore the haphazard method of hiring players to play musical instruments was done away with by the Bartola Company more than seven years ago and under Mr. Barton's direction a school for players was organized and still is maintained in the Bartola Musical Instrument Company's demonstrating rooms in the Mallers building, Chicago.

Through the Bartola Company's efforts Chicago musicians and others are brought into the Bartola school from all parts of the country where they are shown the operation of the Bartola and Barton organ and are schooled in the proper method of playing pictures, following which they are placed with exhibitors. This splendid service has been handled without charge to either the player or exhibitor and has done as much, if not more than any other agency in the field to improve the quality of music offered in hundreds of theatres.

In the last five years, during which time a complete record of players trained and placed has been kept by Mr. Barton, over one thousand players have been trained in the proper playing of the company's instruments and in giving pictures the proper musical setting.

The school at present is in charge of Vern R. Comstock, who has had years of experience as a player and is himself a writer of music especially adapted to motion pictures.

That this feature of the Bartola Musical Instrument Company's service to exhibitors has been highly appreciated is proved by the constant call for players trained in the school, and has added to the popularity of the Bartola and Barton organ among exhibitors.

"I never spent a more profitable three days in all my life.
"Mrs. A. F. OBERNDORFER,
"National Federation of Women's Clubs."

The Association of Motion Picture and Musical Interests

¶ Motion Picture News acknowledges its pride in the fact that the First National Music and Picture Conference resulted in the organization of a body so promising as the Association of Motion Picture and Musical Interests.

¶ A full list is being compiled of the several hundred workers in motion picture and musical activities who have signified their intention of becoming actively associated with this body.

¶ Already the executive committees are laying the foundation of a fruitful career for the Association.

¶ So let us urge all who are interested in better music for the photoplay theatre — producer, exhibitor, leader, musician, impresario, artiste and manufacturer—to join the ranks of the Association of Motion Picture and Musical Interests. Until further definite arrangements are made Motion Picture News will be pleased to receive these names.

Projection — Camera — Music Hints and Ideas About

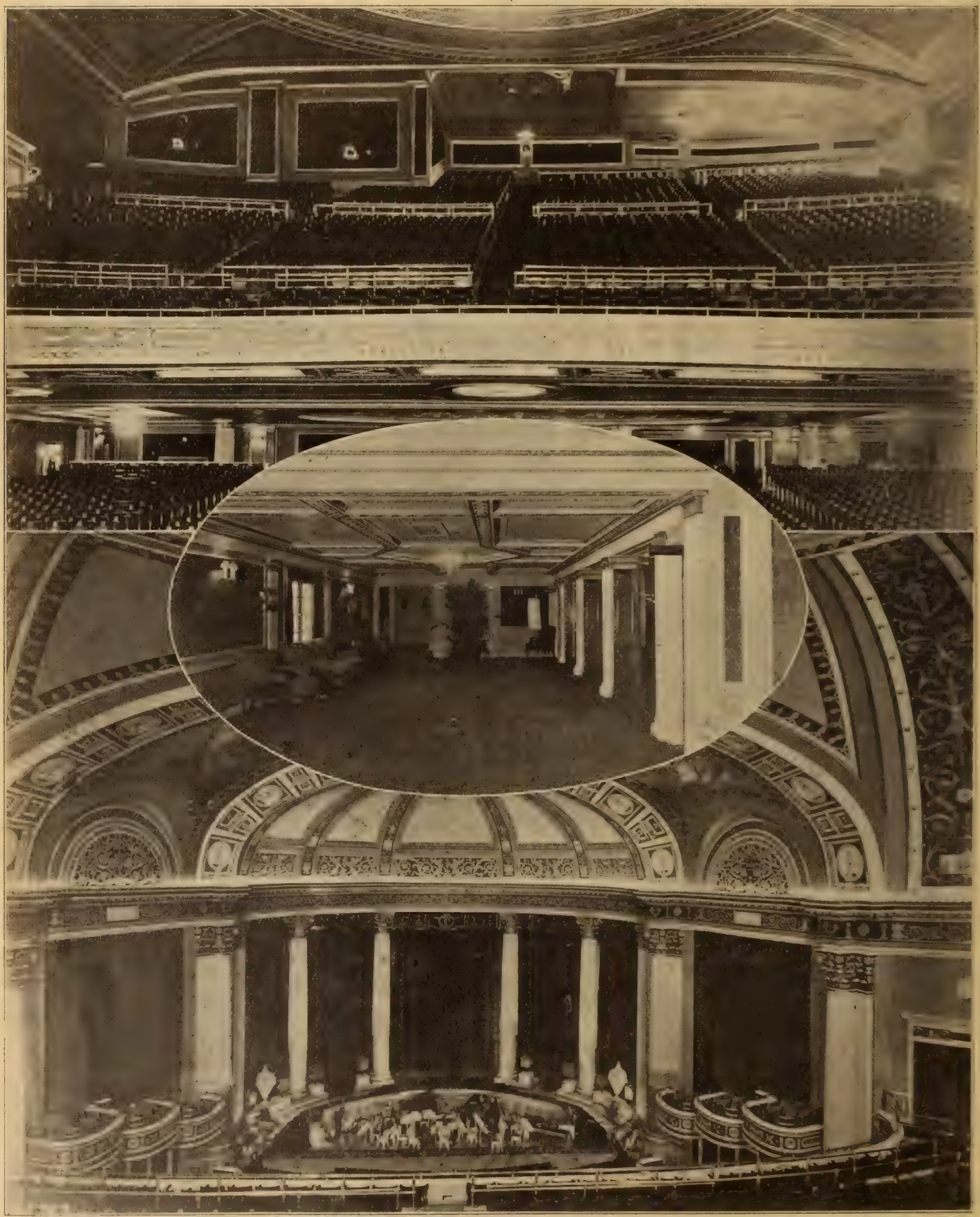
"New Theatres"

Pages 1525-1546



The Balcony at the Liberty Theatre, Wenatchee, Washington, is reached by a Ramp shown at the right. This ramp takes the place of balcony staircases

Balcony, Mezzanine and Stage Layout, Park Theatre



Light blue and white bas-relief was used on the proscenium arch

Park Theatre Seating 3800 Opens in Cleveland

Latest Loew House Shows Thorough Work by Designers and Decorators

MARCUS LOEW'S new million-dollar Park theatre, at Euclid Avenue and East 101st Street, is not only a monument to the art of silent drama, but is a distinct compliment to the city of Cleveland.

Situated near the busiest section of the city, where thousands of people are continually hurrying to get intersecting street cars, where the leading markets are located, Loew's Park theatre offers photoplay entertainment to 3800 Clevelanders at a time. It's the largest theatre in the city. To say that it's likewise the finest theatre in the city doesn't half tell the story. The first thought that flashes across one's mind after entering the plain, dignified outer lobby and ascending the few marble steps that lead to the foyer is "Where could anybody spend any more money?" Everything is so elegant, so luxuriant, so expensive looking, that the vast expenditure of money necessary to achieve this effect is the predominating thought on entering the theatre.

The Park theatre measures 130 feet by 185 feet, and there isn't a single pillar or post to obstruct the view from any point. It is what is termed a double-decker, with first floor and balcony. The balcony, however, is practically concealed. A mezzanine balcony extends all around over the heads of the people on the first floor. This gives an appearance of nothing overhead. The balcony is over the mezzanine. The advantages of this type of construction are many. It gives the appearance of added size; it removes the oppressive feeling of having something heavy hang over your head, and it provides perfect air circulation, not to mention the additional beauty of the balcony.

Brown is the predominating color of the Park theatre. The walls are inlaid with brown brocade velvet. Three thousand yards of the material were supplied by The Sterling and Welsh Company. And miles of heavy carpet cover the fireproof floors in all sections of the house.

On the main floor is the huge auditorium, with loges; a beautiful ladies' room all done in lavender and blue silk brocade; a smoking room and the manager's offices.

On the mezzanine floor there are additional rest rooms for ladies. The men's lounge of the mezzanine floor equals the lounge of the finest hotels. There is a tile floor, marble fireplace, elegant leather chairs, and wide tables. All around the balcony of the mezzanine floor are hand-woven tapestry wing chairs, davenports similarly upholstered, elaborately hand-carved chairs of the Chinese Chippendale period; spinet desks by the half dozen, fitted with complete writing equipment. And birds. There must be two dozen bird cages around the balcony, all singing canaries, and when the twenty-five-piece orchestra, which is under the direction of Homer Walters, former musical director of Loew's Alhambra theatre plays, the birds warble an accompaniment which is delightful.

The balcony proper is steep and deep. But there are easy risers to the higher levels, and the screen gives perfect projection to the furthermost parts.

The heating and ventilating system installed at the Park theatre by T. M. Shand, Cleveland, incorporates all the newest ideas of air circulation.

The lighting fixtures, supplied by the United Electric Fixture and Supply Company, were all original designs. Hand-painted parchment shades, all of similar design, conspicuous by their simplicity, decorate the lights.

The big novelty of the theatre consists of a tier of lights under the balcony. Hidden by a huge bowl, these lights change with the music. In other words, the lights synchronize with the music and the music synchronizes with the picture. This has never been done in Cleveland before, and the psychological effect of complete harmony of the arts is one of the interesting features of the theatre.

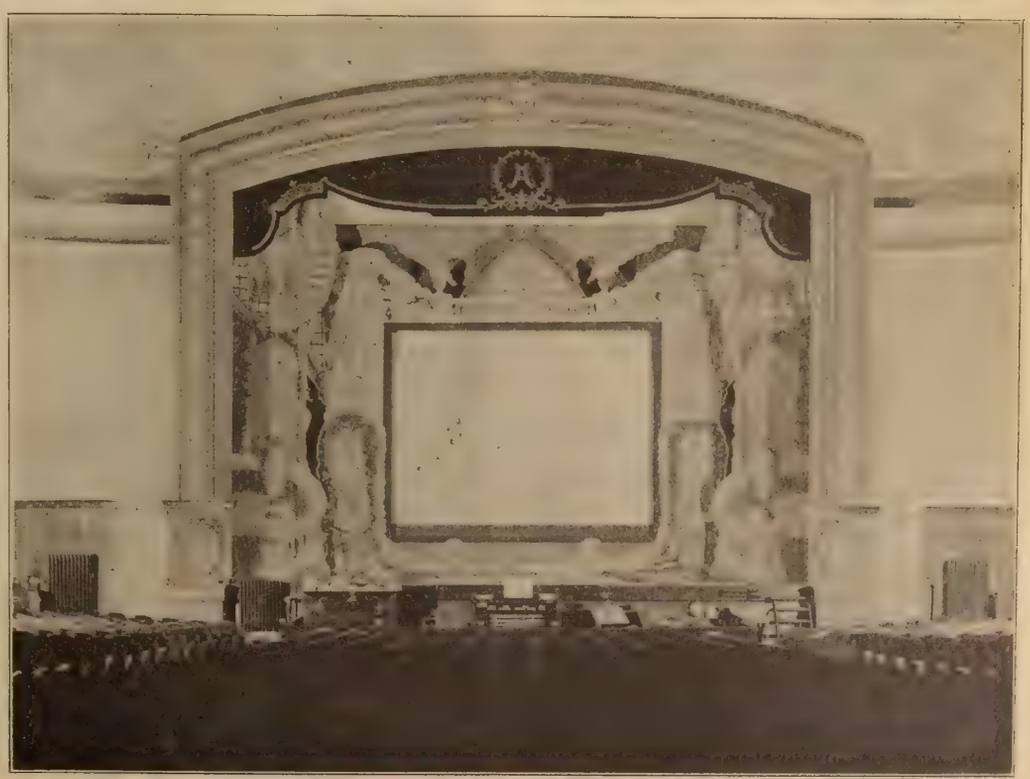
Miss Ann Dornin was in charge of the installation of drapes and colors; Frank McInerney, architect superintendent, and J. A. Perez, Mr. Loew's personal representative.

William J. Smith has been manager of the Park theatre. Mr. Smith has been associated with the Loew interests in Cleveland for several years as manager of the Mall and Alhambra theatres respectively.

Craig Curtis and Company were the general contractors.

The Park theatre has all of the newest equipment for providing its patrons with the best possible projection. Simplex machines have been installed. There is a 176-foot throw, but the distance from the machine to the screen is bridged so as to bring out a clear, concise picture.

Prices of admission have been kept down to the level of the most modest patron, it being Mr. Loew's pet policy to build theatres for the masses, not the classes. Matinee prices, except Sunday and holidays, are 25 cents. Sundays and holiday matinee prices are 30 cents in the balcony and 40 cents on the main floor. Evening prices are 30 cents in the balcony and 40 cents on the main floor.



View of arch, screen setting and organ location at the Amber theatre, Philadelphia

THE Merrick Theatre at Jamaica, Long Island, was opened to the public about two weeks ago. Although located in a town with considerable high class competition, the attractiveness in design and furnishings of the Merrick are such that it stands by itself. The facilities provided Manager O'Neil, together with his ability as an exhibitor, are already showing results by the patronage since the theatre opened. Once inside, the people are not only treated to a beautiful auditorium with the finest of lighting effects, but the screen picture is of such a high quality that it is doubtetd if it can be surpassed by any theatre of its size in the Metropolitan district.

The interior of the Merrick is finished in a combination of light blue and tan. On the side walls the ornamentation, while not simple, is not too complicated for the remainder of the house. Near the front of the theatre on both sides of the stage the architect has placed a series of Corinthian pillers between which blue draperies are hung. Immediately in front of the pillers is a balcony effect containing green plants. This feature of the design is illustrated in one of the photographs below.

An innovation in the way of lighting has been introduced in this play-house. On both sides of the proscenium arch and also across the top of the arch is lattice work backed by opalescent glass, which in turn is in front of a series of electric lights controllable from the projection room. These lights may be varied in intensity and color to suit the feature or to coincide with the atmosphere of the prologue. While the picture is being shown the lights may be dimmed down to a point where they are not obnoxious to the audience.

The 200 seat comprising the loge are a special wicker and upholstered type with wing backs.

The projection room has been placed in the rear top of the house, but the layout as furnished and installed by the Howells Cine Equipment Co., more than makes up for this delinquency on the part of the architect. One of the photographs shows the projection room with its equipment, and another shows the generator room with its machine and switchboard.

The projection room equipment consists of two Type S Simplex machines, a Bausch & Lomb double dissolving stereopticon and a Kleigl spot light. Portholes of ample size have been provided in the front wall. An intercommunicating phone allows communication with all the strategic points about the house and lobby. At the right of the room is the complete dimming equipment, consisting of sets of Ward Leonard dimmers.

The machine room houses a 90 ampere double arc Westinghouse motor generator and a Westinghouse switchboard, complete with emergency switches, voltmeter and ammeter. For emergency use there are two 60 ampere General Electric Compensares of the transformer type. This room and the projection room adjoining, was laid out by Mr. H. C. MacNary, who has also designed most of the projection rooms equipped by the Howells Cine Equipment Company.



Westinghouse auto-starter, 90 amp. double arc M. G. set and switchboard in control room of Merrick theatre, Jamaica, L. I.

NEXT WEEK

An Article for the Manager Who May Sometime Build a Theatre.

Subject: **How to Select a Site for a Motion Picture Theatre.**

Author: **Harry M. Prince, Architect.**

All Roads Lead to Peoria Opening

CHICAGO producers, exhibitors and managers journeyed to Peoria Thursday to witness the opening of Ascher Bros. new $500,000 Palace theatre, at Main and Madison streets. The occasion was made a gala affair and the Ascher Bros. were congratulated upon the beauty of their finished playhouse, which is declared to be one of the most beautiful west of New York.

One of the most startling innovations is the departure from the cove lighting that has been a feature of playhouses built within the last decade. In the center of the main dome there hangs a beautiful crystal chandelier, 14 feet high, 9 feet in diameter, containing 33 lights and costing in excess of $10,000. Within this huge cut glass jewel is contained the apparatus for complete direct and indirect lighting of the theatre. Colored and clear lights may be blended, dissolved and reblended in every imaginable light tone, but as an indirect effect, only playing into the dome, but with an indirect effect. Auxiliary lights play on the proscenium arch in the same way. Lighting experts declare the innovation will revolutionize lighting effects in theatres.

From the Main street entrance, one goes into the stately Italian lobby, which in turn opens into the Foyer, done in beautiful French style. Lofty and imposing, it is lined with mirrored walls, beautifully draped. Combination ramps and stairways lead to the mezzanine lounge and



Merrick theatre, which opened recently at Jamaica, L. I.

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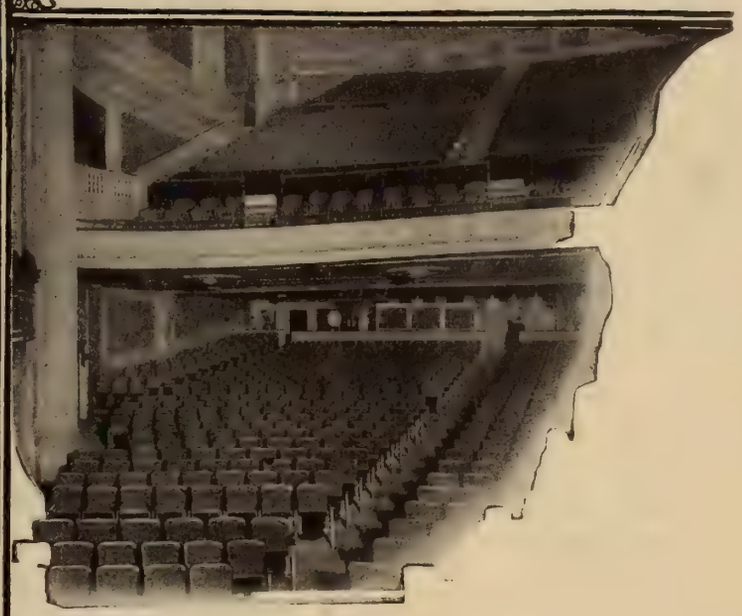
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lower levels of the balcony. This also is decorated in French style, soft lavenders, pinks and olives predominating.

Stepping into the auditorium one is not impressed with a vastiness, but rather of coziness, despite the fact that it is a large theatre. Wonderfully artistic draperies add to the impression of coziness. The design is Italian renaissance. Double pilasters at intervals about the walls carry the wonderful cornice, which in turn supports a beamed ceiling, out of which rises the graceful coffer dome which almost spans the ceiling.

Both from the main floor and the balcony, the view apparently is unobstructed, and little of the balcony may be seen from the first floor, which has an apparently unobstructed view of the ceiling and dome. But the same effect is seen in the balcony, which has the easiest incline of any theatre in the country, it is said.

The proscenium arch is a daring piece of work. The background of the color scheme is in two rich tones of gold, upon which rich colors have been used in such rare combinations that instead of appearing gaudy, it is richly dignified and fits into the ensemble amazingly well.

Clarence F. Menzing is the manager of the new theatre. He formerly managed the Chateau for Ascher Bros. in Chicago, and later opened the Portage Park and Forest park theatres for them. Harry L. Rogers, formerly with the Metropolitan Opera Co., the Chicago Grand Opera Co., and the Chicago Symphony Orchestra, is the musical director. Incidentally, the orchestra pit is most effectively arranged and the great proscenium, with its artistic perforations, forms the grill work for the $20,000 pipe organ, built by the Moeller Organ Co., of Hoyertown, Md.

"The Branding Iron" was the initial play, and it was announced that the Ascher policy of a "unified Program" will be adopted.

"Dance Creations," by the International Ballet, former members of the Metropolitan Opera Co. ballet, was the opening feature. Britt Wood, aided by a trio of singers of popular songs, was the feature of the comedy offering. The program changes will be Sunday and Thursday, with continuous performances every day from 2:30 to 11:30, the doors opening at 2.

Rest Rooms Are Feature of Lake Wales Theatre

THE little city of Lake Wales, Florida, does not loom up very big in the census figures, but she is sure on the motion picture map in large letters now, with her beautiful new Scenic theatre, which was completed last month.

The company was formed under the name of Lake Wales Amusement Company, and B. A. Bonfoey, the architect, of Tampa, Fla., was instructed to give them a theatre that would be a credit to any city, and Mr. Bonfoey certainly delivered the goods.

One thing that stands out big in the plans of this theatre was the rest rooms. There are two commodious and completely equipped rooms, one on each side of the theatre, for the comfort of the male and female patrons. Very few theatres in cities of the same size can boast of such a feature, and these rooms would be a credit to the largest houses.

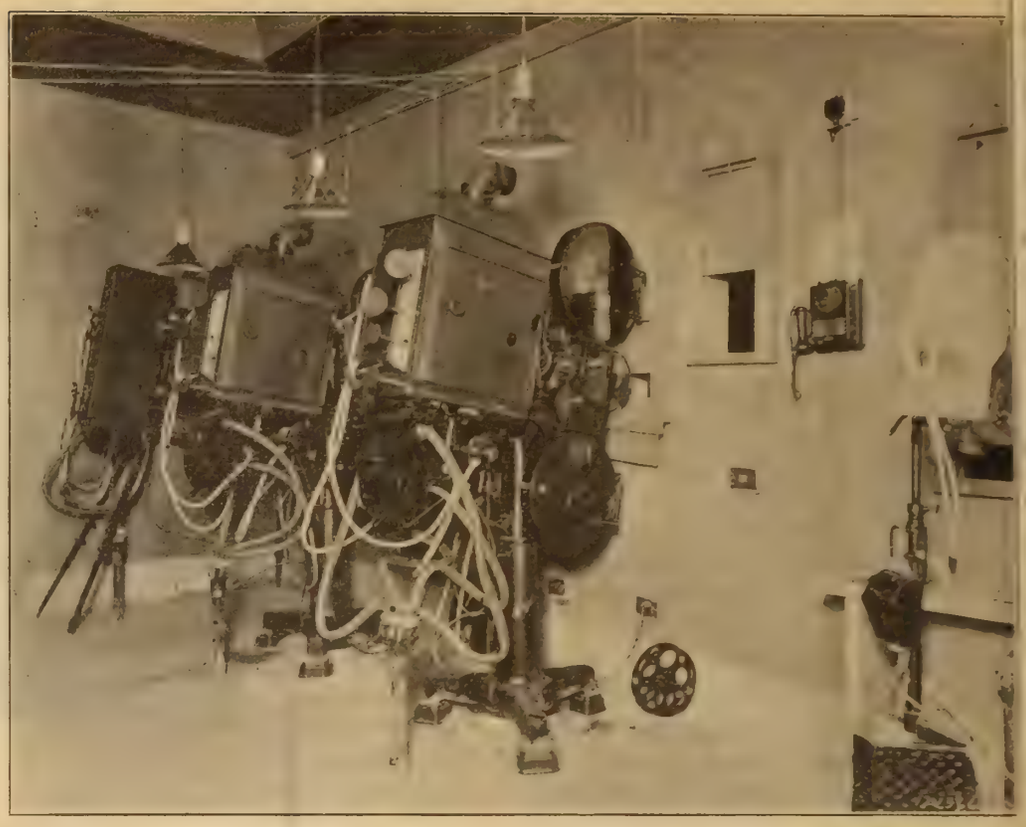
The theatre proper is 40 feet wide by 80 feet deep. To the side, and connected with the house, is another building 20 feet wide, and running the entire length of the theatre, which will be used as a restaurant.

The construction is of steel and concrete, so it is as near fireproof as it is possible to make. The front is of the old Spanish Mission style, with outside finishing of stucco and ornamental tiling. The roof is tile.

A seating capacity of 500 has been provided, all on the ground floor. The interior walls are decorated with panels and columns. On the panels are lights and on each column an oscillating fan. The indirect lighting system is used on the panels as well as in the large chandelier in the dome. Besides the oscillating fans, there is a large exhaust fan on each side of the stage, and grill ventilators in the ceiling. Heat is provided, though needed very little in Florida, with a boiler room in the basement.

An attractive feature is the stage arrangement. Though the house is intended for motion pictures, still there is always the chance of a stage being needed, so it was provided, with ample space to accommodate vaudeville acts or lyceum numbers. The screen is at the back of the stage, and all around the screen is lattice work, with hanging vines, giving it the appearance of a garden. Curtains can be lowered to hide the screen when the stage is to be used. To further the garden effect there are French windows upon the back wall, with flower boxes and trailing vines.

The manager's office, a large concrete operating room, and a storage room, occupy the entire width of the building, on the second floor. The Scenic was constructed by the G. A. Miller Co. of Tampa, Fla., who carried out the plans of Mr. Bonfoey to the letter. The owners and the citizens of Lake Wales are delighted with their house and the latter are giving it the patronage it deserves.



Machine room, Merrick theatre, Jamaica, L. I. This installation, made by the Howells Cine Equipment Co., consists of the Double Stereo, two Simplex projectors and a spotlight. The room is about 14 feet long, 8 feet wide and 10 feet high

Stern Planning Theatres for Jersey Towns

Mr. Joseph Stern is to build a 2,500 seat house in the Roseville section of Newark, the plans for which are being drawn up by Reilly and Hall, architects of New York City. The theatre will be built on the stadium plan and will have a lobby entrance 25 feet wide and 125 feet in length. The auditorium will be 100 x 125.

Another theatre which Mr. Stern is to build will be in Irvington, N. J., at Clinton and Springfield avenues. This house will seat 2,000 with an auditorium 95 x 176 and a lobby 37 x 90. Wm. E. Lehman of Newark is the architect.

Mr. Stern has been in the exhibiting business in Newark for ten years. He is a member of the National Executive Committee of the M. P. T. O. of America.

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Theatre Ventilation Is Now Being Appreciated

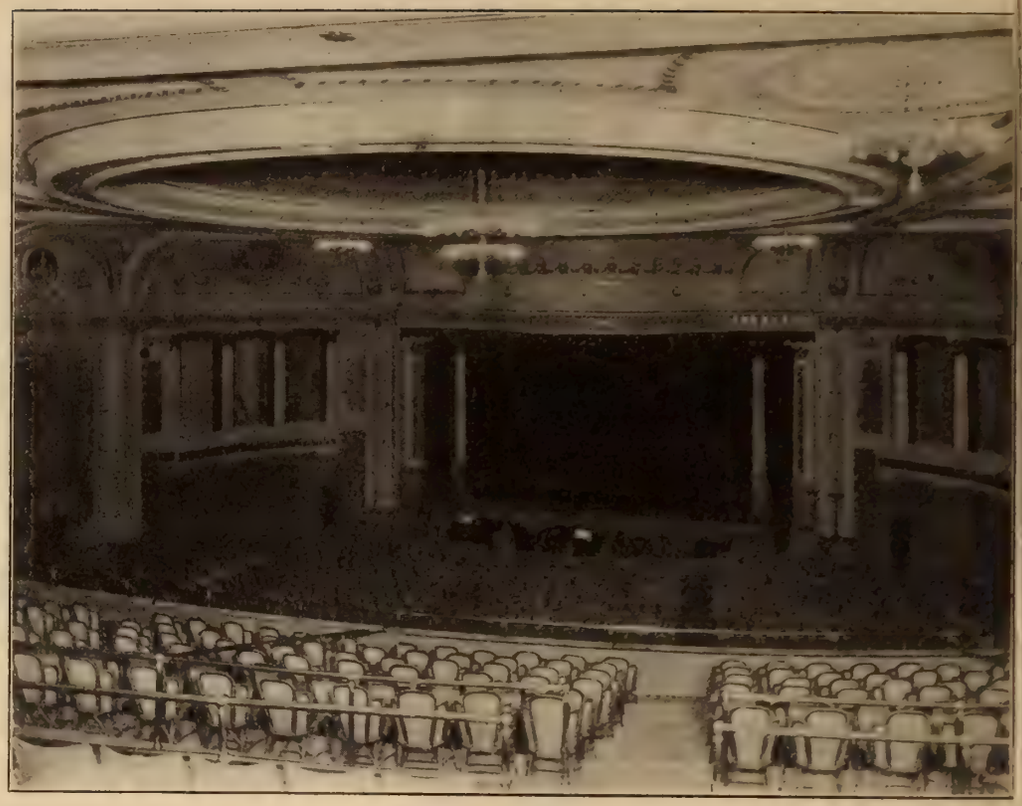
You can hardly blame the enterprising exhibitor in the days gone by for his desire to keep his patrons cool and comfortable during the summer months, any more than you can the wide-awake theatre owner of today. The only difference seems to be in the fact that today we have much larger theatres, the equipment of which is in keeping with the construction, while during the days of the "movie house" nobody cared about summer comfort, or anything else, for that matter, as long as they saw the picture. The people didn't demand comforts of any kind, so they didn't get them.

In those days, however, there was one man who had an eye to the future. He was making ventilating and heating apparatus for schools and churches. He realized then the coming necessity of properly cooling and ventilating the picture theatres, and with this in mind, he set about the building of a system that would not only properly ventilate and cool any theatre. That man was Ernst Glantzberg, today president of the Typhoon Fan Company.

Some idea of the development in the Typhoon Cooling System may be had by glancing at the accompanying photograph. This is a picture of a twelve foot Typhoon Twin Set recently installed in the new Senate theatre, one of Chicago's handsomest new houses. This unit is only one of several Typhoon outfits necessary to keep this wonderful theatre cool in summer and comfortable in winter. Typhoon outfits similar to this one are being installed in other theatres throughout the country.



The 12-foot Typhoon fans at Senate theatre, Chicago



Interior of Merrick theatre; story on page 1528

Equipment Gossip from the West Coast

Construction of a motion picture theatre to cost $500,000 on L street between Ninth and Tenth Sacramento, by the Paramount Pictures Theatre Corporation, will soon be commenced according to the directors who are Jesse L. Lasky, Herbert Rothchild, T. M. Henderson, Herman Webber, head of the San Francisco Paramount exchange, and George W. Peltier, vice-president of the California National Bank, Sacramento. H. L. Jacobs, Lasky Corp., architect and construction engineer, will be in charge of building operations.

The Haight theatre, San Francisco, has acquired adjoining property and will soon be enlarged, it is announced.

The Quincy, Cal., town hall is to be altered into a motion picture house or razed and a new building erected according to decision of the city fathers.

A $125,000 motion picture house for Madera, Cal., at Fifth and D streets is planned by A. C. H. Chamberlain. Seating capacity will be 1,200 to 1,400 according to A. W. Cornelius, architect.

Plans for a motion picture house to seat 1,500 persons on lower Main street, Petaluma, have been accepted by McNear and Egan, proprietors of the Mystic theatre. The new house will be the largest for many miles.

Arthur M. Miller, formerly manager of the T. & D. house at San Jose, is manager of the Oakland T. & D. vice Eugene L. Perry, who resigned to assume charge of distribution of African expedition films.

A new store on Golden Gate avenue, San Francisco, to handle the exclusive Motiograph agency has been opened by Edward H. Kemp and is in charge of A. F. Howell, well known in the film game. The Motiograph projector is on hand in 3 modes, the De Luxe, Standard and Mazda. The Spencer Optical Company's Delineascope and 3 models of the Acme portable projectors and the Acme 110 volt automobile generator are in stock.



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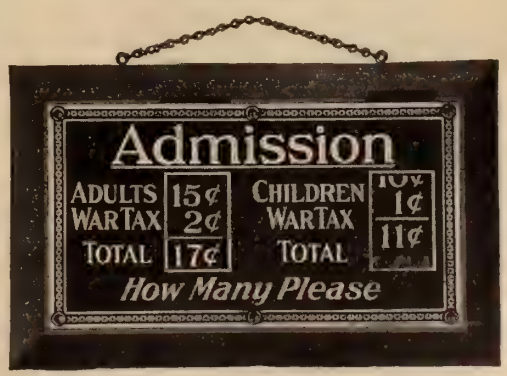
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There are at least two methods of spraying a theatre atmosphere; one is by the hand spray, where an attendant walks up and down the aisle at frequent periods working a hand pump; the other is the new way, which takes care of the spraying automatically and in a hygienic manner. The latter system consists of an electric motor, which drives an air compressor, forcing air through lines of tubing that connect with the various containers placed about the building. The perfuming or deodoring is carried on without the knowledge of the patrons, all the working parts being hidden from view.

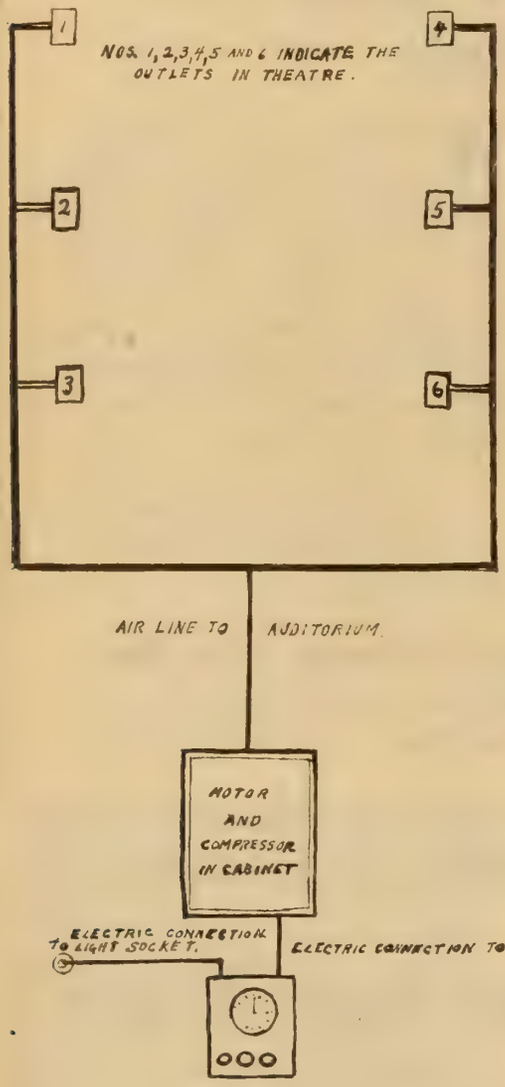
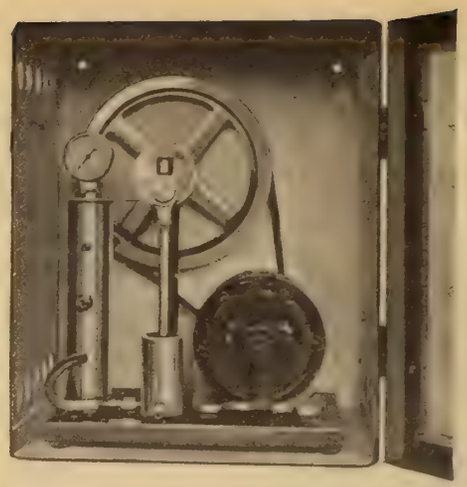


Diagram of theatre layout showing how the clock operates the air compressor and how the pipe lines for the perfume are run to various parts of the theatre.



Air Compressor and Motor. This size is for 6 outlets which corresponds to a theatre of 1,000 seats

According to reports, the operation of the set is noiseless, and after once being set and adjusted the device continues to perform without attention. The frequency of operation is made variable by setting a clock regulator to function at the desired times. Once installed it is necessary only to see that the supply of liquid is maintained in the atomizer.

Unique Lighting System in Shaw-Hayden Theatre

The Shaw-Hayden theatre, Cleveland, one of the season's most attractive new motion picture houses, has overcome one of the greatest aggravations of the exhibitor, by providing an excellent view of the screen from any point in the house. J. J. Mellert, manager of the Shaw-Hayden, worked out an original lighting system that has proved successful in making the side aisle seats as desirable as the center aisle seats, thus materially adding to the comfort of the patrons and to the revenue of the theatre.

Mellert has operated a projection machine himsef. He noticed, among other things, that the side lights often interfered with his vision, even though he saw them from the projection machine. He concluded that these lights must be even more annoying to the people in the audience. So, when the Shaw-Hayden was built, Mellert arranged for the lights to be placed all around the moulding near the ceiling. They are screened from view by the moulding, much in the manner of the footlights in a theatre.

This results in reflected light only, providing plenty of illumination for seating purposes, without throwing any light whatsoever on the screen. Another advantage of this system of lighting is that it greatly enhances the effect. Red and blue lights are connected in series with the white ones which are regularly used, and when a picture is shown that has fire scenes, the red lights are timed with the screening. Night scenes are "atmosphered" in the same manner.

The controls for the lights are all in the projection booth, thus enabling the operator to synchronize the lighting with the scenes.

York, Pa., to Have Theatre Called Strand

A theatre to represent an investment of half a million dollars will be erected in York, Pa., by Jacob and Isaac Silverman of Altoona and Nathan Appell of York. Mr. H. Childs Hodgens of Philadelphia will be the architect in charge.

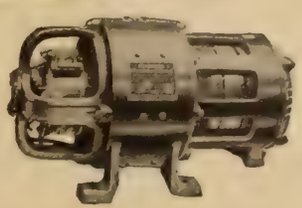
The building will probably be four stories in height, with an auditorium seating 2500. Every possible convenience will be incorporated in the design. The structure will be built of fireproof materials throughout, with a front of white tile.

News Notes

M. L. Goodwin has become connected with the General Supply & Repair Company, of Portland, Oregon. This is the firm that was recently appointed distributor of the Powers machine in the Northwestern States. According to Matthew Aperton, manager of the company, he is to be the agency for a complete line of the best theatre equipment in existence. At the present time he is handling Bio carbons, Fulco products, the Halftone screen and the Clifton R. Isaacs products. Mr. Aperton recently sold a 6B machine to J. W. Silva, manager of the People's theatre at Clatskanine, Oreg., and one to the Gem theatre at Tillamook, Oreg. He also reports the purchase of an entire machine head by W. H. Durham, of the Grand theatre, Camas, Wash., simply to get the roller pin movement.

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Equipment Operating Projection Questions Answered

The Incandescent Lamp for Stereopticon Service

Information Compiled by H. F. Barnes, Lighting Service Department

Several months ago we published a series of articles on the subject of Incandescent projection. The author was Mr. H. F. Barnes, who is also the author of the present series, which originally appeared in one of the Bulletins of the Edison Lamp Works.

Mr. Barnes has the happy faculty of combining technical knowledge to practical application, and what is of even greater importance, of stating it in simple, easily understandable language.

(*Continued*)

Types of Machines and Requirements

As regards lamps and lamp performance, perhaps the paramount feature in a housing should be that of ease of adjustment. To be able to get the maximum amount of light out of lamp, it must be always accurately focused and aligned. If the adjustments do not provide for this, mediocre results may be obtained.

Lamps vary. Due to their delicate nature, there is naturally quite a bit of hand work, consequently there will be slight variation in construction. For instance, even though one lamp is properly focused, it does not follow that screwing another lamp of the same kind into the socket previously used, without any change in adjustment, will bring the second lamp also in focus.

The filament may not be in the same position within the bulb as the former one. It may not be exactly the same light center length.

A lamp adjustment is therefore necessary.

With the cylinder type (C-5) of construction the best position of the filament with reference to the condenser is with the leading-in wires to the rear.

The question of mirror adjustment is largely debatable. Probably, for the majority of cases, a mirror which has been accurately centered and positioned with reference to the optical system and then fixed in place, is best practice.

As to slide carriers, there are several kinds available, and the most practical perhaps is one which, as the slide carrier is moved across, raises up the slide just shown so that it can be taken out with ease.

Before the advent of the Mazda lamp for stereopticon use, there were naturally a large number of machines in service, the majority of which can now be easily changed over the Mazda projection at a nominal cost. Most of the larger stereopticon companies furnish adapters that will in most cases fit inside of the old housing—whether arc or gas.

Where, for example, a 400-watt bulb is used, the housing should measure on the inside 8 in. high, 5 in. wide, to use a mirror, 7 in. long. Such a size, if ventilation is properly cared for, will provide sufficient radiating surface, and the lamp will not overheat.

The *overall length*, the perpendicular distance from botton of base to tip of bulb, is also of importance.

Most stereopticon lamps are designed to burn tip up, or at an angle not to exceed 45 degrees of vertical base up. Putting the base directly over the filament, where the hottest part of the lamp is, would not give satisfactory service, unless specially designed. If the base is put uppermost (in a standard design) the heat melts the glass stem inside the bulb so that the anchors which hold the filament in position may loosen and drop out. The filament will then sag and in all probability short circuit and burn out.

Mazdo lamps for stereopticon service are made in the following sizes, 100, 250, 400, 1000

In order to use a larger bulb, the 1000-watt, for instance, a new housing must be obtained. If a tubular bulb is used, the housing should be at least 12 in. high, 6 in. wide by 9 in. long. If a globular 1000-watt is used, the height can be decreased slightly.

If attachments are made up for the Mazda adoption, it should be remembered that four adjustments are necessary: first, an up-and-down motion; second, a motion sideways; third, a motion forward and back; lastly, a socket which will rotate.

The following companies are the three largest stereopticon manufacturers, and from whom literature and information relative to different types of machines can be obtained:

Spencer Lens Co., Buffalo, N. Y.
Bausch & Lomb Co., Rochester, N. Y.
Chas. Beseler Co., New York, N. Y.

An improved type of stereopticon machine is now coming into vogue, a type which permits of "dissolving" one view into the other. The Mazda outfit, being quite compact, is most admirably suited for a dissolving stereopticon.

In most cases two separate machines are used and each focused upon the screen. A simple mechanism that gradually covers up one projection lens and uncovers the other at the same time, produces the dissolve. Another style has a rheostat in connection with each lamp, and the dissolve is obtained by dimming one lamp and at the same time bringing the other up to full brilliancy.

Still another type produces a quasi-dissolving effect by moving the slide quickly out of focus and thus blurring the picture and at the same time bringing another slide into direct focus; the first slide is then withdrawn.

Another universal use of the stereopticon is for opaque projection, and is oftentimes combined in the same machine with the projection of slides. With opaque projection a condenser is rarely used. The opaque object, such as a postcard or picture, takes the place, in reality of the slide; the direct light of the lamp falls upon it, is reflected, and the projection lens picks up the reflected light. A much higher intensity of light is required for opaque projection.

Focusing

Satisfactory projection with stereopticon machines means more, as a rule, than pressing the button. Just as a careful motorist gives constant attention to his engine, so should the careful stereopticonist (if such a word can be coined), keep his house in order.

Granted the user has the proper apparatus, the first and most important rung in the ladder of projection success is accurate focusing.

Perhaps the easiest way to focus, is to move the lamp around until the screen seems to be brightest. At its best, however, the eye is a poor judge of intensity, unless it sees two different intensities at the same time, Juggling the lamp, therefore, is not the most accurate way of focusing, especially when the mirror must also be focused.

An accurate way of setting the lamp is as follows:

Set the stereopticon machine up ready for operation and focus on screen. Now remove the projection lens. Also turn to one side the mirror, which is behind the lamp. If the mirror cannot be turned and is fixed in position, cover it up with a piece of cardboard or paper.

(*To be concluded*)

Plans for Local 384 Ball About Complete

The grand reception and ball of Local 384 of Jersey City, which is to be held on Washington's Birthday will be a success if the hard-working members of the committee have their way. Besides arranging for entirely new and unusual electrical effects during the dancing, it is now certain that some of the foremost film stars will be present in person. The dancing will continue until morning. Anthony Boscarelli is chairman of the committee; Fred Harvey will be floor manager, with Harvey Sapp as his able assistant.

Local 306 Striving for License Changes

For several months past the officers of local 306 have been active in a campaign to make certain changes for the better in the city ordinances having to do with the licensing of motion picture theatre projectionists. The principal item called for the insertion of a clause that would make it prohibitory for a man to become a

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full-fledged projectionist unless he had had six months or more of apprenticeship under a duly licensed man. The idea is an excellent one, and should have the backing of every person interested in the advance of the industry.

The ability to pass an examination is not an absolute test of a man's fitness to serve as an operator in a motion picture theatre. What a man learns from books and what he learns from actual experience are two different things. The book taught man may be able to fix a fault after it has been brought to his notice, but the man with experience is more often able to detect the fault before it has a chance to affect the operation of the machine. This applies particularly well to the fire hazard.

As long as a high temperature light source is used in conjunction with an inflammable film there will always be a fire hazard in the projection room. An experienced man in charge of this hazard would realize conditions. It behooves the officials in charge, therefore, to see that only men with experience and of proven ability are placed in charge of the machines. The six months' apprenticeship idea will solve to a great extent this situation by making available a larger number of projectionists well trained in every branch of the work.

To present their case before the Committee on General Welfare, Local 306 has prepared a creditable booklet that explains their aims in language understandable to the laymen on the committee. It is probable that the change in the ordinance will be made.

Will Mazda Do the Trick for This Man?

Albert Court, of the Court theatre, Livingston, Cal., is thinking of changing his equipment. His letter says:

I am running a small picture show, about 200 capacity, but am building a new house of about 450 capacity. At present I am using a 6A Powers' projector with a 220-volt a. c. through a Powers' inductor. My throw is 45 feet and the picture is about 8'10"x11'6".

I would like to better my light in the new house but I don't feel that I can afford a motor generator set as I will only run three nights a week. I will get another projector and am figuring on a Mazda lamp equipment. This is where I need your advice. My throw will be 75 feet at the most but at present it will only be 65 feet, as the screen will be on the stage front and the stage won't be finished before I move in. My screen is just plain white chalk finish.

Do you think the Mazda outfit would be more satisfactory under these conditions than the 220 volt a. c. with the inductor. If so would you recommend the outfit put out by the Simplex people as I am figuring on getting a Simplex projector.

Reply: There is no reason at all why the Mazda in its present state of perfection should not be entirely suitable for your new house. A number of changes have been made in the lamp as now sold and the outfit is doing regular duty much more severe than yours. Besides giving a satisfactory light on the screen the cost of operations should be materially reduced—for instance: Assuming that you are now using 30 amperes a. c. for your short throw of 45 feet it is not probable that with the slightly larger screen at 75 feet that you would need more than 45 amperes a. c. The 45 amperes arc would require a voltage of about 55, which would mean a total wattage at the arc of about 2,500 watts. At 75 feet and with a screen slightly larger than the one you now have you would find that the 900 watt Mazda lamp gave good screen illumination. With the slight loss in the transforming equipment added to this lamp wattage the total would not be over 1,000 watts. On this basis your saving in current alone would be about 1,500 watts per hour.

The outfit put out by the Simplex Company is satisfactory as far as we know? This outfit uses what is known as the plano convex system of condensers in distinction to the prismatic or corrugated lens. There are adherents to both systems with separate claims for each. Whether one is better than the other depends a lot on the conditions under which they are installed. But assuming that the light from each is the same it is usually easier to adjust the prismatic system than the "plano." In either case, however, the finest results are obtained only by careful, attention to details.

100 Questions and Answers

(Continued)

55. In using a rheostat or rheostats, must the line fuses be as large as the rated capacity of the rheostat or rheostats?

Line fuses should not be the same as the rated capacity of the rheostats, as a fuse is a protection for a circuit it should be the weakest part of the line.

56. In using an A. C. compensarc or low voltage transformer, must the line fuses be as large as the rated capacity of the compensarc? If so, why? If not, why?

Line fuses should not be as large as the rated capacity of a compensarc for the same reason as stated in 55.

57. In using an A. C. compensarc, must the fuses after the compensarc be of a different size than the line fuse? If not, why? If so, what does the difference in size depend on?

The fuses situated nearest to the arc should be of the smallest capacity in order that time may not be lost in going to the main fuse for renewal in case of trouble on the line. The main fuses may be of a capacity of about 25 amperes larger than the customary load on the line to act as an additional protection in case the branch fuses fail. The capacity of a fuse is dependent on the area of cross section of the fusible material.

58. How much oil is necessary for any bearing of any projection machine head?

A drop at a time applied a la Common Sense.

59. How tight should take up tension be set?

Just tight enough to pull down without undue straining of film. A too high tension will make a jumpy picture. A too slight tension may jam up the film. Take up tension depends to a certain extent on tension of shoes.

60. Give relative position that upper, lower and intermittent sprockets and aperture plate must have to each other.

All feed and guide sprockets must be in a perfectly straight line.

61. Why should cam and geneva movement of a projection machine have a small amount of circumferential play?

A too tight set may bind the machine after it warms up, and when strain comes on it.

62. If the top gate idler is set too tight, what is likely to happen? If it is set too loose, what is likely to happen? If too far to either side what is likely to happen?

(a) Will have a tendency to pinch film, in-

(Continued on page 1540)

National Anti-Misframe League Pledge



As motion picture operator who has the interest of his profession at heart and is willing to assist in eliminating some of the evils practised in the operating-room, I promise that I will to the best of my ability return films to the exchange in first-class condition. Furthermore, I will when it becomes necessary remedy all misframes, bad patches, etc., that may be in the film which I receive and in this way cooperate with my brother operators and give greater pleasure to those who make up the motion picture audience by showing films that are free from such defects. I also promise that I will not make punch marks in film, and when film is received by me, with punch holes, I will notify the exchange to that effect so that they may use their efforts to correct this evil.

Honor Roll

(1384)	L. A. Fillerup	Snowflake, Ariz.
(1385)	W. Young Louis	San Luis Obispo, Cal.
(1386)	Gilbert B. Richards	Orlando, Fla.
(1387)	C. Renfroe	Valdosta, Ga.
(1388)	W. F. Hollis	Kansas, Ill.
(1389)	Clarence H. Freeze	Marengo, Iowa
(1390)	Kenneth Mitchell	Kennebunkport, Maine
(1391)	Jack Hepp	Greeley, Nebr.
(1392)	J. C. Gaffney	Oswego, N. Y.
(1393)	Locke E. Hanks	Lenoir, N. C.
(1394)	Frank Domankas	Akron, Ohio
(1395)	Leroy E. Bittner	Portsmouth, Ohio
(1396)	Leonard Coffield	Versailles, Ohio
(1397)	G. W. Ballard	Newkirk, Okla.
(1398)	Fred O. Piper	Derry, Pa.
(1399)	Wm. A. Ramer	Kutztown, Pa.
(1400)	Arthur Votolato	Thornton, R. I.
(1401)	Fremon E. Altee	Columbia, S. C.
(1402)	J. W. Kessler	Del Rio, Texas
(1403)	Percy Gill	Tyler, Texas
(1404)	W. Ollyn Strong	Elkhorn, Wisc.
(1405)	Sidney H. Hunter	Goodman, Wisc.
(1406)	John O. Larson	Iola, Wisc.
(1407)	William Bord	Wisconsin Rapids, Wisc.
(1408)	Guy E. McAllan	Tompkins, Sask., Canada

Blank for New League Members

Member's name.....

Home address.....

Name of theatre where employed.....

Address of theatre and name of manager

.....

E-J Electric Gets Contract for San-Jacq Laboratory

Announcement has just been made of the awarding of the contract for the design and installation of the complete electrical equipment in the new automatic printing and developing plant of the San-Jacq Film Print Company at Fort Lee, N. J.

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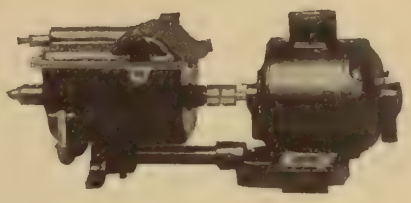
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crease the likelihood of film catching on bad patches and cause buckling. (b) Might allow film to flop, causing side ways "jump," increase possibility of film running from intermittent sprocket if sprockets are at all out of alignment and have tendency to cause unsteadiness in image. (c) Answered in above.

63. What tests can be used to know that tension springs are set correct?

If referring to amount of "pinch" remove drive belt and with handle judge amount of force used to turn intermittent. Then with film locked in gate judge amount of force. If the machine turns over easily your tension springs are not too tight, if you are running new film. In case you are using old film allow tension springs to be as loose as possible and still preserve rigidity on your screen image. To test for too tight tension springs on old film thread up and with handle turn machine over slowly. If the film cracks when sliding off the sprockets providing the later are not hooked, the tension is too tight.

64. Explain proper method of removing emulsion from tension shoes or aperture plate.

Emulsion may be removed from tension shoes or aperture with a piece of copper or some soft material. To keep the machine in perfect condition, these parts may be cleaned occasionally with caustic soda.

65. Give full explanation in detail of the cause of the keystone. Effect, and its possible remedies.

When the booth is above the level of the screen and it is necessary to tilt the machine, the bottom of the picture will be wider than the top since the light rays have to travel farther to the bottom of the screen than to the top. This effect may be remedied by filing away and filling in the aperture plate opening.

66. In what relative position must the cam shaft and star shaft be to one another?

Must be exactly parallel.

67. Give approximately the proper distance for idlers to be set away from the sprockets.

About 1/16".

68. In a travel ghost, if streaks appear to travel upward, how should shutter be moved? If streaks appear to travel downward, how should shutter be moved?

Should be moved ahead. Should be moved back.

69. Give the size of the aperture.

.906" wide and .6795" high—approximately 29/32 x 87/128.

70. How can a condenser be measured? (a) How can an objective lense be measured?

Pass parallel light rays through condenser. Set up testing screen. Move latter until fairly distinct image of distant object appears. Distance from center of condenser to image represents focal length. Measure objective the same way. Start measurement from center point of distance between elements.

71. What does back focus mean? (a) What does equivalent focus mean?

Means distance from rear element to aperture of film plane.

Means the focal length of a compound lens referred to a similar simple lens as a standard.

72. What are the likely causes of picture jumping in and out of focus?

Either a cupping film at the aperture or a lens which is loose in its jacket. Sometimes a worn ratchet on lens jacket.

Simplex Strong in Fort Lee Laboratory

A most important branch of the film industry centers around the laboratory where the negative film is sent and put through the process of development and printing, and where, if not carefully handled, the finest photography and subjects can be irretrievably ruined.

The up-to-date film laboratory must, of necessity, be equipped with the finest appliances and presided over by the most efficient and experienced men in order to properly handle the wonderful examples of directorship and cameraman's skill as represented in the present day photography.

A brief glimpse into the huge building occupied by the Paragon Film Laboratories, at once convinces the visitor that here indeed is a splendid example of an efficient and modern film laboratory projection room.

The entire second floor of the Paragon plant is turned over to the perforating, printing, joining and inspection departments, and here also is quickly noted the speed, which must of necessity be maintained, while at the same time the highest type of efficiency and precision must prevail.

One of the most interesting departments of this bustling place is the large reviewing room, where are located six motor-driven Simplex Projectors. It is in this room, where every print is run through the projection machines, and the projectionist of each of the six machines is also the film inspector, who, in running the new print at amazingly high speed, watches the screen intently for photographic imperfections, poor assembling and any other causes that might creep into the work.

One of the Simplex machines is equipped with the special two to one movement which was developed by the Precision Machine Company's engineers for exclusive use in kinemacolor work, where twice the normal speed as used in black and white projection was required.

It is this fast movement that is used exclusively where unusual speed is required in running off a print that is needed to take the place of one that might have been destroyed or miscarried in some far-off city and where an exhibitor or exchange may be urgently calling for a substitute print.

Besides the six Simplex machines used in the reviewing rooms, there are two other similar machines used in another department on the same floor, while still another is located in a special reviewing room situated in the basement, making a total of nine Simplexes in all used by this one organization.

Mr. Jack Wolf, formerly connected with the Precision Machine Company for a period of four years, and who is an especially trained and high-class mechanic, has charge of the up-keep and maintenance of the equipment.

Regulation Sizes of Ventilation Ducts

E. M., Pennsylvania: Please let me know the regulation size for exhaust fan openings in projection room?

Reply: As usual in matters concerning the projection room there is no similarity in the laws of the various States. But usually whether there is a regulation or not it has been found advisable to make the exhaust opening not smaller than 12". In the case of the larger projection rooms with their two machines, stereo and spotlight an 18" exhaust fan is to be recommended.

There are thousands of rooms with no mechanical ventilation. The only way the foul, dust filled air can leave the room is through the open doors or through rough openings cut through the walls near the ceiling. In other rooms, a 4" or 6" pipe does its best to carry away the used air.

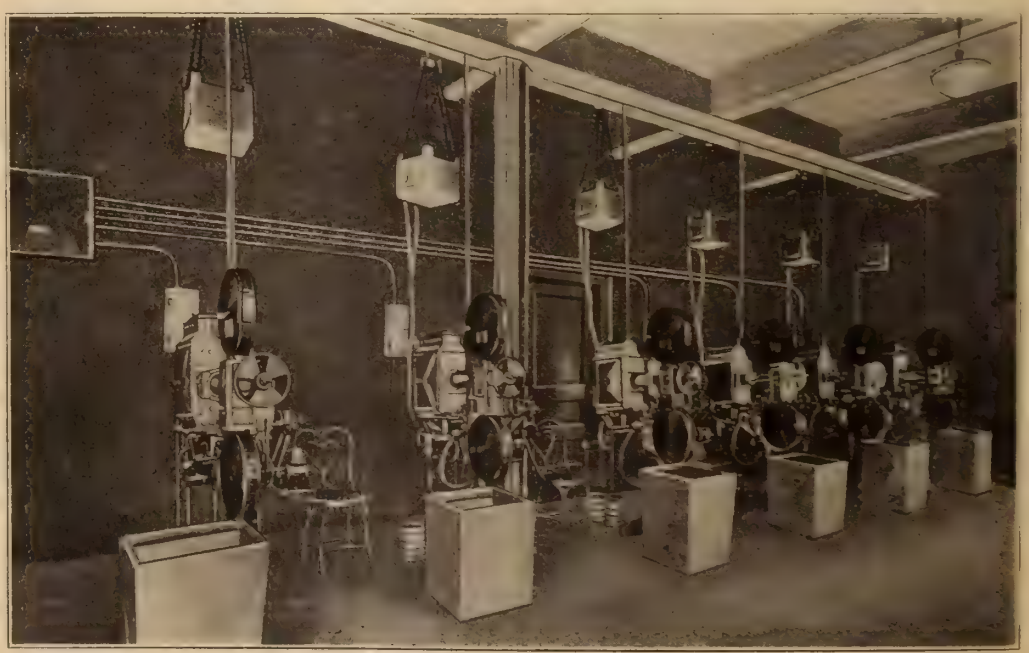
Metallic Screen or Wall

T. M. D., No. 902, N. A. M. L.: Which would make the best screen, a home-made plaster wall surface or a manufactured one like the gold fibres?

Reply: It all depends. It depends first on the shape and style of your theatre, and second on your skill and luck in preparing the wall surface. We have seen plaster wall screens that produced the finest picture that a manager would want. We have seen others so poor that it was a crime to use them. A plaster wall is a diffusive surface, that is when light strikes it the beam is reflected to a wide angle. There is little fadeaway with a good screen of this sort

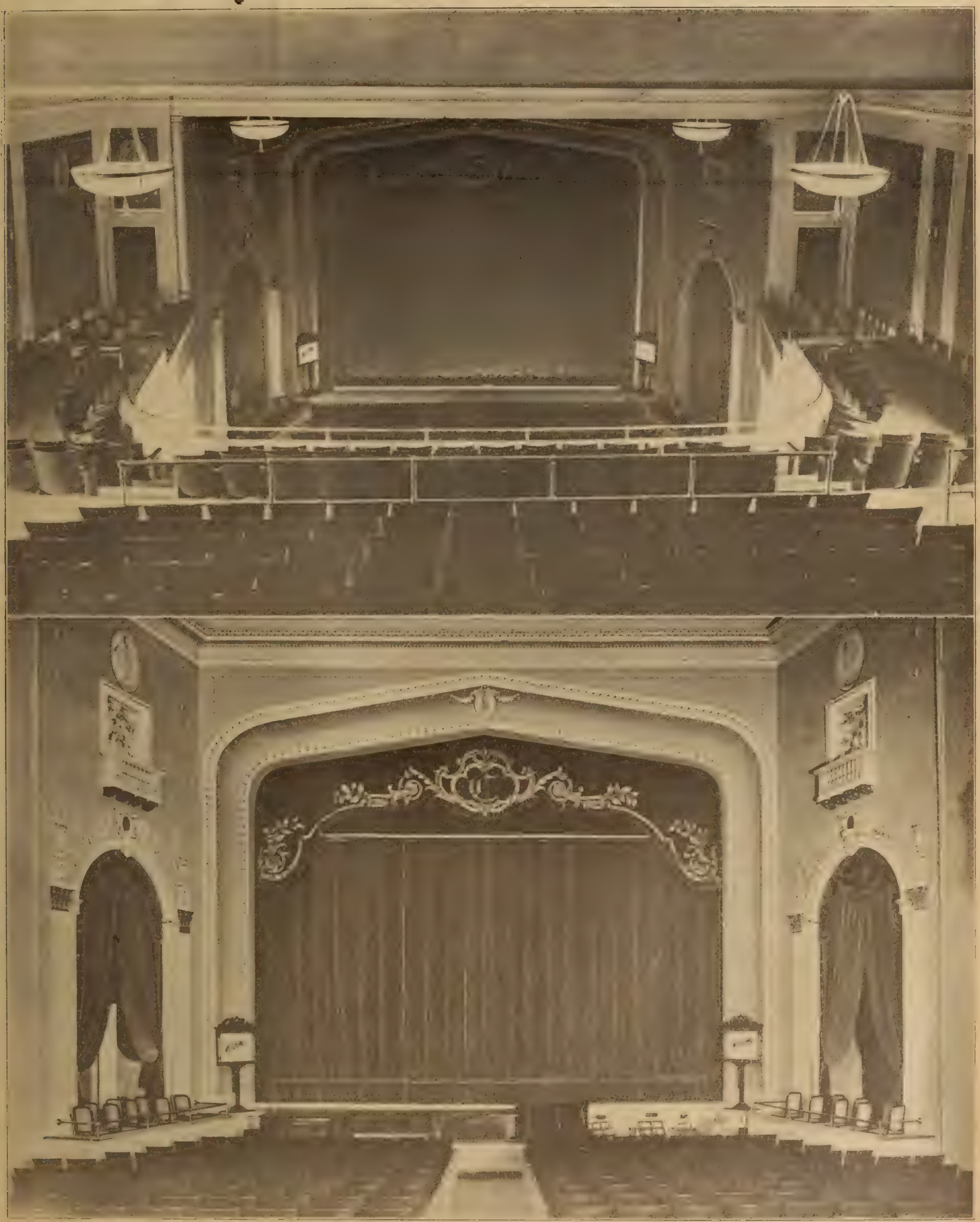
A metallic surface sceen, on the other hand, usually gives the best results near the center of the house in which it is installed, although certain of the screen manufacturers have invented screens that reflect light to a considerable angle.

As a rule, you would be better satisfied with a manufactured screen than one which you had made yourself.



Battery of Simplex machines in the Paragon Studio

Interior Views of Community Theatre, Catskill, N. Y.



Camera Laboratory Picture Making Studio Technique

Manheimer Addresses Famous Players' Executives

THE Famous Players-Lasky Corporation hold regular weekly meetings and discussions which are attended by all of the Department Heads and Executives. Various subjects are presented at these meetings by the heads of the departments and occasionally outside speakers are called in to talk on subjects of interest to the industry. These meetings are very much like that of a forum and many lively discussions have taken place between the various department heads which have resulted in improved methods of studio and office operation and increased efficiency in production.

At the last meeting held, Mr. J. R. Manheimer, the electrical engineer who designed and installed the power plant and electrical equipment in the new Long Island City studios and laboratories, gave a very interesting talk illustrated profusely with slides and moving pictures of the complete electrical and mechanical equipment in new studios and laboratories. His talk covered the various factors that were considered when the studio was still a dream and showed how completely the various requirements in a studio of this size were taken care of. He stated that the electrical equipment in the Long Island City studio was capable of supplying approximately 12 companies on a floor (24 on both studio floors) without interference with each other. This has been made possible by the design and application of the E-J Electric Installation Company's Remote Control System. Various new devices for use in studios, which were especially developed for this studio, were also shown and Mr. Manheimer stated that since the completion of the Famous Players-Lasky studio, a number of other studios had followed suit and were using the same type of equipment.

A rather unusual feature of the electric system in the Famous Players-Lasky studio is the feeder system. Mr. Manheimer stated that the current requirements were so great that the use of insulated cables and conduits would have been very awkward and cumbersome and, therefore, a system of bare copper bus-bar feeders was installed throughout the entire building. It was stated that these bus bar feeders could withstand considerable overloads without deterioration and without danger. These feeders are properly protected to prevent persons and objects from coming into accidental contact with them. According to the speaker the L. I. studio is the only studio in the world which is equipped in this way. At some future time when the Famous Players-Lasky Corporation extend their buildings to cover the balance of the acreage in Long Island City, it will merely be necessary to add on to this bus-bar feeder and extend to the new section without any changes to the present system.

Mr. Manheimer gave a very interesting comparison between the studio of the past with its one or two stages, and the studio of to-day such as the one in Long Island City where 24 sets can be worked at one time if necessary.

An interesting point brought out the fact that continuity was considerably simplified since it was possible for a director to finish "shooting" one set and go into another set which would be ready for him either on the upper studio or the lower studio as the case may be, without loss of time waiting for the erection of the set. It is also possible in the new studio to leave sets up until the picture is finished, cut and reviewed by the director, so that if a retake is necessary this can be easily done without the expense of rebuilding the set.

Mr. Manheimer's talk was enthusiastically received and as time goes on he will give this talk to the Famous Players-Lasky personnel in the various big cities throughout the country.

A very elaborate program for weekly talks has been arranged. This lecture course of the Famous Players-Lasky Corporation bids fair to become an important educational medium for the executives and department heads of the company and these meetings have been very well attended so that the company has every reason to feel that the success and permanency of the lecture course has been established.



J. R. Manheimer who addressed F.P.-L Executives recently

Changes in Design in Corcoran Developing Tanks

For the purpose of saving space in the laboratory A. J. Corcoran, Inc., has made certain changes in the design of their developing tanks. It is now possible to develop the same number of feet of film with a much smaller quantity of solution and no one knows better than the laboratory man what this will amount to. This economy of solution coupled with the economy in space made possible by the altered sizes and capacity will make the tanks particularly suitable for those laboratories working under cramped conditions.

How the B&H Splicing Machine Operates

With the larger problems incident to the production of motion pictures satisfactorily solved by modern machines designed to keep step with the rapid strides the industry has taken of late, the manufacturers turned their attention to some of the smaller, but by no means the least important phases of the industry. Among the various stages the film goes through before being released, none is more important to the efficient editing of a production than the making of splices. Heretofore this operation has been conducted largely by hand and the conception of a machine to standardize and improve the making of patches was hailed with a certain degree of timidity on the part of the film editor on account of its secondary importance when compared to the machines used in the earlier stages of processing the film.

This prejudice however, was very quickly overcome by the neatness and celerity with which its operation was characterized and the completeness of the results accomplished. This machine is one of a series of machines designed by the Bell & Howell Company whose entire output incorporates the features of standardization to a high degree and it was the earnest endeavor of the manufacturers to bring the operation of splicing up to the same high plane



M. E. Diemer, News Photographer of Madison, Wisc.

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ROCHESTER, N. Y.

of efficiency as each of their other pieces of apparatus has attained for its particular function.

The development of a practical splicing machine presented problems quite as intricate as those of its co-worker, the printing machine and its present degree of perfection was attained only after considerable experimenting and combining the data thus gained in the present model. The prime requisite which was constantly keep in view was a mechanism to take the uncertainty out of splicing and making the joint an element of strength rather than one of weakness. In the hand-made patch it is necessary first to over-lap the film a distance varying from 1-16 of an inch to the total width of a sprocket hole and in passing over the various sprockets this presented a thickness double that originally intended and in time the joint became hard and inelastic. For this reason along the running of films that were slightly aged became a question of great annoyance to the projectionist and these patches were passed with a sigh of relief on his part. Aside from this, what is more distracting in the middle of a performance, than to have a majestic battleship or the deathbed scene suddenly give a lurch heavenward on the screen and frequently end with a glowing white surface and a pause for a few moments while the operator rethreads his machine. In this connection it is easy to note what an important factor that little insignificant joint which is a source of little thought to the assembling room help really amounts to; when the finished story makes its final debut before the public.

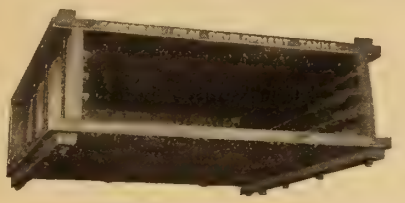
The wise producer has learned that these trifling little links necessary to the composition of the completed picture are not to be so lightly touched upon. He is, therefore, only too eager to give careful consideration to any device that will further the perfection of his product. The introduction of the film splicing machine marks the passage of this haphazard method, and has come to fill a predetermined place among that of the other elements necessary for the modern practice of the art of picture making.

The machine consists of a polished metallic surface along which the films are laid. This surface is divided in two sections the right hand one having a vertical movement and the left hand one being stationary. These surfaces are of a slightly larger width than of the film itself and of such a length to accommodate about four images of each end of the two rolls. Above these two surfaces are two more of the same dimensions made to move vertically so as to tightly hold the film when placed on the lower plates. The movement of these two upper plates or cutter blades is controlled by foot pedals. By an ingenious arrangement consisting of a locking lever the upper and lower right hand plates are made to move upward in unison. In operation the end of the roll of film to the right is placed on the right hand lower plate and extended slightly over its edge on to that of the left hand plate and there engaged with two projecting pins called pilot pins. The position of these pilot pins with reference to the frame line is very important and they should always be engaged with the sprocket holes to the left of the frame line on which the splice is to occur. At this stage of the operation the pedal controlling the upper right hand cutter plate is released allowing this plate to come down and tightly clamp the film thus far. The locking lever is then brought forward locking these two plates together with the film and the right hand foot pedal is operated again carrying both plates and film upward and out of the way allowing this process to be duplicated with the left hand roll of film. After both ends of the films are clamped in their respective plates the scraping block is brought into play. This device consists of a mounting for the scraping blade and is machined to fit square over the edges of the projecting cutter plates to allow the scraping blade to remove the emulsion from the ends of the film. A few strokes over each film is sufficient to attain this end and the cement is now applied by one stroke of the brush only, on the film at the left and immediately thereafter releasing the right foot pedal by which operation the end of the films are squarely cut off and pressure is automatically applied to firmly weld the two films together. It remains now only to raise both upper blades and pull the pilot ejector allowing the now continuous film to be rewound.

This is probably an exhaustive explanation and the actual time consumed once the films are placed in position is measured only by the rapidity of the foot action and is scarcely more than the fraction of a second.

The resulting splice is one whose edges do not over lap and present the thickness of only one continuous strip of film, effected by the angle of the blade used for scraping. The angle of this scraping blade can be varied so as to make a cut from a very shallow bevel to almost an end to end joint.

The width of the completed patch is approximately 1-32 of an inch as compared to that of the old style hand-made joints and owing to the small area available for contact it was found that the ordinary cement was unsuitable for the enormous strain this joint was subject to. In order to compensate for this the manufacturers experimented with various formulas and are now supplying a cement specially adapted for the requirements of their machine.



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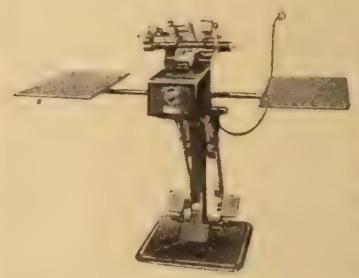
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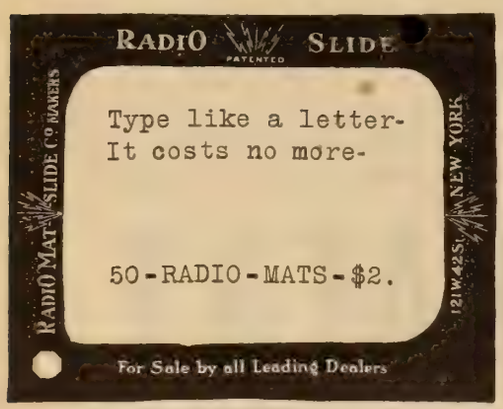
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The Complete Plan Book

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"The Sportsman"

(Two-Reel Larry Semon Comedy. Released by Vitagraph)

TRICK photography and the reliable "lion stuff" save this from being just ordinary. It will get some laughs, but most of the gags are old and not especially clever. Compared to Larry Semon's recent pictures this is far below the average.

"The Sportsman" presents Mr. Semon as one of those present in a mythical Turkish kingdom where he is chased about by divers persons for the sole purpose of providing action and an excuse for pulling slap stick tricks. Many familiar scenes have been used, like tumbling into water, falling through trap doors, crawling under the rugs, throwing crockery and being speared in the rear with various weapons.

If an audience has not seen practically the same thing hundreds of times it will go over as a hit. If they have it will be mildly amusing and probably hold attention because it keeps moving. Mr. Semon is his usual self, working hard and provided with good support. However the lack of originality in the material provided relegates the production to ordinary slapstick. The lion mentioned is used in the last of the picture and is instrumental through clever camera work in providing some good comedy scenes.—*J. S. DICKERSON.*

"Roaring Lions on Parade"

(Sunshine Comedy—Fox—Two Reels)

PROBABLY working on the premise that good things are more appreciated if they come not too often, Fox has turned out the first Sunshine comedy featuring lions in some time.

"Roaring Lions on Parade" is one of the best of this series which we have seen in some time. It has more than a few thrilling moments brought about by a ferocious looking lioness and a helpless baby. It opens with familiar hotel stuff. Tom Kennedy and Ethel Teare have the leading roles. A first class comedy vamp and a large number of lovers bring about the opening laughs.

Then the story takes a turn. Kennedy decides to discount a bragging hero. At the same time the baby has toppled off a swing into the lions' cages, and the villainous kidnappers, in trying to get possession of the infant, loose the animals. So there is ample opportunity for cross-purposes. Kennedy whispers in the ear of the *real* lion that it is time for him to begin his act, and the disguised bellboy is the victim of a terrific beating by the hotel people. Two animals are brought into the hotel lobby set, and chase a crowd upstairs and down in a ferocious manner. Of course, they turn up at most unexpected places and snarl into the face of man who believes that he has just escaped from them. One good shot is taken from above the lions cage with the beast jumping up to within several feet of the camera. The animal trainer is brought in at the end and will thrill an audience by putting his head into the lion's mouth.

There are good gags coupled with the lion-thrills, which will insure a steady stream of laughter from any audience. Harry Williams is responsible for the direction and familiar Sunshine comedy types appear in the cast.—*MATTHEW A. TAYLOR.*

"Leading a Dog's Life"

(Sport Pictorial, Produced by Town and Country Films. Released by Merit Film Corporation)

"LEADING A DOG'S LIFE" is a very interesting series of scenes showing various dogs in various environments with a semi-humorous angle brought to the fore in some places.

Some of the shots secured of hunting dogs in action will bring a thrill to anyone who has ever hunted wild game, especially birds. Other scenes show various breeds of canines being trained. Among these are police dogs.

Some cute puppies are shown crawling out of a clay vase, during dinner time, etc. Received better applause at the Capitol theatre than the feature being shown. Some slow motion photography is used to illustrate how the police dogs climb over a fence seven and a half feet high.—*J. S. DICKERSON.*

"No Monkey Business"

(Universal)

JOE MARTIN is getting to be quite a "prop" comedian. In fact this young gentleman from the jungle can handle the well known accessories as well as his human contemporaries.

To see him perform in "No Monkey Business," one must certainly believe in the Darwinian theory, for he acts like a perfect leading man and handles his wife, another monk, as a leading man should.

But Joe is given to drink and late hours, thus causing his wife many unhappy moments. When he is censured by his better half, he recalls the days of his bachelorhood in the jungle and longs for his independence.

It is not until the last few scenes, however, that Joe regrets his folly and as he leans against a bathtub and feels his head, swears he will drink no more.

It is Joe's acting that counts in this reel, which is of the straight, rather than comedy variety.—*FRANK LEONARD.*

"The Hypnotist"

(Mutt and Jeff Cartoon—Fox—Half Reel)

THIS is absolutely the most ridiculous cartoon of the series which has reached the screen in some time. Nonsense-lovers will start laughing at almost the very beginning and never stop for a minute until the end. On the other hand some will think it very foolish, and possibly will not be able to find a laugh for the preposterous absurdities it contains. But the net laughter resulting from it should be very great in volume.

Mutt and Jeff are hypnotized. Jeff is ordered to act like a dog and Mutt like a cat. Then the mesmerizer is arrested and there is no one to take them out of their trance. So act like cat and dog they do, although they are drawn as men by the animator. They fight terrifically and then Mutt climbs a tree and spits forth his wrath, while Jeff leaps in a wild endeavor to reach him, at the same time barking in rage.

The little fellow goes in to a butcher's shop and steals a bone, and has a second fight, with a dog this time, over the right of ownership. Mutt, wandering alone, finds a little playmate on the back fence and howls his love song at her until old shoes and bottles are forthcoming from flat windows. The two are finally captured by a policeman and brought out of the hynotic spell by their enchanter.—*MATTHEW A. TAYLOR.*

"The Royal Family of Swaziland"

(Prizma-Selznick—One Reel)

A LINE up of these dusky natives of a South African principality takes on the form of a comic opera to judge from their name. It is a fantastic offering and acquaints the spectator with the conduct of the royal court and the customs of the Nubians in a far-away land. Mr. Sugden of Alaskan fame, takes credit for gathering close-ups of these people. And judging from the royal reception given him he must also take credit for being something of a diplomat. The Prizma effects are prominent in the colors of the royal wardrobe. Startling hues of red, yellow and brown are prominently displayed.

But it isn't the best Prizma because the natives are too dusky too appear at their best. It may interest some to know that the queen is nearly eighty years old and still able to rise from the royal chair and greet the white man with a royal and hearty handshake. The country has no Eighteenth Amendment on its hands, for the explorers are given a taste from the royal jug, which contains Kaffir beer. The picture will arouse more curiosity than it will satisfaction because the color effects are mostly of a sombre shade. The trap drummer in an orchestra pit can inject a deal of atmosphere with a tom-tom. It makes a good filler.—*LAURENCE REID.*

Index to Complete Plan Book and EXHIBITORS' BOX OFFICE REPORTS

EDITOR'S NOTE—Exhibitors will find here a complete list of all feature pictures for the last sixteen weeks arranged alphabetically as an index to The Complete Plan Book for this period, naming the picture, the producer, the star, the release date, and designating the issue of MOTION PICTURE NEWS which contained the original review.

The following also contains our reviewer's opinion encompassed in a brief single line and gives the comments of exhibitors who have shown the picture and forwarded their opinions. And we also publish a final line fairly summarizing a consensus of all opinions received on each picture. As many of the exhibitors do not comment on every picture (merely checking it Big, Average or Poor), we arrive at the consensus not only by the actual comments made and published, but are also guided by the reports from exhibitors who have made no actual comments, but have merely checked the box office value of the picture.

All the pictures mentioned are five-reel features, unless marked otherwise. Serials are reviewed also. At the conclusion of this department will be found the "Flash-Backs," being comments on films released prior to October 23, 1920.

ALWAYS AUDACIOUS (PARAMOUNT-ARTCRAFT) WALLACE REID ..... NOV. 20
"Clever twists make interesting crook story."—M. P. News.
Exhibitor Comment—"This is a sure-fire box office attraction. Audiences seemed well pleased." "Story little impossible but business was big. Some fine double exposures in this and picture one of his best." "An entertaining feature which drew well." "Great in story and in production. Wally Reid always has good following and great stories. Went over big." "Better than average business." "An unusually pleasing picture which ran to exceptionally big houses all week. Star an excellent drawing card. Everybody pleased. Good story, well done." "Wallace Reid is very popular with our patrons and 'Always Audacious' pleased our audiences. Did good business for the week." "Entertaining picture. Business was very good during run." "Drew large crowds and met with the favor of home-going audiences." "A good production having entertaining story. Box-office reecipts good." "A very good picture to average business two days."
Consensus—"Good picture, good puller."

ARE ALL MEN ALIKE? (METRO) MAY ALLISON ..... NOV. 6
"Rather inconsequental for feature length."—M. P. News.
Exhibitor Comment—"Fair business with a picture that was hard to tell what it was about."

BAIT, THE (PARAMOUNT-ARTCRAFT) HOPE HAMPTON ..... JAN. 15
"Rather hectic but fairly interesting."—M. P. News.
Exhibitor Comment—"Not a good picture and business was way off. Our patrons didn't know the star." "Fair picture to fair business."

BEAUTIFULLY TRIMMED (UNIVERSAL) CARMEL MYERS ..... DEC. 11
"Mediocre picture on a hackneyed theme."—M. P. News.
Exhibitor Comment—"A good crook picture."

BEGGAR IN PURPLE, A (EDGAR LEWIS-PATHE) SPECIAL CAST ..... NOV. 13
"Good production given average story."—M. P. News.

BILLIONS (NAZIMOVA-METRO) NAZIMOVA ..... DEC. 11
"Very weak picture material in Nazimova's latest."—M. P. News.
Exhibitor Comment—"Nazimova shows a decided improvement in this picture over 'Madame Peacock.' Well taken by big audiences for the entire week." "Picture proved a frost here. It is 'not much' and my audiences were below normal. Many thought it the poorest film Nazimova has ever played in." "Opened to big business, but didn't hold up so well." "Picture heartily criticized and Nazimova's very stagy and unnatural acting has killed her in this city."
Consensus—"Average picture, average puller."

BLACKBIRDS (REALART) JUSTINE JOHNSTONE ..... DEC. 25
"Justine Johnstone is a welcome screen figure in crook melodrama."—M. P. News.
Exhibitor Comment—"A mediocre picture. Star not particularly attractive, but played to good business for reasons unknown."

BLACK BEAUTY (VITAGRAPH) JEAN PAIGE ..... JAN. 22
"Entertaining picture made from fomous classic."—M. P. News.

BLIND WIVES (FOX) SPECIAL CAST ..... JAN. 15
"Another episode picture of certain appeal."—P. P. News.
Exhibitor Comment—"Good melodrama that pleased lovers of this class of entertainment. Box-office returns better than usual." "Fairly good both as to pleasing the audiences and box-office returns."
Consensus—"Good picture, good puller."

BREAKING POINT, THE (FROTHINGHAM-HODKINSON) BESSIE BARRISCALE ..... FEB. 5
"More than a vehicle—a well-sustained marital drama."—M. P. News.

BREWSTER'S MILLIONS (PARAMOUNT) ROSCOE ARBUCKLE ..... FEB. 5
"What the public has been waiting for from Fatty."—M. P. News.
Exhibitor Comment—"Sure-fire winner. Pleased the audiences immensely. Box office returns much larger than usual."

BROADWAY BUBBLE, THE (VITAGRAPH) CORINNE GRIFFITH ..... NOV. 27
"Corinne Griffith does excellent work in dual role."—M. P. News.
"Did better than average business at two first-run houses simultaneously. Just melodramatic enough to attract, and not too emotional, so as to offend." "Opened big and kept up big all week. A picture that pleased everybody because it is logical."

BROKEN GATE, THE (FROTHINGHAM-HODKINSON) BESSIE BARRISCALE ..... JAN. 1
"Sob sister story is highly theatrical."—M. P. News.

BRUTE MASTER, THE (HODKINSON) HOBART BOSWORTH ..... NOV. 6
"Hobart Bosworth scores in vigorous story of the sea."—M. P. News.

BUNTY PULLS THE STRINGS (GOLDWYN) SPECIAL CAST ..... JAN. 15
"Fine production given famous stage comedy."—M. P. News.
Exhibitor Comment—"Dandy little story to this one. Pleased my patrons and kept me packing 'em in. Almost a record-breaker."

BURGLAR PROOF (PARAMOUNT) BRYANT WASHBURN ..... FEB. 12
"Washburn's best one in a dog's age—a real comedy."—M. P. News.

CHALLENGE OF THE LAW, THE (FOX) WILLIAM RUSSELL ..... OCT. 23
"Russell at his best; a real entertaining drama."—M. P. News.

CHARM SCHOOL, THE (PARAMOUNT-ARTCRAFT) WALLACE REID ..... JAN. 8
"Wallace Reid has another winner here."—M. P. News.
Exhibitors Comment.—"Fine picture, pleasing, entertaining, and brought good business." "Wallace Reid went over big in this picture. Our patrons thought it was one of the best of this popular star's productions. Played to excellent business the week preceding New Year's." "We consider this one of the best box office attractions we have ever played. Did exceptional business during its run at this house and is an excellent picture." "Very good picture, full of entertaining points. Did good business." "One of the most pleasing pictures we have ever shown. Business was very good." "Good enough for a second week holdover. Business extra good both weeks. Best Wallace Reid picture ever seen." "Certainly good. Business fine all week. Audiences well pleased." "Very good picture which held down big business for a week."
Consensus—"Good picture, good puller."

CHEATER REFORMED, THE (FOX) WILLIAM RUSSELL ..... JAN. 15
"William Russell has an entertaining crook picture here."—M. P. News.

CINDERELLA'S TWIN (METRO) VIOLA DANA ..... JAN. 8
"Just misses being very commonplace."—M. P. News.

CITY SPARROW, A (PARAMOUNT-ARTCRAFT) ETHEL CLAYTON ..... DEC. 4
"Weak in drama, but strong in sentiment."—M. P. News.
Exhibitor Comment—"Opened with usual audiences, but business grew last few days and it went over big." "Mediocre picture lifted from mediocrity by good acting of Ethel Clayton and by splendid direction." "When I put out a poster advertising Ethel Clayton, I sit back and wait for the money to roll in—for she is one of the biggest favorites here on the paramount list. This is one of her weaker stories, but it went over in great shape." "Two days to average business."
Consensus—"Average picture, average puller."

COAST OF OPPORTUNITY, THE (BRUNTON-HODKINSON) J. WARREN KERRIGAN ..... DEC. 18
"Picturesque story with Kerrigan in heroic role."—M. P. News.

CONNECTICUT YANKEE IN KING ARTHUR'S COURT, A (FOX) SPECIAL CAST ..... FEB. 12
"Mark Twain modernized in an appealing picture."—M. P. News.

CONRAD IN QUEST OF HIS YOUTH (PARAMOUNT-ARTCRAFT) THOMAS MEIGHAN ..... NOV. 13
"Delightful story is enriched on the screen."—M. P. News.
Exhibitor Comment—"Fair picture bringing average box-office receipts." "Drew about average crowds during the entire week. People characterized it as 'very good.'" "Average picture with about usual business." "An extremely entertaining picture with a star who is regarded in this section as one of the most popular of the male species. Considering that this was the week before Christmas, business wes very good indeed." "Great. Opened very big. Great crowds waiting to get in. Meighan a great favorite here." "Average picture. Played to average business." "Usual comment on this picture. Why was Meighan surrounded by such ugly women? Fair business." "Big business. Meighan one of the most popular screen stars. Our patrons like him and like the kind of pictures he appears in."
Consensus—"Average picture, average puller."

COUSIN KATE (VITAGRAPH) ALICE JOYCE ..... FEB. 12
"Alice Joyce has strong personality in 'Cousin Kate.'"—M. P. News.

DANGEROUS BUSINESS (FIRST NATIONAL) CONSTANCE TALMADGE ..... DEC. 11
"Rather frail but fairly amusing."—M. P. News.
Exhibitor Comment—"Fine production which seemed to please and brought fine business." "Not as good as some of Miss Talmadge's previous vehicles, but satisfying." "A good picture and brought more than usual business.' "This sure did go over big and deserved it for it's an interesting picture throughout." "Picture brought fine business. Very entertaining."
Consensus—"Good picture, good puller."

DEAD MEN TELL NO TALES (VITAGRAPH) SPECIAL CAST ..... NOV. 13
"Vivid, 'punchy' story; production excellent."—M. P. News.
Exhibitor Comment—"This one went over good and brought more than the average business."

DEVIL, THE (ASSO.-EXHIB.-PATHE) GEORGE ARLISS ..... JAN. 29
"Very artistic with Arliss superb in his screen debut."—M. P. News.

DEVIL TO PAY, THE (BRUNTON-PATHE) SPECIAL CAST ..... DEC. 4
"Strong mystery story carries interest."—M. P. News.

DEVIL'S GARDEN, THE (BENNETT-FIRST NATIONAL) LIONEL BARRYMORE ..... NOV. 6
"Rather grewsome story, well produced and acted."—M. P. News.
Exhibitor Comment.—"Appeals to the highly sophisticated audience. Opened to very big business." "Its too heavy for the average audience. And it's too gloomy. For those who go to the theatre to see fine acting, this will be a splendid attraction, but not for the vast majority who go only to be amused." "Most unsatisfactory First National ever shown here."
Consensus—"Average picture, average puller."

Box Office Reports continued on page 1550

"LYING LIPS"
(Ince-Asso. Producers)

Spectacular But False in Idea and Characterization

THIS picture looks like a million dollar production with a "below stairs" story. Mechanically it is perfect, there being a spectacular appeal in truly picturesque scenes and the staging, lighting and details standing out in bold relief. In fact it eclipses anything Ince has ever done from a spectacular standpoint. Which, of course, emphasizes the plot shortcomings. Characterized as a photoplay with a message it has nothing to say that smacks of humanity or reality. Indeed the characterization is false. Yet "Lying Lips" will be talked about and will attract patronage because of the immensity of its sets, the fine quality of its interpretation and the fact that it is sponsored by Ince. It attempts to paint the conflict of love between a selfish girl reared in luxury and a self-made man deprived of worldly goods.

For two or three reels the action is consistent, then it becomes exceedingly arbitrary and the characters are moved about in a mechanical fashion. The opening shot is a gem and presents in convincing fashion the reason for the heroine's attitude. A subsequent rainstorm is another remarkable scene. It shows the introduction of the hero who falls in love with the girl only to discover in a moment of extremity that she is unduly selfish. In other words he is just a convenient friend, who, because of his lack of culture and wealth, is not considered seriously. And so the characterization rings false. This development does not invite sympathy for either figure. The girl discards him and returns to England, but he is persistent enough to travel by steerage in the same boat.

Ince presents a miniature of the steamer striking a mine and a subsequent shipwreck which is most artistically achieved. Yet the logic is lost in the immediate action. A long shot shows the vessel being blown into fragments, yet the chief characters find refuge in a huge portion of it. There are matches, a kerosene lamp and hot coffee, bunks, dry clothing and what not to make them comfortable. And so they pledge themselves in sight of God thinking their days are numbered. The sight of a passing steamer brings the girl back to her customary train of thought. She defies her lover and excuses herself on the ground that life is sweet again and that she had used his protection in another moment of extremity. The picture at this point is melodrama with all of a melodrama's use of coincidence and convenience. A big scene shows a reception given her by a fiance, and the derelict of the wreck bobs up in arbitrary fashion with plenty of wealth obtained by an inheritance. He has realized her shallow and selfish nature and dismisses her from his life. It is then that the girl develops a soul. At the altar she cries out that she has been married to another in the sight of God. So she hastens to join the man who towers above her in character. Her repentance invites his forgiveness.

The spiritual note is striven for here, but never found. The picture is mechanical and melodramatic and judged in this manner is a winner because of its spectacular appeal. The church scene is a marvelous set. Indeed the offering shows the marks of lavish expenditure. Would that the story might have equalled the production. The acting is in the capable hands of House Peters and Florence Vidor, and they acquit themselves with forceful portrayals. They almost succeed in making the characters human.—Length, 7 reels.—*Laurence Reid.*

THE CAST

Blair Cornwall ..... House Peters
Nancy Abbott ..... Florence Vidor
William Chase ..... Joseph Kilgour
Lelia Dodson ..... Margaret Livingston
Mrs. Abbott ..... Margaret Campbell
Mrs. Prospect ..... Edith Yorke
Mr. Horace Prospect ..... Calvert Carter
John Warren ..... Emmett C. King

By May Edington.
Scenario by Bradley King.
Directed by John Griffith Wray.
Photographed by Charles Stumar and Henry Sharp.

PRESS NOTICE—STORY

The theme of Thomas H. Ince's spectacular drama is based upon the two most vital and mysterious elements of human existence, life and love. It is said that "Lying Lips" surpasses "Civilization" in the force of its dramatic contents and the appeal of its scenes and situations. This feature attraction will appear at the ———— theatre next ———— with House Peters and Florence Vidor heading a cast that includes Joseph Kilgour, Margaret Livingston and Emmett C. King. The picture is adapted by Bradley King from May Edington's story and depicts the contrast of unselfish love with that which is selfish. The heroine is a product of wealth and culture who is attracted to a resourceful type of manhood. In a crucial moment her courage deserts her and she becomes a product of deceit. The lovers are in a moment of extremity when she fails again. But her soul is purged through the force of conscience. The picture teaches a good moral. It teaches that confidence must be given in return when it is offered. The picture contains scene after scene of spectacular thrill—each one having been staged in a most artistic manner. In fact it is a picture which is appealing through its striking action and the high order of its interpretation.

CATCH LINES

See "Lying Lips," Thomas H. Ince's great spectacle of life and love. See the marvelous scenes—the thrilling shipwreck—the realistic storm—the wedding.

"O'MALLEY OF THE MOUNTED"
(Hart-Paramount)

Good Incident and Bill Hart Touches Make It Interesting

IT is customary for an actor of Westerns to appear at some time or other in the Mounted Police story. Now that the leading exponent of them all, Bill Hart, has interpreted it, his repertoire may be called complete. It may be that the star has played the red-coated minion of the law before. If so, time in the writer's case has erased the memory of it. The pattern may be obvious, the plot may be anticipated, but Hart, being the author, has introduced enough incident and action to keep it moving with sustained interest. One knows that a member of the Mounted always gets his man. One knows for screen purposes it is wise to let the man have his liberty for the sake of romance.

This arbitrary development doesn't spoil "O'Malley of the Mounted," because it carries enough detail and typically Hart touches to keep one at attention. For instance, there is as good a representation of a rodeo show as has ever been shown. And it isn't an insert from a news weekly either. A good reel is given over to some expert riding, with the star acting as a spectator. It seems as if Hart and his director, Hillyer, appreciating the antiquity of the plot, had said, "Let's treat it in a new way." There is none of the forlorn chase over the snow with the inevitable fight, nor the conflict or torment of soul of the hero torn between love and duty. The red-coated officer indulges in flash-backs as he accepts his assignment and before he returns to the post—minus his man—there is offered a sure-fire brand of western melodrama. The rodeo has really nothing to do with the plot other than planting the crooked characters who walk off with the prizes. The officer knows that his man is a member of the gang and to become a member of it he is forced to disguise himself as a cowpuncher and show his worth as a bandit.

He robs a bank in broad daylight, but in returning the money is discovered and accused of treachery. While the characters are stereotyped, the manner in which they are introduced takes the sting off the obviousness of the plot. The real villain exposes the officer because of the beating up he received at his hands—a regular, old-fashioned Bill Hart fight—a hammer and tongs affair. Bill goes to the defense of the girl's honor—the girl being the cook of the organization of which her brother is a member. And the boy is the much wanted criminal. Bill is about to become the victim of a "necktie" party when his young friends rescue him. So he returns alone out of gratitude and with the knowledge that the crime was justified. The story has interludes of clever incident and keeps as much out of single-track channels as possible. There is a good measure of suspense and the romance isn't neglected. The scenes are united with good continuity and are staged against picturesque backgrounds. Bill Hart may have had better ones than this feature, but none which have carried a better wallop.—Length, 5 reels.—*Laurence Reid.*

THE CAST

O'Malley ..... William S. Hart
Rose Lanier ..... Eva Novak
Red Jaeger ..... Leo Willis
Bud Lanier ..... Antrim Short
Big Judson ..... Alfred Allen
Sheriff ..... Bert Sprotte

By William S. Hart.
Scenario by Lambert Hillyer.
Directed by Lambert Hillyer.
Photographed by Joe August.

PRESS NOTICE—STORY

William S. Hart's latest Paramount picture of the West, "O'Malley of the Mounted," will be the feature attraction at the ———— theatre next ————. The role of O'Malley is said to be one of the strongest character portrayals with which Mr. Hart has favored his followers in many months. Thrills and clever incident abound throughout the action of this virile photoplay. The star appears as one of the Mounted—the inexorable law of which is, Get Your Man! He hits upon the idea of robbing a bank to gain membership in a gang of outlaws, so that he can capture the man he wants for murder. But he is discovered in sending the money back and accused of treachery. He is forced to battle for a girl's honor—the girl being the sister of the alleged murderer.

She saves O'Malley from the outlaws and together they make a thrilling escape. It is then that the mounted policeman learns that the murder was justifiable. So he conducted them to the boundary line and permitted them their freedom, while he returned to the post and resigned. His resignation was decided upon when he found himself in love with the girl. The picture is graphic in action and is highly interesting. The star is supported by Eva Novak, Antrim Short and others. Lambert Hillyer directed from a story furnished by the star.

PROGRAM READER

Bill Hart is coming to the ———— theatre next ———— as a red-coated horseman. Yes, the popular exponent of Westerns is a member of the Royal Northwest Mounted Police. He has been assigned to the task of getting his man and a member of the Mounted never fails. He rode on a lone hunt, disguised as a cowpuncher. He was even forced to become a bandit. But he got his man. Then he gripped his prisoner's hand and stole away in the night. He returned to his chief alone. Why? That remains as a pleasant surprise for you. Suffice to say that "O'Malley of the Mounted" is a story that races across the screen to the tune of lively action, thrills, and typically Bill Hart incident. It is a picture which takes you to the big outdoors. See the big Western rodeo.

Exhibitors' Own Box Office Reports

(Continued from page 1548)

PICTURE BRAND STAR RELEASED PLAN BOOK

DICE OF DESTINY (HAMPTON-PATHE) H. B. WARNER.....DEC. 11
"H. B. Warner puts 'punch' into strong dramatic story."—M. P. News.

DINTY (NEILAN-FIRST NATIONAL) WESLEY BARRY.....DEC. 4
"Melodrama and Sentiment put this one over."—M. P. News.
Exhibitor Comment—"Wesley Barry in this picture is proving a worthy attraction and causing favorable comment." "Big business all week. The public wants plays of this kind." "Picture proved very average drawing card. Work of Wesley Barry considered very good but story as a whole failed to please. Almost too melodramatic." "Good picture. Splendid vacation attraction. Big and little folks all like Wesley Barry." "Personally, think this is better than 'Go and Get It,' but it didn't make quite as much money for me. It's a wonderful picture, and they all liked it." "Made a big hit at this theatre, pulling capacity crowds at each performance. Broke house record." "This is a fine picture and brought good business for me." "Played to increasing business each day. Wonderful kid picture."
Consensus—"Good picture, good puller."

DISCARDED WOMAN, THE (HALLMARK) SPECIAL CAST.....JULY 10
"Hectic melodrama with familiar stock situations."—M. P. News.

DOWN HOME (WILLART-HODKINSON) SPECIAL CAST.....NOV. 6
"Some interesting moments in this rustic story."—M. N. News.

DRAG HARLAN (FOX) WILLIAM FARNUM.....NOV. 6
"If they like Farnum, it's a good bet."—M. P. News.
Exhibitor Comment—"Our patrons were very glad to see William Farnum back in the good old Western stuff." "More than usual business. Patrons seemed entertained." "William Farnum has a good box office value. Picture liked and box-office returns fine." "Farnum always goes over big in a Western picture." "This is the type of picture they like Farnum in. Extra big business three days." "Great picture, well liked. Went over big."
Consensus—"Good picture, good puller."

813 (ROBERTSON-COLE) WEDGWOOD NOWELL.....JAN. 22
"Interesting moments in mystery story."—M. P. News.

EMPIRE OF DIAMONDS, THE (PERRET-PATHE) SPECIAL CAST.....DEC. 25
"A splendid production given mystery story."—M. P. News.

EYES OF THE HEART (REALART) MARY MILES MINTER.....NOV. 13
"Mary Miles Minter scores in story of pathos and sentiment."—M. P. News.
Exhibitor Comment—"A fair picture, well acted. Mary Miles Minter has her own personal following, but aside from them, the picture did not have much of an appeal." "Ordinary picture. Poor business three days." "Not as good as some of her previous pictures, but Miss Minter is always pleasing." "Two days to big and average business." "Fair picture to fair business. Star popular."
Consensus—"Average picture, average puller."

FACE AT YOUR WINDOW, THE (WILLIAM FOX) SPECIAL CAST.....NOV. 13
"Propaganda picture developed along orthodox lines."—M. P. News.

FATAL HOUR, THE (METRO) SPECIAL CAST.....NOV. 13
"Crude melodrama makes mediocre picture."—M. P. News.

FIGHTING STRANGER, THE (CANYON PICTURES-STATE RIGHTS) FRANKLYN FARNUM.....JAN. 29
"Selig produces another thriller, with Franklyn Farnum."—M. P. News.

FELIX O'DAY (HAMPTON-HODKINSON) H. B. WARNER.....SEPT. 18
"A good production from all angles."—M. P. News
Exhibitor Comment—"A fair picture to average business one day."

FIREBRAND TREVISON (FOX) BUCK JONES.....JULY 31
"Buck Jones practically duplicates his last picture."—M. P. News.
Exhibitor Comment—"Not as good as some of the others. Average business two days."
Consensus—"Good picture, good puller."

FIRE CAT, THE UNIVERSAL) EDITH ROBERTS.....FEB. 12
"Edith Roberts scores in Carmenesque role."—M. P. News.

FIRST BORN, THE (HAWORTH-ROBERTSON-COLE) SESSUE HAYAKAWA.....FEB. 12
"A title, heart interest and Hayakawa's acting should attract them."—M. P. News.
Exhibitor Comment—"By far the best picture that Sessue Hayakawa has ever made. It is a true conception of Oriental life."

FIXED BY GEORGE (UNIVERSAL) LYONS-MORAN.....NOV. 6
"Lyons and Moran produce successful farce."—M. P. News.
Exhibitor Comment—"Excellent. Very funny and pleases the patrons who enjoy high class comedy." "A rather poor picture to poor business two days." "Good—one day to extra big business."

FLAME, THE (STOLL FILM-PATHE) SPECIAL CAST.....FEB. 5
"A good production with foreign setting."—M. P. News.

FLAME OF YOUTH, THE (FOX) SHIRLEY MASON.....DEC. 18
"A pleasing, simple romance with Shirley Mason."—M. P. News.

FLYING PAT (NEW ART-PARAMOUNT-ARTCRAFT) DOROTHY GISH.....JAN. 1
"Fairly pleasing offering with Dorothy Gish."—M. P. News.
Exhibitor Comment—"Fair picture. Business very good." "Just average box-office results, though the picture is quite good."
Consensus—"Average picture, average puller."

FOOD FOR SCANDAL (REALART) WANDA HAWLEY.....NOV. 13
"Very obvious, but fairly interesting."—M. P. News.
Exhibitor Comment—"Light, pleasing little comedy. They came because they liked Wanda—and they did not register a kick. Box-office just fair." "This sure did go over big and the picture deserved it, for it is interesting and entertaining." "Fair picture with only average box-office receipts." "Better than 'Miss Hobbs.' Miss Hawley is likable in this sort of a story. Big to average business two days."
Consensus—"Average picture, average puller."

FORBIDDEN FRUIT (DE MILLE-PARAMOUNT) SPECIAL CAST..FEB. 5
"De Mille scores another ten strike; a great audience picture."—M. P. News.

FORBIDDEN THING, THE (DWAN-ASSO. PRODUCERS).....NOV. 27
"Vivid and vital story rich in spiritual quality."—M. P. News.
Exhibitor Comment—"Good picture to fair business." "A fine production. People stood in line all week to see this picture. Big success." "Well acted and produced but rather long-drawn out; exploitation put it over to big business."

PICTURE BRAND STAR RELEASED PLAN BOOK

FRISKY MRS. JOHNSON, THE (PARAMOUNT-ARTCRAFT) BILLIE BURKE.....JAN. 8
"Play seems old-fashioned as picture."—M. P. News.
Exhibitor Comment—"Typical Burke picture, very pleasing, fair business due to holidays." "Just plain trash—it's a pity a good star and real money are expended on such drivel." "Average business. No new angles throughout the entire five reels. Photography and direction good, cast fair, but story weak from being overworked." "Had poor business with this one for entire week." "Very trashy and silly. Audience hardly enthused. Business only fair."

FRONTIER OF THE STARS, THE (PARAMOUNT) THOMAS MEIGHAN.....JAN. 22
"Interesting story of a crook's redemption."—M. P. News.
Exhibitor Comment—"Good picture which brought more than usual business."

FURNACE, THE (REALART) SPECIAL CAST.....DEC. 4
"Talky picture has little appeal."—M. P. News.
Exhibitor Comment—"One of the best pictures I have seen. It has strength and purpose and is wonderfully portrayed by excellent cast. Exceptionally good business." "An absolute sensation. A knockout. Had S. R. O. sign up from opening day till finish of week. One of the best picture I've ever seen." "Unusually good audience picture. Everybody liked it. Opened to big Sunday business." "Very big production. Business better than average." "The plot of the picture is good but the details are not well worked out. It is fair. Average receipts." "Very high-class society picture with beautiful costuming and sets which appealed particularly to the women and did splendid business."
Consensus—"Good picture, good puller."

GIRL OF MY HEART (FOX) SHIRLEY MASON.....DEC. 18
"Star fails to enliven very dull story."—M. P. News.

GIRL WITH THE JAZZ HEART, THE (GOLDWYN) MADGE KENNEDY.....JAN. 8
"Madge Kennedy plays two roles exceptionally well."—M. P. News.
Exhibitor Comment—"This was a corker. I think it the best thing Madge Kennedy has yet done. They all liked it, and I played to capacity houses all week." "Nothing great about this but title is catchy and Madge Kennedy has a following. Result—good houses." "Madge Kennedy has considerable drawing power here. Her picture is not strong but our people liked it."
Consensus—"Good picture, good puller."

GODLESS MEN (BARKER-GOLDWYN) SPECIAL CAST.....FEB. 12
"Unpleasant story depending on acting and unusual twist to story."—M. P. News.

GOOD-BAD WIFE, THE (VERA McCORD PRODS.-FILM BOOKING OFFICE) SPECIAL CAST.....OCT. 30
"Good production given rather illogical story."—M. P. News.

GREAT ADVENTURE, THE (BENNETT-FIRST NATIONAL) LIONEL BARRYMORE.....JAN. 22
"More interesting via the printed page."—M. P. News.
Exhibitor Comment—"Not as good as some Barrymore pictures but enjoyed and full houses resulted."

GREAT LOVER, THE (GOLDWYN) SPECIAL CAST.....DEC. 4
"Slow Moving that depends largely on titles."—M. P. News.
Exhibitor Comment—"A poor picture. Average box-office reecipts." 'Fine picture with some very excellent acting and interesting story. Played to better than average business for week."

HALF A CHANCE (JESSE D. HAMPTON-PATHE) SPECIAL CAST).OCT. 30
"Well acted and directed, but development suffers."—M. P. News.

HARRIET AND THE PIPER (MAYER-FIRST NATIONAL) ANITA STEWART.....OCT. 30
"Favorite formula given rich production."—M. P. News.
Exhibitor Comment—"Regarded this as just a fair picture and drew average houses." "The entertaining value of this picture is good, and drew more than usual business." "This picture pleased. Business normal. Anita Stewart is only fairly popular." "They liked it—but did not do capacity business. Just fair. Wherever Miss Stewart is popular it should should be a knockout." "A rather poorly motivated play based on an old theme. Anita Stewart's charm and ability help to make it an average drawing card."
Consensus—"Average picture, average puller."

HEARTS ARE TRUMPS (METRO) SPECIAL CAST.....DEC. 11
"A complex melodrama very well produced."—M. P. News.
Exhibitor Comment—"There is nothing startling about this production. Ranks about average."

HEARTS UP (UNIVERSAL) HARRY CAREY.....JAN. 1
"Harry Carey has satisfying offering here."—M. P. News.

HELIOTROPE (COSMOPOLITAN-PARAMOUNT-ARTCRAFT) SPECIAL CAST.....DEC. 4
"A different picture here."—M. P. News.
Exhibitor Comment—"Fairly entertaining picture given a good production and attracting good business for week run." "Good picture well worth seeing, which was attested by my houses, which were pretty well crowded." "Did well and held over second week. Like most second-weekers here unless they are far above the average or highly advertised it petered out." "An excellent picture in every respect and business grew all week." "One of the season's finest pictures, in my estimation—and my opinion backed up by the fact that it played to capacity business in a house seating twenty-seven hundred. Consider it an excellent production from every angle." "A good picture but did not draw well at my house." "Splendid production. Well liked by audience. Did capacity business during its entire run." "Excellent. The patrons of this theatre filled the house at each performance every day for the entire week." "Broke all records for two years as the poorest drawing card. One million per cent. overrated and 1,000,000 per cent oversold picture. Otherwise a good picture with none of the muchly promised Hearst free advertising, even an extra $700 advertising appropriation could not put it over." "Thoroughly nice picture. Ought to go with most any kind of an audience."
Consensus—"Good picture, good puller."

HER FIRST ELOPEMENT (REALART) WANDA HAWLEY.....JAN. 29
"Inconsequential and too rapid for feature length."—M. P. News.

HER HUSBAND'S FRIEND (INCE-PARAMOUNT) ENID BENNETT.JAN. 29
"Rather hectic in spots, but keeps the interest."—M. P. News.

HER BELOVED VILLAIN (REALART) WANDA HAWLEY.....DEC. 18
"French farce adaptation that falls short in American requirements."—M.P. News.
Exhbitor Comment—"A good picture to average business three days."

Box Office Reports continued on page 1552

"A SMALL TOWN IDOL"
(Sennett-Asso. Producers)

Mack Sennett Gives a Three Ring Circus Here

MACK SENNETT'S first picture for Associated Producers is certain to give him the spotlight of popular favor. True he has presented the feature comedy before. But where he eclipses his previous achievements is in the manner of assembling all the tried and true hokum and gag found in the ten, twent' and thirt' melodrama and not relying entirely upon the farm stuff, the bathing girls, or a burlesque on an old time favorite. Sennett has been more ambitious here than usual. He has spent money. In fact there are some big sets which would do credit to his associates of the organization. And he has all of the players who have made his comedies famous. Ben Turpin, Marie Prevost, Phyllis Haver and Charles Murray make a rich quartette and they are ably supported by others equally well known. Louise Fazenda is present for just a brief second.

The only trouble with "A Small Town Idol" is its length. A good deal of its latter footage could be dispensed with since it generates very little humor. Indeed Sennett gives up the laughs in order to collect a few thrills. And there will be an argument with some if he hasn't trespassed outside of his domains. The comedy gets off to a breezy start and shows Ben as the country bumpkin, Phyllis Haver as his sweetheart, and James Finlayson as the villain. The church scene is a rare one and good for a large sized chuckle and the bit which shows the hero and rival fighting in the pool room is occasion for a mirthful explosion. And Ben attempting to fish is another good incident. The girl gives up Ben when she discovers a photograph from Marie Prevost and Ben is escorted to the station and advised not to return.

Sennett employs thousands in this picture and the effort to make it more or less spectacular takes away the intimate comedy with which he has been identified. In fact the picture presents him in a revolutionary frame of mind. Ben turns up at a moving picture studio. And here the offering loses some of its spontaneity. In the first place the director has utilized the idea before in much more humorous fashion. But it does give him a chance to play up the big sets. One of them takes up the entire studio floor space and the thousand extras are introduced again in ballet numbers and high jinks on the floor. There is none of the ridiculous tomfoolery here. In fact the latter development is akin to several legitimate features. Well, Ben becomes a star by his willingness to double for a timid thespian. He jumps off a high bridge and is forced to have a re-take because the director's cap covered the lens of the camera. Ben wants to commit suicide because of Phyllis' cold attitude. Than he comes home famous and attends the local theatre and watches himself on the screen. A good bit of business and well done. Finally he is accused of vile treachery and chased by the natives. A "necktie" party is waiting for him, but he is rescued by his old time sweetheart. Sennett has painted local color and atmosphere with a thick brush.—Length, 7 reels.—*Laurence Reid.*

THE CAST

Sam Smith (Samuel X. Smythe)	Ben Turpin
J. Wellington Jones	James Finlayson
Mary Brown	Phyllis Haver
Martin Brown	Bert Roach
Joe Barnum	Al. Cooke
Sheriff Sparks	Charles Murray
Marcelle Mansfield	Marie Prevost
Mrs. Smith (Sam's Mother)	Dot Farley
Bandit Chief	Eddie Gribbon
Bandit Chief's Rival	Kalla Pasha
Director of "Two-Gun Sam"	Billy Bevan
Cameraman	George O'Hara

By Mack Sennett.
Directed by Erle Kenton.
Photographed by Fred Jackman, Perry Evans and J. R. Lockwood.

PRESS NOTICE—STORY

"A Small Town Idol," one of the few productions Mack Sennett has made in six reel proportions, comes to the ———— theatre next ————. With practically every member of his all-star aggregation of funny folk enrolled in a congenial part there is assurance that the comedy will furnish vast entertainment. Ben Turpin is the village hero. Phyllis Haver is his small town ideal; Marie Prevost is the city girl that befriends poor Ben when the home-folks turn him down; Charlie Murray is the indefatigable constable; James Finlayson is the wretched villain who concocts all the trouble, and Kalla Pasha and Eddie Gribbon and the other Sennett favorites are to be seen advantageously in the shifting scenes that cover as many places as are usually revealed in a half-dozen problem plays wherein the slums and the green fields are visited.

The comedy is rich satire and rare burlesque and carries enough material for a dozen two-reel offerings. The story value is legitimate, the humor arises from the characterizations and performances. The picture is decorated with five hundred girls or more; it also is lavishly staged.

PROGRAM READER

Mack Sennett's six-reel comedy-drama, "A Small Town Idol," will be the feature attraction at the ———— theatre next ————. As a melodrama it is as full of thrills and romance as a novel by Dumas; as a comedy it travels on high making the hills and miles of fun with plenty of hilarity; as a spectacle it is an Arabian Nights Dream visualized. There is a company that includes 1,000 beautiful girls—the type of girls which have been made famous by Sennett. And a typically Sennett cast includes those dependable players, Ben Turpin, Charles Murray, James Finlayson, Kalla Pasha, Marie Prevost, Phyllis Haver and others. It is without question the most stupendous production ever conceived by Sennett. It carries every value. Manager ———— guarantees a most entertaining hour.

"THE GREATER CLAIM"
(Metro)

Alice Lake Scores in Ordinary Story

THE idea behind this photoplay is familiar to those readers who peruse sensational newspapers. A wealthy father, an independent son, and a chorus girl complete the triangle. You can anticipate every scene and guess it nearly right nine times out of ten. In "The Greater Claim" the story doesn't upset the conventions and manages to entertain because of some sure-fire incident, the heart interest note and the restrained acting of Alice Lake. Certainly she had opportunity to emote and stress the situations. But her performance is kept within bounds with the result that the human factor is considerably emphasized. The young man is kidnapped away from his honeymoon cottage and is shanghaied with his father's consent. Yet one cannot condemn the father because of the easy manner in which De Witt Jennings interprets the character. It is not a crusty type. And so the chorus girl-wife is forced to return to the footlights to eke out a livelihood.

Her suspicions are aroused to the idea that her husband may be a party to the scheme, so when he returns she drives him away with her gay conduct. There are several gaps in the continuity which are not easily explained with subtitles. Yet the picture holds the attention and is bound to be popular with the average patron. When a child is born the picture takes on a value which cannot be denied. It seems as if the director stressed the infant scenes a trifle. There is a deal of padding which has to do with the baby's bath. Eventually the story becomes "in-tri-kut," the complications presenting a shyster lawyer who conceives a plan to mulct the old man of his money. The latter offers to adopt the infant and the mother is chosen as the nurse, although her identity is not disclosed. The manner of her selection smacks of padded hokum. The same may be said with the by-play indulged in by the servants.

The characters are moved about arbitrarily at the convenience of the author. For three reels the stern parent doesn't make an appearance, although he is constantly referred to in the dialogue. And the scapegrace son is absent for a considerable period in the action. The old man's heart bends after the baby grows to early boyhood and the complications are swept aside with the return of the son for a second time. A pair of blackmailers are on the verge of stinging the old man when their little game is discovered. The picture could be compressed into five reels, thus the scenes would have more polish and the action would be more compact. The title finds its meaning in the fact that a mother will not give up her child for all the gold in the world. The heroine and the blackmailer are put to the test and the former is not found wanting in mother love. "The Greater Claim" is overdrawn, but it looks like a good bet for any exhibitor.—Length, 6 reels.—*Laurence Reid.*

THE CAST

Mary Smith	Alice Lake
Richard Everard	Jack Dougherty
Abe Dietz	Edward Cecil
Richard Everard, Sr.	De Witt Jennings
Gwendolyn	Florence Gilbert
Rosie	Lenore Lynard

By Izola Forrester and Mann Page.
Scenario by Albert Shelby Le Vino.
Directed by Wesley Ruggles.

PRESS NOTICE—STORY

A story of a girl's claim to the heart of her husband and her greater claim to her own child of whom she is deprived is offered in Alice Lake's newest Metro picture, "The Greater Claim," which comes to the ———— theatre next ————. It is a simple heart interest picture which scores for its generous measure of sentiment, pathos, human appeal and other vital ingredients. Miss Lake has an ideal role for the expression of her charm and talent. She gives a remarkably lifelike performance in the part of Mary Smith, a chorus girl who marries a rich man's son and finds that her father-in-law will not receive her. The husband is shanghaied and Mary is forced to return to the chorus.

In time a child is born and becomes a means of breaking down the barriers. The stern parent's heart is softened as he adopts the baby, the nurse being the mother who is not recognized. When the son comes home and claims his wife her happiness is complete. The picture is interestingly told against backgrounds which are thoroughly in atmosphere. Prominent in the supporting cast are Jack Dougherty, De Witt Jennings, Florence Gilbert and Edward Cecil. Wesley Ruggles directed from a story by Izola Forrester and Mann Page.

PROGRAM READER

The greatest claim of all is mother love. A baby brings a claim upon its parents which cannot be denied. Mary Smith married a young man who was kidnapped by his father and the marriage was annulled. In time a baby came to bring a measure of happiness—a baby that the stern grandfather adopted. His heart was softened. Then like a black shadow, came an adventuress who claimed the baby. Which woman won? How were they put to the test? The answer lies in "The Greater Claim" which comes to the ———— theatre next ———— starring Alice Lake. It is a picture charged with heart interest and sentiment and offers a most interesting hour. The star gives one of the finest portrayals of her career—a portrayal marked for its restraint.

SUGGESTIONS

There is no reason why Alice Lake cannot score with an audience. Surely she is exceptionally gifted. In this picture she gives a remarkably human performance in a role which fits her to a dot. The best plan for exploitation looks like concentrating upon her name. Tell of her past pictures. Play up the heart theme and detail a bit of the plot. Ask leading questions concerning the claims on a mother's heart. Play up the child interest. Interest the feminine patronage, telling them it is a picture of the heart and home. If the star hasn't a following in your town, then the chance is ripe to establish one for her. Make emphatic in your advertising scheme for program readers the mother love theme. Stress the sentiment and human interest.

The Index to The Complete Plan Book

(*Continued from page 1550*)

HER UNWILLING HUSBAND (HAMPTON-PATHE) BLANCHE SWEET ..... NOV. 27
"Good production given average story."—M. P. News.
Exhibitor Comment—"Satisfactory picture both as an entertainment and as a box office attraction. Average good business.

HIS OWN LAW (J. PARKER READ-GOLDWYN) HOBART BOSWORTH ..... FEB. 12
"Trite story makes poor screen material."—M. P. News.

HOLD YOUR HORSES (GOLDWYN) TOM MOORE) ..... FEB. 5
"Comedy titles and good incident make this fine entertainment.—M. P. News.
Exhibitor Comment—"Just ordinary picture and did just ordinary business."

HONOR BOUND (UNIVERSAL) FRANK MAYO ..... NOV. 13
"Frank Mayo has good material in this one."
Exhibitor Comment—"This picture took well and brought good box office returns."

HUNDREDTH CHANCE, THE (STOLL-PATHE) SPECIAL CAST ... JAN. 8
"Familiar story is well picturized."—M. P. News.

HUSH (GARSON-EQUITY) CLARA KIMBALL YOUNG ..... JAN. 29
"Interesting picture on a familiar theme."—M. P. News.
Exhibitor Comment—"Big picture, box office receipts increasing each day."

IDOLS OF CLAY (PARAMOUNT-ARTCRAFT) MAE MURRAY .... NOV. 27
"Colorful production marked by good incident."—M. P. News.
Exhibitor Comment—"A good picture filled with sex appeal that did a good business." "Opened up extra big and continued so during week run." "This picture brought very good business and people seemed attracted to it because of title." "Elaborate production and fine photography. Story seemed to hold the interest of our patrons. Played to above average for a week." "Carried fair houses and did enough business to warrant a second week's booking." "Somewhat gruesome. Did big business. Held over second week." "Picture is quite fair. Good business during run." "Went over very well and held over for two days to big business." "A picture with beautiful scenery, excellent acting, a rather mediocre plot and several daring scenes. The acting of Mae Murray and David Powell and the South Sea and London Limehouse settings make the picture well worth seeing. It drew good-sized houses." "Did not expect this to go but it grew each day and what surprised us was that it pleased, or rather we got no kicks." "An extraordinary picture which brought good business." "Consider this a fine picture though it brought us only average business."
Consensus—"Good picture, good puller."

INSIDE OF THE CUP, THE (COSMOPOLITAN-PARAMOUNT) SPECIAL CAST ..... JAN. 22
"Conventional melodrama effectively staged."—M. P. News.
Exhibitor Comment—"Going over very well indeed. Good picture."
"Playing to excellent business through second week."

IRON RIDER, THE (FOX) WILLIAM RUSSELL ..... DEC. 4
"Below William Russell's previous work; only slightly interesting.—M. P. News.
Exhibitor Comment—"A William Russel picture of more than average value and the box-office results were pleasant." "A pleasing Western picture, well acted and produced. Did capacity business."
Consensus—"Good picture, good puller."

JUCKLINS, THE (PARAMOUNT-ARTCRAFT) SPECIAL CAST DEC. 25
"Rural story rich in detail and atmosphere."—M. P. News.
Exhibitor Comment—"Pleased those who saw it, but the title not well known enough at this date, with result that it carried no popular appeal." "This feature was well liked by our patrons and went over big for four days." "Very good story. The picture follows the original narrative well and it drew the 'better class' audiences." "Good picture, pulling fairly well." "Had poor business with this, though it seemed to be a good picture."

JUST PALS (FOX) BUCK JONES ..... NOV. 27
"Jones in new type of story; good entertainment."—M. P. News.
Exhibitor Comment—"Good. Played it one day to big business."

KENTUCKIANS, THE (PARAMOUNT) SPECIAL CAST ..... FEB. 12
"Very little drama here; backgrounds are interesting."—M. P. News.

KID, THE (FIRST NATIONAL) CHARLIE CHAPLIN ..... JAN. 29
"Long heralded Chaplin six-reeler lives up to expectations."—M. P. News.
Exhibitor Comment—"Wonderful picture and greatest box-office attraction we have ever run. Broke house records first and second weeks of its engagement and crowds are continuing to come in great numbers on third week."

KILLER, THE (HAMPTON-PATHE) SPECIAL CAST ..... JAN. 29
"Thrilling story given splendid production."—M. P. News.

KISMET (ROBERTSON-COLE) OTIS SKINNER ..... NOV. 6
"Otis Skinner gives superb performance in lavish production."—M. P. News.
Exhibitor Comment—"Unable to handle the crowds. Broke house record even at advanced prices." "Opened fine and improved daily. Wonderful acting on part of Otis Skinner. Marvelous sets." "Wonderful picture. Consistently large attendance. A masterpiece, according to general talk around town." "Broke all attendance records. The kind of picture that points to big things in 1921 picturedom. A remarkable production in every way." "Wonderful picture. Brought great box office reports." "Extra good to extra big business two days." "Not a record breaker, but played to above average business. Pleased averagely well." "Pleased tremendous crowds who call it a great performance in every respect. Such pictures as this insure the steady growth of motion pictures." "Wonderful production and biggest business since 'While New York Sleeps.'" "Splendid production and Otis Skinner's name helped to bring in crowds. Did splendid business first part of engagement and is starting well the second week." "This went over very big. Audiences seemed enthused with it." "Crowds came and I packed them in. Surely a wonderful production."
Consensus—"Good picture, good puller."

LAST OF THE MOHICANS, THE (TOURNEUR-ASSO. PRODUCERS) SPECIAL CAST ..... DEC. 4
"A Masterpiece of its kind."—M. P. News.
Exhibitor Comment—"It's certainly a screen classic. Wonderful realism throughout. Exceptionally good cast. Crowded houses from the first performance of opening day right through the week." "Opened to great business. Assured of great success. Don't miss this one." "One of the best pictures seen here in many months. Wonderful scenery and enough action to please everybody. This is the type of picture that appeals to young and old. It went especially big with the school children."

LIFE OF THE PARTY, THE (PARAMOUNT-ARTCRAFT) ROSCOE ARBUCKLE ..... DEC. 4
"Fun and hokum in Fatty Arbuckle's Latest."—M. P. News.
Exhibitor Comment—"An entertaining feature and a good box office attraction." "A laugh-getting Arbuckle comedy which played to good business for one week with an increased attendance the last part of the engagement." "Fine picture. Splendid business. Excellent entertainment. The kind of show it's a pleasure to run. Everybody comes into the theatre expecting to have a good time and go out happy." "Fair picture, fair business. Some thought it great, but it is a question whether or not the public wants Arbuckle in long features." "Good picture as far as entertaining value goes, but did only average business during run."
Consensus—"Good picture, good puller."

LITTLE 'FRAID LADY, THE (ROBERTSON-COLE) MAE MARSH .. DEC. 4
"Mae Marsh returns to screen, ideally cast."—M. P. News.

LITTLE GREY MOUSE, THE (FOX) LOUISE LOVELY ..... NOV. 13
"New star's first picture mildly interesting."—M. P. News.

LOVE (J. PARKER READ, JR.-ASSO. PRODUCERS) LOUISE GLAUM ..... DEC. 11
"Louise Glaum scores in familiar picture, sumptuously mounted."—M. P. News.
Exhibitor Comment—"The title's enough to bring all the women. It's thrilling and surprising, but never offensive. Good business at two simultaneous first-run houses." "Fair picture; did average business three days." Just fair. Didn't do anything remarkable, just cleared expenses. As a picture it's awful; as a box-office attraction it just manages to get by." "Failed to draw after big advertising campaign. Louise Glaum's name is not a box-office getter."
Consensus—"Good picture, good puller."

LOVE LIGHT, THE (UNITED ARTISTS) MARY PICKFORD ..... JAN. 22
"Production overshadows the star who is not any too well cast."—M. P. News.
Exhibitor Comment—"The star brought the people to see it and they were not disappointed." "Splendid picture and business. Mary Pickford really pleased everyone. Never heard a complaint. Capacity all week." "Very good production and well liked. Business was good." "Fell down badly second week. Didn't seem to satisfy. For total showing went over from average to poor."
Consensus—"Good picture, good puller."

LURE OF CROONING WATER, THE (STOLL-PATHE) IVY DUKE-GUY NEWELL ..... JAN. 15
"Interesting exposition of eternal triangle."—M. P. News.

LURE OF YOUTH (METRO) SPECIAL CAST ..... JAN. 22
"Acting is better than the story."—M. P. News.
Exhibitor Comment—"This picture not up to average. The plot is weak."

MAD LOVE (VICTOR KREMER PRODUCTION) LINA CAVALIERI ..... NOV. 6
"Average production stars Cavalieri."—M. P. News.

MADAME PEACOCK (NAZIMOVA-METRO) NAZIMOVA ..... OCT. 16
"Picture looks artificial through poor direction and acting."—M. P. News.
Exhibitor Comment—"Drew big houses each day. This city has large number of Nazimova 'fans' and these liked the film. The women were exceptionally pleased with it." "Nazimova popular here. House did a normal business only. Lack of punch in previous Nazimova picturets has affected the box office." "The crowds came to see this picture because they are enthusiastic about the star, Nazimova. Drew well for entire week. "Worst Nazimova picture ever produced and shows plainly lack of direction and lack of judgment in picking story. Another picture like this and Nazimova is finished." "One of the best money-getters I've had in a long time. Personally, did not care for the picture, so why worry?" "Poor picture, business fair. Believe Nazimova is falling back in her stories. If she keeps this up she's liable to lose her popularity."
Consensus—"Good picture, good puller."

MAD MARRIAGE, THE (UNIVERSAL) CARMEL MYERS ..... FEB. 12
"Carmel Myers is appealing in Greenwich Village formula."—M. P. News.

MAMMA'S AFFAIR (FORST NATIONAL) CONSTANCE TALMADGE ..... FEB. 5
"Constance Talmadge has serious moments here; picture fairly interesting."—M. P. News.

MAN WHO HAD EVERYTHING, THE (GOLDWYN) JACK PICKFORD ..... JAN. 22
"Story and generally good production will get it by."—M. P. News.
Exhibitor Comment—"Terrible. Business was fairly good but that was because the picture played the last part of the week and not because of interest in picture. Pickford unpopular in this territory."

MAN-WOMAN-MARRIAGE (HOLUBAR-FIRST NATIONAL) DOROTHY PHILLIPS ..... FEB. 12
"Propaganda and spectacular melodrama are blended here."—M. P. News.

MARK OF ZORRO, THE (UNITED ARTISTS) DOUGLAS FAIRBANKS ..... DEC. 11
"Fairbanks puts over another surefire attraction."—M. P. News.
Exhibitor Comment—"Big box-office attraction on account of star's popularity. Very good picture." "Great picture. Drew packed houses. Well received and well liked." "Best picture Douglas Fairbanks ever made. We have had such big business during its two weeks run that we are holding it over for a third week." "Very good picture to fine business." "This picture makes a hit with the men. The women do not seem as enthusiastic. Drawing big matinees. Wil hold over for another week." "Sure did go over well. And the picture is worth it. Had crowded houses during run."
Consensus—"Excellent picture, big puller."

MIDSUMMER MADNESS (PARAMOUNT-ARTCRAFT) SPECIAL CAST ..... DEC. 18
"Perfectly constructed picture stamps De Mille as master director."—M. P. News.
Exhibitor Comment—"A splendid production. Great business. Held for second week on demand." "It took well for the entire week. Audience seemed to like it." "Fine picture playing to good business." "Good show—opened to moderate business." "People here educated to like these extravagant pictures, and they take very well. Held up to better than average business for two weeks." "Holding up nicely in second week of its run. Fair crowds." "Holding up fairly well in third week." "This one brought only average business for one week." "Fair picture with business about as usual."
Consensus—"Good picture, good puller."

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"SILK HOSIERY"
(Ince-Paramount)

Long on Fashion, Short on Drama

ENID BENNETT'S latest offering, "Silk Hosiery," is far from being another "Hairpins" in point of plot material and characterization. In fact it carries very few ingredients of a dramatic nature and relies upon the romantic element for its strength. Yet it doesn't travel far because the romance is more or less subordinated to the display of a fashion show. Easily two reels are given over to a parade of manikins or trying on gowns. The action for considerable footage takes place in a modiste shop. Certainly "Silk Hosiery" is not a "he-man's" picture by any means. The star appears as a model in a shop and becomes romantic with the least encouragement. She longs to be the grande lady or the sweetheart of any good "catch" that comes into the store.

There is a good deal of strutting round, with nothing accomplished in the way of action or incident. The picture picks up a little when a plot appears along toward the third reel. The heroine has discovered that a certain patron of the shop is a crook and that jewels and incriminating letters are the instruments of theft. A visiting prince from some European nation is involved with the incriminating letter and to save innocent victims the little model doubles in brass. She bedecks herself in a customer's gown and is whisked away to a roadhouse by a group of gangsters. And she has the man of her heart for company, too. They make their escape and turn up at the ball for the prince, where she is charged with theft. But at the proper time she is exonerated by the son of royalty and finds romantic expression with the hero, who is a secret service agent.

The twist of this picture comes in the conclusion. It presents the dream situation. Romance being something elusive and intangible, the little model has conjured up in her mind the fancies of love and courtship. She has fallen asleep and awakened to find that life goes on as usual in the same old way. This development gives the picture a fantastic touch, yet even the liveliest dream cannot compensate for the real thing. There is nothing to indicate that this surprise is coming. There is no falling asleep by the model or any waving of a wand over her head by a fairy godmother. Which is a good thing for the picture, for if exposed ahead of time an audience might lose patience. The picture is handsomely staged, it being correct in every technical arrangement. And there is no denying the fact that it carries appeal to the feminine sex with its fashion display. Miss Bennett is a very able actress, but she deserves dramatic fare and not Cinderella-like ingenue roles. The story is well constructed as regards continuity. It will probably go in those houses which cater to a fashionable clientele.—Length, 5 reels.—*Laurence Reid.*

THE CAST

Marjorie Bowen ..... Enid Bennett
Sophia Black ..... Joan Standing
Sir Leeds ..... Geoffrey Webb
Cad Jones ..... Donald MacDonald
Yvette Fernau ..... Marie Pavis
The Prince ..... Derrick Ghent
Billy Black ..... Vern Winters
Jim Shanahan ..... Harold Holland
Mollie Milligan ..... Bonnie Hill
Von Twiller ..... Otto Hoffman
Mrs. De Windt ..... Sylvia Brooks
Mme. Louise ..... Rose Dione
Jacqueline D'Amour ..... Willie May Carson

By Frank M. Dazey.
Scenario by Agnes Christine Johnston.
Directed by Fred Niblo.
Photographed by G. Barnes.

PRESS NOTICE—STORY

Enid Bennett's latest starring vehicle, "Silk Hosiery," which will be the feature attraction at the ———— theatre next ———— is a story dealing with the existence of romance in modern life. The star, portraying a romantic little modiste's model, is afforded unusual opportunity for utilizing her exceptional dramatic abilities, as well as for displaying a number of beautiful gowns. The story was written by Frank Dazey and adapted for the screen by Agnes Johnston. Fred Niblo directed.

As Marjorie Bowen, Miss Bennett appears as a model in a fashionable modiste shop. There is very little romance in her life until Sir Leeds, a young Englishman enters the shop to wait for his fiancee. Later she overhears a conversation between the fiancee and one Cad Jones and discovers that they are crooks planning to steal certain jewels and an incriminating letter which the prince indiscreetly gave to a society woman in New York on a previous visit to America. Marjorie dons the fiancee's gown and while wearing it is kidnapped by thugs. Complications ensue which terminate in an unusual ending. It has all been a dream. The picture is rich in atmosphere and moves with considerable vigor. Prominent in the cast are Geoffrey Webb, Donald MacDonald and Marie Pavis.

PROGRAM READER

Enid Bennett, the popular Ince-Paramount star, who has shown a fine talent in several pictures, is coming to the ———— theatre next ———— in her latest contribution to the screen, "Silk Hosiery." This is an original story by Frank Dazey which has been adapted by Agnes C. Johnston and it offers the star opportunity to display her dramatic capabilities as well as a chance to wear beautiful gowns. The question of romance—whether it is dead or buried or lives in the imagination of an impressionable youth or maiden is brought forth here. The picture is told in a most attractive way and interests because of its unique situations and the fine flavor of romance. The star is supported by a capable cast that includes Donald MacDonald, Marie Pavis and Geoffrey Webb.

"THE BRANDED SOUL"
(Stoll-Pathe)

Redemption Story Carries Little Appeal and Is Badly Overacted

STORIES of brothers who possess entirely opposite temperaments may carry dramatic values, but when they are presented with faulty characterization and interpreted in a slipshod style they lose their appeal. "The Branded Soul," Stoll's latest release offers a twin brother characterization—one being a dominie, the other, a gay adventurer. Both are presented in love with the same girl, who loves the bounder because he is more genuine. The author or director using a minister may jar members of the clergy and on second thought the figure could have been painted in different colors, although it would affect the contrast. The upshot of it all is the so-called good brother sins in order to win the girl and have his relative out of the way. He raises the amount of a check and covers his tracks completely and the weak-willed pleasure seeker pays the penalty by going to prison.

The scenes would ring more genuine if Reginald Fox, who plays the dual role, had used repression. He overacts dreadfully, rolling his eyes and distorting his facial muscles so that he loses sympathy for each characterization. It is when the innocent man is in Dartmoor, that the dominie becomes conscience-stricken and attempts to make amends. He has been successful in marrying the girl, but she is determined to remain his wife in name only. He accepts a pastorate which brings him in close proximity to the prison and at the opportune moment exchanges identity with the convict. This scene is the outstanding one of the picture and is realistic to the core. The English fog envelops the huge prison, the escaped convict and guards. This is a real feat of photography. The minister happens to meet him and the exchange is effected in a jiffy. Thus he finds redemption. One guard suspects the truth and is shot for his trouble.

"The Branded Soul" is a sombre story which is told in a minor key. There is no relief from its heavy moments. It is simply a false study in the redemption of a soul and carries no entertaining qualities. The continuity is rather ragged in places which makes the action difficult to follow. But aside from its technical faults, the idea is limited for dramatic expression. There is no suspense for the simple reason that the climax is anticipated. Had the leading role been intrusted to a more capable pantomimist the picture would appear more consistent. The titling does not advance the action either, most of the captions give away the subsequent scenes and a majority of them being descriptive. "The Branded Soul" is not in the same class with "Mr. Wu," and "The Lure of Crooning Water."—Length, 5 reels.—*Laurence Reid.*

THE CAST

Geoffrey Gale }
George Gale } ..... Reginald Fox
Renee Burke ..... Madge Stuart
Andrew Jessup ..... Frank Petley
Morton Peacham ..... H. Agar Lyons
Warden Dorkan ..... J. Edwards-Barber
Roy Peacham ..... D. D. Lyall
Channing ..... Dalton Somers

By Rita.
Scenario by F. Martin Thornton.
Directed by F. Martin Thornton.

PRESS NOTICE—STORY

A picture of love and redemption is "The Branded Soul," adapted from Rita's story, "The Iron Stair." It will be the feature attraction at the ———— theatre next ————. The offering is said to contain the same dramatic elements as "The Lure of Crooning Water," and "Squandered Lives," previous Stoll pictures. It is also fortified with vital heart interest and sentiment. The story revolves around twin brothers, one of whom is a minister, the other a pleasure-seeking adventurer. Both are in love with the same girl, who in turn favors the latter.

Geoffrey, the gay brother, loses a gambling bet, for which he gives an I. O. U. A chance came for George Gale to square his brother's debt. It was the work of a moment to raise a check which came into his hands and palm himself as his brother. When the crime was discovered, Geoffrey was forced to go to prison while George married the girl. The latter became conscience-stricken and attempted to atone for his sin by prayer. Finally he makes compensation by full atonement. When Geoffrey escapes from prison, the minister exchanges clothes with him and permits himself to be captured. And so his redemption brings happiness to the others. The picture presents some realistic incident and atmosphere and is capably acted.

PROGRAM READER

A picture of love and redemption, developed around brothers of entirely different temperaments will be shown at the ———— theatre next ———— in "The Branded Soul." It is a picture of a gay, weak willed adventurer and his brother, a minister. By a twist of circumstance both love the same girl, and a time comes when the strong-minded brother finds occasion to discredit the other. He commits a crime and succeeds in marrying the girl who is his wife in name only, while his brother is forced to go to prison. But happiness doesn't come. His conscience forbids it. "The Branded Soul" is a picture of human frailties and is capably directed and acted.

CATCH LINES

See "The Branded Soul," a vital picture of love and redemption. See the great English prison, Dartmoor. See the great English fog. A picture to be remembered.

He was a minister. His brother was a gay adventurer. In a moment of weakness the former committed a crime. And the latter was forced to pay the penalty. See "The Branded Soul."

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(Continued from page 1552)

PICTURE BRAND STAR RELEASED PLAN BOOK

MISLEADING LADY, THE (METRO) BERT LYTELL.....JAN. 1
"Stage adaptation is fairly successful as picture."—M. P. News.
Exhibitor Comment—"The production was not much above average, but the audience seemed to like it."

MODERN SALOME, A (HOPE HAMPTON-METRO) HOPE HAMPTON (FEB. 1).....JAN. 31
"Satisfied from all angles."—M. P. News.
Exhibitor Comment—"An average picture which did big business for three days." "My patrons did not like this one at all." "This is a very poor offering, and we had dull business during run."
Consensus—"Average picture, average puller."

MONEY-CHANGERS, THE (BENJ. B. HAMPTON-PATHE).....NOV. 6
"Hectic melodrama may draw in the neighborhood houses."—M. P. News.
Exhibitor Comment—"Good—consistently satisfactory business all week." "Went over in fine shape. Corking good story with plenty of action, and it scored nicely."

MOUNTAIN WOMAN, THE (FOX) PEARL WHITE.....FEB. 5
"An excellent Pearl White vehicle."—M. P. News.

MR. WU (STOLL FILM CORPORATION OF AMERICA) LANG-M'CARTHY .....JAN. 1
"Unique and strongly dramatic from plot angle."—M. P. News.
Exhibitor Comment—"Advertised as the first foreign picture ever shown here, which created considerable interest. Picture liked."

NEW YORK IDEA, THE (REALART) ALICE BRADY.....DEC. 18
"Stage success not so good as a picture."—M. P. News.
Exhibitor Comment—"The very best picture Miss Brady has made on the Realart program. Ran a two-reel Harold Lloyd comedy with this one and we had a program that was hard to beat. Drew usual Sunday and Monday crowds; big to average business."

NINETEEN AND PHYLLIS (KANE-FIRST NATIONAL) CHARLES RAY .....JAN. 8
"Ray scores again with pleasing study of small town life."—M. P. News.
Exhibitor Comment—"Good entertainment. Ray at his best. Average business throughout week."

OFFICER 666 (GOLDWYN) TOM MOORE.....NOV. 13
"Fair entertainment, but titles earn most of the laughs."—M. P. News.
Exhibitor Comment—"The combination of Moore and a popular stage success won. Public praised the picture." "Not up to Tom Moore's standard, although it did fair business for a week." "Fine picture and box-office returns while not especially great were satisfying." "This feature brought more than usual business and seemed to please my patrons." "Good picture and sure-fire box-office attraction. Crowds packed the house every performance." "A very clever adaptation of the stage success. Tom Moore at his best, but as in the case of all previous stage and stock productions, business far below average."

OH, LADY, LADY (REALART) BEBE DANIELS.....JAN. 1
"Rather light but entertaining."—M. P. News.
Exhibitor Comment—"An excellent picture. Bebe Daniels has become very popular here in her short career as a star. This picture has lost nothing; it is transition to the movies." "Good picture to average business." "Great. Bebe certainly has a great following here, and this picture went over 100% better than her first. Believe she is going to be one of the biggest drawing cards among stellar-folk." "Good picture and business was very good during run." "Good picture—good entertainment. Meets modern popular taste. Average satisfactory business."
Consensus—"Good picture, good puller."

OLD FASHIONED BOY, AN (INCE-PARAMOUNT-ARTCRAFT) CHARLES RAY .....NOV. 13
"Not much to the story, but Ray puts it over."—M. P. News.
Exhibitor Comment—"Good—but last two Ray pictures not up to Ray standard." "Ray always good and does not fall down on this. Had more than usual business." "Should have been called the Whirling Dervish. Ray runs around and whirls like he was crazy. Only fair business." "Consider this an average picture. Business about as usual." "A good show. Comfortable entertainment. Played to steady business all week. (Middle West.)" "One of the poorest things Ray has ever done. They came because it was Ray—but they didn't enjoy it." "An amusing farce, but not quite up to some of Ray's recent efforts. A good box-office attraction, however." "Audience greatly enjoyed star in this picture ,which attracted overflow business during holidays." "Not up to the usual Ray picture and after opening business dwindled."
Consensus—"Good picture, good puller."

ONE MAN IN A MILLION (BEBAN-LESSER-ROBERTSON-COLE) GEORGE BEBAN.....JAN. 29
"Character study is satisfying offering."—M. P. News.

OUTSIDE THE LAW (UNIVERSAL) PRISCILLA DEAN.....JAN. 22
"Best straight melodrama in many a day."—M. P. News.
Exhibitor Comment—"The best crook picture that has been shown in the city for many months. Big houses all week."

PAGAN LOVE (BALLIN-HODKINSON) SPECIAL CAST.....DEC. 4
"Magazine story developed into mediocre picture."—M. P. News.

PASSION (FIRST NATIONAL) SPECIAL CAST.....OCT. 23
"German picture is spectacular; wonderfully acted."—M. P. News.

PASSIONATE PILGRIM, THE (COSMOPOLITAN-PARAMOUNT) SPECIAL CAST.....JAN. 15
"Better than average picture from well known novel."—M. P. News.
Exhibitor Comment—"Paramount seems to have fallen down here this season in its big releases. This picture did only an average gross."

PAYING THE PIPER (FAMOUS PLAYERS-LASKY CORP.) DOROTHY DICKSON.....JAN. 29
"Well produced domestic drama that will please."—M. P. News.
Exhibitor Comment—"Ran well for the entire week. Big houses set the stamp of their approval on this picture." "Held over for second week because of tremendous business. Generally pleased."

PEDDLER OF LIES, THE (UNIVERSAL) FRANK MAYO (MAR. 1) .....JAN. 31
"Good production of mechanical and unreal plot."—M. P. News.

PENALTY, THE (GOLDWYN-EMINENT AUTHORS) SPECIAL CAST .....NOV. 27
"Great vehicle for Lon Chaney, but falls short in many ways."—M. P. News.
Exhibitor Comment—"Very good picture, although some women were shocked at the idea of Lon Chaney with legs cut off." "Very good. Chaney's work is wonderful. Average business four days." "Wonderful story and very fine acting on Chaney's part. Good business." "A great picture. It went over exceedingly well. Was well liked, and brought big box-office returns." "Wonderful attraction from all angles. Praised by critics and patrons alike."
Consensus—"Good picture, good puller."

PINK TIGHTS (UNIVERSAL) GLADYS WALTON.....SEPT. 25
"Slight story, but entertaining incident, in circus picture." M. P. News.
Exhibitor Comment—"Great picture. Turned them away at night." "The boiled down opinions on this picture is 'Old Stuff.'"

PLUNGER, THE (FOX) GEORGE WALSH.....NOV. 20
"Story of frenzied finance makes ordinary picture."—M. P. News.
Exhibitor Comment—"This is a surprise. First time Walsh has been tried out for a week here. Even in the week before Christmas it drew."

POLLY WITH A PAST (METRO) INA CLAIRE.....DEC. 18
"Ina Claire's rare artistry makes her a welcome screen figure."—M. P. News.
Exhibitor Comment—"Only fair. The picture is entertaining but lacks pep."

PRAIRIE TRAILS (FOX) TOM MIX.....JAN. 1
"Trivial story, senseless action and a few good thrills."—M. P. News.
Exhibitor Comment—"Regular Mix picture. Well liked. Big crowds, mostly men." "A fine picture which brought more than usual business."

PRISONERS OF LOVE (RELEASED BY GOLDWYN) BETTY COMPSON .....JAN. 29
"Very unusual and artistic drama."—M. P. News.

RICH GIRL, POOR GIRL (UNIVERSAL) GLADYS WALTON.....JAN. 29
"Gladys Walton scores in heart interest story."—M. P. News.

RISKY BUSINESS (UNIVERSAL) GLADYS WALTON.....DEC. 4
"Good combination makes interesting picture."—M. P. News.

ROGUES AND ROMANCE (PATHE) SEITZ-CAPRICE-COURTOT..JAN. 1
"Good production given thrilling story."—M. P. News.

ROMANCE PROMOTERS, THE (VITAGRAPH) EARLE WILLIAMS.JAN. 29
"The sun shines on Earle Williams in this one."—M. P. News.

ROMANTIC ADVENTURES (PARAMOUNT) DOROTHY DALTON..JAN. 22
"This one looks like a vehicle."—M. P. News.

ROOKIE'S RETURN, THE (INCE-PARAMOUNT-ARTCRAFT) MACLEAN-MAY .....JAN. 8
"Quite frail but fairly pleasing."—M. P. News.
Exhibitor Comment—"Douglas MacLean and Doris May were well liked in this picture by all our patrons and business was good during its showing." "Liked this better than anything this pair has done since 'Twenty-Three and a Half Hour's Leave.' Box-office excellent."

SAGE HEN, THE (EDGAR LEWIS-PATHE) SPECIAL CAST... ...JAN. 22
"A well-produced dramatic story of the west."—M. P. News.

SCUTTLERS, THE (FOX) WILLIAM FARNUM.....DEC. 25
"Farnum has a 'He-Man' role in story of the sea."—M. P. News.
Exhibitor Comment—"Fully up to the average as to Farnum productions. Pleased our audiences. Business good considering general conditions."

SHE PLAYED AND PAID (JOAN FILM SALES) FANNIE WARD..NOV. 27
"Fannie Ward's acting the redeeming feature here."—M. P. News.

SHOCKING NIGHT, A (UNIVERSAL) LYONS-MORAN.....JAN. 15
"Not substantial enough for five reels."—M. P. News.

SILVER LINING, THE (METRO) JEWEL CARMEN.....JAN. 15
"Interesting crook play brings Jewel Carmen back to the screen."—M. P. News.
Exhibitor Comment—"Average crook play. Ordinary business."

SLAVE OF VANITY, A (ROBERTSON-COLE) PAULINE FREDERICK .....OCT. 30
"Big from a production and acting standpoint."—M. P. News.
Exhibitor Comment—"Good business. The picture satisfied a critical audience." "Fair picture, business very good."

SMILING ALL THE WAY (D. N. SCHWAB-STATE RIGHTS) DAVID BUTLER .....NOV. 27
"Butler's third is well produced and thoroughly interested."—M. P. News.
Exhibitor Comment—"David Butler's popularity growing with each picture. There was nothing spectacular about this—but it was a clean little picture, well received."

SO LONG LETTY (CHRISTIE-ROBERTSON-COLE) SPECIAL CAST .....OCT. 30
"Famous stage success intelligently adapted to screen."—M. P. News.
Exhibitor Comment—"Street car scene where bathing girls disrobe should be cut out by all exhibitors that run it, as it has some bad morals."

SOMEONE IN THE HOUSE (METRO) SPECIAL CAST.....NOV. 13
"Interesting crook story, well directed and acted."—M. P. News.

SOMETHING DIFFERENT (REALART) CONSTANCE BINNEY .....JAN. 8
"Rather frail but backgrounds save it."—M. P. News.
Exhibitor Comment—"Good picture to fair business. Better crowds than usual."

SONG OF THE SOUL, THE (MESSMORE KENDALL-GOLDWYN) VIVIAN MARTIN.....OCT. 23
"Fine basic plot, but lacks action and incident."—M. P. News.
Exhibitor Comment—"Not a great picture but Vivian Martin's charm and cleverness put it over. Played to good business for a week."

Box Office Reports continued on page 1556

"THE BIG PUNCH"
(Fox)

Buck Jones as a Minister; a Dull Picture

HERE is another reform picture. The erstwhile cowboy, Buck Jones, enters the ministry. Of course, he is not the rector of a large city church, and the production can still be classed under the general title of "Western." He plays the part of a circuit rider of the Western hills. A circuit rider is a kind of wandering preacher.

The picture is dull and not as interesting as other Buck Jones releases. It is too goody-goody, hackneyed, and supersaturated with Salvation Army and spiritual uplift sentiment that does not appear sincere. At least it has only a very slight effect upon the emotions. It appears that Jules Furthman, who is credited with the story and the scenario, filled a rush order in a very short time. There is such a dearth of refreshing incident that there is little zest to the whole production. Everybody does everything in the same old way, even up to the climax when the hero fights his way through a crowd to rescue the Salvation Army lassie who is struggling to escape the hot kisses of the proprietor of the saloon and dance hall. This scene, by the way, is a fast piece of action and the most commendable bit in the entire picture from an audience standpoint. It is about the only real action in the feature. The rest of it is made up of what is commonly known as "sob stuff"—a hero sent unjustly to prison; the rebirth of courage and enthusiasm brought about by a pretty face beneath a Salvation Army bonnet; and the scoffs of the populace as he tries to bury his past and enters the ministry. In the end the hardened drunkards are carrying the bass drum for the street corner meeting.

The best bit of acting is done by Jennie Lee, who plays the mother anxious to see her son wear the cloth. Jones himself can do little in the way of impressing as a regenerated, self-sacrificing sufferer. When he does enter the pulpit, he neither looks nor dresses his part.

There are a few typical "movie" improbabilities. For instance, three men must escape from prison. This they do by knocking three visitors on the head, dumping them into a large box and nailing down the lid. Then they walk out of the prison, dressed in their victims' clothes. The little action in the picture may pull it through, but only a very naive audience can like the reform and regeneration theme as it is handled here.—Length, 5 reels.—*Matthew A. Taylor.*

THE CAST

Buck.....Buck Jones
Hope Standish.....Barbara Bedford
Flash McGraw.....George Siegmann
Jed.....Jack Curtis
Jed's pals.....{ Jack McDonald / Al Fremont
Buck's Mother.....Jennie Lee
The Sheriff.....Edgar Jones
Dance Hall Girl.....Irene Hunt
Salvation Army Girl.....Eleanor Gilmore

Story and scenario by Jules G. Furthman.
Directed by Jack Ford.
Photography by Jack Good.

PRESS NOTICE—STORY

Buck Jones, the popular Fox star, hero of many a thrilling Western production, will play the leading role in "The Big Punch," the Fox production which will be the featured picture at the ———— theatre on ————. This is a new type of picture for Jones. He has won laurels for his clever delineation of cowboy roles in the past. Here he plays the part of a "circuit rider" of the west.

Buck Jones, although he plays the part of a preacher, does not neglect to thrill with his daredevil riding and strength with his fists. There have been few more exciting moments on the screen at the ———— theatre for many a day than when Jones fights his way through a crowd of hoodlums to rescue the girl from her persecutor.

Buck Jones is in town again! He will be seen in his latest picture, "The Big Punch," written by Jules Furthman. It is a story of devotion and self sacrifice for a mother and a little Salvation Army lassie. The picture will remain at the ———— theatre for ———— days.

PROGRAM READER

Buck Jones is in town again! He will be seen in his latest picture, "The Big Punch," at the ———— theatre beginning ———— for a ———— days' run.

"The Big Punch" is an adaptation of an original story by Jules Furthman, and one which is slightly different from the star's previous pictures, but not to such a degree that he is not allowed to thrill an audience by his hard riding and manly personality.

Jones is a perfect type of a son of the West. He is at home on a saddle just as much as the Easterner is in his office chair. "The Big Punch" is a story which gives him plenty of opportunity to ride and fight and to act, as well. For he plays the part of a circuit rider of the Western hills. The story is one of self sacrifice and devotion to a loving mother and a Salvation Army lassie.

SUGGESTIONS

This picture will satisfy the admirers of Buck Jones, so it would be best to exploit his name as much as possible. Tell of his previous work whether you have shown it or not, and describe the star as one of the most virile and attractive "he-man" personalities of the screen. Give the impression that he is a perfect type of picture hero who will win the hearts of all. If in a church-going neighborhood you might play up the fact that it is a picture of a "fighting parson played by the popular screen star."

CATCH LINES

A story of human interest, pathos and thrills. Buck Jones' newest and best picture, laid in the great West.

"WHAT WOMEN WILL DO"
(Associated Exhibitors-Pathe)

Pretty Arbitrary, But Has Audience Appeal

THIS starts off like a million dollars, with good incident, excellent suspense and wonderful technical achievements, and then degenerates into an arbitrary development of "The Miracle Man" idea, in which logic, probabilities and consistency are mostly sacrificed to build up a continuity that will dovetail and arrive at the conventional conclusion, a clutch for hero and heroine.

However, as an audience picture this will probably slide by as good entertainment. It has a lot of sure fire stuff in it, including a horse race in which the villains are foiled, good clothes, nice scenic settings, some unusual twists, if you aren't too particular about improbabilities, and wonderful photography. The cast is made up of excellent types and competent players, although they seem to be handicapped at times by too much direction. Anna Q. Nilsson, capable actress that she is, has the principal feminine part. Allan Forest is the hero, with not much to do but look the part.

The middle of the production sags considerably, due to a too painstaking continuity, but since the finish and beginning are strong this fault will probably be overlooked.

The picture has cost some money. There are a number of big scenes that have been very well done. The sets used are lavish. The story carries suspense in individual scenes and there is considerable doubt as to finish so far as the romance is concerned.

The story of "What Women Will Do" has to do principally with the reformation of a girl crook and show girl through her association with people of clean morals and kindly intentions, especially an old lady who lives by the golden rule. The picture has the same "uplift" idea as "The Miracle Man" and for this reason its audience strength is increased considerably.—Length, 6 reels.—*J. S. Dickerson.*

THE CAST

Lily Gibbs.....Anna Q. Nilsson
Jim Corling.....Earle Metcalfe
Arthur Brent.....Alan Forrest
Dr. Joe.....George Majeroni
Mrs. Wade.....Jane Jennings
Stryker, detective.....Riley Hatch

By Charles A. Logue.
Scenario by Charles Whittaker.
Directed by Edward Jose.
Photographed by J. Roy Hunt.

PRESS NOTICE—STORY

The feature attraction at the ———— theatre next ———— and ———— is "What Women Will Do," an original photoplay by Charles A. Logue and which has been adapted to the screen by Charles Whittaker. It is a story which has to do principally with the reformation of a girl crook through her association with people of clean morals and a healthy environment. These people are blessed with kindly intentions, especially an old lady who lives by the golden rule. In fact the picture has an uplift idea not unlike "The Miracle Man." It offers a cast which is of all-star proportions. Prominent among the players are Anna Q. Nilsson, who lends her radiant beauty in a part which she makes thoroughly compelling, Earle Metcalfe, Alan Forrest, George Majeroni and Riley Hatch. Edward Jose directed.

The picture moves with quiet force sending out strokes of simplicity and melodramatic vigor. It is chock full of action and a reasonable amount of suspense. The romantic element is well emphasized and is ably taken care of by Miss Nilsson and Mr. Metcalfe. The heroine is a worldly wise creature whose life is influenced by Dr. Joe, a fake spiritualist. His object is to wheedle gullible people out of their money. But into her life comes the motherly influence of Mrs. Wade and she finds redemption.

PROGRAM READER

This being a day when spiritualism is argued pro and con and which is taken up as a means of livelihood by certain vicious types who find it a medium to make an easy living—well, it is no wonder that such an idea has found its way to the screen. "What Women Will Do" brings into play the vicious practise of playing upon those who are easily susceptible. The girl has lived the life of a crook and is a party to the fakir's scheme to get rich at the expense of a kindly disposed woman. But something in the manner of the old lady—something which stamps her as blessed with humanity—acts as a force toward her redemption. And in time she has the satisfaction of finding her soul. This is the brief outline of the vital photoplay, "What Women Will Do," which comes to the ———— theatre next ———— and ———— with a cast that includes Anna Q. Nilsson and Earle Metcalfe. It is a picture charged with sympathy, pathos, sentiment and romance and builds with ever increasing action and suspense.

SUGGESTIONS

This is rather a timely photoplay, since it expliots the idea of getting rich quick by fake spiritualism. You can certainly interest those who are easily gullible. You can emphasize the fact that one should not countenance spiritualism unless one knows the medium. Make use of the title in a special exploitation. And by all means play up your cast. The names of Anna Nilsson and Earle Metcalfe are well known to your patrons. So play them up. Tell that it is a vital melodrama which is true and human to the core. If the director's name means anything to your audience use it in your advertising. Play up the human note. Stress the mother-love theme and the idea that there is a little bit of good in the worst of us. You can mention the outstanding scene such as the horse race, the good clothes worn by Miss Nilsson, the unusual settings.

CATCH LINES

She had been brought up in an evil environment, but when sympathy was extended her—when she discovered that there were people who were guided by the desire of doing good, she found redemption. See "What Women Will Do."

See "What Women Will Do," a picture of a girl's redemption. A picture of tense drama and romance, heart interest and suspense. Anna Q. Nilsson is in the cast.

The Index to The Complete Plan Book

(*Continued from page 1554*)

PICTURE	BRAND	STAR	RELEASED	PLAN BOOK

SOWING THE WIND (MAYER-FIRST NATIONAL) ANITA STEWART ..... JAN. 29
"Powerful drama, well produced and acted."—M. P. News.

SPENDERS, THE (HAMPTON-HODKINSON) SPECIAL CAST ..... JAN. 15
"Quite interesting picture made from best seller."—M. P. News.
Exhibitor Comment—"This feature was very well liked by our patrons and was an excellent box-office attraction, playing to better than average business for a week."

SQUANDERED LIVES (STOLL FILM COMPANY OF AMERICA) .. JAN. 1
"Viewed from all angles, rather a notable film"—M. P. News.

STAR ROVER, THE (SHURTLEFF-METRO) COURTNEY FOOTTHELMA PERCY ..... NOV. 27
"Artistic production, but disappointing for a London story."—M. P. News.
Exhibitor Comment—"Very good. The plot is well put together and the details are worked out well."

TAVERN KNIGHT, THE (STOLL-PATHE) SPECIAL CAST ..... JAN. 29
"This one will hardly interest the majority."—M. P. News.

TESTING BLOCK, THE (PARAMOUNT-ARTCRAFT) WILLIAM S. HART ..... DEC. 18
"Sure fire western with star in the kind of role that made him famous."—M. P. News.
Exhibitor Comment—"Certainly a fine picture and a sure-fire box-office attraction. Picture seemed to please and went fine all week." "Best Bill had done to date." "An average picture which went over big. Hart great favorite here." "Best picture Hart's made in a long while. Marks his return to the sort he does best and that people want. Fine business." "Went over big at opening and though only average next few days, it went big at closing. Pretty good picture."
Consensus—"Good picture, good puller."

TEXAN, THE (FOX) TOM MIX ..... NOV. 27
"Average entertainment in this Mix offering."—M. P. News.
Exhibitor Comment—"Tom Mix still popular. Picture pleases though not as good as other recent ones. We boosted a Clyde Cook comedy to help business."

THAT GIRL MONTANA (HAMPTON-PATHE) BLANCHE SWEET .. JAN. 8
"Star dominates pleasing production."—M. P. News.

THIEF, THE (FOX) PEARL WHITE ..... DEC. 11
Fairly interesting, with Pearl White scoring a hit."—M. P. News.
Exhibitor Comment—"Thoroughly pleased audiences, with result that picture got good box-office play. Pearl White feature our audiences liked." "This picture went over extra big during run. Held for one week where usual run is three days." "Box-office results on this picture are quite satisfactory. Fairly entertaining."
Consensus—"Good picture, good puller."

THOUGHTLESS WOMEN (GOODMAN-PIONEER) ALMA RUBENS .. NOV. 27
"Human document with real life-like touches."—M. P. News.

THOUSAND TO ONE, A (J. PARKER READ-ASSO. PRODUCERS) HOBART BOSWORTH ..... DEC. 25
"Arbitrary plot and coincidence hinder the values here."—M. P. News.
Exhibitor Comment—"A good picture. Virile. Interesting. Steady business all week in spite of proximity to Christmas." "A great picture but poor business on account of the holiday season."
Consensus—"Good picture, good puller."

TIGER TRUE (UNIVERSAL) FRANK MAYO ..... Jan. 22
"Rather crude but carries a punch."—M. P. News.

TO PLEASE ONE WOMAN (LOIS WEBER PRODUCTIONS-PARAMOUNT ..... JAN. 1
"Falls rather short for a Lois Weber production."—M. P. News.
Exhibitor Comment—"Not a big picture ,but up to the average. Played to fair business." "Picture only fair; business good because of the fact that it is a holiday week." "A splendid picture to average business two days." "Fairly entertaining picture and average box office value."
Consensus—"Good picture; average puller."

TORRENT, THE (UNIVERSAL) EVA NOVAK ..... JAN. 8
"Orthodox story makes rather colorful picture."—M. P. News.

TRUANT HUSBAND, THE (ROCKETT FILM CORP.) SPECIAL CAST ..... OCT. 23
"Simple and human is this contribution."—M. P. News.

TRUTH ABOUT HUSBANDS, THE (WHITMAN BENNETT-FIRST NATIONAL) SPECIAL CAST ..... DEC. 25
"Orthodox but careful production of well-known play."—M. P. News.
Exhibitor Comment—"Opened to good business. Audience seemed delighted with it." "Drew very strongly at the box office and my people liked the picture."
Consensus—"Good picture, good puller."

TWIN BEDS (DEHAVEN-FIRST NATIONAL) MR. AND MRS. DEHAVEN ..... NOV. 13
"Famous stage success scores a hit on the screen."—M. P. News.
Exhibitor Comment—"Audiences laughed long and heartily. Seemed to give entire satisfaction." "Spicy advertising helped to keep the ticket sellers busy." "Excellent polite comedy. Nothing risque in it, but always spicy. Splendid week's business." "One of the best comedies I have played in a long time. Went over great. Box-office receipts entirely satisfactory for week's run." "Carter de Haven at his best, but many did not like it. Poor business due to holidays." "Another stage farce gone wrong. A good program picture. Business about average." "An excellent attraction that proved a remarkable drawing card for three days. Kept our crowds laughing from title to close-up." Big business three days."
Consensus—Good picture, good puller."

TWO KINDS OF LOVE (UNIVERSAL) SPECIAL CAST ..... DEC. 25
"Rather crude, but has moments of interest."—M. P. News.

TWO MOONS (FOX) BUCK JONES ..... JAN. 8
"Jones in a story of gunplay and hard riding."—M. P. News.

PICTURE	BRAND	STAR	RELEASED	PLAN BOOK

UNFORTUNATE SEX, THE (FRANK GERSTEN, INC.-STATE RIGHTS) FRANCES EDMONDE-GEORGE LARKIN ..... NOV. 6
"Theme has pulling power, but it drags towards the end."—M. P. News.

U. P. TRAIL, THE (BENJ. B. HAMPTON-HODKINSON) SPECIAL CAST ..... NOV. 20
"First-class melodramatic western, with fine cast."—M. P. News.

VICE OF FOOLS, THE (VITAGRAPH) ALICE JOYCE ..... NOV. 20
"A well produced society picture weakening in the end."—M. P. News.

WANDA'S AFFAIR (CHADWICK-STATE RIGHTS) SPECIAL CAST ..... NOV. 20
"Badly blotched picture carries little interest."—M. P. News.

WEST OF THE RIO GRANDE (BERT LUBIN-STATE RIGHTS) SPECIAL CAST ..... FEB. 5
"Real Western incident and good hokum here."—M. P. News.

WEST IS WEST (UNIVERSAL) HARRY CAREY ..... NOV. 27
"Very ordinary western for Carey."—M. P. News.
Exhibitor Comment—"Verry good. Extra big business one day."

WHEN WE WERE TWENTY-ONT (HAMPTON-PATHE) H. B. WARNER ..... JAN. 15
"H. B. Warner excels in entertaining comedy-drama."—M. P. News.
Exhibitor Comment—"Just as fine as the play of the same name. Delightfully acted, and charmingly directed. H. B. Warner in a role that just fits him."

WHITE YOUTH (UNIVERSAL) EDITH ROBERTS ..... DEC. 18
"Edith Roberts has frail and obvious picture here."—M. P. News.

WHY TRUST YOUR HUSBAND (FOX) EILEEN PERCY ..... JAN. 29
"The title might attract them—that's all."—M. P. News.

WING TOY (FOX) SHIRLEY MASON ..... FEB. 12
"A Shirley Mason vehicle slightly below past performances."—M. P. News.

"Flashbacks" on Earlier Releases

"What Women Love" (First National)—"Wheeler Oakman and the form in Annette Kellerman's one-piece bathing suit only things that stand out in this picture. Did good business. Second week to fair business. Majority of spectators men."

"Perfect Woman, A" (First National)—"As usual I steer 'em out with a Talmadge picture. Think this is a distinct improvement over 'The Love Expert.' Scored heavily here."

"Married Life" (First National)—"Nonsense, but so cleverly constructed that it pleased so many people that manager reported the biggest Sunday in several months. Held up well all week."

"Madam X" (Goldwyn)—"Splendid picture and excellent box-office attraction. Packed them in and had to put on three shows on closing night of engagement."

"Earthbound" (Goldwyn)—"So peculiar as to affect people very differently. Some were lavish in its praise. Others didn't like it at all. All agreed, however, that it's a wonderful production, wonderfully done. It's got the people talking and arguing all right, which has made for big houses. No records broken, though." "Didn't seem to entertain and business was only as usual." "My audiences seemed to find this very interesting and business was good during run."

"The Paliser Case" (Goldwyn)—"A fair attraction. Pauline Frederick has lost in popularity here and the picture played to only fairly good business."

"While New York Sleeps" (Fox)—"Good business to good houses."

"Madonnas and Men" (Jans)—"Capacity first week and held over for second. Four horses in chariot race provided prelude."

"The Jack Knife Man" (First National)—"A good picture but failed to hold up. Only fair box-office figures recorded."

"Blackbirds" (Realart)—"A mediocre picture. Justine Johnstone is good to look upon but not much of an actress. In addition, her vehicle is poor."

"Marooned Hearts" (Selznick)—"Impossible. The public is waiting eagerly for Conway Tearle's first starring vehicle. This is it—two more like it and he'll be among the also-rans. Poor box-office receipts—but not surprised after I saw it."

"Panthea" (Selznick)—"This is one of the best re-issues I've ever seen. It stands the test of time splendidly, and my patrons liked it. Good box-office attraction."

"The Leopard Woman" (Associated Producers)—"Just an average picture that was put over for week run by good advertising and exploitation."

"Earthbound" (Goldwyn)—"Falling down in its second week. Too highbrow for the average movie patron."

"The White Moll" (Fox)—"The idea of this picture being a serial was overcome by newspaper advertising. Had big business."

"Three Gold Coins" (Fox)—"Opening big and continued so during entire run. As to entertaining value, let the above speak for itself."

"Suds" (United Artists)—"This picture was a disappointment and even failed to hold the regular Pickford following. Some attribute their dislike to the film to the fact that Mary Pickford played a character part throughout and in no way was her beauty set off as usual. Others averred it was the poorest picture they have ever seen her play. Box-office receipts seem to strengthen the last-named contention."

"The Misfit Wife" (Metro)—"Not the best picture in the world, nor the worst. Alice Lake clever, and is becoming very popular. Not much material in this, trite and hackneyed story, but has a faintly novel twist at the end. Fair business."

"The Restless Sex" (Paramount)—"Elaborate picture. Wonderful pageant and dance scenes. Marion Davies improving. Big business."

"Earthbound" (Goldwyn)—"From an artistic angle it is wonderful and has unexcelled photography. Well directed and splendid acting. No box-office value here, however, because the theme is not accptable generally. This type of picture is more successful if played in legitimate theatres at $1.00 and '$1.50 with two shows a day.'" "Appeals mostly to women. Men remark, 'a church has nothing on you,' etc. Box-office receipts larger than usual."

"COLORADO"
(Universal)

Mayo's Latest Strong in Action

FRANK MAYO'S latest is developed more as a serial than a feature attraction, for the scenario writer or whoever is at fault, has taken Augustus Thomas' play and crowded it with entirely too much action.

Romance and love interest has been sacrificed for scenes depicting life in the mines with the miners rushing hither and thither in a vain endeavor to stop a mine flood.

In many of the latter scenes Mayo and his sweetheart are pictured rushing about the water swept "pit" until they finally reach the elevator and give the signal to be hauled up.

The father of the girl refuses to obey the call for aid, for he believes the "young man from nowhere" is secretly making love to his wife and is determined to use rough methods. When he is told that his daughter is "down there" with Mayo, he pulls the lever and the two lovers are brought to the surface.

We are previously shown, however, that it is the villain who is guilty of misconduct and when the latter confesses and "squares things" in the last reel, the heroine rushes to her sweetheart when he is about to leave town, secures his suitcase, throws it into his shack and gets ready for the final clinch.

The opening reels are rather slow in getting started and picture the star a victim of intrigue. He has discovered a gold mine and has gone fifty-fifty with the girl's father, only to lose his half because he believes the villain has "something on him."

If the story were developed with more heart or love interest it would have been more interesting. Still there are audiences which will delight in this sort of entertainment.—*Frank Leonard.*

THE CAST

Frank Austin	Frank Mayo
Tom Doyle	Charles Newton
Kitty Doyle	Gloria Hope
Mrs. Doyle	Lillian West
James Kincaid	Charles Le Moyne
David Collins	Leonard Clapham
Lem Morgan	Dan Crimmins
Sally Morgan	Rosa Gore

Story by Augustus Thomas.
Scenario by Wallace Clifton.
Directed by Reaves Eason.

PRESS NOTICE—STORY

In the production of "Colorado," coming to the ———— theatre next ————, Frank Mayo will be seen in a role, for the portrayal of which he is eminently fitted by his temperament, dramatic force and physique.

And it all happened because Mr. Mayo in driving from New York to Los Angeles in his motorcar crossed the Colorado desert and there saw the appealing advantages Augustus Thomas' well known play would have in screen form.

Shortly after his return to Universal City, negotiations were made whereby the stage success was assured Frank Mayo as his next vehicle.

Although the star has not appeared in many western roles during his screen career, his first huge stage success was scored in a western part—that of Cash Hawkins in "The Squawman." And it was in the big London production of this American play that Mayo created the role which was originally played in New York by William S. Hart.

In filming "Colorado," Reaves Eason, the director, adhered to the original theme, but slightly modernized it and added dramatic punches and romance.

Gloria Hope plays opposite the star as his leading woman and Leonard Clapham, Charles LeMoyne, Lillian West and Charles Newton have other important characterizations.

PROGRAM READER

If you care to see a real good western, one written by a man who understood the western country as it was in the days when romance ruled that wonderful land, do not fail to see Frank Mayo in his latest Universal, "Colorado," for the personal popularity of the star and the thrilling situations in which the story abounds, should attract those who love the great outdoors.

Augustus Thomas is the author of "Colorado," which as a stage play occupied one of the prominent Broadway houses in New York for an indefinite period last season.

Although Frank Mayo has not appeared in many western roles during his screen career, his first huge stage success was scored in a western part—that of Cash Hawkins in "The Squawman."

The part of Frank Austin, alias Lieutenant Hayden, differs from those other virile roles in which he has been seen of late. Most of Mayo's big parts have shown him as a character of the north woods, as in "The Brute Breaker" and "The Red Lane."

In "Colorado" he appears as a man self exiled from polite society, trying to forget the past and start anew amid the sands and mountains of the rugged west.

Mr. Mayo is supported by a strong cast including Gloria Hope, Leonard Clapham, Charles LeMoyne, Lillian West and Charles Newton.

SUGGESTIONS

Do not play the story up too strongly if you book this feature unless your patrons like plenty of action.

Your one best bet is to play the newspapers as strongly as you can with a series of short stories on the play, without praising it. Mention the fact that it was written and produced by Augustus Thomas, the dean of American playwrights, and that the production had a very fair run in one of the Broadway houses in New York City.

You might also secure a number of stills of the star and his leading woman and place them in prominent positions about your town.

As the picture doesn't show many attractive exteriors and doesn't delve into the romantic, you cannot exploit the production's scenic advantages.

Play Mayo as strongly as you can, and exploit the title, for it is attractive.

CATCH LINES

He believed that the young man was making love to his wife. What did he do? See Frank Mayo in his latest feature, "Colorado," it will interest you.

"KAZAN"
(Selig-Hamilton—States Rights)

Another Curwood Story Makes Interesting Picture

THIS is episodic as the deuce, covering practically the whole Curwood story besides some necessary additions in the way of plot complication, hasn't been any too well acted and is convenient as to development, but all the same it is a remarkable picture.

The reason for this apparent paradox is the fact, that the production has as fine snow stuff as has ever been filmed, some wonderfully realistic animal scenes in which the dog used to portray "Kazan" performs with the intelligence of a human being and a most careful and well devised technical production.

As in the novel, practically two different dramas are carried along, one a melodramatic story of certain people of the land of the Great Snows, the other a sort of biography of a wolf-dog and his wolf mate. Dramatically, paying much attention to the dog episodes has hurt the picture, but it is in these sequences that much that is unusual in picture-making has been accomplished. Wolves, catamounts, and other wild animals apparently in their native haunts are shown doing things that only the patience of cameraman and director and a knowledge of how to trick the creatures of the wild, could have made possible. Snow storms that were certainly the real thing, with camera work of unusual calibre, are also features.

The acting of the cast is made subordinate to action and overshadowed by the technical production, except for one sequence where hero, heroine and villain are snow bound in a cabin for several days. Here the continuity is practically unbroken for the better part of a reel. This scene carries excellent suspense and also furnishes a thrill or two.

The atmosphere of the picture and the costumes and props used are first class.

For those who like the picture of the great outdoors we should call "Kazan" a great bet. The exploitation possibilities are of course equivalent to those of any Curwood picture, which is saying a good deal.

The cast portraying the various roles, while good types and for the most part competent, contains no name of any great importance except Jane Novak. "Kazan" is a picture to book and bill as a production.—Length, 6 reels.—*J. S. Dickerson.*

THE CAST

Joan Raddison	Jane Novak
Jim Thorpe	Ben Deeley
Pierre Raddison	William Ryno
Frank Raddison	Ben Haggerty
Black McCready	Edwin Wallock
"Kazan"	By Himself

PRESS NOTICE—STORY

Another of James Oliver Curwood's stories of the North, "Kazan," that virile tale of the husky and the she-wolf that mated with him, has been made into a motion picture and will be the attraction at the ———— theatre for ———— days' engagement beginning ————.

Like all of the other famous tales written by Mr. Curwood, "Kazan" is a story of the great out doors, full of melodramatic incident and replete with the feats of wild animals. "Kazan," the dog, has a really big role in this picture and his performance is a tribute to the intelligence of the canine and the patience of director and camera man who must have tricked the animal into doing many of the things that the film records.

The story of "Kazan" has to do with the life of Joan Raddison, a daughter of the North; Jim Thorpe, hunter and trapper and Black McCready a renegade and murderer. The action of the picture covers the problem of convicting Black McCready for the crimes he has committed, with a melodramatic climax when "Kazan" accomplishes that which human beings have been unable to do. The cast headed by Jane Novak, is universally good and the atmosphere and snow stuff will be a revelation. The picture was produced by Col. William N. Selig and is presented by George H. Hamilton.

PROGRAM READER

Those who remember the James Oliver Curwood pictures of the past, "Nomads of the North," "The Trail's End," etc., will know what to expect in the ———— booking for next week, "Kazan," from the famous novel of the hero wolf dog who brought to justice a renegade of the North country when human agencies had failed, a virile story of the land of snow, ice and deadly cold, where wild animals abound and life is a struggle against the elements. The picture version of "Kazan" presents along with a competent cast headed by Jane Novak, the most remarkable dog ever appearing in films. This big husky has been taught and tricked into doing stunts that will be considered marvelous. The dramatic story of the original novel has been strengthened by the addition of much original incident and the picture stands as an epoch making production of its kind. The atmosphere of the North is perfect. The drama that the picture contains is real. It will thrill and hold the attention of the most hardened picture fan. If you liked the other Curwood stories you will be more than pleased with "Kazan."

SUGGESTIONS

The exploitation for the other Curwood pictures will be suitable for this production. Big newspaper advertising, with a strongly dramatic scene cut, emphasis on the dog and wild animal stunts, the wild animal tracks, the log cabin lobby displays, prologues carrying out the atmosphere of the North and such like are sure fire. We would not attempt to lay much stress on the cast, but give the author and production the best end of the billing. Stories about the exploits of the dog playing "Kazan" will be effective.

CATCH LINES

"Kazan," the Killer. Half wolf, half dog, treacherous husky, used to beatings and the lash of the whip, indomitable in spirit, never forgetting an enemy, but with one soft spot in his canine heart, a love for Joan Raddison, daughter of the Northland, who had patted his head when others kicked him. And the time came when he repaid the girl for her act of kindness. Black McCready had escaped the justice of man, he had laughed at the law, but "Kazan," half wolf, half dog, a big brute husky of the frozen North, was a different enemy to fight.

Advance Information on All Film Releases

All forthcoming film, also current and earlier releases, made by both the independent and the regular producers, in short subjects as well as features, are arranged alphabetically with all the later releases at the top of each respective list instead of at the bottom

AMERICAN FILM CO., INC.

FLYING "A" SPECIALS

Sunset Jones (Chas. Clary-Irene Rich).....5
Their Mutual Child (Margarita Fisher — Nagel Barrie).....6
The Blue Moon (Special Cast).....
The Gamesters (Margarita Fisher).....6
A Light Woman (Helen Jerome Eddy-Chas. Clary)..6
Peggy Rebels (Mary Miles Minter).....5

ARROW FILM CORPORATION

Penny Philanthropist (Peggy O'Neill-Ralph Morgan).5
gan).....5
Wolves of the Street (Edmund Cobb-Vida Johnston).6
Desert Scorpion (Edmund Cobb-Vida Johnston).....6
Chamber Mystery (Claire Whitney-Earl Metcalf)....5
Circumstantial Evidence (Glenn White).....5
Wall Street Mystery (Glenn White).....5
Unseen Witness (Glenn White).....5
Trail of the Cigarette (Glenn White).....5
Bromley Case (Glenn White).....5
Sacred Ruby (Glenn White).....5
House of Mystery (Glenn White).....5
Triple Clue (Glenn White).....5

MURIEL OSTRICHE COMEDIES

Stage Struck.....2
Betty the Vamp.....2
Meet Betty's Husband.....2
Betty's' Romeo.....2

BLAZED TRAIL PRODUCTIONS

One every other week.....2

NORTHWOOD DRAMAS

The Man of Brawn.....2
A Knight of the Pines.....2
Looking Up Jim.....2
Raiders of the North.....2
Three and a Girl.....2
In the River.....2

SPORT PICTORIALS

How Do You Get Your Exercise.....1
Making Man Handlers.....1
Girls Will Be Boys.....1
The Happy Duffer.....1
How Will You Have Your Bath.....1

SPOTLIGHT COMEDIES

Featuring Billy Fletcher and Violet Joy.
Father's Hero.....1
A Cabaret Touchdown.....1
Scandal A La Carte.....1
All Over Overalls.....1
Splash Me.....1
Doomed at Noon.....1

ARDATH-XLNT COMEDIES

His Wife Jimmy.....2
Her Husband's Flat.....2
Kink of Kawakki.....2
Soap Bubbles.....2
Champion by Chance.....2

SERIALS

Thunderbolt Jack (Jack Hoxie).....15 episodes

ASSOCIATED PRODUCERS, INC.

THOMAS H. INCE PRODS.

Lying Lips (Peters-Vidor).....6
Homespun Folks (Lloyd Hughes).....6

J. PARKER READ, JR., PRODS.

Love (Louise Glaum).....6
A Thousand to One (Hobart Bosworth).....6
The Leopard Woman (Louise Glaum).....7

ALAN DWAN PRODUCTIONS

The Forbidden Thing (James Kirkwood).....6

MAURICE TOURNEUR PRODS.

The Last of the Mohicans (Barbara Bedford).....6

MACK SENNETT PRODS.

A Small Town Idol (Ben Turpin).....5

AYWON FILM CORP.

FEATURES

The Loggers of Hell Roarin' Mountain (McGowan-Holmes).....5
The Marriage Bargain (Mary Miles Minter).....5
A Rough Shod Fighter (Wm. Russell).....5
A Crook's Romance (McGowan-Holmes).....5
Youth's Melting Pot (Mary Miles Minter).....5
High Gear Jeffery (Wm. Russell).....5
The Moonshine Menace (McGowan-Holmes).....5
Sally With a Past (Mary Miles Minter).....5
Quick Action (Wm. Russell).....5
The Man From Medicine Hat (McGowan-Holmes)..5
The Virtuous Outcast (Mary Miles Minter).....5
From the West (Wm. Russell).....5
House Without Children (Richard Traverse).....6
Blind Love (Lucy Cotton).....6
Border Raiders (Hill-Lynch).....5
Dangerous Trails (Rex Ray).....5
Persuasive Peggy (Peggy Hyland).....6
The Law of Nature (Coleman-Lee).....6
Birth of a Race (Jane Grey-Geo. Le Guerre).....7
Mother Love and the Law (Dolly Matters).....5
Woman of Mystery (Grace Cunard-Francis Ford)....5
Evolution of Man (Jack the Ape-Man).....6
When Dr. Quackel Did Hide (Chas. Joy).....5
Up in Mary's Attic (Eva Novak).....6
Doman Above Reproach (Florence Chase).....6

SHORT SUBJECTS

Six Two-reel Joy Comedies (Chas. Joy).....
Fifteen Two-reel Harry Carey's (Harry Carey).....
Fifteen Two-reel Mary Pickford's (Mary Pickford)..
Twelve Two-reel Franklyn Farnum's (Franklyn Farnum-Buck Jones).....

C. B. C. FILM SALES CORP.

State Rights

Dangerous Love.....6
The Victim.....6

HALL ROOM BOYS COMEDIES

Feb. 4—In Again, Out Again.....2
Jan. 20—A Dog-gone Mixup.....2
Jan. 7—This Is the Life.....2
Dec. 1—A Close Shave.....2
Nov. 15—Hired and Fired.....2
Sept. 2—All Balled Up.....2
Aug. 19—Clever Clubs.....2
Aug. 5—Some Champs.....2

SCREEN SNAPSHOTS

BI-MONTHLY NEWS REEL

Jan. 21.....18
Jan. 8—.....17
Dec. 24.....No. 16
Dec. 15.....No. 15
Nov. 30—.....No. 14

STAR RANCH WESTERNS

One two-reeler every two weeks.

Feb. 4—A Daughter of the Law.....2
Jan. 20—The Rranch Mystery.....2
Dec. 24—A Desperate Tenderfoot (John Halladay)..2
Dec. 10—The Man Hater (Grace Cunard).....2
Nov. 25—The Mormon Trail (C. Edward Hatten)..2

PRIZMA

Heidi.....2

CELEBRATED PLAYERS CORP.

(At State Right Exchanges)

THE GUMPS

Ship Ahoy!.....1
The Toreador.....1
The Broilers.....1
Flicker, Flicker, Little Star.....1
Mixing Business with Pleasure.....1
Up She Goes.....1
Westward Ho.....1
A Hunting We Will Go.....1
Get to Work.....1
Best of Luck.....1
The Promoters.....1
The Masked Ball.....1
Give 'er Gas.....1
Chester's Cat.....1
Rolling Around.....1
Andy's Holiday.....1
Andy Has a Caller.....1
Il Cuspidoree.....1

COMMONWEALTH FILM CORP.

The Hidden Light (Dolores Cassinelli).....6

COMMONWEALTH PICTS. (Chgo.)

SPANUTH'S VOD A VIL MOVIES

Billy Whiskers (Comedy).....2
La Farre Sisters (Dancers).....1
The Dying Swan (Skating).....1
Free Hand and Love (Acrobatics).....1
The Flying De Armands.....1
Reynolds and Geraldine (Aesthetic Dancers).....1
Hundeller (Balancing).....1
Three Whipple Sisters (Boxing and Wrestling).....1

EDUCATIONAL FILMS CORP.

(Released Through Educational Film Exchanges)

CHESTER COMEDIES

Ladies' Pets.....2
Beat It.....2
You'll Be S'prised.....2
A Tray Full of Trouble.....2
The Big Show.....2

CHRISTIE COMEDIES

Scrappily Married.....2
Man Versus Woman.....2
Hey, Rube.....2
Nobody's Wife.....2
Movie Mad.....2
Dining-Room, Kitchen and Sink.....2
Back from the Front.....2
Wedding Blues.....2
Mr. Fatima.....2

TORCHY COMEDIES

Torchy Mixes In.....2
Torchy's Night Hood.....2
Torchy's Double Triumph.....2
Torchy Turns Cupid.....2
Torchy's Millions.....2

MERMAID COMEDIES

Holy Smoke.....2
Moonshine.....2
High and Dry.....2
April Fool.....2
The Simp.....2
Nonsense (Jimmie Adams).....2

SPECIALS

Modern Centaurs.....1
The Race of the Age (Man O' War).....2
Art of Diving (Kellerman).....1
Babe Ruth—How He Knocks His Home Runs.....1
Valley of 10,000 Smokes.....1

CHESTER-OUTING SCENICS

Paths of Glory.....1
Paps and Papas.....1
Lost a Yodel.....1
Frivolous Fijis.....1
Crowning King Blizzard.....1
Rookeries and Squakeries.....1
There Is No Santa Claus.....1
Swat the Landlord.....1

ROBERT C. BRUCE SCENICS

The Will o' the Wisp.....1
Voices of the Sea.....1
The Business of Camping.....1
The Isle of Desire.....1
The Explorers.....1
The Banana Special.....1
Tropical Nights.....1

SCEENICS

From Deer to Dam.....1
Sultans of the Sea—Getting a Toe Hold.....1
No Hope for the Drys—Silver Silences.....1
Then Company Came—Art Is Everything.....1
Out of the Past.....1
Fine Feathers—They Forgot the Town.....1
Sea Planets—Apartments for Rent.....1

VANITY COMEDIES

Without a Wife.....1
Tea for Two.....1
Ouija Did It.....1
Mind Your Business.....1

GAYETY COMEDIES

Sand Witches.....1
Ain't Love Grand.....1
Blonds.....1
Rest in Peace.....1

MISCELLANEOUS

Hides and Go Seek.....1
In Dutch.....1
A Tale of the Far North.....1

EQUITY PICTURES CORP.

Hush (Clara Kimball Young).....6
Mid-Channel (Clara Kimball Young).....6
She Played and Paid (Fannie Ward).....5
Whispering Devils (Conway Tearle).....
Keep to the Right (Edith Taliaferro).....6
For the Soul of Rafael (Clara Kimball Young).....
The Forbidden Woman (Clara Kimball Young).....6
Silk Husbands and Calico Wives (House Peters)....6

FAMOUS PLAYERS-LASKY EXCH

PARAMOUNT-ARTCRAFT

Feb. 27—What's Worth While (Lois Weber Prod.).....5693
Feb. 27—The Price of Possession (Ethel Clayton-Hugh Ford Prod.).....
Feb. 20—The Kentuckians (Charles Maigne Prod.)
Feb. 20—The Passionate Pilgrim (Cosmopolitan Prod.).....6357
Feb. 13—Chickens (Douglas MacLean-Ince Prod.)
Feb. 13—Forbidden Fruit (Cecil B. DeMille Prod.).....7804
Feb. 6—The Ghost in the Garret (Dorothy Gish).5037
Feb. 6—Brewster's Millions (Roscoe Arbuckle)..5502
Jan 30—The Frontier of the Stars (Thomas Meighan).....
Jan. 30—Paying the Piper (Geo. Fitzmaurice Prod.).....
Jan. 23—Midsummer Madness (Wm. DeMille Prod.).....5908
Jan. 23—The Rookie's Return (Douglas MacLean-Ince Prod.).....4123
Jan. 16—The Inside of the Cup (Cosmopolitan Prod.).....
Jan. 16—The Education of Elizabeth (Billie Burke).....4705
Jan. 9—The Charm School (Wallace Reid).....4743
Jan. 9—The Jucklins (George Melford Prod.)....6023
Jan. 2—The Bait (Maurice Tourneur Prod.)....5289
Dec. 26—Silk Hosiery (Enid Bennett).....4556
Dec. 26—The Testing Block (Wm. S. Hart).....5927
Dec. 19—An Amateur Devil (Bryant Washburn)..4464
Dec. 19—To Please One Woman (Lois Weber Prod.).....6088
Dec. 12—Heliotrope (Cosmopolitan Prod.).....6307

Release Information Continued on Page 1560

"WINGS OF PRIDE"
(Jans Pictures, Inc.)

Has Interest, But Too Melodramatic

"WINGS OF PRIDE" reminds us of the time when the good old melodramas had their days, the days when the hero was heartily applauded for his manliness and the villain hissed for his "dirty work."

In fact you can almost hear the hero utter the words, "You shall pay for this, Jack Dalton," as he faces the bold villain, who struts about the stage with the arrogance of one who feels his position.

And most of it happens because the two rivals are in love with the same girl.

To keep the plot in the proper atmosphere, the hero is cast in the usual role of a rising young district attorney with the handsome name of Kent Ordway, who is continually annoyed by the machinations of Kavanaugh, the political boss.

The latter is surrounded by the usual retinue, crooks and spies, who are always at the beck and call of their master.

The theme jumps from the home of the elete in the opening scenes, wanders about the saloons, dives and small town and ends in the home of the district attorney, where the big scenes are played.

The latter scenes are not well staged, the hero standing off six men, the henchmen of the boss, who have come to "settle him," in a very tame fight.

The finale is reached when Kavanaugh shoots the heroine's father and is arrested by the police.

The picture is fairly well directed and produced, but is entirely too melodramatic for the larger houses.—*Frank Leonard.*

THE CAST

Olive Muir	Olive Tell
Kent Ordway	John O'Brien
Dick	Denton Vane
Mrs. Muir	Ida Pardee
Prentice	J. D. Walsh
Mrs. Prentice	Margaret Seddon
Kavanaugh	Edwards Davies
Lady Lou	Cora De Orsay
Alice Prentice	Raye Dean

Story by Louise Kennedy Mabie.
Scenario by Violet Clark.
Directed by B. A. Rolfe.

PRESS NOTICE—STORY

Olive Tell's latest production, "Wings of Pride," a Jans Pictures, Inc., feature, will be the attraction at the ———— theatre on ———— of next ————.

It presents a story of New York social life and underworld life in the big city where a crooked political boss determines to get rid of the young District Attorney and "get the girl for himself."

The picture is strong in dramatic moments, swift action, exciting events and holds attention from first to last.

Miss Tell's supporting cast includes John O'Brien, a leading man who gives an excellent performance of a young District Attorney fighting the political boss and his gang. Ed Davies enacts the role of the political leader and makes it stand out strongly. Denton Vane, who played many prominent parts with the Vitagraph Company also has an important part while others in the cast include Raye Dean, Margaret Seddon, Ida Pardee and others.

The picture was directed by B. A. Rolfe, who also directed Miss Tell in "A Woman's Business."

PROGRAM READER

She was proud, haughty and the adopted daughter of a wealthy New York society woman. Olive Muir knew nothing of her real parents, nor did she bother much about anyone who did not come into her own sphere of life. And then one day the crash came. She was compelled to acknowledge a drunken tool of a political boss as her father.

"Wings of Pride," which will appear at this theatre shortly with Olive Tell as the star.

This is a brief synopsis of a tensely dramatic story written by Louise Kennedy Mabie. It has many rare dramatic moments, sensational scenes and thrills.

It shows the brutal political boss making advances to the beautiful daughter of a man whom he holds in his power and the determined efforts of a rising young District Attorney to offset the "bad man's" efforts.

It also brings to mind the sufferings of many human beings on this world who because they believe in right are compelled by some unknown power to endure terrible tortures of mind, until they are brought face to face with happiness.

Miss Tell's supporting cast includes John O'Brien, who gives an excellent performance in the leading role, that of the young District Attorney fighting the political boss and his gang; Edwards Davies, who enacts the role of the political leader, Denton Vane, Raye Dean, Margaret Seddon and Ida Pardee.

SUGGESTIONS

This picture should please any audience that delights in strong situations and enjoys the thrills that go with straight from the shoulder melodrama.

If your patrons do not care for this type of picture, it is a question whether they will be satisfied with scenes depicting life as it is led in the bar-rooms and seamy side of life.

Of course the picture's opening deals with New York's social life but it does not rest there long, the plot being obvious.

You might run a series of short stories in your town papers telling the plot of "Wings of Pride" which will certainly look strong in print but be careful and do not promise too much.

The picture has a good star and a splendid cast which might be played up to good advantage.

CATCH LINES

She thought she was a wealthy society girl—but there was a crash and then she discovered something. What was it? See Olive Tell in her latest production, "Wings of Pride."

How would you like to be brought up by a wealthy society woman and have all that wealth could give you and then to discover that you were the daughter of a very poor man? See "Wings of Pride" with Olive Tell as the star. It will make you think.

"JUST OUT OF COLLEGE"
(Goldwyn)

Slender in Plot But Rather Amusing at Times

WITH those who have never seen the original production or either the stage or screen version of "It Pays to Advertise," this will probably earn some hearty laughs. To others it should prove mildly amusing farce, built on a slender, "it pays to advertise" idea and depending mostly on the mechanical part of picture making for its humorous qualifications.

In fact there is nothing in the acting or the incident provided for the cast that justifies much praise. The characters wander from one set to another and titles explain what is happening.

The star does not appear to the best advantage. He has only a small part and is presented with few opportunities. Besides Mr. Pickford and Bill Hart break about even as to ability to look comfortable in "dressed up" clothes.

The picture gets its entertaining qualities in some scenes that illustrate the advertising campaign that is being waged for "Bingo" pickles with the sole idea of selling out to heroine's father who is a big man in the pickle business. These sequences have been developed along the same lines as were those of "It Pays to Advertise." Everywhere prospective "Father-in-law Pickering" goes he is confronted by the "Bingo" advertising. George Hernandez has the role of "Pickering," which by the way is the only one worth calling a part. The rest of the cast are just in the show.

Titles have been used to excess and the picture drags badly on this account. Evidently the producers have had hard work to string Mr. Ade's farce out to feature length. However, with all its faults, "Just Out of College" is better than a lot of pictures for which greater claims are made and should slide by as an average program release.—Length, 5 reels.—*J. S. Dickerson.*

THE CAST

Ed Swinger	Jack Pickford
Caroline Pickering	Molly Malone
Septimus Pickering	George Hernandez
Mrs. Pickering	Edythe Chapman
Professor Bliss	Otto Hoffman
Miss Jones	Irene Rich
Herbert Poole	Maxfield Stanley
Paul Greer	M. B. (Lefty) Flynn
Genevieve	Loretta Blake

Adapted from George Ade's stage play of the same name.
Directed by Alfred Green.

PRESS NOTICE—STORY

"Just Out of College," George Ade's famous stage farce of "pickles and advertising," has been made into a motion picture with Jack Pickford as "Ed Swinger" and pretty Molly Malone in the role of "Caroline Pickering," daughter of the "Pickle King," and will be the feature attraction at the ———— theatre for a ———— days' engagement beginning ————.

Mr. Ade's play has proven ideal material for the photoplay and the producers have made a highly entertaining vehicle for Mr. Pickford from it. It is light and amusing, free from preachments, sex complications, etc., to which many people object. It is a picture to be seen, laughed over and forgotten, which after all makes the best photoplay fare.

A very capable cast that includes George Hernandez is in support of Mr. Pickford and Miss Malone and the technical part of the production is unusual. There are plenty of "clothes," fine sets and pretty exteriors. "Just Out of College" will please those who are partial to the pleasant clean picture and is especially recommended for those who are admirers of George Ade's writings. A great many of the titles used are from Mr. Ade's original play.

PROGRAM READER

There are few people who have not heard of George Ade with his "Fables in Slang" and other clever stories and stage plays, including which is "Just Out of College," a highly amusing farce comedy founded on "It Pays to Advertise" ideas.

"Just Out of College" has been adapted to the screen by Goldwyn, with Jack Pickford in the leading juvenile role and pretty Molly Malone as the heroine and will be the feature attraction at the ———— for a ———— days' showing beginning ————.

For a picture which will entertain, earn a lot of hearty laughs and a whole grist of chuckles we can recommend "Just Out of College."

All the well known Ade humor of the original has been retained in the picture version and a lot of new incident has been added. "Just Out of College" will be a welcome change from heavy plays, with complex plots and perhaps questionable themes. It is recommended for a pleasant evening's entertainment.

SUGGESTIONS

Bill with the idea of bringing the fame of the play and the author to the front and give some idea of the theme.

Unless the star is unusually popular advertise as a production rather than as a starring vehicle for Mr. Pickford. Mention Molly Malone and George Hernandez in your billing. In your newspaper advertising copy the George Ade style so far as you are able. A prologue staged by S. L. Rothafel at the New York Capitol theatre is described in another column.

CATCH LINES

George Ade's famous play adapted to the screen with all its original humor and cleverness retained.

The story of two pickle companies, one real and another on paper, with much that is really funny told in the story of how the real pickle company came to buy out the one whose assets consisted of billboards and a demonstrating parlor.

Advance Information on All Film Releases

(Continued from page 1558)

Dec. 12—The Life of the Party (Roscoe Arbuckle) 4944
Dec. 5—Flying Pat (Dorothy Gish) 4867
Dec. 5—Conrad in Quest of His Youth (Thos. Meighan) 5926
Nov. 28—A Romantic Adventuress (Dorothy Dalton) 4736

ARTCRAFT

June—Rebecca of Sunnybrook Farm (Mary Pickford) 5383

PARAMOUNT-ARBUCKLE COMEDIES

Feb. 27—The Butcher Boy 2
Jan. 16—Country Hero 2
Dec. 19—Fatty at Coney Island 2
Nov. 21—His Wedding Night 1

PARAMOUNT-SENNETT COMEDIES

Feb. 20—The Unhappy Finish 2
Feb. 6—On a Summer Day 2
Jan. 23—Bungalow Troubles 2
Jan. 9—Dabbling in Art 2

PARAMOUNT-BRIGGS COMEDIES

Dec. 28—Housecleaning 1
Dec. 21—Those Distant Cousins .....
Dec. 7—After the Circus 1

PARAMOUNT-DE HAVEN COMEDIES

Oct. 10—Spirits 1
Sept. 12—Kids Is Kids 2
Aug. 29—Never Again 1

PARAMOUNT-HOLMES TRAVEL PICTURES

Feb. 27—Modern Aspects of Japan 1
Feb. 20—A Little Atlantis 1
Feb. 13—Palma De Majorca 1
Feb. 6—All Aboard for Brindisi 1
Jan. 30—Under Cuban Skies 1
Jan. 23—Old Malacca 1
Jan. 16—Beautiful Bermuda 1
Jan. 9—Catching Up in Canton 1
Jan. 2—Bordeaux to Lourdes 1

PARAMOUNT-BURLINGHAM

Jan. 23—Wildest Wales 1
Dec. 19—The Jungfrau Railway 1
Nov. 21—Kilauea Volcano Eruption 1
Oct. 17—Winter Sports at St. Moritz .....

PARAMOUNT-POST NATURE PICTURES

Jan. 9—Victory Mountain 1
Dec. 5—Indian Summer 1
Nov. 7—A Setting of Ages 1
Oct. 10—The Cloud 1
Sept. 5—From a Piscatorial Angle 1

PARAMOUNT MAGAZINE

Feb. 27—Magazine Subjects—Cartoon by Frank Moser 1
Feb. 20—Magazine Subjects—Cartoon by Earl Hurd. 1
Feb. 13—Magazine Subjects—Cartoon by Pat Sullivan 1
Feb. 6—Magazine Subjects—Cartoon (Hootch and Mootch) 1
Jan. 30—Pictionary-Comedy-Cartoon by Moser 1
Jan. 23—Pictionary-Comedy-Cartoon by Sullivan 1
Jan. 16—Pictionary-Comedy-Cartoon by Hurd 1
Jan. 9—Pictionary-Comedy-Cartoon by Bailey 1
Jan. 2—Pictionary-Comedy-Cartoon by Moser 1
Dec. 26—Twentieth Century Pictionary-Comedy-Cartoon by Pat Sullivan 1
Dec. 19—Twentieth Century Pictionary-Comedy-Cartoon by Earl Hurd 1

FEDERATED FILM EXCHANGES

SPECIALS

Man O" War 1
The Midlanders (Bessie Love) 5
The Servant In the House (Special Cast) 5
Hearts and Masks (Special Cast) 5
Nobody's Girl (Billie Rhodes) 5
Bonnie May (Bessie Love) 5

MONTE BANKS' COMEDIES

Where Is My Wife 2
His Dizzy Day 2
Kidnapper's Revenge 2
A Flivver Wedding 2
A Rare Bird 2
His Naughty Night 2
Nearly Married 2
A Bedroom Scandal 2

FORD EDUCATIONALS

Jan. 23—Democracy in Education 1
Jan. 16—The Message 1
Jan. 9—Faryland 1

FIDELITY PICTURES COMPANY

State Rights

The Married Virgin (Vera Sisson) 6
Frivolous Wives (Kathleen Kirkman) 6
Love's Flame (Thos. J. Carrigan) 5
The Fighting Kentuckians (Special Cast) 5

THE FILM MARKET

The Grand Passion 6
The House Without Children 7
The Ne'er-Do-Well (Reissue) 7
The Spoilers (Reissue) 9

JIMMY CALLAHAN COMEDIES

(Series of twelve two-reelers)

FILM SALES COMPANY

BILLY RUGE COMEDIES

His Bed Sheet 1
Nutt Inn 1
It's a Live One 1
Powder Puff Pirates 1
Harem Scarem 1
Lolly-Pop's Daughter 1
His Watch Hound 1

FIRST NATIONAL EXCHANGES

Scrap Iron (Charles Ray) 6
Lessons in Love (Constance Talmadge) 6
The Oath (R. A. Walsh Special—Big Five) 7
Scrambled Wives (Marguerite Clark) 6
Passion (Pola Negri-Big Five) ..... 7,000 or 9,000
The Old Swimmin' Hole (Charles Ray) 6
Mamma's Affair (Constance Talmadge) 6
The Woman in the House (Mildred Harris) 7
The Kid (Charles Chaplin-Big Five) 6
Not Guilty (Sydney Franklin) 6
My Lady's Latchkey (Katherine MacDonald) 6
The Great Adventure (Lionel Barrymore) 6
Nineteen and Phyllis (Chas. Ray) .....
The Truth About Husbands (Whitman Bennett's) .....
Habit (Lewis Mayer Prod.) .....
Nov. 29—Dinty (Wesley Barry) Marshall Neilan Prod.
Nov. 29—Unseen Forces (Special Cast) .....
Nov. 22—Love, Honor and Behave (Mack Sennett's) .....
Nov. 22—Dangerous Business (Constance Talmadge) 5118
Nov. 8—The Devil's Garden (Lionel Barrymore) .5600
Nov. 1—Wet and Warmer (Lehrman) 2061
Old Dad (Mildred Harris Chaplin) 6
Twin Beds (Mr. and Mrs. DeHaven) 5
Nomads of the North (Jas. Oliver Curwood) 6

FOX FILM EXCHANGES

SPECIALS

Skirts (Special Cast) 6
A Connecticut Yankee in King Arthur's Court (Special Cast) 7
Blind Wives (Special Cast) 7
The Face at Your Window (Special Cast) 7
While New York Sleeps (Special Cast) 7
The Skywayman (Lt. Ormer Locklear) 7
If I Were King (William Farnum) 7
The White Moll (Pearl White) 7

WILLIAM FARNUM SERIES

The Scuttlers 6
Drag Harlan 6

PEARL WHITE SERIES

The Tiger's Cub 6
The Thief 6
The Mountain Woman 6

TOM MIX SERIES

The Road Demon 6
Prairie Trails 6
The Texan 6
The Untamed 6

WILLIAM RUSSELL SERIES

Bare Knuckles 5
Cheater Reformed 5
The Iron Rider 5
The Challenge of the Law 5
The Man Who Dared 5

SHIRLEY MASON SERIES

Wing Toy 6
Flame of Youth 6
Girl of My Heart 6
Merely Mary Ann 6

GEORGE WALSH SERIES

Dynamite Allen 5
Number 17 5
The Plunger 5
From Now On 5

20TH CENTURY BRAND

The Big Punch (Buck Jones) 5
Two Moons (Buck Jones) 5
Just Pals (Buck Jones) 5
Sunset Sprague (Buck Jones) 5
The Blushing Bride (Eileen Percy) 5
Why Trust Your Husband? (Eileen Percy) 5
The Land of Jazz (Eileen Percy) 5
The Husband Hunter (Eileen Percy) 5
While the Devil Laughs (Louise Lovely) 5
Partners of Fate (Louise Lovely) 5
The Little Gray Mouse (Louise Lovely) 5

SERIALS

Fantomas (20 Episodes) 2
Bride 13 (Fifteen Episodes) 2

SUNSHINE COMEDIES

Her Doggone Wedding 2
Pals and Petticoats 2
The Slicker 2
An Elephant's Nightmare 2
Hold Me Tight 2
His Noisy Still 2
Pretty Lady 2
Chase Me 2

FOX NEWS

Twice a Week 1

CLYDE COOK COMEDIES

The Jockey .....
Don't Tickle 2
All Wrong 2
The Huntsman 2

MUTT AND JEFF CARTOONS

Cleopatra ..... ½
The Parlor Bolshevist ..... ½
The Hypnotist ..... ½
The Papoose ..... ½
On the Hip ..... ½
Northwoods ..... ½
Sherlock Hawkshaw & Co ..... ½
All Stuck Up ..... ½
A Hard Luck Santa Claus ..... ½
Gum Shoe Work ..... ½
Home Brew ..... ½
The Medicine Man ..... ½

GAUMONT COMPANY

(At State Right Exchanges)

Fall of a Saint (Josephine Earle) 6
Out of the Darkness (Gertrude McCoy) 6
Infatuation of Youth (Paul Capellani) 6
Branded (Josephine Earle) 6
The Sinker (Special Cast) 6
The Edge of Youth (Josephine Earle) 6
Husbands and Wives (Vivian Martin) 6

SERIALS

In the Clutches of the Hindu (Ten Episodes) 2
Tuesdays—Gaumont News 1
Fridays—Gaumont Graphic 1

GOLDWYN EXCHANGES

STAR SERIES

SPECIALS

The Song of the Soul (Vivian Martin) Messmore Kendall Prod. 5
Godless Men (Special Cast) 6367
The Great Lover (Special Cast) 5202
Just Out of College (Jack Pickford) 4779
Roads of Destiny (Pauline Frederick) .....
The Highest Bidder (Madge Kennedy) 4960
Prisoners of Love (Betty Compson) 5884
The Concert (Special Cast) .....
Guile of Women (Will Rogers) 4496
Bunty Pulls the Strings (Special Cast) 6255
Hold Your Horses (Tom Moore) 4610
A Voice in the Dark ((Special Cast) 4255
What Happened to Rosa (Mabel Normand) 4148
Boys Will Be Boys (Will Rogers) .....
His Own Law (Hobert Bosworth) J. Parker Read, Jr. 7
Madame X (Pauline Frederick) 6475
The Girl With the Jazz Heart (Madge Kennedy) .. 4600
The Man Who Had Everything (Jack Pickford) .. 5198

EMINENT AUTHORS PRODUCTIONS

Earthbound (Basil King) 6772
The Penalty (Gouverneur Morris) 6730
It's a Great Life (Mary Roberts Rinehart) 5659
The North Wind's Malice (Rex Beach) 6725
Going Some (Rex Beach) .....

BOOTH TARKINGTON'S EDGAR SERIES

Edgar the Explorer 2
Get Rich Quick Edgar 2
Edgar's Little Saw 2
Edgar Camps Out 2
Edgar's Sunday Courtship 2

CAPITOL COMEDIES

Jan. 30—Indigo Sunday (George Bunny) 2
Jan. 16—You'd Better Get It (Geo. Bunny) 2
Jan. 2—Ged 'Ap, Napeoleon (Geo. Bunny) 2
Dec. 19—When Martin Gets Here (Geo. Bunny) 2
Dec. 5—Professional Ethics (Geo. Bunny) 2
Nov. 21—At It Again (Geo. Bunny) 2
Nov. 7—Love on Rollers (Flanigan and Edwards) .. 2
Oct. 24—Fingers and Pockets (Flanigan and Edwards) 2
Oct. 6—Artistic Enemies (Flanigan and Edwards) .. 2

GOLDWYN-BRAY COMICS

Hunting Big Game—Lampoons (Shenanigan Kids) ... 1
The Sponge Man (Judge Rummy) Lampoons 1
The Prize Dance (Judge Rummy) Lampoons 1
Happy Hooldini (Happy Hooligan) Lampoons 1
Cupid's Advance (Happy Hooligan) Lampoons 1

GOLDWYN-BRAY PICTOGRAPHS

Unshod Soldiers of the King 1
No Reg'lar Bud 1
Gypsy Scientists 1
Seein' Things on the Orinoco 1
The Human Voice 1
The Riveter 1

GOLDWYN-INTERNATIONAL COMICS

Jan. 30—The Chicken Thief 1
Jan. 23—Fatherly Love 1
Jan. 16—Too Much Pep 1
Jan. 9—Oil 1
Jan. 2—Yes, Dear 1

HODKINSON CORP., W. W.

(Releasing through Pathe Exchanges)

BENJ. B. HAMPTON GREAT AUTHORS PICTURES, INC.

The Spenders (Special Cast) 6
The Dwelling-Place of Light (Winston Churchill) 7
The Sagebrusher (Emerson Hough's) 7
The Westerners (Stewart Edward White's) 7

Release Information Continued on Page 1561

Advance Information on All Film Releases

(Continued from page 1560)

ZANE GREY PICTURES, INC.

(Benj. B. Hampton and Elinge F. Warner)

The U. P. Trail (Zane Grey's)....7
Riders of the Dawn (Zane Grey's)....6
Desert Gold (Zane Grey's)....7

J. PARKER READ, JR., PRODUCTIONS

The Brute Master (Hobart Bosworth)....5
Love Madness (Louise Glaum)....7
Sex (Louise Glaum)....7
The Lone Wolf's Daughter (Louise Glaum)....7
Sahara (Louise Glaum)....7

DEITRICH-BECK, INC.

The Harvest Moon (Doris Kenyon)....6
The Bandbox (Doris Kenyon)....6

ARTCO PRODUCTIONS

The Capitol (Leah Baird)....6
Cynthia of the Minute (Leah Baird)....6

ROBERT BRUNTON PRODS.

The Coast of Opportunity (J. Warren Kerrigan)....5
The House of Whispers (J. Warren Kerrigan)....5
The Green Flame (J. Warren Kerrigan)....5
No. 99 (J. Warren Kerrigan)....5

NATIONAL PRODUCTIONS

The Kentucky Colonel (Joseph Dowling)....6
The Blue Bonnet (Billie Rhodes)....6

JOSEPH LEVERING PRODUCTIONS

His Temporary Wife (Special Cast)....6

DIAL FILM CO. PRODUCTIONS

The Tiger's Coat (Stedman-Butt-Modotti)....5
King Spruce (Mitchell Lewis)....7

LOUIS TRACY PRODUCTIONS

The Silent Barrier (Sheldon Lewis)....6

IRVIN V. WILLAT PRODUCTIONS

Down Home (Special Cast)....6

HUGO BALLIN PRODS.

Pagan Love (Special Cast)....6

J. L. FROTHINGHAM PRODS.

The Broken Gate (Bessie Barriscale)....7

HARISON PICTURES, INC.

(A series of fourteen Norma Talmadge revivals, two reels each)

INDEPENDENT FILMS ASS'N.

NEAL HART SERIES

Feb. 15—Totem Law....5
Jan. 1—Danger Valley....5
Nov. 15—Skyfire....5
Oct. 1—Hell's Oasis....5

PINACLE COMEDIES

(One every two weeks)

Mar. 29—Absence Without Leave....
Mar. 15—Shimmy Isle....
Mar. 1—Why Change Your Mother-in-Law....

SPECIAL

Mar. 1—Reckless Wives....

INTER-OCEAN FILM CORP.

The Silent Barrier....5
Bearcat....6
Seeds of Vengeance....6
The Gift Supreme....6
Whispering Devils....5
The Victim....5
The Transgressor....5
The Burning Question....5
Luring Shadows....7
Below the Deadline....5

HALL ROOM BOYS COMEDIES

Cads and Caddies....2
Stung Again....2
Wild Wild Woman....2
Back on the Farm....2
His Fortune Hunters....2

MAJOR DAWLEY RELEASES

Ghost of Slumber Mountain....1
Along the Moonbeam Trail....2

BURLINGHAM ADVENTURE PICTURES

Ride Under the Alps....1
Vacation Days in Switzerland....1
From Montreux to Berness Alps....1
Through Switzerland in 10 Minutes....1

JANS PICTURES CORP.

Madonnas and Men....6
Wings of Pride....5
A Woman's Business....6
Love Without Question (Olive Tell)....7

KINETO CO., OF AMERICA

Urban Popular Classics....
Chas. Urban's Movie Chats....
Kineto Reviews....

KREMER FILM FEATURES, VICT.

(Released on States Rights Basis)

Voices (Diana Allen)....5
Mad Love (Lina Cavalieri)....5
Wending Trail (Buck Manning)....5
Skinner's Dress Suit....5

WESTERN

Handicap....6

HORSE-RACING PICTURE

Why Tell (Henry Miller)....6

CHAPLIN REISSUES

A Burlesque on Carmen....4
The Champion....2
Jitney Elopement....2
Work....2
By the Sea....

LUBIN (BERT)

STATE RIGHTS

Honeymoon Ranch....5

METRO EXCHANGES

SCREEN CLASSICS, INC., SPECIALS

Feb. 21—The Greater Claim (Alice Lake)....6
Feb. 14—Fine Feathers (Special Cast)....6
Feb. 7—Passion Fruit (Doraldina)....6
Jan. 31—The Off-Shore Pirate (Viola Dana)....6
Jan. 24—Coincidence (Special Cast)....6
Jan. 17—The Marriage of William Ashe (May Allison)....6
Jan. 10—Lure of Youth (Special Cast)....6

C. E. SHURTLEFF PRODUCTIONS

Mar. 14—The Little Fool (Special Cast)....6
Nov. 22—The Star Rover (Special Cast)....6
Aug. 23—The Mutiny of the Elsinore (Special Cast)....6

BUSTER KEATON COMEDIES

(Produced by Joseph M. Schenck)

Feb. 21—The Haunted House....2
Jan. 3—Neighbors....2
Dec. 22—The Scarecrow....2
Oct. 27—Convict 13....2
Sept. 1—One Week....2

HOPE HAMPTON PRODUCTIONS

Mar.—A Modern Salome (Hope Hampton)....6

NAZIMOVA PRODUCTIONS

Dec. 6—Billions (Nazimova)....6
Oct. 11—Madam Peacock (Nazimova)....7
Apr. —The Heart of a Child (Nazimova)....7
Jan. —Stronger Than Death (Nazimova)....7

TAYLOR HOLMES PRODUCTIONS

Apr. —Nothing But Lies (Taylor Holmes)....6
Mar. —The Very Idea (Taylor Holmes)....6
Jan. —Nothing But the Truth (Taylor Holmes)....6

ROBERT HARRON PRODUCTIONS

Oct. 25—Coincidence (Robert Harron)....6

S. L. PRODUCTIONS

Feb. 28—Temple Dusk (Special Cast)....6
Sept. 6—Love, Honor and Obey (Special Cast)....6

MAURICE TOURNEUR PRODUCTIONS

Oct. 18—The Great Redeemer (Special Cast)....6

ROWLAND, WEST PRODUCTIONS

Jan. 3—The Silver Lining (Jewel Carmen)....6

MISCELLANEOUS

The Cowboy Ace (Westart Prods., Inc.)....
The Killer (Westart Prods., Inc.)....
The Guiding Spirit (Burroughs Photoplay Corp.)....
The Foreigner (Special Cast) Ernest Shipman....
The Wrong Woman (Ivan Abramson)....
The Crimson Cross (Fanark)....
Man and Woman (Special Cast) Sherman Prods. Corp....
The Devil's Angel (Helen Gardner-Templer Saxe) Clark Cornelius Corp....
Birthright (Special Cast) Allied Ind. Attractions....
The Japanese Question in California (Pantex)....
The Fighting Kentuckians (Special Cast) Sterling Features....
Out of the Dust (Apex Film Co.)....
Why Leave Your Husband (Austin-Shepard) Equality Photoplay Corp....

COMEDIES

Top Notch Comedies (Plymouth Pro. Dist. Syndicate—Cleveland)....2
After Bed Time (Frazee Film Prods.)....2
Billy Ruge Comedies (Funful Films)....1
Mack Swain Comedies (C. B. Price)....2
Flora Finch Comedies (Film Frolics Pictures Corp.)....
Two-Reel Comedies (Edna Shipman-John Junior)....

NATIONAL FILM CORP.

(At State Right Exchanges)

Nobody's Girl (Billie Rhodes)....5
Kentucky Colonel (Special Cast)....5
Captivating Mary Carstairs (Norma Talmadge) Reissue....5

PATHE EXCHANGES

Feb. 6—The Devil (George Arliss)....6
Jan. 30—The Killer....6
Jan. 23—The Sage Hen (Special Cast)....6
Jan. 16—When We Were Twenty-one (H. B. Warner)....5
Jan. 2—That Girl Montana (Blanche Sweet)....7
Dec. 26—Rogues and Romance (Seitz-Caprice)....6
Dec. 19—The Empire of Diamonds....6
Dec. 5—Dice of Destiny (H. B. Warner)....5
Nov. 28—The Devil to Pay (Brunette-Stewart)....6
Nov. 21—The Unwilling Husband (Blanche Sweet)....5
Nov. 7—A Beggar in Purple (Edgar Lewis')....6
Oct. 31—The Money Changers (Claire Adams-Ray Stewart)....6
Oct. 24—Half a Chance (Mahlon Hamilton)....7
Oct. 10—Forbidden Valley (Gordon-McAvoy)....6
Oct. 3—The Riddle: Woman (Geraldine Farrar)....6
Sept. 26—Help Wanted—Male (Blanche Sweet-Henry King)....5
Sept. 12—Felix O'Day (H. B. Warner)....5
Sept. 5—The House of the Tolling Bell (Bruce Gordon-May McAvoy)....6
Aug. 29—Lahoma (Edgar Lewis)....7

TOM SANTSCHI DRAMAS

The Death Trap....2

DOUBLE ADVENTURE

(Fifteen two-reel episodes starring Charles Hutchinson)

Feb. 20—Fifth, The Rebels' Nest....2
Feb. 13—Fourth, The Gun Runners....2
Feb. 6—Third, Hearts of Stone....2
Jan. 30—Second, The Harbor of Bandits....2
Jan. 23—First, On the Trail of Fate....2

EDGAR JONES PRODUCTIONS

Feb. 13—The Two-Fisted Judge....2
Lochinvar o' the Line....2

VELVET FINGERS

(Fifteen Two-Reel Episodes Starring Geo. B. Seits and Marguerite Courtot.)

Feb. 20—Twelfth, Into Ambush....2
Feb. 15—Eleventh, The Other Woman....2
Feb. 6—Tenth, Shots in the Dark....2
Jan. 30—Ninth, The Broken Necklace....2
Jan. 23—Eighth, Aiming Straight....2
Jan. 16—Seventh, The House of a Thousand Veils....2
Jan. 9—Unmasked....2
Jan. 2—Fifth, The Desert Pavilion....2
Dec. 26—The Man in the Blue Spectacles....2
Dec. 19—Third, The Hand from Behind the Door....2
Dec. 12—Second, The Face Behind the Curtain....2
Dec. 5—First, To Catch a Thief....3

THE PHANTOM FOE

(Fifteen Two-Reel Episodes Starring Juanita Hansen and Warner Orland)

Jan. 23—Fifteenth, Retribution....2
Jan. 16—Fourteenth, Confession....2
Jan. 9—Thirteenth, The Attack at the Inn....2
Jan. 2—Twelfth, Behind the Veil....2
Dec. 26—Through Prison Walls....2
Dec. 19—Tenth, The Foe Unmasked....2
Dec. 12—Ninth, The Mystic Summons....2
Dec. 5—Eighth, The Man Trap....2
Nov. 28—Seventh, Gun Fire....2
Nov. 21—The Crystal Ball....2

RUTH OF THE ROCKIES

(Fifteen Two-Reel Episodes Starring Ruth Roland)

Dec. 5—Fifteenth, The Hidden Treasure....2
Nov. 28—Fourteenth, Regina Island....2
Nov. 21—Thirteenth, The Surprise Attack....2
Nov. 14—Twelfth, The Secret Order....2
Nov. 7—Eleventh, The Fatal Diamond....2
Oct. 31—Tenth, The Secret of the Trunk....2
Oct. 9—Ninth, The Perilous Path....2
Oct. 17—Eighth, Danger Trails....2
Oct. 10—Seventh, Troubled Waters....2

PIRATE GOLD

(Ten Two-Reel Episodes Starring Geo. B. Seits and Marguerite Courtot)

Oct. 17—Tenth, Defeat—And Victory....2
Oct. 10—Ninth, The Double Cross....2
Sept. 26—Seventh, Under Suspicion....2
Sept. 19—Sixth, Kidnapped....2
Sept. 12—Fifth, Drugged....2
Sept. 5—Fourth, Treasure—At Last....2
Aug. 29—Third, The Dead Man's Story....2

THE THIRD EYE

(Fifteen Two-Reel Episodes Starring Warner Oland and Eileen Percy)

Aug. 29—Fifteenth, The Triumph of Justice....2
Aug. 22—Fourteenth, At Bay....2
Aug. 15—Thirteenth, The Blind Trails of Justice....2
Aug. 8—Twelfth, Man Against Man....2
Aug. 1—Eleventh, The Long Arm of Vengeance....2
July 25—Tenth, The House of Terrors....2
July 18—Ninth, The Race for Life....2
July 11—Eighth, Dangerous Trails....2
July 4—Seventh, The Double Trap....2
June 27—Sixth, The Death Spark....2

VANITY FAIR MAIDS COMEDIES

Feb. 6—Oh Promise Me....1
Feb. 20—Prince Pistachio....1
Jan. 30—Whirl o' the West....1
Jan. 16—Burglars Bold....1

AFTER THIRTY

(Six two-reel comedy dramas featuring Mrs. Sydney Drew and John Cumberland)

July 15—Fourth, The Unconventional Maids Greenwood....2

Release Information Continued on Page 1562

Advance Information on All Film Releases

(Continued from page 1561)

ROLIN COMEDIES
Feb. 23—Open Another Bottle (Snub Pollard).....1
Jan. 9—The Morning After (Snub Pollard).....1
Dec. 19—Park Your Car (Snub Pollard).....1
Dec. 5—Cash Customers (Harry Pollard).....1
Nov. 7—Insulting the Sultan.....1

ROLIN TWO REELERS
Dec. 26—Number Please (Harold Lloyd).....2
Sept. 26—Get Out and Get Under (Harold Lloyd)..2
July 11—High and Dizzy (Harold Lloyd).....2
May 2—An Eastern Westerner (Harold Lloyd)....2

BLACKTON PRODUCTIONS
Oct. 10—Forbidden Valley (Bruce Gordon-May McAvoy).....6
July 18—Man and His Woman (Herbert Rawlinson).6
June 20—Passers-By (Herbert Rawlinson).....6

NEWS REELS
Sundays—Topics of the Day.....
Wednesdays—Pathe News.....1
Saturdays—Pathe News.....1

PEERLESS PICTURES COMPANY
The Heart of a Woman.....5

PHOTO PRODUCTS EXPORT CO.
SHIRLEY MASON REVIVALS
Apple Tree Girl.....5
Law of the North.....5
Cy Whittaker's Ward.....5
The Awakening of Ruth.....5
Light in Darkness.....5
The Tell Tale Step.....5
Lady of the Photograph.....5

FLAGG COMEDY REVIVALS
The Bride.....1
The Screen Fan.....1
The Matinee Girl.....1
The Man Eater.....1
The Superstitious Girl.....1
The Artist's Model.....1
The Art Bug.....1
The Starter.....1
The Spoiled Girl.....1

PIONEER FILM CORPORATION
Thoughtless Women (Alma Rubens).....6
Place of Honeymoons (Emily Stevens-Montagu Love).....6
Midnight Gambols (Marie Doro).....6
What Women Want (Louise Huff).....5
Where Is My Husband? (Jose Collins).....6
Out of the Depths (Violet Mersereau-Edmund Cobb).5
Empty Arms (Gail Kane-Thurston Hall).....5
Finders Keepers (Violet Mersereau-Edmund Cobb)..5
His Brother's Keeper (Mansfield,-Lytton-James)....6
The Inner Voice (E. K. Lincoln).....6
Bubbles (Mary Anderson).....5
A Moment's Madness (Marguerite Namara).....6
Idle Hands (Gail Kane-J. Herbert Frank).....5
A Good Woman (Gail Kane-J. Herbert Frank).....5
Luke McLuke's Film-osophy .....½
Sonny Series 2

THE FACTS AND FOLLIES SERIES
Babes in Bearskin.....1
Two's Company.....1
Call Me Daddy.....1
Knockout Maggie.....1
Down Beside the Seaside.....1
Professor Was Right.....1

PRICE (C. B. CO.)
INDIAN DRAMAS
Fifteen Single reelers starring Princess Mona Darkfeather.
His Pajama Girl (Billie Rhodes).....5
Power (Holbrook Blinn) 5
Your Daughter and Mine (Special Cast).....5

RADIOSOUL FILMS, INC.
A Man There Was (Victor Seastrom).....5

REALART PICTURES CORP.
SPECIAL FEATURES
The Furnace (Wm. D. Taylor's).....6882
The Soul of Youth (Taylor).....5995
The Deep Purple (Raoul A. Walsh's).....6705
The Law of the Yukon (Charles Miller's).....5614
The Luck of the Irish (Dwan's).....6607
Soldiers of Fortune (Allan Dwan's).....5911

STAR PRODUCTIONS
The Plaything of Broadway (Justine Johnstone).....
All Soul's Eve (Mary Miles Minter).....5778
The Snob (Wanda Hawley).....4015
She Couldn't Help (Bebe Daniels).....4423
Something Different (Constance Binney).....4840
Blackbirds (Justine Johnstone).....4979
The New York Idea (Alice Brady).....6181
Oh Lady, Lady (Bebe Daniels).....4214
You Never Can Tell (Bebe Daniels).....5302
Her First Elopement (Wanda Hawley).....4212
Her Beloved Villain (Wanda Hawley).....4646
Food for Scandal (Wanda Hawley).....4648
Eyes of the Heart (Mary Miles Minter).....5084
Sweet Lavender (Mary Miles Minter).....5134

REELCRAFT PICTURES CORP.
ROYAL COMEDIES
Dec. 10—I'll Say He Forgot (Otis Harlan).....2
Nov. 28—He Looks Like Him (Tucker Twins).....2
Nov. 12—Oh, Buoy (Sammy Burns).....2

MATTY ROUBERT (ROMANCES OF YOUTH)
Bold Bad Pirate.....2
Summer Days.....2

BILLY WEST COMEDIES
The Dreamer 2
Hands Up 2

TEXAS GUINAN WESTERNS
The Desert Vulture.....2
Girl of the Rancho.....2

ALICE HOWELL COMEDIES
Lunatics in Politics.....2
Good Night Nurse.....2

WILLIAM FRANEY COMEDIES
Snitch 1
Moonshiner 1
No. 13 1

BURRUD (SUNSET) SCENICS
The Mountain That Was God.....1
Wind Goddess 1

MILBURN MORANTI COMEDIES
Double Trouble 2
Lazy Lem 2
Bungalow Bungle 2

NAPOLEON & SALLY COMEDIES
The Deserter 1
Dreamy Chinatown 1

GALE HENRY COMEDIES
Heirlooms 2
Help 2
The Movies 2

ROBERTSON-COLE PRODS.
SUPERIOR PICTURES
Moon Madness (Special Cast).....6
Li Ting Lang (Sessue Hayakawa).....5
Heart of Twenty (Zasu Pitts).....5
Bright Skies (Brentwood).....5
The Devil's Claim (Sessue Hayakawa).....5
The Notorious Mrs. Sands (Bessie Barriscale).....5
The Brand of Lopez (Sessue Hayakawa).....5
The Woman Who Understood (Bessie Barriscale)....

SUPER SPECIALS
Little 'Fraid Lady (Mae Marsh).....6
Kismet (Otis Skinner).....9
813 (Arsene Lupin Story).....6
A Slave of Vanity (Pauline Frederick).....6
So Long Letty (Christie Comedy Drama).....6
The Stealers (Wm. Christy Cabanne).....8
Occasionally Yours (Lew Cody).....6
Big Happiness (Dustin Farnum).....7

SPECIALS
Aug. 15—Arabian Knight (Sessue Hayakawa).....5
Aug. 1—Life's Twist (Bessie Barriscale).....6

SUPREME COMEDIES
June 6—Becky Strikes Out.....1
May 30—Letty's Lost Legacy.....1
Mixed Husbands 1
The Taylor Made Wife.....1
Downstairs and Up.....1
Why Be Jealous?.....1
Her Beloved Burglar.....1

MARTIN JOHNSON PICTURES
Marooned in the South Seas.....1
The City of Broken Old Men.....1
Recruiting in the Solomons.....1
Lonely South Pacific Missions.....1
Domesticating Wild Men.....1
Cruising in the Solomons.....1
Saving Savages in the South Seas.....1

ADVENTURE SCENICS
The Lone Trapper.....1
Outlaw of the Wilderness.....1
The Tempest 1
Waters of Destiny.....1
Tree Magic 1
Ghosts of Romance.....1
Sons of Salooskin.....1

RUSSELL-GREIVER-RUSSELL
Releasing Through Capitol Film Co.
AL JENNINGS SERIES
Fate's Frame-Up 2
Fate's Mockery 2
Fate's Double Cross.....2
Long Riders 2

HELEN GIBSON SERIES
Trail of the Rails.....2
Daring Danger 2
Flirting with Terror.....2
Broken Trestle 2

TUSUN COMEDIES
New Ralgia 1
A Slick Detective.....1
Buried Alive 1
From Kitchen to Throne.....1
Wild Women 1
Giving and Taking.....1
Pa Takes a Tramp.....1
Splashing to Safety.....1
Cabareting Under Difficulties.....1
Stranded 1

LESTER CUNEO PRODUCTIONS
Lone Hand Wilson.....5
The Ranger and the Law.....5
Pat O' Paradise.....5
Blue Blazes 5

GASOLINE ALLEY
Leave It to "Walt".....1

FRITZI RIDGEWAY SERIES
Bandit of Hell's Gap.....2
A Traitor's Vengeance.....2
A Girl from the West.....2
Almost an Outlaw.....2
The Avenging Trail.....2
Western Rays 2
Shadows of the Past.....2
A Fight to a Finish.....2
Trail of the Buzzard.....2
A Fugitive from Justice.....2
A Race with Death.....2
Across the Border.....2

SPECIALS
Witch's Lure 5
A Profligate Woman 5

NEAL HART SERIES
Knight of Western Land.....2
Dead Line 2
Square Shooter 2
Out of the West 2

SCHWAB D. N. PRODUCTIONS
Girls, Don't Gamble.....5
Fickle Women.....5

S-E ENTERPRISES
It Might Happen to You (Billy Mason).....5
Cowboy Jazz 2

TWO REEL COMEDIES
Beach Birds and Bombs.....2
Hashers and Mashers 2
Waffles and Wallops 2

MIDGET COMEDIES
(*Starring Eddie Frank and Jimmie Roson*)
Beach, Birds and Bombs.....2
Waffles and Wallops.....2
Hashers and Mashers.....2
Oh, What a Circus.....2
Movies and Manfacs.....2
A Tenderfoot Romeo.....2

SELZNICK (LEWIS J.) ENT.
SELZNICK PICTURES
(*Distributed by Select Exchanges*)
The Figurehead (Eugene O'Brien)..... 5,000
The Flapper (Olive Thomas)..... 5,000
The Man Who Lost Himself (Wm. Faversham) 5,000
The Point of View (Elaine Hammerstein)..... 5,000
The Poor Simp (Owen Moore)..... 5,000
The Wonderful Chance (Eugene O'Brien)..... 5,000
Whispers (Elaine Hammerstein)..... 5,000
Dangerous Paradise (Special).....
Red Foam (Ralph Ince Special).....
The Daughter Pays (Elaine Hammerstein).....
Pleasure Seekers (Elaine Hammerstein)..... 5,500
You Can't Kill Love (Special Cast)..... 5,500
Broadway and Home (Eugene O'Brien)..... 5,500

SELECT PICTURES
(*Distributed by Select Exchanges*)
The Adventuress (Julian Eltinge)..... 5,000
Children Not Wanted (Edith Day)..... 6,000
Man's Plaything (Grace Davison)..... 5,000
Mountain Madness..... 6,000
Mothers of Men (Claire Whitney)..... 5,000
The Great Shadow..... 6,000
The One-Way Trail (Edythe Sterling)..... 5,000
Faith of the Strong (Mitchell Lewis)..... 5,000
Just Outside the Door (Edith Hallor)..... 5,000
Seeds of Vengeance (Bernard Dunning)..... 5,000
Taking the Count (William Collier)..... 5,000
The Servant Question (William Collier)..... 5,000
The Valley of Doubt (Special Cast)..... 5,000
Seeds of Vengeance (Bernard Dunning)..... 5,000

Release Information Continued on Page 1563

Advance Information on All Film Releases

(Continued from page 1562)

NATIONAL PICTURES
(Distributed by Select Exchanges)

Marooned Hearts (Conway Tearle)..... 5,000
Out of the Snows (Ralph Ince)..... 5,000
The Palace of Darkened Windows (Special Cast) 5,000
Who Am I? (Special Cast)..... 5,000
Just a Wife (Special Cast)..... 5,000
Blind Youth (Special Cast)..... 5,000
The Invisible Divorce (Special Cast)..... 5,000
The Road to Ambition (Conway Tearle)..... 5,500
The Chicken in the Case (Owen Moore)..... 5,500
The Highest Law (Ralph Ince Prod.)..... 5,500

SPECIAL PICTURES CORP.

COMEDYART
Open the Bars.....1
Hay Fever.....1
Sweet Dynamite.....1

COMICLASSIC
Nov. 14—Watch Your Husband (Merriam-Edwards).2
Oct. 31—A Seminary Scandal (Charlotte-Merriam)...2
Oct. 17—A Pajama Marriage (Neely Edwards).....2

SUNSET BURRUD SCENICS
Nov. 7—Totem Land.....1
Oct. 31—Dawnland.....1
Oct. 24—Going North.....1
Oct. 17—The Highway of Wonderland.....1

CLAYPLAY COMEDIES
Oct. 10—Bubbles.....1
Oct. 3—Dreams.....1
Sept. 26—Up on the Farm.....1

MORANTI COMEDIES
Oct. 31—Kids.....1
Oct. 17—Guilty.....1

CHESTER CONKLIN COMEDIES
Nov. 14—Who Am I.....2
Oct. 7—Home Rule.....2

STOLL FILM CORPORATION

Jan.—The Hundredth Chance (Special Cast).....6
Jan.—Mr. Wu (Matheson Lang).....4650
Jan.—The Lure of Crooning Water (Ivy Duke-Guy Newell).....6
Jan.—Squandered Lives (Ivy Duke-Guy Newall)....6
The Tavern Knight.....

TYRAD PICTURES, INC.

Broken Hearts (Lucille de Tar-Florence Hackett)..5
It Happened in Paris (Mme. Yorska).....5
Human Passions (Lottie Tilford).....5
Man and Woman (Betty Mason).....5
The Red Viper (Gareth Hughes).....6
Your Wife and Mine (Eve Dorington).....5
And the Children Pay (Gareth Hughes).....7
Dr. Brind's Wonders of Nature (One every week)..
Johnny Dooley Comedies (Johnny Dooley—one every month).....2

RADIN PICTURES
Skinning Skinners (Johnny Dooley).....5
Through Eyes of Men (Frank Mayo).....5
Weekly Indigestion (one every week).....1

UNITED ARTISTS CORPORATION

Jan. 9—The Love Light (Mary Pickford).....8,000
Dec. 5—The Mark of Zarro (Douglas Fairbanks)..8
Sept. 5—The Love Flower (D. W. Griffith's).....7
June 27—Suds (Mary Pickford).....5
June 13—The Mollycoddle (Douglas Fairbanks).....6
May 30—Romance (Doris Keane).....8
Apr. 5—Down on the Farm (Mack Sennett's).....5
Jan. 18—Pollyanna (Mary Pickford).....6
Dec. 29—When the Clouds Roll By (Douglas Fairbanks).....6
Oct. 20—Broken Blossoms (D. W. Griffith's).....6
Sept. 1—His Majesty the American (Douglas Fairbanks).....8

UNIVERSAL EXCHANGES

SPECIAL ATTRACTIONS
If Only Jim (Harry Carey).....5
Society Secrets (Eva Novak).....5
Colorado (Frank Mayo).....5
The Fire Cat (Edith Roberts).....5
The Mad Marriage (Carmel Myers).....5
Tiger True (Frank Mayo).....5
The Torrent (Eva Novak).....5
Hearts Up (Harry Carey).....5
Two Kinds of Love (Special Cast).....5
White Youth (Edith Roberts).....5
Beautifully Trimmed (Carmel Myers).....5
Risky Business (Gladys Walton).....5
West is West (Harry Carey).....5
Honor Bound (Frank Mayo).....5
Fixed by George (Lyons-Moran).....5

JEWEL PRODUCTIONS, INC.
Outside the Law (Priscilla Dean).....
Once to Every Woman (Dorothy Phillips).....6
The Devil's Pass Key (Special Cast).....7
Shipwrecked Among Cannibals.....6
The Breath of the Gods (Aoki-Carew).....6
Under Crimson Skies (Elmo Lincoln).....6

JEWEL COMEDIES
A Wild Night (Joe Martin).....2
A Prohibition Monkey.....2

THE DIAMOND QUEEN
(Eighteen Episode serial starring Eileen Sedgwick)

Fifth, The Tide of Destiny.....2
Fourth, Fires of Hate.....2
Third, Perils of the Jungle.....2
Second, The Plunge of Doom.....2
First, The Vow of Vengeance.....2

KING OF THE CIRCUS
(Eighteen Two-Reel Episodes Featuring Eddie Polo)

Fifteenth, A Woman in Black.....2
Fourteenth, Out of the Clouds.....2
Thirteenth, A Fight for Life.....2
Twelfth, Deep Waters.....2
Eleventh, Man and Beast.....2
Ninth, Dynamite.....2
Seventh, Over the City.....2
Sixth, Lion's Claws.....2
Fifth, The Black Wallet.....2
Fourth, Facing Death.....2
Third, Stolen Evidence.....2
Second, The Mushroom Bullet.....2
First, Blood Money.....2

RED RIDER SERIES
(Six Two-Reel Specials Featuring Leonard Clapham)

Sixth, The Timber Wolf.....2
Fifth, The Forest Runners.....2
Fourth, When the Devil Laughed.....2
Third, Big Stakes.....2
Second, The Girl and the Law.....2
First, A Son of the North.....2

THE FLAMING DISK
(Eighteen Two-Reel Episodes Featuring Elmo Lincoln)

Eighteenth, The End of the Trail.....2
Sixteenth, Running Wild.....2
Fourteenth, The Purple Rays.....2
Thirteenth, Caged In.....2
Twelfth, The Tunnel of Flame.....2
Eleventh, The Dynamite Trail.....2
Tenth, Spiked Death.....2
Ninth, The Floating Mine.....2
Eighth, Through Walls of Steel.....2
Seventh, The Circle of Fire.....2

THE DRAGON'S NET
(Eighteen Two-Reel Episodes Featuring Marie Walcamp)

Twelfth, Unmasked.....2
Eleventh, The Shanghai Peril.....2
Ninth, The Train of Death.....2
Eighth, Trailed to Peking.....2
Seventh, The Unseen Foe.....2
Sixth, Captured in China.....2
Fifth, A Jump for Life.....2

CENTURY COMEDIES
The Dog Doctor (Century Dog).....2
Vamps and Scamps (Zip Monty).....2
Leaping Lions and Jailbirds.....2
Fresh from the Farm (Harry Sweet).....2
Puppy Love (Brownie).....2
His Fearful Finish (Chas. Dorety).....2
The Spirit of Twenty-One.....2
Fire Bugs (Harry Sweet).....2
Happy Daze (Century Lions).....2
Their First Tintype (Armstrong-Jackson).....2
Trails Win (Sweet-Monty).....2

STAR COMEDIES
A Waiting Maid (Dot Wolbert).....2
Ring on the Groom.....1
Won—One Fliver.....1
Milk and Yeggs.....1
Simple and Sweet.....1
His Lady Friend (Joe Martin).....1
Chicken, Country Style.....1
Fresh from the Country (Dorothy Wolbert).....1
Nearly Wed (Dorothy Wolbert).....1
Way Down North (Dorothy Wolbert).....1
Forbidden Brew (Dorothy Wolbert).....1
A Movie Bug (Dorothy Wolbert).....1
My Lady's Ankle.....1

RAINBOW COMEDIES
An Oil Can Romeo (Dorety-Byron).....2
Won by a Nose (Dorety-Keating-Henley).....2
Off His Trolly (Engle-Dickerson).....2
Should Waiters Marry (Geo. Ovey).....2
A Villain's Broken Heart (Engle-Zemlick).....2
A He Male Vamp (Monty-Sweet).....2

WESTERN AND RAILROAD DRAMAS
The Show Down (Art Accord).....2
Out o' Luck.....
The Grip of the Law (Jack Perrin).....2
The Kickaroo (Hoot Gibson).....2
The Saddle King (Hoot Gibson).....2
The Trail of the Hound (Hoot Gibson).....2
The Man With the Punch (Hoot Gibson).....2
Fight It Out (Hoot Gibson).....2

NEWS AND MAGAZINE REELS
Tuesdays—International News.....1
Fridays —International News.....1
Fridays —New Screen Magazine (Universal).....1

VITAGRAPH EXCHANGES

VITAGRAPH SPECIALS
Black Beauty (Jean Paige).....
Dead Men Tell No Tales (Tom Terress') Special Cast.....7
Trumpet Island (Tom Terriss) Special Cast.....7
The Courage of Marge O'Doone (James Oliver Curwood's) Special Cast.....7

ALICE JOYCE PRODUCTIONS
Cousin Kate.....5
The Vice of Fools.....5
The Prey.....6
Dollars and the Woman.....6
The Sporting Duchess.....7

EARLE WILLIAMS PRODUCTIONS
Diamonds Adrift.....5
The Romance Promoters.....5
The Purple Cipher.....5
A Master Stroke.....5
Captain Swift.....5
The Fortune Hunter.....7

CORINNE GRIFFITH PRODUCTIONS
It Isn't Being Done This Season.....5
The Broadway Bubble.....5
The Whisper Market.....5
Bab's Candidate.....5
The Garter Girl.....5
Deadline at Eleven.....5
Human Collateral.....5

ANTONIO MORENO PRODUCTIONS
Three Sevens.....5

ALICE CALHOUN PRODUCTIONS
Princess Jones.....5

LARRY SEMON COMEDIES
The Sportsman.....2
The Suitor.....2
The Stage Hand.....2
Solid Concrete.....2
School Days.....2
The Fly Cop.....2
The Grocery Clerk.....2

JIMMY AUBREY COMEDIES
The Mysterious Stranger.....2
The Nuisance.....2
The Back Yard.....2

FIGHTING FATE
(Fifteen Episode Chapter Play Starring William Duncan and Edith Johnson)

Fifteenth, Cleaning the Blot.....2
Fourteenth, Thieves Fall Out.....2
Thirteenth, Mystery Mountain.....2
Twelfth, Indian Vengeance.....2
Eleventh, A Choice of Death.....2
Tenth, The Stolen Bride.....2
Ninth, The Air Avenger.....2
Eighth, The Treasure Hunt.....2
Seventh, A Demon's Bluff.....2
Sixth, The Crown Jewel Clue.....2
Fifth, Double Crossed.....2
Fourth, A Desperate Dilemma.....2
Third, A Modern Daniel.....2
Second, Playing the Game.....2
First, A Borrowed Life.....2

THE PURPLE RIDERS
(Fifteen Episode Serial Starring Joe Ryan)

Fifteenth, Buried Alive.....2
Fourteenth, The Frame-Up.....2
Thirteenth, A Devil Fish Foe.....2
Twelfth, The Infernal Machine.....2
Eleventh, The Stolen Millions.....2
Tenth, The Fire Curtain.....2
Ninth, The Betrayal.....2
Eighth, The Camouflage Trap.....2
Seventh, Red Feather's Secret.....2
Sixth, Double Destruction.....2
Fifth, The Fatal Pursuit.....2
Fourth, The Fiery Trail.....2
Third, The Decoy.....2
First, Love or Duty.....2

WILK (JACOB) FEATURES
(At State Right Exchanges)

Ashes of Desire (Mrs. Sessue Hayakawa).....8

ALICE BRADY FEATURES
Maternity.....
The Trap.....
A Woman Alone.....
Darkest Russia.....

ROBERT WARWICK FEATURES
Man of the Hour.....
Stolen Voice.....
Friday the 13th.....
Human Driftwood.....

WILK AND WILK

LEE KIDS COMEDIES
The Circus Imps.....2
The Dixie Madcaps.....2
The Hicksville Terrors.....2

About Players

(Continued from page 1498)

Buster and the corpulent Roscoe answered the call to bigger roles and the happy film family was broken up. Miss Lake first was featured by Metro, then was made a full fledged star. Keaton, under contract to star in a series of two-reel comedies for Metro, made such a decided hit in his first picture that his success was assured. Arbuckle, meanwhile, has made a definite place for himself in the production of feature pictures.

Although the paths of the members of the trio have crossed and re-crossed during the succeeding years of their greater success it has so happened that they never have been gathered together before the camera since they ceased working before Arbuckle's lens. The Metro re-union was the result of an invitation from Miss Lake to join her noon-day dressing room tea party.

Mr. Arbuckle paid a high tribute to the two Metro stars who are the products of his training during the course of a discussion of the making of comedies.

"There's no more trying school for screen players than comedies," said he. "And I can honestly say that I know of nobody who has profitted to such an extent from her early training as has Miss Lake. When she was with our little family of laughmakers, I always knew I could depend on her to hold up her end of the game. Making comedies requires an agile body and nimble wits. You can't wait for the voice of the director—you have to know what to do in the face of any sudden change of situation.

"As for Keaton—Buster is far beyond any need of praise from me. He has a distinct personality and an ability for getting into and out of impossible situations that keeps anybody who sees him work, on edge every moment.

"I have seen many experienced players leave the legitimate stage to go into film comedies. And the failures are so numerous it would take a book to publish the names of those I can recall. Entering screen work through this gateway one either makes good with a bang, or is retired to oblivion. I am sure that Buster and Alice, who already have reached an enviable position on the screen, will go further than any of the comedy workers it has been my good fortune to select."

Lionel Pape has signed to play an important role in the Jewel Carmen production, a Roland West independent special, yet without a working title, but advanced to the point of engaging players.

Justine Johnstone, noted beauty, and known for her exquisite taste in feminine attire, is engaged, busily, playing the leading role in a starring vehicle (Realart) in which she will be seen robbed of all her finery, and clothed in cotton stockings, low heel slippers, such as are worn by very young country girls, and dresses that carry out the "atmosphere." Which proves Miss Johnstone is willing to act, and does not confine her desires to looking her best. In a gingham apron, she will still be possessed, however, of her famed face and figure.

Tom Moore's first appearance in motion pictures was in a story written by himself and Stuart Holmes. They described it as a Kentucky comedy. Now both Moore and Holmes are at the Goldwyn studio, the former being the star in "Made in Heaven" and the latter the "heavy" in "The Bridal Path."

They can be seen any day between scenes, laughing over some reminiscence of those days, now twelve years in the past, when they would sit up until three in the morning or later to write their parts. They collaborated in a series of three reel comedies—considered long pictures for those days.

Alan Forrest has been engaged by Louis B. Mayer to play a leading role with Anita Stewart in "The Invisible Fear." This is the star's second Mayer-First National attraction since her return from the East. Edwin Carewe will direct. Hampton Del Ruth wrote the story and Madge Tyrone prepared the screen version.

The R. Cecil Smiths en Tour

"To the coast—via New Orleans," is where R. Cecil Smith states he and his wife, professionally known as Ella Stuart Carson, have gone. Fashionable, indeed, it seems for players, writers, etc., to dart too and from the coast, so known for "Keeping up with the Joneses," the R. Cecil Smiths hurriedly packed a few belongings, and away from the wintry weather in New York.

Incidentally, before leaving, the clever couple, who write scenarios, original stories, and all other compilations connected with picture play productions, for Selznick, learned that upon the two acres of ground purchased by them in Ocean Park Heights, nothing less than oil had been discovered. No wonder they wished to investigate. First thing we know, there will be an original story, scenario, continuity et al, written by the R. Cecil Smiths—in oil, and framed with respectful precision.



Alice Joyce and Holmes Herbert in Miss Joyce's next starring vehicle for Vitagraph, "Her Lord and Master"

With News Correspondents

S. A. Lynch Enterprises have taken over the Grand, Greensboro, N. C., from Jake Wells, and are playing vaudeville there. Don Trent is the manager.

The Strand, Durham, N. C., is closed for a week for repairs and redecorating. The Broadway will close early in February for two weeks for the same purpose.

SAN FRANCISCO

The engagement of Charles M. Pincus, manager of the California theatre, San Francisco, and Miss Viola Jacoby has been announced. They expect to be married in June.

Urging exhibitors in the San Francisco territory to tie up with his distributing concern, W. W. Hodkinson is spending a few weeks on the Pacific Coast announcing the embarkation by the distributing company on a plan of contracts contingent on the right of the W. W. Hodkinson Corp. to cancel any contracts with exhibitors contingent on the right of the W. W. Hodkinson Corp. to cancel any contracts with producing units if pictures do not come up to the required standard.

W. S. Wessling, Western division manager of the aPthe exchanges, is in San Francisco. Other visitors to the city this week are: Frank Rogers, general manager of Blackton productions, and Harry Leonheardt, producer of the Pathe release, "The Devil."

Motion pictures on steamship lines sailing from San Francisco are to become the custom. The Matson Line has made the beginning with pictures on the service between the Western metropolis and Baltimore, Md.

CLEVELAND

The Gordon Square theatre, West 65th and Detroit avenue, started out with a new policy Monday, January 31. Vaudeville and high grade photoplays will be shown instead of a straight picture program as heretofore.

The Liberty theatre, Cleveland, is said to be the first Loew house of the country to put on a serial picture for six days a week. The Liberty is running "The Son of Tarsan" every afternoon except Sunday.

The Standard Film Service of Cleveland is about to put upp its own exchange building. Forty feet of land have been purchased by the Standard Film Service Company on Payne avenue just east of East 21st street, and directly adjoining the property on which the Film Building is being erected. The building of the Standard Film Company will have three stories and a basement, with a footage of 20,000 square feet, all of which they will utilize.

National Film Corpany, with Louis Levenson at the head of the local territory, announced this week the purchase of "Infatuation of Youth," a Paul Cappellani picture; and "The Restless Sex," a Signet picture, for distribution in Ohio and Kentucky, through the Sterling Film Service of Cleveland.

NEW ORLEANS

The Southern Amusement Company of Lake Charles, La., has purchased the Strand theatre at Jennings, La., for $40,000. The deal involves the lot and new brick building and all equipment, including a fine organ installed about a year ago. The Southern Amusement Company owns the Princess theatre at Natchez and was beginning the construction of a new and up-to-date movie building to cost about thirty to forty thousand dollars.

The company owns a chain of motion picture shows in southwest Louisiana, three in Lake Charles, one in Vinton, and one in Jennings. The company was represented in the transaction here by A. G. Wachsen and Bert Tiller, officers of the company. It is understood the operation of the Princess will be discontinued.

Prospects of New Orleans becoming a second Hollywood loomed last week with the arrival in the city of Carl Laemmle, president of the Universal Film Company. Mr. Laemmle came to look over the advantages the city offers for the permanent establishment of one of his film producing companies, it is said.

"You see," said Mr. Laemmle, "the reason the Coast on the west has so many companies producing there is atmosphere. And that, together with business potentialities and the situation as regards film production here, has impelled me to visit New Orleans.

"This is my first visit to the city, and I intend to make a thorough examination of all prospects."

E. W. Hammons, president of Educational Films Corporation of America and its subsidiary distributing organization, Educational Film Exchanges, Inc., is in New Orleans paying his first visit to the branch office opened here some months ago.

Nick Fiorito, grocer, of Dauphine and Elizardi streets, New Orleans, is the latest addition to the motion picture field in that city. He has recently completed the erection of a very pretty neighborhood theatre adjoining his grocery store.

CANADA

For the fourth time in almost as many weeks, Mr. Harry Brouse, proprietor of the Imperial and Family theatres, Ottawa, Ontario, suffered loss because of burglary on the night of January 26 when a padded-brick artist smashed the window in the jewelry store owned by Mr. Brouse in the Canadian Capital. A considerable quantity of jewelry was snatched from the store window. Exactly one week previously, burglars broke into the Imperial theatre office and secured about $700 in cash. A short time before that a burglar caused considerable damage in the box office of the Imperial theatre and only a few weeks ago a burglar stole all the watches from the Brouse store that had been left for repairs—and Brouse had a whale of a time compensating customers for the several score of solid gold eighteen-jeweled, diamond-studded time-pieces that had been left to be fixed.

Mr. James T. Moxley, manager of the Allen's Russell and Regent theatres, Ottawa, Ontario, received the congratulations from fellow-exhibitors in the city on the occasion of the marriage of his son, Edward John Moxley, to Miss Martha Agnes Lamb of Ottawa. Mr. and Mrs. Moxley, Jr., will reside in Pembroke, Ontario, where the son will be manager of the Copeland House, a large hotel owned by interests which include his father.

"Alf's Button," the Hepworth comedy which is said to be the superior of "The Better 'Ole," has been booked by Manager Ben Stapleton of the Centre theatre, Ottawa, Ontario, for a second engagement of three days to start February 7. This picture drew big crowds to the Centre for a whole week a short time ago. The feature is being distributed in Eastern Canada by the Anglo-Canadian Picture Plays, Limited, Montreal and London, England, through Horsfall Productions, Limited.

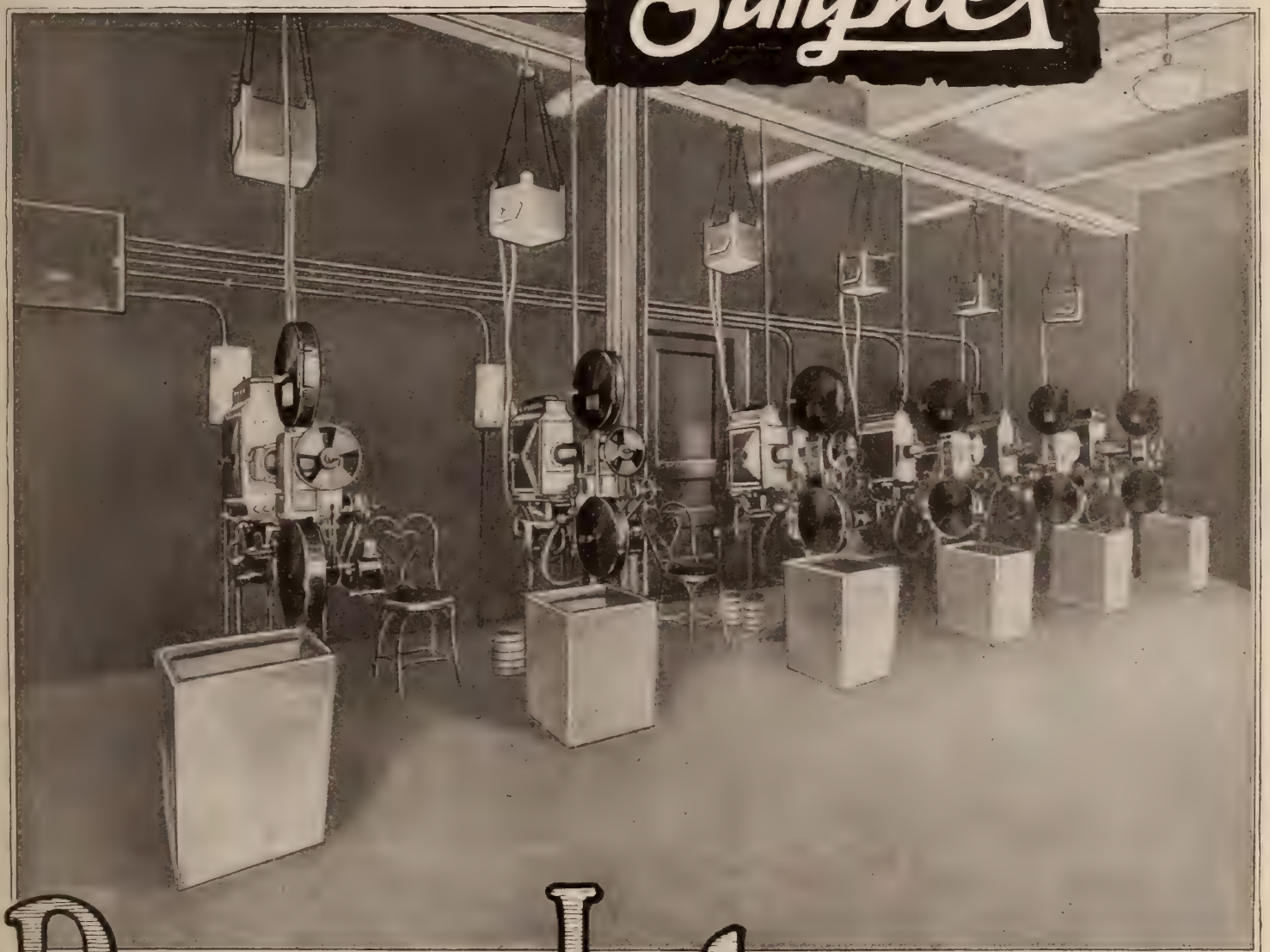
Mrs. Vallance Patriarche, a veteran member of the Manitoba Board of Moving Picture Censors, gave an address on "The Influence of Motion Pictures on National Life" before the quarterly meeting of the Provincial Chapter of the Imperial Order of the Daughters of the Empire at the Fort Garry Hotel, Winnipeg, on Thursday, January 27.

Mr. Harry Kaufman, Toronto, sales manager of Regal Films, Limited, Toronto, is making a business tour of the Canadian West, being accompanied by Mr. H. L. Nathanson, manager of the Winnipeg branch of the exchange company, and brother of Mr. N. L. Nathanson, managing director of the Regal Films, Famous-Players Canadian Company and subsidiary companies. The two officials are securing advance bookings for a line-up of strong releases, including "The Four Horsemen of Apocalypse," "The Witching Hour," "One Man in a Million."

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